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THIRD SYMPHONY

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[105] **Among** Mahler's nine symphonies, there is but one that displays a program that is completely followed through and was also recognized by Mahler himself in later years: the Third. In the others there are individual movements with characteristic headings that are more or less programmatic. Thus, parts of the Finale of the Second Symphony are labeled "The Caller in the Desert" ("Der Rufer in der Wüste") and "The Great Roll Call" ("Der große Appell"). So also with the Scherzo of the Fourth Symphony, which was originally titled "Freund Hein [Death] Begins to Play" ("Freund Hein spielt auf"). Two middle movements of the Seventh Symphony carry the indication "Night Music" ("Nachtmusik"), and there are the various instrumental transcriptions of songs which are indirectly given programmatic meaning through their texts. But these are individual cases. Only one time, with the First Symphony, did Mahler decide, for the sake of clarification, to establish a program for the complete work after the fact, on the occasion of the premiere.¹ He heavily regretted this decision. The headings, which arose from the intent to give elucidation, proved not to be very vivid or memorable in invention. They only caused confusion and were later abolished by the composer.

This experience may have moved Mahler to also suppress the headings in later cases where they arose during the composition. At times, out of principle, he took care to avoid any kind of poetic indication. It thus came to pass that the study scores of his works do not display any of the above-mentioned authentic movement headings. He appears to have had subsequent misgivings about this far too ruthless eradication. Thus, he later restored the disavowed headings for individual performances, only there, however, where they had originally been available. Success had proved that this restoration was appropriate and a benefit to the hearers, the composer, and the work alike.

Such variations regarding the disclosure or the suppression of poetic headings do not justify any conclusion about Mahler's fundamental attitude toward program music. The question as to whether or not it is to be viewed as aesthetically satisfactory was not a problem for him. His artistry stood too high for him to either wish or be capable of ascribing to it any sort of party doctrine, no matter if for or against programs. He knew the stimulating value of the program as well as its restrictive effect, which would certainly come into play as soon as someone attempted to promote it to the basis for an artistic confession of faith. Thus, he did what all the great ones before him—Bach, Handel, Haydn, Mozart, and Beethoven—had done. He availed himself of a program when it appeared useful to him, and he left it unused when it was superfluous. These cases were for him, as well as for all great musicians who had appeared in former times, the majority. The desire for a programmatic clarification made itself felt only in exceptional cases. This mostly occurred only in a single movement or even, as in the Finale of the Second Symphony, only in individual episodes within a movement. These, then, were moments in which the emotionally oriented creation suddenly turned into conceptual ideas—but only for a certain time—and then would be drawn back again into the emotional realm. On closer examination of such [106] movement headings, it is apparent that they are not programmatic in the customary sense of the word. They never contain a poetic idea of action, but only give a characteristic pictorial symbol of an internal process of feeling without an external action. They are therefore not conceptually devised, but are to be taken as emotional and beheld as visionary condensations of an internal experience that is represented in the allegory of the poetic picture. Where Mahler arrived at such pictorial visions, he there indicated them, and where this was not the case, the designation was omitted.

The Third Symphony offers the only example of a complete poetic description of all the movements and of the presence of a common basic idea that determines the construction and character of the complete work.² Here there can be no doubt as to whether Mahler already became aware of this idea during the composition or only later. Among the few surviving sketches are found two draft programs for the Third Symphony. Their deviation from the later version shows that they were drawn up before the performance of the score. The first draft, written on a page of music manuscript, reads:

Das glückliche Leben, ein Sommernachtstraum (nicht nach Shakespeare, Anmerkungen eines Kritikers [im Text durchgestrichen] Rezensenten):

- I. Was mir der Wald erzählt,
- II. Was mir die Dämmerung erzählt,
- III. Was mir die Liebe erzählt,
- III. Was mir die Dämmerung erzählt,
- IV. Was mir die Blumen auf der Wiese erzählen,
- V. Was mir der Kuckuck erzählt,
- VI. Was mir das Kind erzählt.

The Happy Life, a Summer Night's Dream (not after Shakespeare, comments of a critic [struck through in the text] reviewer):

- I. What the Forest Tells Me,
- II. What the Twilight Tells Me,

- III. What Love Tells Me,
- III. What the Twilight Tells Me,³
- IV. What the Flowers on the Meadow Tell Me,
- V. What the Cuckoo Tells Me,
- VI. What the Child Tells Me.

Similarly, only with partially altered movement order, coming closer in the heading and the description of the introduction to the later execution, the second sketch reads:

- I. Der Sommer marschiert ein (Fanfare – lustiger Marsch, Einleitung nur Bläser und konzertierende Kontrabässe),
- II. Was mir der Wald erzählt (1. Satz),
- III. Was mir die Liebe erzählt (Adagio),
- IV. Was mir die Dämmerung erzählt (Scherzo, nur Steicher),
- V. Was mir die Blumen auf der Wiese erzählen,
- VI. Was mir der Kuckuck erzählt,
- VII. Was mir das Kind erzählt.

- I. Summer Marches In (fanfare – comic march, introduction only winds and concertante contrabasses),
- II. What the Forest Tells Me (1st Movement),
- III. What Love Tells Me (Adagio),

IV. What the Twilight Tells Me (Scherzo, only strings),

V. What the Flowers on the Meadow Tell Me,

VI. What the Cuckoo Tells Me,

VII. What the Child Tells Me.

Besides these sketches, such as which are only similarly in existence for the Fourth Symphony in Mahler's complete oeuvre, there exist a number of detailed epistolary statements from the time of the Third's origin. Mahler also later appears to have spoken about no work with such ease and detail, either in writing or verbally, as he did about the Third. It could be a coincidence that an unusually rich selection of revealing utterances from Mahler about this particular work is on hand, while hardly a word is related about several others. The willingness with which Mahler granted information here remains striking, however. This willingness presupposes [107] that with the Third, he had arrived for himself at a particular conceptual clarity of view.

In view of the origin and basic poetic plan of the symphony, some letters to Anna Mildenburg from the summer months of 1896 are the most fertile. They originate from the time of the symphony's completion. Begun shortly after the conclusion of the Second and sketched in the fall of 1895, it was brought to completion in the following summer. The first of these letters, written on June 24 from Steinbach on the Attersee, immediately after the arrival of a fresh summer, leads directly into the (initially embarrassingly incapacitated) creative activity, or actually the creative intent: "Imagine this, that I have left the sketches to my work (the Third Symphony), which I now wished to work out during the summer, in Hamburg, and I am in complete despair over this. This is such an unlucky accident that it could cost me my vacation.

Can you understand what this entails? It is roughly so, as if you had left your voice lying around somewhere and now needed to wait for someone to send it to you again.”⁴

A few days pass before more communications follow. Evidently the sketches are first awaited. On July 1 there follows, referring to an earlier utterance that was wrongly understood, a note about the finale: “But in the symphony it is about a different love than you suppose. The motto to this movement (No. 7) reads:

Vater, sieh an die Wunden mein!
Kein Wesen laß verloren sein!

Father, look at my wounds!
Let no creature be lost!”⁵

Do you now understand what it is about? It should be indicated therewith as the summit and the highest level from which the world can be seen. I could also call the movement something like ‘What God Tells Me!’ precisely in that sense in which God can only be understood as ‘love.’ And thus my work forms a musical poem encompassing all levels of development in a gradual ascent. It begins with lifeless nature and climbs up to the love of God! People will have to spend some time cracking the nuts that I shake to them from the tree.”⁶

Here the finale is still described, as in the second of the above quoted sketches, as No. 7, while the symphony in its present form contains only six movements. The seventh movement was later omitted. It was not lost, however, as the Fourth Symphony grew out of it.

At the beginning of July, Mahler is now working out the first movement, full of freshness and devotion. As it says on July 6, “For this you shall receive something beautiful. The summer marches in, and it sounds and sings like you cannot imagine it! It bursts forth from all sides. And in between, it is once again as infinitely mysterious and painful as the lifeless nature that awaits coming life in dull motionlessness. It cannot be expressed in words.”⁷ As the work becomes ever more detached from him and comes more vividly before him, the desire for a

special designation is stirred. “Fate” gives a secretive hint through the mediation of an indistinct postmark: “As your letter came, I had some unusual fun. I looked at the postmark as usual [108] and noticed this time that where it otherwise would read Malborghetto, only P.A.N. stood (behind this a 30 was still there, but I did not see it). Now, for weeks I have been looking for an overall title for my work, and I have finally hit upon ‘Pan,’ which as you will surely know is an ancient Greek god that later came to be the embodiment of all things (Pan in Greek: everything). Now you may imagine what a surprise these three unintelligible letters caused me at first, which I afterward finally deciphered as Post Office (German: ‘Postamt’) No. 30. Is this not peculiar?”⁸

On July 10, a considerable portion of the score must have already been completed. Mahler believes that he can estimate a complete working time of only three more weeks. “I have also worked very diligently! Dear God, I will take a deep breath when I have brought this work to a happy conclusion. It will be like the farmer who has brought his grain into the barn. I probably need about three more weeks! But then there will be hurrahs! And rest! If only the dear sunshine would also give its blessing—for now it behaves dreadfully! Not one half hour goes by here without a sound rain shower! It is so frustrating that one is really justified in talking on and on about the weather.”⁹

The creative surge is now in its strongest drive. Because of this, the letter exchange may have suffered. The deeply serious tone in the conclusion of the next letter shows that Mahler is now moved to his core by the mysterious creative urge to which he feels subjugated. “Now I have written to you that I am working on a large work. You cannot comprehend how this demands the whole person and how one can plunge into it so deeply that to the outside world, it is as if one has died. But now imagine such a large work in which the whole world is actually

reflected—one is himself, so to say, only an instrument upon which the universe plays. I have already explained it to you often—and you must accept it if you really have understanding for me. You see, all those who are going to live with me must learn this. In such moments I no longer belong to myself. The creator of such a work suffers terrible labor pains, and before everything becomes ordered, constructed, and fired up in his mind, there must be much vagueness, one must become much lost in thought, and one must often become dead to the outside world . . . My symphony will be something that the world has never yet heard! All nature receives a voice in it and tells of such secrets that one would perhaps imagine in a dream! I tell you, I am myself sometimes uneasy about many passages, and it seems to me as if I had not done this at all. If only I can complete everything as I intend.”¹⁰

On July 21, the conclusion is finally in view. The inner excitement has let up somewhat, and the joy of completion, yet at the same time a wistfulness in taking leave of a part of his life, presses into his consciousness: “My work still drags on! I will take such a deep breath when I can write to you: I am finished! And yet it is strange to say goodbye to the work that was the embodiment of one’s life throughout all of two years! Can you understand that?”¹¹

There are not many letters of this kind by Mahler, or at least they have not become known at this point. The essentials of Mahlerian creation [109], however, are expressed so clearly and spontaneously in these and the few other available statements that this one group of letters is enough to understand the artist and the man as much as he can be understood at all from this perspective. One sees that he feels—and his statements up until the Eighth confirm this—that he is being driven, or that he is a tool. He stands under the force of a mission, of a higher creative power that causes him happiness, yet which he also dreads at times. One sees that

programmatic ideas in the sense of predetermined literary plans are distant from him. During the creation, however, the musical and pictorial vision is developed, and in certain moments impels him to the sung word and in others to words of poetic elucidation. The comments in the letters confirm the inner context and the organic growth of the parts, and they give detailed and valuable explanations and supplements.¹²

The basic plan of the Third Symphony presupposes the experience of the Second, namely the inner experience of the miracle of creation, and a faith in the continued life of the force. This creative miracle, which blossoms there out of doubts and struggles, now represents to the artist the details of his Becoming. The tragic color of the Second is not heard again for the time being. The question of whereto and wherein has been answered. Now it is the germination and flowering of the eternally reigning force itself, its awakening and growth throughout all stages of a cosmic existence that fulfills the artist and gives him the creative impulse. He feels himself at one with this elemental power. For him, who only recognizes himself as the vessel of a higher will, the music that floods through him is a symbol and a reflection of life. As it had passed the way from death to life, as it had itself both died and resurrected, as it were, it necessarily experienced the great external and internal change that was promised in the closing message of the Second Symphony.

Thus is formed in him the image of a newly emerging world, a creative act that is not called forth by a god who pushes from the outside, rather through the instinct that presses toward fulfillment, through the restless longing of the inner creative will. This world emerges out of the chaos, out of inanimate, inflexible matter. Into this sounds the awakening call of Pan, of the god of the earth, or of summer, or—if the symbol is to be grasped in a further sense—of the artist.

He animates the unfeeling matter, wakes it into consciousness, and makes it fertile. This creative act provides the content of the first section (“Abteilung”) of the work, the first movement. The heading in Mahler’s last version reads: “Pan erwacht.—Bacchuszug. (Der Sommer marschiert ein.) [“Pan Awakes.—Procession of Bacchus. (Summer marches in.)”]

The awakening and fertilization of matter through the creative spirit, here understood as the spirit of natural life, makes up the content of the symphony’s first part. The second reflects the development through all stages up to the realization of the miracle of love as the actual creative force. The life circles of all beings created on earth are passed through. Flowers, animals, and humanity tell, not in vivid illustrations of conceptual things, but in musical designs upon which are reflected the inwardly essential spiritual and organic forces. The music itself appears to become flower, animal, and human, [110] and to take on the traits of that which the musician allows to speak. It is as if the music is creating this expressive ladder in order to be able to speak ever more intensively, more deeply reaching, more inwardly moving, in fact ever more musically. From the language of humanity, which carries “pleasure and sorrow” (“Lust und Herzeleid”), according to the words of Nietzsche’s “drunken song,”¹³ it rises further to the language of the angels. Here, pain and joy fade away, and pure, crystallized serenity spreads itself out. Only the mystical fundamental colors hint that this liberated clarity has not been acquired without effort and that it rests upon the bedrock of veiled pain. The choir of angels is followed by the ascent to the last height: to the revelation of love, the godly power of creation. It is a musical path of development in the truest sense. The striving to express the deepest and most intimate of which sound is capable of expressing makes the passage through all other circles of expression and feeling necessary to both the creator and to the listeners. Only out of

the preceding five-step ascent could this last become visible and sensually tangible. This final movement is the first Adagio among Mahler's fifteen symphonic movements to this point. Such a development and such a collection were necessary for him to obtain the strength for the intensity of a large Adagio. The Adagio is not only the Finale of the Third Symphony. It is the overall Finale of the three symphonies to this point, the first movement of Mahler carried by a pure, present feeling of happiness. It is the first that comes to an internal stop and finds a point of rest. Not only to catch breath and then to storm along further. It brings together and releases all dissonances into a pure major-key fulfillment, lifting the feeling of Being up to a summit. That is love as Mahler understands it, love as the universally animating power of nature, as the fundamental ethical fact of life as such.

A poetic, a philosophical, and a musical course of ideas come together. One cannot say that one is their leader and the others are only an entourage. All three are covered in the course of the development and in its goal. The substance radiated out in three directions. It summarized the previous battles of the man and the artist, and it carried in itself a closed confession. Beyond the past and the present, Mahler threw the anchor here far into the future. The ideal direction of his creation and belief was now settled. The coming works could perhaps bring up new individual problems and could also bring summaries of new viewpoints. Mahler, however, could not again deviate from the fundamental attitude that is here won, from the confession of the great power of love, from the longing for it as the goal of life's dreams. Each of his future works is the attempt to discover a new path to this goal, until the dream becomes truth in the Eighth Symphony. The difference in the works from the Third to the Eighth is not a difference in the goal, but in the path. This path, mapped by the special relationship to the goal, determines the

style.

Fundamental to the style of the Third Symphony was the idea of immediately experiencing organic natural events. The common experience proved to be internally founded in the philosophical, in the poetic, and above all in the musical sense. It effected the gradual purification and strengthening of the [111] expression in sound, and it determined the details of the musical and formal design. Such an encompassing plan as the representation of natural life, from its most primitive stirrings throughout all developmental circles up to the inclusion of the innermost emanations of feeling, required an expressive apparatus of unusually rich construction and capability of motion. Mahler takes all the instrumental means of representation that are accessible to him. The woodwinds are quadrupled throughout, two flutes exchange with two piccolos, fourth oboe with English horn, third clarinet with bass clarinet, and two E-flat clarinets appear separately. Of the brass are required eight horns, four trumpets, four trombones and tuba. The percussion instruments again appear as a group in themselves: six timpani, served by two players, glockenspiel, tambourine, tam-tam, triangle, suspended cymbal, snare drum, bass drum with attached cymbal, and the rute,¹⁴ which is struck on the wood of the bass drum. To these columns of wind and percussion comes the highest possible number of string instruments: a string orchestra with two harps. Besides the instrumental forces, vocal ones are also required in the course of the work: alto solo, women's choir, and boys' choir. Furthermore, in the distance are set a post horn, several snare drums, and four tuned bells.

Mahler musters this host for the Third Symphony. With the accurate fulfillment of all his wishes, the head count amounts to about 120 without factoring in the singers. In order to avoid deriving false external motives about such a contingent of resources, one must take into account

here, as in the Second Symphony, the character of the material. It does not only make necessary the use of all attainable sonic resources, its power of expansion also affects the formal design and drives it to similarly large dimensions and similarly lavish structural divisions as are demonstrated in the sound apparatus. The First and Second Symphonies had evolved to the final buildup through the Finale. Only with the final movements had the symphonic action directly commenced, and the focus of the inner and outer development was therewith shifted through the structural plan to the last movement. With the Third Symphony, the material necessitated another layout. The narrative of “love” was the ideal core of the work, the tip of the pyramid. The external mass of material, however, naturally needed to lie more toward the bottom, and most strongly there, where the lowest organic life arrives at its representation, where the lifeless matter was to be first awakened to the unfolding of harmonically induced forms of existence. Here the outer quantity and also its musical representation accumulated, here the musician was presented with the most difficult assignment: to make the stimulation of dead matter into organic existence comprehensible—not in the programmatic or intellectual, but rather in the musical sense. It was, as it were, from nothing, from a dead calm, to allow a musical structure to grow melodically, rhythmically, harmonically, and sonically, to make the miracle of Emerging and Becoming musically tangible, to experience it and to allow the listener to experience it as well.

This is the assignment of the first movement of the Third Symphony. The poetic allegory in which the mystery of Becoming was illustrated was only [112] a mediating symbol. For the musician, it was necessary to artistically grasp the primeval phenomenon as such and to represent it, to awake the music itself, as it were, out of a dead slumber to spring up to life.

The design of the first movement was created out of such an attitude. Should one again

question whether, or even demonstrate that the sonata scheme can also here, with certain liberties, be constructed out of it? It depends on only one thing: to recognize how Mahler has formed “Becoming” into a formal musical and sonic experience. One can at the same time throw occasional comparative looks back at the structural and thematic technique of the old style. Not to find it again with Mahler, but only to see how Mahler was able to manage without it or, when he appears to come close to it, to press it down to practical meaninglessness.

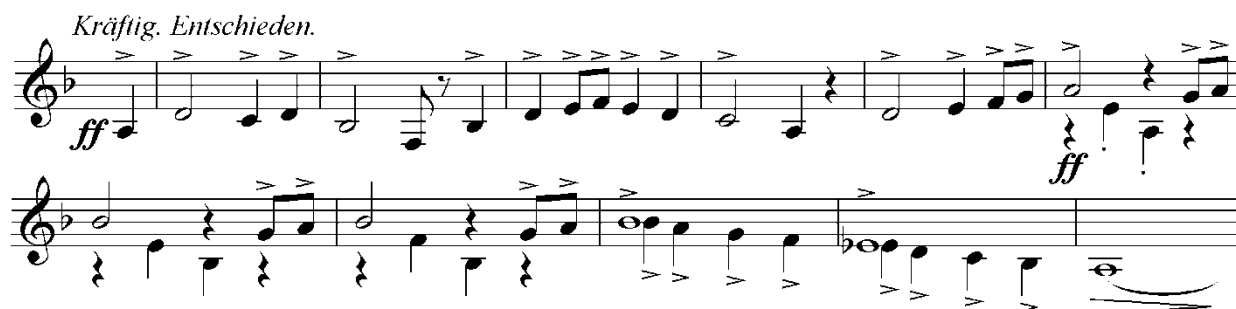
Thus one finds in this larger than life symphonic movement—the measure count approaches 900 and it lasts almost three quarters of an hour—really no thematic or motivic work. In the opening movements of the two preceding symphonies, Mahler had still brought a detailed and conscious value to this work. Particularly the main theme of the C-minor symphony is thoroughly developed and motivically spun out. With the Third, the impulsive motion of the theme no longer lies in this or that motivic link. It lies in the expansive melodic force of the idea. The theme is not changed in psychology or in physiognomy. It is extended and placed in ever new and changing categories. It is no longer the seed of the symphonic event and no longer its shortest formulation. It is only an external means of movement. The symphonic process runs below the thematic events and is not represented through them, but only commented upon. Thereby the theme loses essential aspects of its previous character: the plastic brevity and sharply drawn physiognomy, the motto-like aura, the concise periodic closure. It obtains from the outset a more songlike melodic reach and rounding. It does not press to a specific conclusion, but seeks much more to acquire alternating extensions. The theme is also no longer the focus of the development and the goal of the coda. These musical and formal thoughts and concepts of organization dissolve almost without notice. In the place of the formal organism

with ground plans that are intellectually and constructively conceived steps a free-flowing force of design, creating and compelling through a sudden impulse of the will. The collective inner experience of this creative will that is formed out of an instinctive drive to more and more strength and clarity constitutes the deepest appeal of the Mahlerian symphonic art. If the formation of “Becoming” was to be a particular basic idea of the Third Symphony and described in the details of its gigantic first movement, then this is also true of Mahler’s subsequent output in general. If this comes into play especially urgently in the Third, it can be explained from this that Mahler had here penetrated for the first time to the primeval essence of his own nature and now gave himself to it with the ardent fervor of a consciousness of personality that had been won.

If one recognizes that from now on the theme and its development can no longer be spoken of in the usual sense, one comprehends the [113] contradictions in most analytical explanations, particularly of the Third Symphony, in relation to the thematic characters. The differences of opinion already begin with the identification of the main theme. Mahler described the whole as “introduction and first movement.” He does not, however, draw a sharp borderline between the two parts, and he also makes further use of the very opening—similarly as in the First Symphony—within the movement that follows later on. A distinctly recognizable transitional point and therewith the actual beginning of the first exposition is no longer apparent, nor is the main theme, which according to the rule must open the exposition. Instead of this, an entire row of thematic structures are presented, whose free sequence Mahler perhaps perceived as an “introduction,” and whose gradual expansion then may have appeared to him as the main movement.¹⁵

In order to view the development of the whole, it is best to hold back the questions of themes and groupings within the movement and to look it over merely from those viewpoints which were authoritative for Mahler himself. What Mahler envisioned was expressed in the letter of July 6, 1896: “The summer marches in, and it sounds and sings . . . it bursts forth from all sides. And in between, it is once again as infinitely mysterious and painful as the lifeless nature that awaits coming life in dull motionlessness . . . It cannot be expressed in words.” To the extent that it can be expressed in words, he has said it here. One only needs to take up these sentences in oneself in order to arrive at a formal understanding of the movement.

Mahler identifies at first the two contrasts out of whose intertwining the inner life of the movement grows: the “lifeless nature that awaits coming life in dull motionlessness” and the fertile force of the one who is marching in. No matter whether it is Summer, Pan, Bacchus, or some other fruitful god or man—he is the awakener. The awakener and the one to be awakened, the one who procreates and the one who painfully and joyfully gives birth, these are the forces in the action. An older or a programmatic symphonic aesthetic would have represented them in two opposing themes. For Mahler, such a musical arrangement would have meant a simplistic reduction of his ideas. Only the awakening call was musically describable. It sounds out without preparation, without accompaniment, intoned in unison by eight horns as the first message resounding out into the lifeless world:



[Example 3-1: horns, upbeat to m. 1-m. 11 (note variance from revised score on last beat of m. 10, lacks eighth-note division in horns 4, 6, 7, 8), unison strings with bassoons and timpani, mm. 6-8]

In a carefree mixture of folk style and grandly striding march, beginning “strongly and decisively” (“kräftig, entschieden”), the theme remains harmonically unburdened until the fifth measure, a purely melodic, sweeping force. From the sixth measure on a light obstruction enters: the upward directed eighth-note motion in the last beat of the measure does not freely thrust above. It must start again several times. Burdensome bass weights hang themselves upon the striving force, returning from measure to measure, pulling down with tenacious energy until this succeeds in the ninth [114] measure. The onward pressing drive is powerfully pulled down below in two measures and it ends on a long held A. The shape and character of this idea are indicative of Mahler’s kind of symbolic sound design: a force that is free of all bonds begins with a strong sweep, lifts itself upward, and is then seized and pulled downward by another force that reaches up out of the depths. It sinks down into mystical bass harmonies:



[Example 3-2: bassoons, contrabassoon, horns, trombones, tuba, mm. 11-22]

What is this second, downward compelling force? Mahler not only gave the answer in that letter to Anna Mildenburg. It can also be found in the symphony itself, in the fourth movement, where to the same music mankind tells us: “O Mensch, gib acht, was spricht die tiefe Mitternacht? Ich schlief.” (“O man, give heed, what does the deep midnight speak? I slept.”) It is, as Mahler writes with other words in the letter, the “lifeless nature that awaits coming life in dull motionlessness,” but which at first resists it, prevents it, from the instinct of the unmoved will against the life that will make it fruitful.

The first forceful motion is again paralyzed, but the seed has been sown and has penetrated to the depths. It works there, slowly creating motion, rousing the “heavy and hollow” (“schwer und dumpf”) elements, thrusting upward in funeral march-like rhythms and violently trenchant fanfare dissonances:

Schwer und dumpf

The musical score for Example 3-3 is a single staff in 3/4 time, marked *Schwer und dumpf*. It features a funeral march-like rhythm. The Trombones (Tromb.) play a triplet of eighth notes. The Bassoons (Bsn.) play a triplet of eighth notes. The Oboes and Clarinets (Ob. Cl.) play a triplet of eighth notes. The Muted Trumpet (muted Trump.) plays a triplet of eighth notes. The Bass Drum (Bass Drum) plays a triplet of eighth notes. The score is marked with *pp* (pianissimo) and *ff* (fortissimo).

[Example 3-3: trombones, mm. 27 and 29; bassoons and contrabassoon, mm. 28-30, beat 2; oboes and clarinets, mm. 30-33; muted trumpet, mm. 31-33; bass drum, mm. 28, beat 1 and 30, beat 1]

The motion in the depths continues to grow, and obtains strength of refusal against the waking motive. It strengthens into a “wildly” (“wild”) ascending bass run, powerfully shoving aside the influence from above:



[Example 3-4: cellos and basses, mm. 38-42]

It is reiterated in a dramatic buildup, storming up to the octave D in triple *forte* on the third statement. It then continues to return in measured passages, remaining a symbol of repelling defiance against the developments that threaten from above: a motive of opposition. From here as well, intellectual threads are drawn far into the later movements. This motive of opposition—if the designation may be retained for the sake of understanding—does not only return in the course of the first movement as a sign of the inner crisis, the relapse back into the paralysis of the beginning. Its repelling force, claiming rights to the lower regions, even works itself into the final Adagio, and only there is it brought to a resolution.

Brought to a pulse by the movements in the depths, the upward-pressing awakening call stirs anew. It is not the confident beginning, but the continuation, against which the resistance was first deployed. In a “moving” (“bewegt”) melodic line that penetrates further, undermined by the opposition motive, it seeks a liberated conclusion: [115]



[Example 3-5: horns, mm. 57-68]

The mood, originally presented as powerful and decisive, has turned more and more into an intense excitement. The upper voice has achieved melodic freedom of movement against the resistance of the depths. Its melodic line, however, is filled with almost painfully accentuated passion. It releases itself into a new thematic song full of dramatic triplet patterns:



[Example 3-6: trumpet, mm. 83-90]

This theme as well is no fleetingly appearing improvisation. The fourth movement brings it again to the fore with the words of mankind, “Tief ist ihr Weh” (“Deep is its sorrow”). There, this melody finds fulfillment at the same time in the transfigured major-key conclusion: “Doch alle Lust will Ewigkeit, will tiefe, tiefe Ewigkeit” (“But all desire wants eternity, wants deep, deep eternity”).

For the introduction to the first movement, the triplet theme initially signifies only an episode that increases the lyrical pathos of the basic mood. A renewed powerful outbreak of the awakening call follows:



[Example 3-7: five horns, mm. 99-109]¹⁶

With a broad closing fanfare, it self-assuredly finishes with a long-resounding echo:



[Example 3-8: horns 4 and 7, mm. 118-124]

If one observes the course of the introduction to this point, which does not yet signify its conclusion, the outlines of symphonic “Becoming” are already clearly differentiated and are also recognizable in their ways of acting together. They are two opposing forces: that which actively pushes forward and that which passively resists. The two are characterized in different ways. The awakening call only obtains a malleable form with a completely closed, songlike, linear melody. The opposing idea does not arrive at a similarly defined shape, and also cannot arrive there, for it lacks the inwardly driving activity. Perhaps that isolated stirring of “opposition” shapes itself into a character motive that arises episodically. The essence of the contrast between the two basic principles, however, lies in the desire to avoid activity, in the preservation of the lifelessness in the second complex of ideas. It therefore does not represent a thematic appearance in the earlier sense of a secondary theme. It is negatively composed as the force of gravity, of perseverance, and of invariability. The shapes that occur here and which belong to this complex are thus not characterized melodically, but primarily rhythmically and harmonically. One can describe the development which has been initiated as striving to strike up melodic sparks out of the harmonic and rhythmic sound complex of this contrasting impression through the impulsiveness of the awakening call. The awakening call pushes melodically, as it were, into the primal harmonic mass, and it forces [116] the reluctant and the defensive forces to

thematically shape themselves and to become melodic manifestations. This is the internal organic process of the first movement, and so it fulfills its musical as well as its poetic program.

Because of the peculiarity of the formal design, determined by the material, the usual thematic dualism of the symphonic movement could not be applied. In this case, the essence of the second theme consisted therein, that it—paradoxically speaking—was not present, at least not as a concrete appearance, and that, restricted to elemental utterances, it only worked as an unformed contradiction, upon which the first and only theme of the movement could unfold itself to an ever more richly blossoming life. Thus, one can neither call Schiedermaier wrong when he specifies that the first theme is three measures, nor Nodnagel, who assigns no less than 101 measures for the theme. Both are right, both are wrong. The concept of a periodically closed theme is invalid here, for the whole movement is a continual thematic birth.¹⁷

Thus in the introduction, a new sonic picture immediately follows the D-minor close of the awakening call. Again, it is no contrast, only an addition, this time turning toward the brighter side. Surrounded by muted violin *tremolos*, light flute harmonies ring out in delicate chromatic shifts, heralding a distant march. Clarinets answer in echo tone, and a pastoral melody in the oboe sways in gentle curves:¹⁸



[Example 3-9: flutes and piccolos, mm. 132-135; oboe, mm. 136-139]

The awakening call of the horns has set things in motion, and from distant heights, an answer sounds like a signal.¹⁹



[Example 3-10: clarinets, including E-flat clarinets, mm. 148-150]

Nebulous rolling sequences of bass runs, as if released by a sudden jolt, seek to bring the rhythmic motion that has been initiated by the awakening call into a flow, so to speak:



[Example 3-11: cellos, mm. 151-153]

Timpani rolls, triangle, cymbal and bass drum beats all ring out in quiet but clear rhythms. The impetus appears to work further, circling around—then the motion runs once again to a halt. “Slowly, heavily” (“Langsam, schwer”) appear once again the oppressive harmonies and the rumbling bass trills of the low instruments, this time dramatically broadened by the $\frac{3}{2}$ meter, burdening the lightly striding motion that has just been initiated with heavy weights. But now the force that awakened the melody climbs deeper down into dark sound regions than before. The awakening call, along with its continuation, now sounds melancholy, expanded by the trombones into a recitative. A battle, rising to a passionate *accelerando* and a “wild” pathos, arises between the downward-pulling powers of lifeless gravity and the upward-pressing ones of the melodic life. It ends with the disappearance of the latter. They dissolve into a shadowy fog.

Coming out of it, the melodic motive enters anew that had previously indicated the answer [117] from the heights to the awakening call. Now in the bass register, sounding from the region of the previous resistance, it appears to proclaim the awakening of the drive to life and to creation, even at the lowest level:



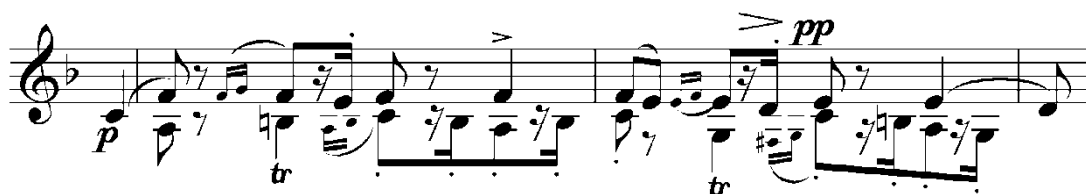
[Example 3-12: cellos and basses, mm. 228-232]

The harmony is pushed out of D-flat major down to a fresh C major. The syrinx calls resound *fortissimo* while the sixteenth-note runs of the string basses roll in anew. “As from a great distance” (“Wie aus weiter Ferne”), light march rhythms are heard in the string section:



[Example 3-13: first violins, mm. 246-248]

Over leaping accompanying motions in the basses, folk-like, cheerful melodic arches are spread:



[Example 3-14: 1st clarinet, cellos, basses, mm. 254-255 (clarinet last beat of m. 253); first violins, last beat of m. 255 and first beat of m. 256]

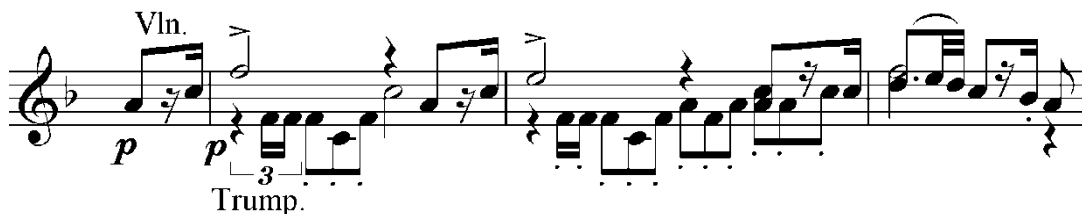
Always firmer and clearer, the picture brightens and the dark elements are blown away. The

awakening call sings out into the world as a march melody, “with the most gentle tone production” (“mit zartester Tongebung”), expanded by the answering theme in the woodwinds:



[Example 3-15: 1st horn, mm. 272-276; first violins, mm. 276-278; 1st flute, 1st oboe, and 1st clarinet, mm. 278-282; 3rd and 4th flutes, 4th oboe, m. 282]

The first movement proper begins here²⁰—and so Mahler has now shaped his symphonic introduction. Even with the expectations raised by his own First Symphony, this was an extraordinary step. In the uninterrupted continuity and progressive strength of the organization, independent of every constructive scheme, this introduction signifies a height of formative ability that hardly allowed any further buildup. The basic idea of “Becoming” has demonstrated its creative power and retains it in the further extension of the movement. “The summer marches in, and it sounds and sings like you cannot imagine it! It bursts forth from all sides.” Violins, at the beginning reduced to half of the players, stride forward. Bold trumpet fanfares and timpani rolls accompany, supported by basses marching out like an infantry and viola trills:



[Example 3-16: first violins, trumpet, mm. 288-291]

The fanfares sound out more strongly from the horns:



[Example 3-17: horns 1 and 3, mm. 294-297]

The syrinx sounds now appear again as well:



[Example 3-18: flutes, oboes, clarinets, cellos, basses, mm. 302-303]

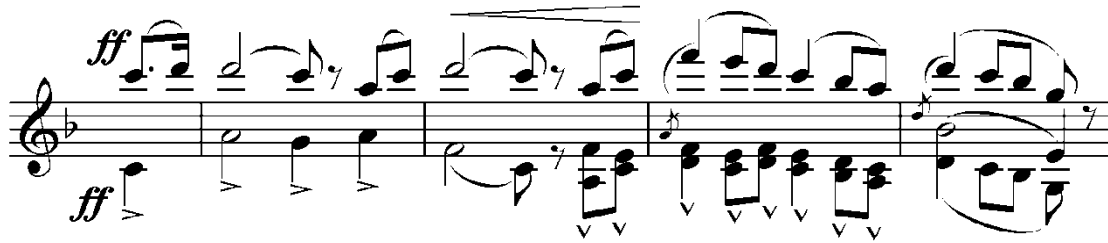
A new high-spirited march group enters in the woodwind choir:



[Example 3-19: flutes, oboes, clarinets, mm. 306-308]

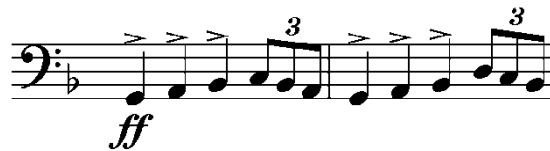
And now, “sweeping, consistently in the same fiery march tempo, but without hurrying”

(“Schwungvoll, immer dasselbe feurige Marschtempo, ohne zu eilen”), is the awakening song in powerful *forte* of the horns, striding triumphantly under grandly sweeping melodic strands in the violins:



[Example 3-20: violins, four horns, 1st trumpet, mm. 314-318]

[118] To this, a greeting from the First and Second Symphonies comes in the basses, one of Mahler's typical fundamental formulas:



[Example 3-21: cellos and basses, mm. 327-328]

It continues to grow in grandeur and color of sound, swinging from F major into the warm D major. Dominant and tonic chords crudely bump against each other in horns and trumpets, and with a footnote in the score, Mahler guards himself against the assumption of a printing error on the third beat:



[Example 3-22: flutes, oboes, clarinets, horns, trumpets (second violins, violas), mm. 330-332 (clashing horn notes not shown in m. 332)]

The melody of the awakening call strengthens itself into a three-voice harmonized song:



[Example 3-23: horns and trumpets, mm. 346-350]

Finally, everything is unified: the full string orchestra, bassoons, horns, and tuba come to a broadly-stroked unison that victoriously marches out:



[Example 3-24: all strings, bassoons, horns, tuba, mm. 351-359 (only violins in m. 359)]

The woodwinds rejoice in a long-held trill on A. In the trumpets, a proud countermelody directs itself upward:



[Example 3-25: trumpets, mm. 351-359 (3rd and 4th in m. 351, all four in mm. 352-354, 1st and 2nd in mm. 355-358, 1st only in m. 359)]

Under this, the unison melody succinctly stamps, an archetype of bucolic, carefree strength. Suddenly, at the high and apparent endpoint in D major, there is an abrupt change to B-flat major: the motive of “opposition,” known from the introduction in the basses, flares up in a force that breaks out with no transition. Allotted to the middle voices and given more penetrative

urgency through doubled thirds, it breaks through the upward striving line and forces it to collapse:



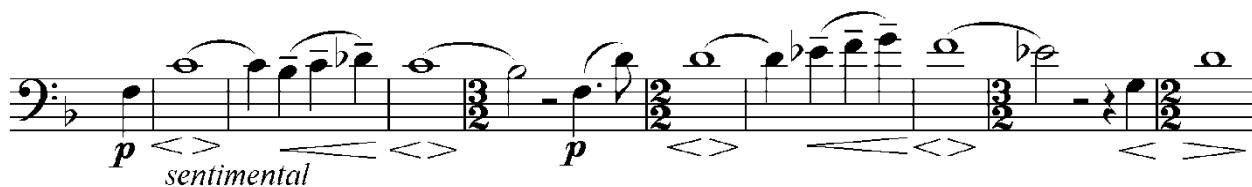
[Example 3-26: oboes, clarinets, 3rd and 4th trumpets, second violins, violas, mm. 363-366; flutes and piccolo, E-flat clarinet, 1st and 2nd trumpets, first violins, violas, m. 367; oboes, clarinets, 3rd and 4th trumpets, second violins, m. 368]

“With greatest strength” (“Mit höchster Kraft”), the 8 horns, with violin *tremolos* quivering around them and with the particularly accented measures emphasized through woodwind doubling, intone the passionate closing call of the awakening melody:



[Example 3-27: horns, mm. 368-377, doubled by oboes and clarinets in mm. 371, 374-377]

“Tief ist ihr Weh” (“Deep is its sorrow”) sounds the answer from the trumpets. The light and cheerful colors have vanished. In their place come violently thrusting wind chords, agitated and buzzing *tremolos* of woodwinds and strings, and commanding beats from timpani and drums.²¹ Out of this fall back into the previous sound world of the introduction, an instrumental voice, speaking like a recitative, arises: the trombone sings out, “sentimentally” (“sentimental”), according to Mahler’s indication, the “lament of fettered life from the abyss of still and lifeless nature”:



[Example 3-28: trombone, mm. 423-432]

With this outbreak of pain from silent nature, the pressure appears to be released again which had [119] abruptly interrupted the Becoming, the Sprouting. The awakening call quietly loses itself in the elegiac English horn. “As from the greatest distance” (“Wie aus weitester Ferne”), the germinating motives of life arise again. The joyful song, which had closed the D-major expansion in unison strings and winds as a sort of hymn in praise of blooming, now sings out “softly and expressively” (“weich und ausdrucksvoll”) in G-flat major from the horn, and it is dreamily brought to closure by a solo cello and a clarinet.



[Example 3-29: solo horn, mm. 492-495]²²

A new procession comes to order. If the lyrical forces, urgently and joyfully singing out, stood out in the first march, more robust elements now take over the leadership. “It is not a Dionysian mood, but rather one of satyrs and those sorts of rough natural fellows playing around.” From the depths, the march motive quietly rises up:²³



[Example 3-30: cellos and basses, mm. 530-532]

Shrill upper voices are heard in the midst of it, the awakening call of the horns is grotesquely distorted, while discordant fanfares and “rough” (“roh”), crude accompanying offbeat rhythms in horns and trombones give the picture an intentionally vulgar color. It is like a procession of poltergeists, like a Walpurgis Night, turned to nature myths, full of joy in the earthy noise, full of a malevolent unfolding of the meaner aspects in the urge to fertility. Into this confused driving and stamping of the elements sounds anew the ordering awakening call, at first interrupted by the natural forces that are captivated by the sensual urges of life.²⁴ With increasing power, however, the call penetrates through to its higher being. As at the beginning of the symphony, it resounds widely into the newly emerging creation, which is now ready to burst out of the bud.²⁵

One more time, as at the beginning, the call sinks into the depths, and once more it appears to be swallowed therein, willfully held in the darkness of “heavy” (“schwer”) harmonies. Now it presses immediately upward again. The recitative of the trombones serves this time as a direct response from the depths and fades away in a sustained D-major sound.²⁶ Again, the march motives of the first part draw near, singing, wantonly teasing, and thereby urging to an ever freer unfolding. “With great expression” (“Mit großem Ausdruck”), now coming forward *portamento*, now striding steadily as a march, is the leading idea, around which everything is united and to which everything strives: the awakening call. In unshakeable certainty it continues to pull new forces unto itself, easily and calmly governing all fanfares and ranting motives, swelling like a stream which, fed by countless tributaries, desires to flow into the sea. One more

time, in the moment of the freest jubilation, that rebellious motive of opposition roars up, as it had similarly torn apart the first march before. But this time it is to no avail. Only the moment of its sounding out and its sudden arising is left to it. Already in the next moment, march fanfares smash it down. G-flat major changes with a sharp lurch over G back to F major. Brass with “bells in the air” (“Schalltrichter in die Höhe”), strings beating with the wood of the bow, everything charges “with greatest strength” (“mit höchster Kraft”) in a reeling upward sweep to the “sharply cut off” (“scharf abreissend”) conclusion.

[120] **Mahler** not only strictly observed the large pause prescribed after the first section in performances of this symphony. He even inserted here the usual concert intermission and indicated through this that he allowed the listener, beyond a brief rest, an external diversion. Such intellectual relaxation is justified by the immense scale of the movement. Furthermore, it does not in the least hinder the effective capability of the second part. This represents a world that is independent of the first movement. In the first movement, “Becoming” is carried out: the change from lifelessness to liveliness. In the second part there reigns the imagination of that which has become.²⁷ The manifestations in this part do not arise, they exist. Flowers, animals, mankind, angels, and divine love tell the story, representing themselves in the nature of their existence. The sensing of a commonality and liveliness in everything that offers itself to reflection, the comprehension of the diverse colors in these manifestations as a profound unity stemming from a single root, this was perhaps that which enticed the musician and drove him to allow all of this to become alive in sound. In music also lives this primeval force, whose origin and kind nobody knew and which even of itself very well could “tell,” but could “explain”

nothing.

The musical element in the poetic sketch of this symphony, particularly of the second part, is quite high; the purely philosophical and abstract, however, cannot be judged as decisive. Mahler consistently arrived at creation from music, not out of philosophy. One could disregard every intellectual explanation regarding this second part, and simply interpret it musically and formally. What Mahler represents in the five movements of this part of the symphony is—taken empirically—a heightening of musical form and genre from a primitive dance type across the more richly structured, poetically decorated Scherzo and internalized song to the emotionally mature expression of the final Adagio. The order of movements in the second part thus musically represents a stepwise ascent within the formal organism from the simple idyll that is also narrowly defined in mood up toward the mystically moving Adagio that exhausts, intellectually and structurally, the utmost possibilities of a pure emotional language. There is also no preconceived intention that underlies this ascent. The musician required such a gradual intensification of linguistic and representational abilities in order to be able to say that which he had in mind as the concluding word of the symphony.

The first link in the chain, the “Tempo di Menuetto, sehr mäßig, ja nicht eilen” (“Tempo di Menuetto, very measured, so do not rush”), belongs to the group of purely idyllic tone poems or fantasies of Mahler which are opened by the Andante of the Second Symphony and closed by the second “Nachtmusik” of the Seventh. Since its premiere—the two middle movements of the Third were initially known without the first movement and the later song movements—it has been one of the “best loved” pieces by Mahler.²⁸ He himself wrote ironically in 1896 to Richard Batka of the “flower piece that has gained momentum”: “This is now desired by the conductors

of most concert institutions, for which I may thank the good ‘critics’ who had previously not spoiled me so very much. That this small piece (more an intermezzo in the whole), torn out of the context of the larger work, which is my most meaningful and extensive, will necessarily cause misunderstanding, [121] cannot hinder me from releasing it by itself. There simply remains no choice for me, for if I wish to finally be heard, I must not be squeamish, and so perhaps in this season, this modest little piece will often ‘bleed at the pedestal of Pompey’ and introduce me to the public as a ‘meditative, fine-spun’ singer of nature. Anything about how this nature conceals within itself everything that is gruesome, grand, and also lovely (and that is exactly what I wanted to express in the whole work in a kind of evolutionary process) will naturally be experienced by no one. It always strikes me as odd that most people, when they speak of ‘nature,’ will always think of only flowers, little birds, the scent of the forest, etc. Nobody knows of the god Dionysus, the great Pan. So there they already have a kind of program—that is, a sample of how I make music. It is always and everywhere only the sound of nature! This seems to me to be what Bülow once sensibly described to me as the ‘symphonic problem.’ I do not acknowledge another kind of program, at least not for my works. If I have now and then placed titles before them, I wished to set up some signposts for impressions where the same should be transferred to the imagination. If the word is necessary for this, then the articulated human voice is there, which can then realize the boldest intentions—precisely through the combination with the enlightening word! But now it is the world, nature as a whole, which is awakened, so to speak, from inscrutable silence to tones and sounds.”²⁹

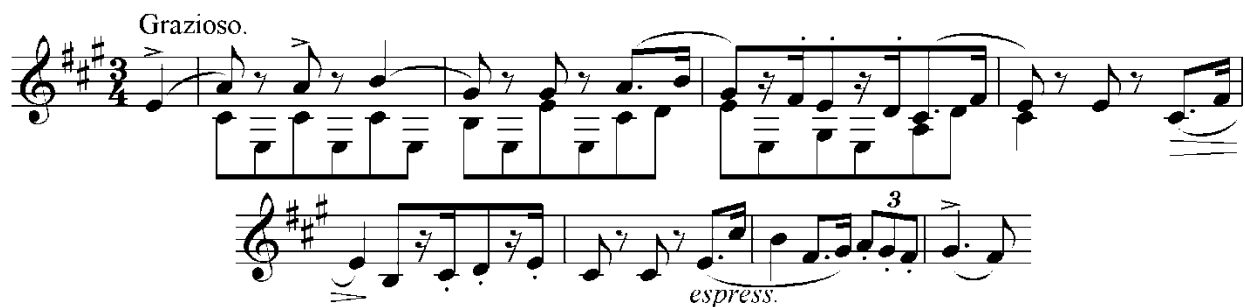
Although the harmlessness of the “flower piece” is here emphasized for an easily discernible intent, Mahler mixed in some shadows on other occasions. “How that will sound,”

he says in a conversation published by an unknown party, “no one can imagine it. It is the most carefree thing that I have ever written, as carefree as only flowers can be. It all oscillates and undulates in the heights in the lightest and most mobile way, and down in the depths without any heaviness, just as flowers in the wind also sway in a supple, playful way. Today I noticed to my own amazement that the basses only play *pizzicato* and do not have a single solid bow stroke, and the deep and strong percussion is not put into use. On the other hand, the violins, with charming use of the solo violin, have the most active, soaring, and graceful figures. Of course it does not all remain such a harmless floral cheeriness, rather everything suddenly becomes terribly serious and heavy: like a wind storm it blows across the meadow and shakes the leaves and blossoms, which groan and whimper on their stems as if they were pleading for redemption in a higher kingdom.” He admitted, the narrator explains further, that in the execution of this piece he was overcome by the most sinister shudders, far more than with the most tragic one, against which he would be able to arm and defend himself with humor and earnestness, whereas here, where he no longer considered the world from the standpoint of a struggling man (as in the First and Second Symphonies in contrast to the Third), but instead placed himself within its own essence, he felt all the fears of the world and of God.³⁰

These words carry in their expression and content an authentic character, and contain everything that can be said about the second movement. As with most of Mahler’s statements of this kind, they are not to be taken in the literal sense. [122] Above all, the forced programmatic application to the music of the poetic mood sketch that is provided is to be avoided. The reference, however, to the “sinister shudders” that a piece which is apparently only turned toward lovely things aroused in Mahler, highlights a deeply interpretive aspect. It shows how little

Mahler felt about only the cheerful exterior surface of things. He also perceived the unfathomable darker instincts, even in an apparently trifling play of characters, here perhaps even stronger and more gripping than otherwise, for the contrast between appearance and reality in precisely this simple world would necessarily become particularly perceptible to the thoughtful observer.

The layout of the movement corresponds in broad lines to that of the Andante from the Second Symphony. Here also, the underlying minuet tune begins “*grazioso*,” at first in a simple instrumentation: only an oboe melody and a single-voiced, rocking *pizzicato* accompaniment of violas or cellos:



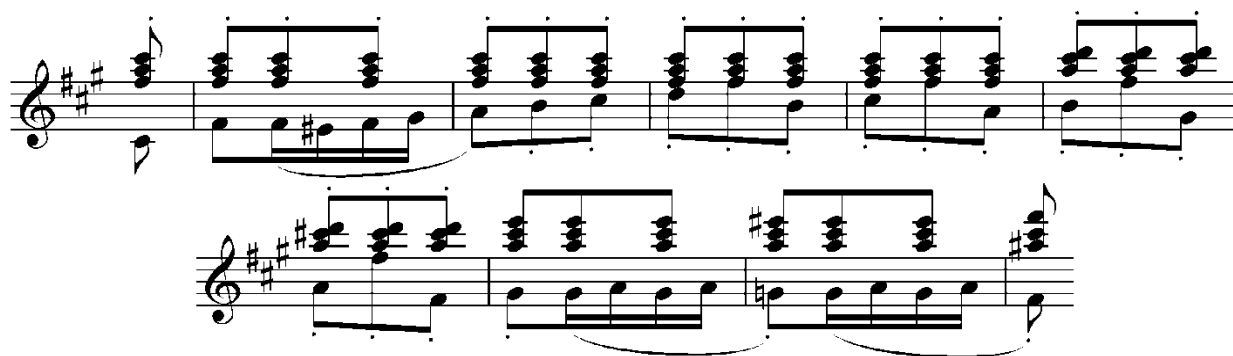
[Example 3-31: oboe, mm. 1-8; violas, mm. 1-4]

It is a picture of the flower that gracefully sways on its stem. The intermediate phrase directs it into somewhat more active rhythms:



[Example 3-32: first violins, mm. 19-23; flute and oboe, mm. 23-24; harp, mm. 19-24]

With the return of the opening theme, decorated with ornaments and placed on a stronger sonic ground by strings and woodwinds, the first song group is closed: the world of flowers as a self-sufficient, miraculous melodic phenomenon, only lightly moved from the outside. Now a stronger wave penetrates through this quiet world, an upward rolling F-sharp-minor theme in flutes and violas, spread over by lightly fluttering harmonies in violins and flutes:



[Example 3-33: violas, 2nd, 3rd, and 4th flutes, (and part of first violins for first four measures and upbeat), mm. 49-58]

The motion intensifies. An element of unrest has penetrated into the peaceful circle, and a new, tenderly urging theme is structured like a reorganization of the first F-sharp-minor idea:



[Example 3-34: half of second violins with flute doubling, mm. 69-73]

The F-sharp-minor theme rolls along toward E minor, where it is varied in $\frac{9}{8}$ meter with lively sixteenth-note motion, swarmed about by leaping string accompaniment figures that are struck *col legno*.³¹



[Example 3-35: oboes and clarinets, mm. 79-81]

The strings take up³² the motion in bouncing sixteenth notes, accompanied by stopped horns. Restrained agitation spreads itself out in the whispering of muted, abruptly starting, and then once again *pianissimo* scurrying instrumental voices.³³ Calming, smoothing, and unifying, the major-key melody of the opening returns again.³⁴ This time it unfolds with abundant ornamentation, broadly sings out, and closes again in a tenderly [123] expiring A major. But the unrest of the middle section is only repressed, not eliminated. Hardly has the A major faded away but the whispering of voices commences anew, beginning again with the F-sharp minor in $\frac{3}{8}$, jumping to $\frac{2}{4}$, “gradually somewhat more active” (“allmählich etwas bewegter”), obtaining ever stronger sweep, trilling, swirling as if with a puckish spirit, until “very suddenly leisurely” (“ganz plötzlich gemächlich”), with an abbreviated opening in E major, the minuet starts again. Only now does it unfold itself the full beauty of coaxing violin arabesques and gentle wind duets.

Then this last appearance dissolves, borne aloft by soaring violin runs, as if it were a delicate fragrance that slowly flies away in wisps of string harmonics.

Like the second movement, the third movement of this symphony is also related to the corresponding one of the previous symphony. Both have a scherzo character and are placed in a rondo form, and both are based on an earlier composed *Wunderhorn* song. Both are, according to the texts of the songs, “animal pieces.” This description certainly only fits the Fish Sermon Scherzo in an external way, for only the symbolic sense of the text comes into consideration for the symphony. The rondo of the Third Symphony is expressly described as an “animal piece” by Mahler, in contrast to the preceding “flower piece.” “What the Animals in the Forest Tell Me” (“Was mir die Tiere im Walde erzählen”) reads the heading. A higher step of organic being is reached. Loveliness and grace of the appearance, the beautiful illusion of that which is visible, these were the main attractions of the flower world. Now the diversity and mobility, the confusion of drives and instincts all come to the fore, in contrast to the simplicity of those natural moods upon whose fertile ground they play. The text of the song hardly gives an idea of the wealth of ideas that are stimulated. It is a simple eight-line poem with the heading “Ablösung im Sommer” (“Change [of the guard] in the Summer”):

Kuckuk hat sich zu Tode gefallen
An einer hohlen Weiden.
Wer soll uns diesen Sommer lang
Die Zeit und Weil vertreiben?
Ei, das soll tun Frau Nachtigall,
Die sitzt auf grünem Zweige.
Sie singt und springt, ist allzeit froh
Wenn andere Vögel schweigen.

Cuckoo has fallen to his death
On a hollow willow.
Who shall now the summer long
Pass the time for us?
Oh, for that lady nightingale will do.
She sits on a green branch.
She sings and leaps, is always happy
When other birds are silent.

It is a poem whose ideas mean almost absolutely nothing, and which can only be effective as a cause for making music. The whole is constructed upon simple contrasts: the four-line first verse is a humoristic lament with a minor-key flavor of parody, and the second is a naïve turn to major, full of high spirits. Mahler composed the song like this. It is found in the third book of the “Lieder aus der Jugendzeit” (“Songs from Youth”), and it comes from the time before 1892, therefore belonging to the earliest *Wunderhorn* compositions. The contrast between humoristic lament and harmless, happy joy in music making is perfectly accomplished. Minor and major are subtly demarcated and yet are internally tied beside one other. The voice, with the simplest direction—only eighth notes and rounding [124] sixteenth-note turns are used—shows a thorough objectivity of characterization. The accompaniment, even in the piano transcription,³⁵ is, though apparently monotonous and of unadorned modesty, rich in pulsating motion. It is a stylistic masterpiece on the narrowest scale. Essential for the effect is the apparently archaizing harmony, which strides downward in an austere, stepwise pattern at the threefold statement of “Weiden,” and is pervaded by augmented triads and chromatic progressions:



[Example 3-36: “Ablösung im Sommer,” voice and piano condensed to one staff, mm. 7-10, no vocal line in m. 10]³⁶

Mahler here makes extensive use of one of the most striking characteristics of his harmonic style: the abrupt alternation of major and minor. A common practice as an expression of sudden reversal in mood and feeling, it is, in the totally unexpected change as used by Mahler, a special,

internally determined idiosyncrasy—not only a nervous grimace, as it sometimes seems, but rather a surge of temperament that bubbles up out of a curious interweaving of intellect and feeling. It is found in highly emotional moments, such as the close of the first movement of the Second and particularly later in the symbolic fundamental motive of the Sixth Symphony. It is likewise found, with humoristic meaning, as a means of leaving the listener in uncertainty about the character of the mode, mocking him with major where he expects minor, giving him minor where the ear is directed to major, and thus, by constantly leading it astray, directing the imagination of the listener in a continuous zigzag. The first minor section of “Ablösung” alternates almost from harmony to harmony between minor and major, whereby the augmented triad occasionally enters in the place of major. Thus at the beginning of the third line with the characteristic performance indication of “*possierlich*” (“comical”):



[Example 3-37: “Ablösung im Sommer,” voice and right hand, mm. 17-21, with added low F from left hand in m. 21]

In comparison to this harmonic unrest, the major section obtains its musical color through the nearly uninterrupted sound of a pedal point on the tonic note. After the harmonic puzzle of the minor section, it gives the whole an expression of unwavering calm and harmonic certainty. In addition to these idiosyncrasies of a harmonic type come the highly characteristic melody and rhythm. It sounds like animal voices from the opening call:



[Example 3-38: “Ablösung im Sommer,” right hand, mm. 1-2],

from the already mentioned “Weiden,” from the stubborn and cheeky interlude:



[Example 3-39: “Ablösung im Sommer,” right hand, mm. 14-15],

and from the bouncing tune of the major section:



Ei! das soll tun Frau Nachtigall! die sitzt auf grünem Zweige

[Example 3-40: “Ablösung im Sommer,” vocal line, mm. 35-39]

In all of these inconspicuous motives is hidden a fruitful stimulus for the musician. One understands that Mahler was urged to transfer these details, first pressed into the tiny frame of the solo song, to the larger form of the symphonic movement. The experience justifies this desire. As fine as the vocal song presents itself, in comparison to the orchestral symphonic movement, it only has the effect of a matte draft. The instrumental garb is already an ingenious inspiration of a sonic fantasy stimulated by humor.³⁷ During the minor section the strings—without [125] contrabasses—remain exclusively in a bouncing *pizzicato* accompaniment. The clarinet first intones the bird call-like introductory motive:



[Example 3-41: clarinet, mm. 3-4]

Then the flute begins with the skipping melody:



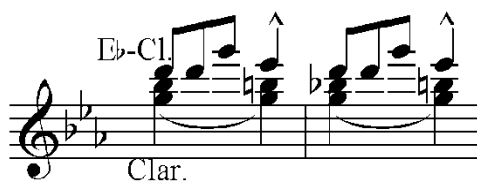
[Example 3-42: flute (piccolo), mm. 5-8]³⁸

It is supplemented by a new calling motive in the oboe:



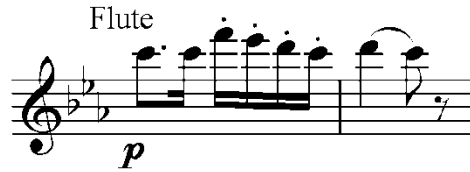
[Example 3-43: flute (piccolo) and oboe, mm. 9-11],

then led further by the E-flat clarinet:



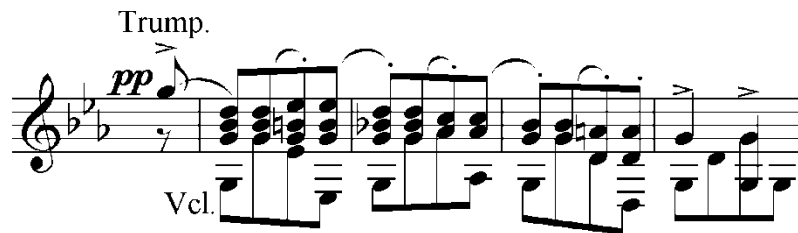
[Example 3-44: clarinets and E-flat clarinet, mm. 12-13],

and finally brought to an end by the regular flute:



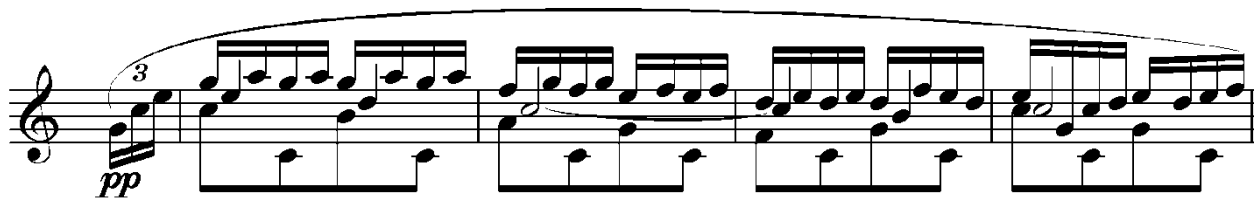
[Example 3-45: flute, 14-15]³⁹

A choir of varied voices is first heard in alternation, whereby naïvely humoristic effects are continually highlighted, as they are also emphasized by the interlude of the three trumpets with cello accompaniment:



[Example 3-46: trumpets and cellos, mm. 19-23]

The major portion, in compensation, belongs to the strings at the beginning. First violins, supported by the accompaniment of the seconds and the harp, flutter around the melody in sixteenth-note motion:



[Example 3-47: first and second violins, harp, mm. 33-37]

The buzzing and chirping string voices remain, even when the melody now comes forward in the interplay of oboe and clarinet in its original form:



[Example 3-48: oboe, mm. 37-41]

The horn intrudes, and the major-key song appears to turn back again to minor as the mood indecisively wavers:



[Example 3-49: first and second violins, mm. 57-60]

A firm, refrain-like choral conclusion of all woodwinds with powerful horn calls:



[Example 3-50: horns, mm. 61-64]

solidly rounds off the idyllic tableau. A new, groping group begins:



[Example 3-51: cellos, basses, bassoons, violas, first violins, mm. 68-71a; first violins only, mm. 71b-73]

In imitative entries, the theme propagates itself, including both strings and winds while driving to

lively accents. Bassoons lead back to the resumption, “again very leisurely as at the beginning” (“wieder sehr gemächlich, wie zu Anfang”). As before the woodwinds lead, but a scurrying counterpoint in muted violins now wraps itself around the melody in quadruple *piano*. It gives the whole a new coloration with a sinister streak. Melody and counterpoint obtain more animation and rise up into a crude grotesquerie of near wildness. Only the falling chromatic scale that leads into the major section [126] once again stabilizes the mood. This major section is, in contrast to the rich figuration of the minor section, held extremely plain in melody and ornamentation this time. Only the gently drawn chromatic internal lines of the trumpets, clarinets, and horns provide new, exciting and mysterious tones.⁴⁰ It is as if the world, which in the beginning moved so cheerfully and easily, gradually clouds over. The willful $\frac{6}{8}$ continuation is abbreviated and rushes quickly by, no longer really convincing of its joviality. A muted trumpet signal sounds:



[Example 3-52: muted trumpet, mm. 225-236]

“A little slower, but noticeably” (“Ein wenig, aber merklich, langsamer”), the minor melody spins itself out once more in the flutes, transposed to a darker F minor. But it does not reach its end. “Impudently” (“Frech”), the E-flat clarinet calls:



[Example 3-53: E-flat clarinet, mm. 243-247]

“Somewhat stronger than before” (“Etwas stärker als vorher”), the trumpet signal sounds:



[Example 3-54: muted trumpet and E-flat clarinet, mm. 248-253]

Once again in the E-flat clarinet and piccolo is the shrill, cheerful bird call—and then the animal world suddenly collapses. A new realm of dreams opens up, far from all life, the last secret of untouched, gently breathing nature. “As from a great distance” (“Wie aus weiter Ferne”), sounds out “very leisurely” (“sehr gemächlich”) and “freely performed” (“frei vorgetragen”), the “tune of a post horn” (“Weise eines Posthorns”), entwined by gently floating harmonies of the violins, which are split into three parts:



[Example 3-55: post horn, mm. 255-287]

It was both a peculiar and bold idea to set this folk tune, directly and without artistic

arrangement, as the trio in a symphonic scherzo. Yet the risk is successful. It is even this post horn episode that carries a romantic spell within itself, whose genuine naïveté captivates without resistance.⁴¹ Memories and fantasies are awakened that rapturously spin the post horn melody further in a folk style:



[Example 3-56: flutes, mm. 285-288]

The voices of birds quietly stir, and life sounds for a few moments into the dream world. Then the post horn begins once again, more sweetly, more wistfully. It is a farewell, somewhat sentimental as the folk style is after all, brimming over the heart with the magic of nature. And then a sudden, energetic conclusion, “fast and blaring like a fanfare” (“schnell und schmetternd wie eine Fanfare”): [127]



[Example 3-57: trumpet, mm. 345-347]

“With secretive haste” (“Mit geheimnisvoller Hast”), the animal piece begins again, the strings rustling with buzzing *tremolos* on the bridge, and the flute hurriedly following. The theme itself is not stated, only surmised from harmony, rhythm, and melodic hints. The piccolos whisper a chromatic theme, and the oboe crudely enters with the “impudent” motive of the E-flat clarinet.

The clarinet attempts to show humor:



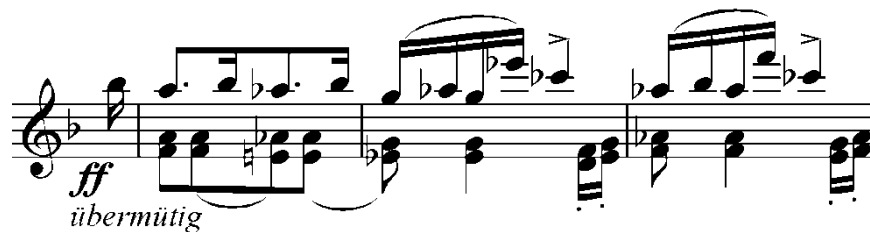
[Example 3-58: clarinet, mm. 366-369]

Suddenly, everything steers toward a “cheerful” (“lustig”) F major:



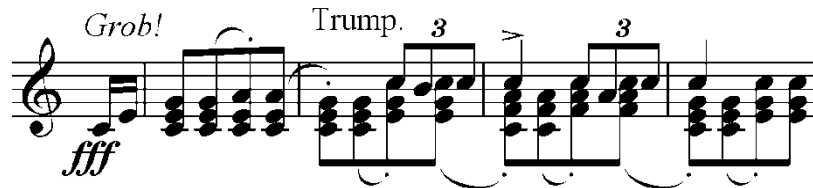
[Example 3-59: first and second flutes with some doubling from first clarinet, mm. 374-377]

“Boisterously” (“Übermütig”), violins and six horns exult:



[Example 3-60: first violins and horns, mm. 413-416]

A mad joy breaks out. The strings strike *col legno* while horns and trumpets flare up with crudely shouting chords and cheeky fanfare rhythms. The boisterous spirit builds up to general “rudeness” (“Grobheit”), in which the theme of the $\frac{6}{8}$ interlude also sounds again:



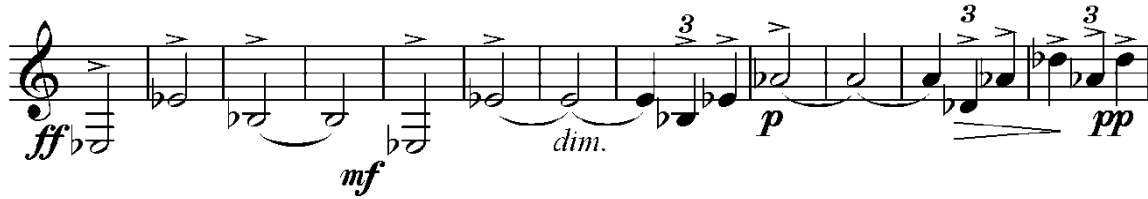
[Example 3-61: horns and trumpets, mm. 431-435, no trumpets on second beat of m. 435]

The mood becomes ever more boisterous as tempo, dynamics, and rhythm constantly drive, “very pressingly” (“sehr drängend”) “forward” (“vorwärts”). Then—a signal—the bird call as an answer—once again the signal—and everything falls silent. “Once again very leisurely, almost slowly” (“Wieder sehr gemächlich, beinahe langsam”), and also “freely following the feelings—as before” (“frei der Empfindung folgend—wie früher”), the post horn sings out. “As if hearkening thereafter” (“Wie nachhorchend”), the violins slowly sing, becoming more and more quiet:



[Example 3-62: top division of first violins, mm. 497-503]

Once again the post horn, accompanied by four natural horns. Once again the quiet magic of the forest. The horns sing to it a farewell into solitude. But now it breaks out: “lively again and faster than in the beginning” (“wieder lebhaft und schneller als im Anfang”). With raging voices and fearfully agitated bird calls, there gathers and presses upward a terribly piercing, woeful E-flat-minor *fortissimo* from all, with long resounding wind calls, pointing back to the elemental sounds of the first movement, reaching from E-flat minor to D-flat major:⁴²



[Example 3-63: horns and trombones, mm. 545-556]

Then an unnoticeable slide back toward C major. The post horn fanfare becomes the awakening call to the amusing animal images, to the delicate and tender humors in this circle of life. With a cheerful *crescendo* and a joyful summation, the movement storms to its conclusion.

The second movement was called “What the Flowers on the Meadow Tell Me,” the third “What the Animals in the Forest Tell Me.” What have the flowers and animals told? The flowers have told about the quiet cheerfulness and grace of the present, the animals about the pleasures of joyful and vigorous living, but also about its secretive [128] depths. A shadow fell over this realm of life, about which the flowers on the meadow still know nothing. The animals in the forest, however, in whom the consciousness of pain and joy is already lively, know it: it is sorrow. Sorrow has come into the world; it has risen in proportion to the upward evolution of life forms, for the level of ability to suffer determines the frequency of its appearances. The confrontation with sorrow, the question of its subjugation, and still more—its fertility—becomes the fundamental question of life. So man now tells of sorrow and of that which conquers sorrow and makes it the source of new life. He tells it with the words from Nietzsche’s *Zarathustra*:

O Mensch!	O Man!
Gib acht!	Give heed!
Was spricht die tiefe Mitternacht?	What does deep midnight speak?

Ich schlief, ich schlief!	I slept, I slept!
Aus tiefem Traum bin ich erwacht!	I have been awakened from a deep dream!
Die Welt ist tief!	The world is deep!
Und tiefer als der Tag gedacht!	And deeper than the day has imagined!
Tief ist ihr Weh!	Deep is its suffering!
Lust—tiefer noch als Herzeleid!	Desire—deeper still than heart's sorrow!
Weh spricht: Vergeh!	Woe speaks: pass away!
Doch alle Lust will Ewigkeit!	Yet all desire wants eternity!
Will tiefe, tiefe Ewigkeit!	Wants deep, deep eternity!

In relation to the other movements, this song is the most closely connected piece in the symphony. In the conversations referred to, Mahler once said: “Out of the large connections between the individual movements that I imagined at the beginning, nothing has emerged; each stands as a complete and individual whole for itself, without repetitions or reminiscences. Only at the close of the animal piece does the heavy shadow once again fall that was oppressively cast at the end of the introduction by lifeless nature and by still uncrystallized inorganic matter. The meaning, however, is really more of a relapse into the deeper, more animal forms of being before making the colossal jump into the intellect of the highest form of earthly life, humanity.”⁴³

Mahler’s statement about the independence of the individual movements does not apply to the fourth. Here are indisputable connections to what has gone before. One could think that Mahler hardly became aware of them, so effortlessly do they emerge from the artistic situation. The opening already falls back upon the introduction to the first movement, upon the quiet, dark oscillation of the low wind harmonies. The remembrance of the dead matter is evoked through the opening thought:

O Mensch, gib acht!	O man, give heed!
Was spricht die tiefe Mitternacht?	What does deep midnight speak?
Ich schlief, ich schlief!	I slept, I slept!

The conception of sleep and also of mankind within this matter stirs the memory to the very beginning of the act of awakening, and the main motive of sleeping nature enters as a solo for muted string basses as a kind of motto at the opening of this movement:



[Example 3-64: bass line, harp, cellos, basses, mm. 1-3]

At the entry of the mystical [129] harmonies, the singing voice suddenly sounds “with secretive expression” (“mit geheimnisvollem Ausdruck”):



[Example 3-65: voice and reduction of accompanying harmonies (horns and strings), mm. 11-14]⁴⁴

With that, the fundamental musical character of the movement is indicated. It is a freely recited vocal piece whose melodic structure is first born of primeval sounds, calls of nature, and free-floating harmonies, as it were, and slowly condensed into a definite appearance. The process of Becoming from the first movement is started again, but directed toward a different goal: not toward the emergence of instinct, but rather toward the awakening of the psyche. The mystical introductory harmonies dissolve into the quietly rocking D major of the string basses. Over this, isolated long-held harmonies in alternating registers emerge in curious and atmospheric mixtures of sounds: high trombones with bass harp notes, violin and harp harmonics combined with

piccolos in their deepest register. In languorous chains of thirds from the horns, a melodic kernel presses to the forefront:



[Example 3-66: horns 1 and 3, mm. 24-27]

The voice continues the line further:



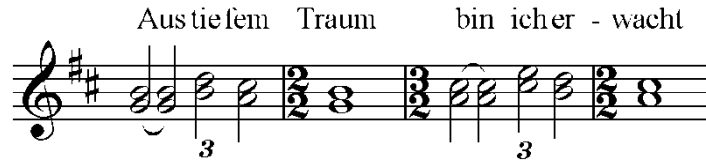
[Example 3-67: voice and horns 1 and 3, mm. 29-32]

The melody, however, cannot yet gain a solid shape. “Like a sound of nature” (“Wie ein Naturlaut”), it is heard sighing from the oboe:⁴⁵



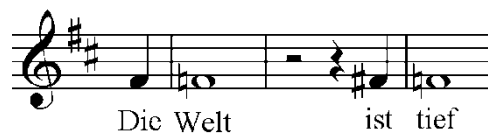
[Example 3-68: oboe, mm. 32-35]

The broken atmospheric harmonies sound again: “Ich schlief—ich schlief” (“I sleep—I sleep”)—a mystical immersion in the dimming primordial state of being, the nature calls. But now it stirs, striving upward:



[Example 3-69: voice with clarinets, mm. 45-48]

Again, the upswing falters. “Die Welt ist tief” (“The world is deep”)—major and minor alternate two times in succession at the thought of dream and reality:



[Example 3-70: voice, mm. 49-52]

“Und tiefer als der Tag gedacht” (“And deeper than day has imagined”). Here sounds the promise, at first only in the orchestra. The words still fail for that which is deeper than the day and deeper than anything else: desire and eternity:

Vln.

ppp sempre ppp rit. accel.

7 3

1. Horn

[Example 3-71: violins, mm. 57-67; horn 1 part added, mm. 65-67]

The flowering melody breaks off, the painful nature call sounds anew, and again the warning question “O Mensch!” (“O man!”). It is again given an answer from the first movement:



[Example 3-72: voice, mm. 100-101 and violin solo, mm. 101-103]

But now, anew, the promise:



[Example 3-73: voice, mm. 107-110]

And now the battle of woe with desire: “Weh spricht: Vergeh!” (“Woe speaks: pass away!”) It blooms up with irresistible liberating power. The motive of woe changes to major and it becomes a deeply internalized swelling melody that now has found its dimension and its shape:



[Example 3-74: voice, mm. 119-129]

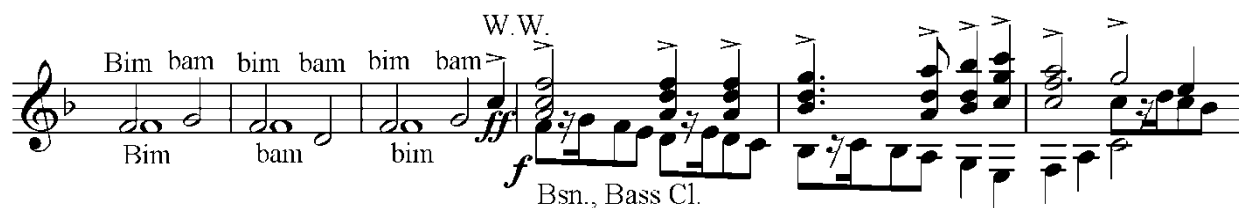
[130] **Mankind** told of the slumber of the world, of the grief of the world, of the desire that is deeper than heart’s sorrow, and of deep eternity. The nature theme has become the liberating theme of the soul, and matter has been overcome. Here the line of the Third Symphony crosses that of the Second. That “Sterben werd’ ich um zu leben” (“I shall die in

order that I may live”) awakens again in this moment. Yet this is only in the idea, for the path of the Third leads to a freer height than the ecstasy of the Finale of the Second. The overcoming of pain is no longer a fundamental problem; it was only an episode of the ascent. The soul is free, it has found and recognized itself, it has balanced pain and pleasure of the world against each other, and it has recognized pleasure as the deeper of them. Now it swings itself further upward, to a higher circle, in order to experience which pain still exists above the pain of the world and how this pain can be overcome. This is what the angels tell.

Mahler did not transfer the *Wunderhorn* song that now follows—it joins itself to the fourth movement without interruption—from an earlier composition into the symphony, rather he wrote it specifically for this purpose. The setting is already of a peculiar kind: boys’ choir, women’s choir, and with them an orchestra in which woodwinds, horns, and harps dominate. The strings are completely absent at the beginning, and later, at the antiphonal singing of the choir, the deep string instruments up to the violas enter. Violins are not used at all. The singing voices are used in an unusually instrumental manner: the boys’ choir sings throughout, apart from a few measures, in a “Bim-Bam” that is held in the intervals of a tolling bell, and the women’s choir takes occasional part in this later on. “The tone is to imitate the sound of a bell; the vowel is to be briefly pronounced and the tone is to be held out by the humming of the consonant M” (“Der Ton ist dem Klang einer Glocke nachzuahmen, der Vokal kurz anzuschlagen und der Ton durch den Konsonanten M summend auszuhalten”), prescribes Mahler. He did not think of a specifically vocal, rather a purely sonic, almost instrumental effect. The four high bells, which sound in the same register with the boys’ voices, confirm the curiously atmospheric, one could say genderless character of the human voice.⁴⁶

The choice of such a tone color, joining with the wind band into a curiously ascetic austerity, emerged from the character of the poem. It is headed “Armer Kinder Bettlerlied” (“Poor Children’s Begging Song”), and is separated into three sections. The introductory first verse depicts the joy of the angels regarding the forgiveness of Peter’s sins. The middle three verses, reaching farther back, tell of Peter’s grief over his sins and statements of grace from Jesus. The last verse brings praise of heavenly joy and eternal salvation. Mahler laid out the composition approximately corresponding to this structure. The basic atmosphere of the presentation is “Cheerful in tempo and cheeky in expression” (“Lustig im Tempo und keck im Ausdruck”). This basic atmosphere is consciously implemented, despite a rich and delicate structuring of details, particularly in the middle section. There is no sentimentality, no ardent indulgence of feeling in this piece. Here a pure and somewhat cooler temperature of the soul than before, in relation to the arousal of the heart, is predominant. The representation of sorrow also obtains a mellower, almost peaceful undertone. [131] Passion as an internally moving element steps back, and a sharper gift of observation, a more objective type of experience comes into play. Human subjectivity is overcome—the angels now tell the story. Tragedy in the human sense is foreign to their sphere. Even where the content of their narrative touches on deeply serious things, the freedom of a humor that is internally superior to those things remains in the tone of their depiction.

So commences the song of the angels, immediately following the fading out of the “drunken song,” with the fresh and bright “Bim-Bam” of the boys and the bells:



[Example 3-75: boys' choir and bells, mm. 1-3; flutes, clarinets, bass clarinet and bassoon, mm. 3-6]

It serves as a novel prelude for the following main melody in the wind band. The melodic, harmonic, and rhythmic type of the piece is thereby determined in a few measures. “Cheekily” (“Keck”), the three-voice women’s chorus—at first in unison—enters with the first verse:

[Example 3-76: women’s choir, mm. 6-21, text “Es sangen drei Engel einen süßen Gesang, / Mit Freuden es selig in den Himmel klang. / Sie jauchzten fröhlich auch dabei, / Daß Petrus sei von Sünden frei!” (“Three angels sang a sweet song / That blessedly rang in heaven with joy. / At the same time, they also joyfully shouted / That Peter was free from sins!”)]⁴⁷

The melody contains a contrasting pair: the cheeky opening narrative and the mystical harmonic

sequences at the reference to Peter's deliverance from sin. These four inner measures are followed by a new, jubilant upswing with the opening rhythm in the lower voices and firm, confidently rising leaps of a fourth in the leading sopranos.

These two opposites—the cheerful narrative tone and the solemn harmonic sequence—remain decisive for the further course of the song.

Und als der Herr Jesus zu Tische saß,
Mit seinen zwölf Jüngern
das Abendmahl aß,

And as the Lord Jesus sat at the table
And, with his twelve disciples,
ate the last supper,

sounds fresh and lively from the choir, but then suddenly changes tone again:

Was stehst du denn hier? Was stehst du denn hier?

Da sprach der Herr Je - - sus, Herr Je - - - - - sus:

Wenn ich dich an - seh', so wei - nest du mir, so wei - nest du mir!

[Example 3-77: women's choir, mm. 25-35, text "Da sprach der Herr Jesus: 'Was stehst du denn hier? / Wenn ich dich anseh', so weinest du mir!' ("Then the Lord Jesus said: 'Why do you stand here? / When I look at you, you weep to me!'")]

There now follows a turn that becomes poignant through the simplicity of the expressive change. In an unnoticeable holding back of the tempo, with broadly bowed, quiet harmonies and for the first time in the course of this [132] piece, the violas enter, their elegiac tone color particularly striking against the fresh, grainy wind tone. To fearfully throbbing minor harmonies in eighth-

note rhythms from the horns and a restless upward rolling sixteenth-note scale in the clarinets, closed off by lamenting oboe sounds, the solo voice “bitterly” (“bitterlich”) enters: “Und sollt’ ich nicht weinen, Du gütiger Gott?” (“And should I not weep, thou gracious God?”):



[Example 3-78: solo alto voice, mm. 44-48; piccolo, harp, low strings, mm. 45-46; bells, boys’ choir, women’s choir, flutes, harp, mm. 47-48, text “Ich hab’ übertreten die zehn Gebot!” (“I have transgressed the Ten Commandments!”)]

To the quiet Bim-Bam of the boys’ and women’s choir is added the secretive comforting interjection “Du sollst ja nicht weinen” (“You should not weep”). This episode is repeated, sharpened more in painful expression through chromatic inflections:

Ich gehe und weine ja bitterlich,	I go and weep bitterly,
Ach komm und erbarme dich über mich!	Ah, come and have mercy upon me!

Beyond the appeal of a characteristic mood with an unusually legendary, otherworldly expression, this section has significance as a connecting link from the Third to the Fourth Symphony, in whose final movement it returns almost note for note. In the angel song of the Third now follows an interlude that further emphasizes the mystical character of the middle section and is driven to a dark intensification that is almost threatening: while the low instruments seek to take up the cheerful march motive of the opening, the Bim-Bam sounds from the boys’ and women’s choir under a constant swell of the orchestra. Now, however, it is not in

its original harmless merriment, but rather drawn into painful turns and sharpened in its expression of sorrow by chromatic contrapuntal lines—until the quiet winding down of the agitation facilitates the return of the sprightly narrative tone:

Hast Du den übertreten	Have you then transgressed
die zehen Gebot,	the Ten Commandments,
So fall' auf die Knie und bitte ⁴⁸ zu Gott!	So fall on your knees and pray to God!
Liebe nur Gott in alle Zeit!	Love only God at all times!
So wirst du erlangen die himmlische Freud',	So shall you reach the heavenly joy,
Die himmlische Freud', die selige Stadt.	The heavenly joy, the blissful city.
Die himmlische Freude war Petro bereit't:	The heavenly joy was prepared for Peter:



[Example 3-79: women's choir, cellos, and basses (boys' choir and trombones not included), mm. 99-103, text "Durch Jesum und Allen zur Seligkeit." ("Through Jesus, and to all for their blessed salvation.")]

The mystical chord progressions are again woven in at the corresponding passages of the text. In the closing lines, the music takes a glorious, youthfully fresh upward sweep. And then an austere forceful wind epilogue closes the curtain over this musical scene, which in its mixture of budding childhood and deeply secretive intimacy is also unique among Mahler's songs. Under the quietly fading Bim-Bam of the choir, the tender light slowly expires. Only a harp and viola harmonic tone, as well as the quadrupled piccolos, continue to sound. While the chorus of angels also sinks deeper and deeper, the path leads upward without interruption into the last, highest circle: into the realm of love, which opens up with a "slowly, peacefully, and heartfelt" ("langsam, ruhevoll, empfunden") singing violin melody: [133]⁴⁹



[Example 3-80: Finale, first violins, mm. 1-8 and upbeat (with second violin doubling, mm. 1-4)]

It is one of those melodies of Mahler that may come to periodic resolving cadences, but arrive at no actual close.⁵⁰ They stream out such a wealth of melodic force, richness of sound, and euphonious joy that they continually reveal new formations on their own. Every apparent close is at the same time the beginning of a new line of sound. They wake the feeling of an overflowing strength that can never be exhausted. Something similar was the far-reaching D-flat-major theme in the Finale of the First Symphony. But there it stood in the middle of a final movement that was overcrowded with explosive material. Here in the Third, the construction is different. The song as the last, highest revelation, the melody as the noblest design remains the only ruler. It obtains the right and possibility to grow and to unfold itself as is required by the strength that resides within it. Everything else is dismissed. The conflicts are ended and the problematic is resolved. Those things that remain and sound into the song are only reminiscences. They do not inhibit its spread, but only exalt its inner strength. In this victory of melody, of the pure, peaceful song, in this overcoming of even the last dissonant, distant sounds is revealed, as seen from the musician, that of which love tells. It tells of the resolution of all discord, of the inexhaustible fullness of new and miraculous manifestations. It tells of a strength that finds no beginning and no end, which eternally flows and rushes on. In this flowing and rushing it spans the arc of a single hymnal melody, the melody of life, of fulfillment.

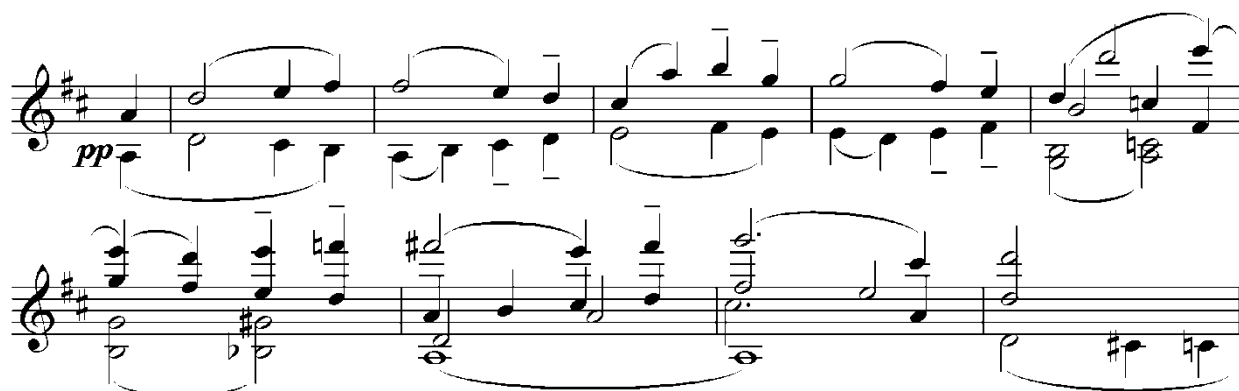
Thus does the D-major melody of the final Adagio swing in inexhaustible fullness from

its gentle beginnings up until its glorious, organ-like conclusion. The first violins, accompanied only by the string section, begin *pianissimo*, rising slowly from step to step over an octave and a half on the rich, full sound of the G string. “Very expressive and stately” (“Sehr ausdrucksvoll und getragen”), cellos and then second violins join in:⁵¹



[Example 3-81: top voice of cellos, mm. 8-12, joined by top voice of violas in m. 12; second violins, mm. 12-20]

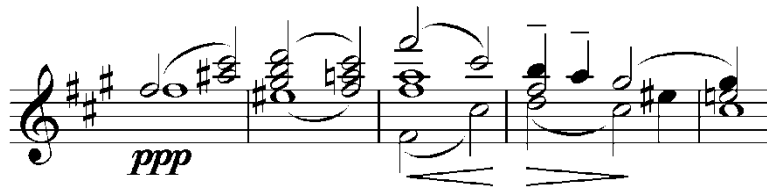
It gradually sings from multiple voices. The accompanying sequence of simple harmonies changes into an antiphonal song: from the cellos is heard the opening melody, and from the first violins a counterpoint that rises in a grand arch:



[Example 3-82: first violins and top voice of cellos, mm. 20-24; first and second violins, joined by harmonies and doubling from violas and cellos, mm. 25-29]

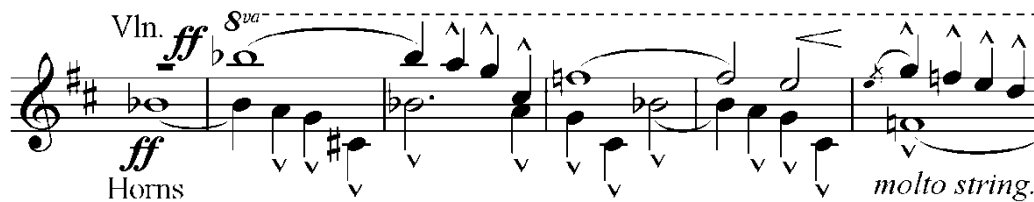
After this first ascent, which is still dynamically kept in gentle colors, the melody sinks back into

a quiet twilight, out of which a new minor-key idea steps forward:



[Example 3-83: divided first violins, mm. 41-45, joined by lower violas, mm. 43-45]

Imperceptibly pressing forward, it obtains melodic breadth, draws strength from the opening theme unto itself, and then steers suddenly back into an earlier sphere: the motive of opposition from the first movement, [134] which there had twice threatened the development, here rises up anew with “passionate” (“leidenschaftlich”) intensification.⁵²



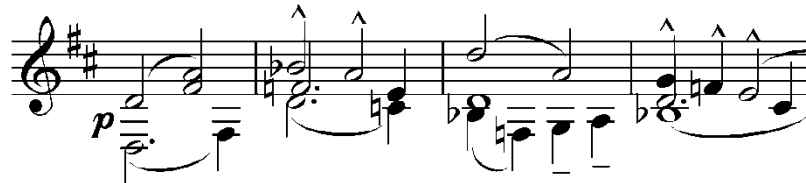
[Example 3-84: horns, mm. 74-79; first violins, mm. 75-79]

Only horns contrast with the string orchestra. Searching, weakening under the force of the contradiction, the dissonant suspension on F fades away as the last sound. The cellos take it up and lead it “very songfully” (“sehr gesangvoll”) back into the “peaceful” (“ruhevoll”) D-major sphere:



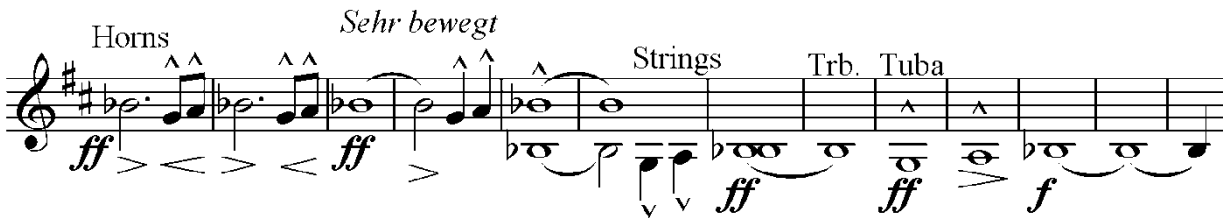
[Example 3-85: top voice of cellos, mm. 91-95]

Now the voices of the woodwinds also awake, from which to this point only the oboe had been heard episodically. Like a soft organ register the countermelody lays itself out in the unison of flute, oboe, and clarinet over the upward swelling violin song—a sonic picture of ideal balance and of deeply peaceful, intimately inspired feeling. For the second time the minor theme quietly urges its way in, this time directly following upon the major song, and assigned to the horns:



[Example 3-86: clarinets and horns, mm. 124-127]

The “somewhat more active” (“etwas bewegter”) mood strengthens and grows. In a syncopated, troubled C-sharp-minor passage, it becomes “gradually more passionate” (“allmählich leidenschaftlicher”), pressing “unnoticeably forward” (“unmerklich vorwärts”). Motivic segments of the opening melody and the minor theme combine and intensify. C-sharp minor changes to A-flat minor and strives “very passionately” (“sehr leidenschaftlich”) further toward E-flat minor. The voices, which originally entered hesitantly, gather themselves to an orchestral mass. Horns and trumpets take the lead. Out of the passionate, seething tangle of voices an appearance from the past rises up in a gigantic way: that painful conclusion of the awakening call from the first movement:



[Example 3-87: all horns, mm. 180-187; first violins, mm. 184-187; four horns, trombone, tuba, mm. 188-192]

Once a call to life when it was applied to liberate it from the dullness of inflexible mater, it works within this highest sphere like a *memento mori*. Its passionate motion now only retains a reminiscence of evolutionary battles that have long been overcome. This reminiscence violently presses itself once more to the forefront, directed to the “highest strength” (“höchste Kraft”), enlarging itself like an echo. “With much motion” (“Sehr bewegt”), at double the tempo of the opening, it once again seeks to wake all that which had once existed in passion and longing, and which could now draw back the highest love that is striving toward transfiguration into the battles of the lower circles and the imperfect forms:

Example 3-88 is a musical score for a full orchestra. It features four staves: W.W. (Winds/Woodwinds), Strings, Trump. (Trumpets), and Horns. The tempo is marked 'Mit höchster Kraft' and 'Immer drängender'. The W.W. and Strings parts start with a forte (ff) dynamic and include accents and slurs. The Trump. and Horns parts enter later with ff dynamics and include slurs. The score is in 2/4 time and has a key signature of one sharp (F#).

[Example 3-88: full orchestral reduction, mm. 219-228, with some harmonies in trumpets, winds, and strings omitted from m. 223 ff.]

Now, however, it rises up like a halo that is fired from a tender glow into a bright flame. [135] *Tremolos* in the violins lie over the pedal point A that rests deep below in the string basses, and to this are added four-part brass in a whispered sound: the opening melody in the trumpet, the counterpoint in the trombone, with middle voices in the second and third trumpets. The dynamics swell, and the tone color shines more strongly. The violins still remain on the shimmering *tremolo*, woodwinds become silent, and only trumpets and trombones gather their strength. It is an impetus that seems to come from inexhaustible sources of an otherworldly power, until the hymn of life sounds out with grandiose might from the full orchestra in triple *forte*. A chorale in which everything joins that has breath. A song in praise of the creative force of love. This is the Divine. Through this force of love, it arrives at recognition and revelation. This message resounds in ever higher striving, never flagging strength, as if from all the ranks of a gigantic organ, solemnly above the earth.

Mahler was 36 years old when he completed the Third Symphony. He created several others whose endings proclaim liberation and happiness. He did not again arrive, however, at such a joyful, harmonious feeling of life. Here he touched for the first time on the cosmic sources of his being. Here he looked at himself for the first time in the reflection of his art, cleansed from the dark clouds of tragic personal experience. Such a self-revelation is only given once in life, even to the genius artist. What the “Eroica” meant for Beethoven, this corresponding Third Symphony also meant for Mahler. Here is the conclusion of that development which is determined by the battle for recognition and consolidation of personality, for conscious understanding of the artistic mission, for the achievement of an individual world

view. This world view of Mahler is represented in the Third Symphony. It is won from the battles experienced in the two preceding works. As it appears here, it remained the foundation for Mahler's later creative output: the confession of faith in the eternally youthful creative force of nature. In its profound adherence to rules, it knows no coincidence. Cause and effect are predetermined in the smallest detail. All that occurs is determined logically in the sense of natural law and is a necessary consequence. Even man with his single destiny fits into this overwhelmingly great event. He also is a product of nature, in himself no more valuable and no more important than a flower, its superior only through the capability of recognizing the power of love that bears all things. This faith in the creative, receiving, determining power of love is the prize of the path from the First through the Third Symphony. It is the confession upon which Mahler holds fast in defiance of all new variations, all doubts, and all experiences up until the Eighth Symphony, where this faith breaks through as an ecstatic proclamation, and further on to the farewell works, *Das Lied von der Erde* and the Ninth Symphony, where the individual existence bleeds to death, but faith remains. The deep religiosity is born from this faith. It gives Mahler's musical language its own consecration, the magic of an authenticity touching upon the nature of things. What is it that bestows upon a melody like that of the closing Adagio of the Third Symphony such an intimate force of expression that strikes the innermost of feelings? The line itself stands out, [136] as with several other ideas of Mahler, in no way because of an originality of direction, and the harmony avoids anything unusual. If one wished to dissect this melody in a purely technical sense, one would find that it belongs to a widespread family. And yet there lives in the nature of its effect a certain something that places it far away from everything else and gives it power to touch that which is most distant and deep, to invoke

feelings that remain unattainable for every other formulation, as similar as it may sound. Here it is also not the materials made manifest in sound, it is the ideal strength in the imagination of the sound which creates such mysterious connections and revivals. That which forms the basis of this ideal strength and gives it an internal impulse, however, is the strength of humanity and of religious faith. This humanity, this faith alone could cause a great art to arise, and could give the symphony a new possibility of existence, new content, and new form as an artistic manifestation of the genre.

With the draft and the execution of the Third Symphony, Mahler completely solved the problem of the new symphonic style for the first time, without a tragic struggle, without a titanic revolt, without self-destruction and blood sacrifice—solely from the free force of creation arriving at itself. With the solemn, transfigured apotheosis of love as the witness, the source, and the very basis of all existence, the work concludes. This most intense excitement gives birth to Mahler's most inwardly serene creation as a counterpart. Now "the child" tells the tale of the heavenly joys: the Fourth Symphony.

NOTES

- 1 As indicated in the chapter on the Second Symphony, Mahler did this for that symphony as well on three separate occasions, including one for a performance in Berlin. Bekker was almost certainly aware of at least some details of these Second Symphony programs, which were, in fact, devised “after the fact,” just as was the program for the First. See pp. 241-42 and 245, notes 8 and 41.
- 2 The literature on the Third Symphony is rich with excellent material about the important topic of program music. Peter Franklin provides a stimulating discussion of the philosophical background for the symphony, including the important cultural and political considerations, Mahler’s changing attitude toward Nietzsche, and the work’s reception history. See *Mahler: Symphony No. 3* (Cambridge Music Handbooks. Cambridge: Cambridge University Press, 1991), especially pp. 3-33. Franklin also contributed a more recent article on this topic in 1999, “A Stranger’s Story: Programmes, Politics, and Mahler’s Third Symphony” in *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson (Oxford: Oxford University Press, 1999), pp. 171-86. One of Franklin’s more interesting topics is that of other philosophical and political influences beyond Schopenhauer and Nietzsche, such as the poetry of Mahler’s friend Siegfried Lipiner. He also discusses the work of William J. McGrath, who placed the Third Symphony in the context of Leftist politics in late nineteenth-century Vienna (see *Dionysian Art and Populist Politics in Austria* [New Haven: Yale University Press, 1974]). Morten Solvik’s 1992 dissertation, “Culture and the Creative Imagination: The Genesis of Gustav Mahler’s Third Symphony (Ph.D. diss., University of Pennsylvania, 1992, 2 vols.), also deals with many of the same topics discussed by Franklin. More recently, Timothy David Freeze wrote a dissertation that explores the topic of popular styles in the symphony and their relation, or lack of relation, to programmatic ideas. See “Gustav Mahler’s Third Symphony: Program, Reception, and Evocations of the Popular” (Ph.D. diss., University of Michigan, 2010).
- 3 The repetition of both the Roman numeral “III” and the title (“Was mir die Dämmerung erzählt”) are given as in Bekker. In later literature, Bekker is cited as the sole source for this and the following sketch. Freeze, in an extensive discussion of all program drafts, refers to them as “Bekker I” and “Bekker II” (Freeze, Ph.D. diss., pp. 260-62). The contents of these sketches were also transmitted by Alma in a slightly different form (See Franklin, *Mahler: Symphony No. 3*, p. 41 and Constantin Floros, *Gustav Mahler: The Symphonies*, trans. Vernon Wicker [Portland, Oregon: Amadeus Press, 1993], p. 84). Donald Mitchell surmises that the Bekker and Alma versions “did *not* derive from the same documentary sources but have independent status, though the second draft programme is virtually identical in either case” (*Gustav Mahler: The Wunderhorn Years* [London: Faber and Faber Ltd., 1975; Boulder, Colorado: Westview Press, 1976], p. 286, n. 72). This seems to be contradicted, however, by Bekker himself, who states in the “Anmerkungen” that the two program drafts are “in the possession of Mrs. Alma Maria Mahler.” Unlike the similar program sketch for the Fourth Symphony reproduced later on by Bekker, also for the first time (see p. 336 and p. 390, note 15), neither of these program drafts for the Third has survived.
- 4 This letter is found in its entirety in *Gustav Mahler Briefe*, revised and edited by Herta Blaukopf (Vienna and Hamburg, Paul Zsolnay Verlag, 1982), pp. 159-60 (Letter 175). There, the date is surmised to be June 12 (a Friday, indicated by Mahler) rather than June 24 (a Wednesday). The first edition of letters released by Alma in 1924 indicated June 24, and since Bekker also refers to this date, it presumably also appeared in the *Neue Freie Presse*, where Mildenburg herself had published the letters in 1916, as indicated by Bekker in the *Anmerkungen*.
- 5 Mahler said that this programmatic motto for the Adagio Finale, which appears in the 1896 manuscript of the symphony, came from *Des Knaben Wunderhorn* (see the letter to Friedrich Löhr from August 29, 1895 in *Briefe*, ed. Blaukopf, pp. 127-28 [Letter 146]), but the epigraph is not found in this form anywhere in the collection.

Peter Franklin describes it as being “adapted” from *Des Knaben Wunderhorn* (Mahler: *Symphony No. 3*, p. 71). Carl Niekerk identifies the likely source of the couplet as the poem “Erlösung,” either misremembered or rewritten. There, two of the couplets read “Mein Kind, sieh an die Brüste mein, / Kein Sünder laß verloren sein” (“My child, look at my breasts, / Let no sinner be lost”) and “Vater, laß dir die Wunden mein / Ein Opfer für die Sünde sein” (“Father, allow my wounds / To be an offering to you for sin”). See “Mahler Contra Wagner: The Philosophical Legacy of Romanticism in Gustav Mahler’s Third and Fourth Symphonies” in *The German Quarterly* 77/2 (2004), pp. 188-209 (p. 207, n. 34).

- 6 This famous and important letter is found in *Briefe*, ed. Blaukopf, pp. 166-67 (Letter 181).
- 7 In *Briefe*, ed. Blaukopf, pp. 168-69 (Letter 183).
- 8 In *Briefe*, ed. Blaukopf, pp. 169-70 (Letter 184). It is dated July 9.
- 9 In *Briefe*, ed. Blaukopf, pp. 163-64 (Letter 179). Blaukopf gives evidence that the letter (which the manuscript states was written on a Saturday) comes from late June, probably June 27, rather than July 10 (a Friday), as indicated in the 1924 edition of letters as well as, presumably, in the *Neue Freie Presse*. This letter, then, is earlier than the three preceding ones quoted by Bekker (for which the July dates are not in question).
- 10 In *Briefe*, ed. Blaukopf, pp. 164-66 (Letter 180). Everything after “In such moments I no longer belong to myself” is not actually in this letter, and was added to it in the 1924 publication (and again, presumably in the *Neue Freie Presse*). The passage from “The creator of such a work suffers terrible labor pains . . .” comes from an undated letter fragment. The passage from “My symphony will be something the world has never yet heard!” to the end comes from a letter written on a Monday, which Blaukopf presumes to be June 29. The first publication of the hybrid “letter” gave a date of July 18, a Saturday. The first part of the letter, given as Blaukopf No. 180, is indicated by Mahler as being written on a Sunday. If the later portion dated “Monday” is from June 29, then the first passage would almost certainly come from June 28. Thus, this passage and the previous one quoted by Bekker come from three consecutive days in late June and predate the three letters from early July that Bekker quotes before them, but they are later than the first letter he quotes (Blaukopf No. 175). In the letter given by Blaukopf as No. 180, following the text that was originally published and several intervening sentences is a full list of the movement titles in what is more or less their final form. Since this portion was not published and was replaced by fragments of other letters, Bekker would not have seen this list. Mahler indicates that he is about to finish the present first movement, which he gives as two movements: “Was mir das Felsgebirge erzählt” (“What the Rocks and Mountains Tell Me”) and “Der Sommer marschiert ein!” (“*Summer Marches In!*”). He indicates these with the Roman numerals I and II. There is no reference to Pan. This fits with the revised dating of the letters, where the one discussing the indistinct postmark (Blaukopf No. 184) would be later than this one. He then gives the remaining five movements with their familiar and final titles, stating that all are finished, but he repeats the Roman numeral III for the present second and third movements, arriving at a total number of six and ending with “Was mir die Liebe erzählt!” At the end of the letter, or at least at the end of the portion that has survived, since a final greeting and signature is lacking, Mahler indicates the complete title: “*Die fröhliche Wissenschaft / Ein Sommermittagstraum*” (“*The Happy Science / A Summer Noonday’s Dream*”). As seen at the beginning of the chapter on the Fourth Symphony, Bekker’s source for the first part of the title was Natalie Bauer-Lechner’s then anonymous diary (see p. 325 and p. 389, note 2). The title given here is a more direct reference to Nietzsche’s *Die fröhliche Wissenschaft* than *Meine fröhliche Wissenschaft*, as given in the Bauer-Lechner material.
- 11 In *Briefe*, ed. Blaukopf, pp. 170-71 (Letter 185). This is indeed the latest letter quoted by Bekker, and it actually

was written on July 21. Bekker's speculative construction of a chronology based on letters with partially incorrect (fabricated?) dates is impressive and admirable.

- 12 The symphony's genesis is also explored in depth by Franklin (*Mahler: Symphony No. 3*, pp. 37-52), Mitchell (*The Wunderhorn Years*, pp. 187-94 and 286-88), and Floros (*The Symphonies*, pp. 83-93). Primary sources, including the Mildenburg letters, the Bauer-Lechner diary, and the various stages of the program draft, provide more insight into the composition of this symphony than is available for any of the others.
- 13 The title of the penultimate chapter of the last part of *Zarathustra*, "Das trunkene Lied," is used to describe the poem set by Mahler, which appears in that chapter.
- 14 This is Mahler's second use of this beater, or switch. See the chapter on the Second Symphony, p. 244, note 31. As elsewhere, the German term is retained.
- 15 Bekker's points on formal analysis here are partly confirmed and partly disputed by later analyses. Virtually all analysts today place the beginning of the main movement (and the exposition) at m. 273, or rehearsal number 23. This also establishes the "main theme" as the major-key transformation of the Dorian-mode opening horn call at the movement's outset. Mahler places a double bar at this point. The moment of arrival, however striking, does not come after one of the many points where the movement has come to a grinding halt, but in the middle of the flow as the first march is beginning to be established, which does fit with Bekker's description of an indistinct boundary. Bekker grudgingly seems to admit that a sonata structure does underlie the movement (which is confirmed by the highly unusual, but undeniably clear moment of recapitulation). Franklin, quoting a Bauer-Lechner conversation, uses Mahler's words to illustrate this point while discussing that moment of recapitulation (see *Mahler: Symphony No. 3*, p. 88). Theodor Adorno also recognizes the sonata structure, but says that "the sonata pattern is really no more than a husk over the intrinsic, unfettered course of the form" (Theodor W. Adorno, *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott [Chicago: University of Chicago Press, 1992], p. 77). Bekker's comments about the "entire row of thematic structures . . . whose free sequence Mahler perhaps perceived as an 'introduction'" are more perceptive. Adorno would say that "the smoothing, harmonizing process of mediation is disdained; Mahler offers up chunks, not broth. Even within the introduction an 'empty' connecting space is audaciously created beyond the musical movement" (*Mahler*, p. 78). The ideas also have an echo in one of the most original and fascinating structural analyses of the movement, that of David B. Greene, who sees the several gestures of the introduction and the near or complete stops between them as future-directed music that collapses and suddenly lacks a future. The two large march sections overcome this by becoming ever more gradually and irrevocably future-directed, ultimately unifying the movement by incorporating the gestures of the introduction, overcoming the many disruptive gaps in the flow by establishing a hard-earned temporal process. See Greene, *Mahler: Consciousness and Temporality* (New York: Gordon and Breach Science Publishers, 1984), pp. 139-66. Steven Johnson's dissertation explores the conflict between the tonal centers of D and F, contrasting the D-minor introduction themes with the F-major march of the main section. The D/F dichotomy is shown to govern not only the first movement, but the entire symphony. Johnson also places the tonal dualism in the context of dualisms expressed by Schopenhauer, Wagner, and Nietzsche. See "Thematic and Tonal Processes in Mahler's Third Symphony" (Ph.D. diss., University of California, Los Angeles, 1989).
- 16 The triplet indication is missing in m. 103 (m. 5 of example).
- 17 Ludwig Schiedermair contributed the commentary on the Third to *Meisterführer*, No. 10 ("Mahlers Symphonien"), published by Schlesinger (Berlin) in 1910. In his brief analysis, he merely states that the horns

energetically enter with the theme, followed by a musical example with the first six measures, not three (p. 66). Otto Ernst Nodnagel released a longer analysis of the Third in 1904 (Darmstadt: Eduard Roether). Bekker includes both in his bibliography. According to Franklin, Nodnagel rebuked Schiedermaier for “mistakes” and programmaticism in his program notes for the Krefeld premiere of the Third (although Mahler himself had given Schiedermaier certain instructions regarding the program), and Nodnagel’s own elaborate and non-programmatic analysis from 1904 was angrily dismissed by Mahler (*Mahler: Symphony No. 3*, p. 108, n. 24).

- 18 In the autograph, this passage is headed “Pan Schläft” (“Pan Sleeps”). Franklin describes it as the “second subject” of the introduction (*Mahler: Symphony No. 3*, p. 84).
- 19 This signal is marked “Der Herold!” (“The Herald!”) in the autograph.
- 20 Thus, despite his earlier assertions about the lack of a sharp borderline, Bekker places the beginning of the main movement/exposition in the same place as virtually every other later analyst. Franklin devotes several pages to establishing the similarity of this version of the awakening call to, and possible inspiration from, the student song “Wir hatten gebauet ein staatliches Haus” with text by August Binzer. This song is also familiar from Brahms’s *Academic Festival Overture*. In that context, the similarity to the opening gesture of the main theme from the Finale of the Brahms First Symphony is also interesting. Again, Franklin credits William J. McGrath with this observation, and it is placed in a sociopolitical context. See *Mahler: Symphony No. 3*, pp. 81-84.
- 21 But Adorno is correct when he says that this collapse is “without any sense of catastrophe, rather as if a new aspect were suddenly revealed.” He also says that the ensuing “immoderate” and “excessively enlarged” development section balances the unusually large introduction, discussing the elements of this development section in some detail (*Adorno*, p. 78-80). Bekker will discuss the thematic connection of this climactic collapse to the Finale in the context of that movement.
- 22 The original example mistakenly has five flats instead of six in the key signature. The C in the third measure of the example (m. 494) is correctly flat. The key signature has been corrected here.
- 23 This marks the opening of the huge developmental march. The first passage is marked “Das Gesindel!” (“The Rabble!”) in the autograph.
- 24 This material is marked “Die Schlacht beginnt!” (“The Battle Begins!”) and then “Der Süd Sturm!” (“The South Storm!”) in the autograph.
- 25 Bekker’s terse treatment of this moment of recapitulation is surprising, as it has been a major point for later analysts. He does not mention the collapse of the preceding developmental march and the entry of the offstage side drums in their own tempo. According to Franklin, this is “the most unexpected recapitulation there ever was” (*Mahler: Symphony No. 3*, p. 88). Adorno says that “the transition to the recapitulation by side drums alone appears absurd. But in the face of the genius of this passage such objections reel helplessly . . . The development is swept aside, as if the composing subject were tired of intervening in his music and left it to come unmolested to self-awareness” (*Mahler*, p. 78). It is one of the major sectional “breaks” in Greene’s analysis (*Consciousness and Temporality*, pp. 145, 158). In a discussion of Mahler’s tendency to recapitulate introductory material (seen also in the first movement and Finale of the First and the Finale of the Sixth), Mitchell particularly refers to this recapitulation when he says that he “finds it hard . . . to take the return of the slow introduction . . . in the midst of a movement that, by this stage, has accumulated a great deal of drive and energy. To be hauled back to the very slow tempo of the introduction, and to music *out* of which the great

marching-on march has emerged, is in some sense an exasperating experience, but one that is attributable not to arbitrariness on Mahler's part but to a consistency of practice in which, for good or ill, he persisted well-nigh throughout his creative life" (*The Wunderhorn Years*, p. 207).

- 26 Franklin connects the previously "sentimental" trombone solo to Schiller's ideas of "naïve" and "sentimental" poetry (see note 5, p. 84 in the first "Symphonic Style" chapter). He also links the closing "vocal" turn in the cellos to a similar oboe phrase in the "Urlicht" from the Second Symphony. See *Mahler: Symphony No. 3*, p. 89.
- 27 These observations of Bekker are particularly noted by Franklin (*Mahler: Symphony No. 3*, p. 53).
- 28 When the movement was first performed in Berlin on November 9, 1896, Mahler provided a program note that included five musical examples from the movement, along with the complete program and movement titles for the whole symphony. This "thematic index" is the only program note by Mahler himself that contains music quotations. It supports Bekker's idea that the Third is Mahler's only symphony whose program was conceived from the beginning and followed through in the composition process and in early performances. Mahler's program notes for the First, for example, do not include actual quotations of music. See Franklin, *Mahler: Symphony No. 3*, pp. 24-25 and Mitchell, *The Wunderhorn Years*, pp. 318-20.
- 29 This is another famous letter that is frequently quoted. In *Briefe*, ed. Blaukopf, it is Letter 195 (pp. 179-80).
- 30 The "unknown party" in question is Natalie Bauer-Lechner, who anonymously released a series of conversations as "Aus einem Tagebuch über Gustav Mahler," pp. 184-88 in the commemorative Mahler issue of *Der Merker* from March 1, 1912 (3/5), which is given in Bekker's bibliography and more extensively discussed at the beginning of the chapter on the Fourth Symphony (see p. 389, note 2). This quotation appears on p. 187. In the later publication under Bauer-Lechner's own name (*Erinnerungen an Gustav Mahler*, ed. Johann Killian [Leipzig: E. P. Tal, 1923]), the passage quoted here appears on pp. 33-34, slightly altered from the version in *Der Merker* that Bekker knew.
- 31 Bekker does not use the Italian term here, but rather "mit dem Holz geschlagen." English usage would favor the Italian term *col legno*.
- 32 There is an apparent misprint here, with the remainder of the word "nehmen" being left out after a hyphen.
- 33 While Bekker makes note of the thematic connections between "Das himmlische Leben" and "Es sungen drei Engel" (the fifth movement) in the analysis of the former as the last movement of the Fourth Symphony, he does not discuss the quotations from the song, once planned as the Finale of *this* symphony, in this $\frac{9}{8}$ section of the "flower" minuet. These quotations and references are examined in some detail by Franklin (*Mahler: Symphony No. 3*, pp. 55, 58-59) and Mitchell (*The Wunderhorn Years*, p. 312). Mitchell also finds a quotation of the song's main melody, first presented by the clarinet, in the "Herald" passage of the *first* movement.
- 34 The passages in this movement where the main material returns are examined by Mitchell as a type of "telescoping," where the reprise begins while the lead-up to that reprise is still in motion, or where the recapitulation begins on the "wrong side" of the double bar. The most famous example of this technique is the recapitulation of the first movement of the Fourth Symphony. For a discussion of its use in this "flower" minuet and elsewhere, see *The Wunderhorn Years*, pp. 320-24.
- 35 Bekker's use of "piano transcription" ("Klavierübertragung") here is curious, as Mahler never orchestrated this song. He seems to be contrasting the piano accompaniment to the orchestration of the symphonic movement, but

this “transcription” would be in the opposite direction.

- 36 Translations of the texts in examples from the song are not redundantly given in these captions, as Bekker provides the entire text above.
- 37 Adorno said of the movement that it “comports itself like animals: as if its empathy with their closed world were meant to mitigate something of the curse of closedness” (*Mahler*, p. 8).
- 38 The melody is actually played by a piccolo.
- 39 Curiously, Bekker notes that this is the regular flute (“große Flöte”) without indicating before that the initial melody was played by a piccolo.
- 40 One of these “mysterious” passages, mm. 192-196, is identified by Franklin as a quotation of Mahler’s song “Das irdische Leben” (*Mahler: Symphony No. 3*, p. 62).
- 41 The post horn melody is, of course, another excellent example of the “naïveté” in Schiller’s sense that Bekker so frequently seems to admire. Adorno’s comments on the post horn episodes are memorable. He says that the postilion’s horn “has a human timbre against the attenuated muted strings, the residue of creaturely bondage to which the alien voice would do no harm” and that “through animals humanity becomes aware of itself as impeded nature and of its activity as deluded natural history” (*Mahler*, pp. 8-9). Later on, he says in a non-pejorative way that the post horn solo is “scandalously audacious” (p. 36). Both Floros and Franklin refer to Ernst Decsey’s account of his suggestion that the post horn should be interpreted by referring to Lenau’s poem *Der Postillon* and that Mahler, amazed, said that this was exactly what he had in mind. In the autograph, Mahler wrote “Der Postillon!” at the beginning of this first episode. See *Mahler: Symphony No. 3*, pp. 63-64 and *The Symphonies*, p. 102. Jason Starr’s excellent film about the Third Symphony includes many of these ideas about the post horn solo. Franklin, Mitchell, and Solvik all appear in the segment. See Jason Starr (producer and director), *What the Universe Tells Me: Unraveling the Mysteries of Mahler’s Third Symphony* (Arts Video Productions, Ltd., 2003; distributed by Video Artists International, Pleasantville, NY).
- 42 Adorno called this climax a “Panic epiphany” (*Mahler*, p. 9).
- 43 In Bauer-Lechner, *Erinnerungen*, p. 41 and “Aus einem Tagebuch über Gustav Mahler,” p. 188.
- 44 As with the song above, the translation for the text in the examples for this movement is not given because Bekker previously provides the entire text.
- 45 These oboe calls are labeled “Der Vogel der Nacht!” (“The Bird of Night!”) in the autograph score.
- 46 A “curious” observation in connection to Bekker’s point here is that in many performances of the Third today, girls’ voices are also included.
- 47 In this movement, as in portions of the chapters on the Second, Fourth, and Eighth Symphonies, Bekker provides the entire text, but splits it between the examples and the main body. When the text is not given in the main body, it is provided with translation in the example captions.
- 48 “Bete” is correct and always sung. Bekker’s “bitte” is a mistake or misprint.
- 49 Many have since noted the strong resemblance of this theme to the opening of the D-flat-major slow movement

in Beethoven's last string quartet, Op. 135. Freeze illustrates this quotation, along with other allusions in the theme, including Act I of Wagner's *Parsifal* and the slow movement of Hans Rott's Symphony in E major. See Freeze, Ph.D. diss., pp. 237-39, 345. Franklin had previously indicated the Rott quotation and had also shown (as would Freeze) that the slow movement of Rott's symphony is a source for the climactic trumpet descent in thirds borrowed from the first movement (here seen in the example labeled 3-88). See *Mahler: Symphony No. 3*, pp. 74-75. Rott was a student friend and roommate of Mahler who committed suicide in 1884 at age 25. Mahler greatly admired him and his music.

- 50 Franklin refers to this statement of Bekker at the beginning of his discussion of the movement, and then notes that the opening gesture is a rising perfect fourth with an upbeat, just as at the beginning of the whole symphony. See *Mahler: Symphony No. 3*, p. 73.
- 51 Freeze notes a possible Brahms quotation in this theme, the song "Feldeinsamkeit," Op. 86, No. 2. (Ph.D. diss., pp. 237-38, 345).
- 52 Most analytical descriptions of this movement divide it into four parts, or "waves." In the first three, the presentation of the main major-key theme is followed by a more agitated minor-key passage. These minor-key passages all culminate in an anguished collapse, each more shattering than the last. They all quote from the first and fourth movements. The first collapse, as Bekker notes here, quotes from the "contradictory" material of the first movement in the horns. The second incorporates the "Tief ist ihr Weh!" motive from both the first and fourth movements (seen in Example 3-87). The last and most powerful climax then includes the descending trumpet thirds from the two climactic passages of the marches in the first movement (seen in Example 3-88). The presentations of the main theme overcome these collapses by gradually incorporating woodwinds, then brass into the theme that was initially played by strings only. Thus, they appropriate the woodwind and brass colors that were heard from the outset in the minor-key passages, and this enables the main theme to conquer the increasingly intense outbursts (Floros calls them "painful interludes"). The culminating fourth and final section only includes the grand, triumphant final statement of the main theme. See Floros, *The Symphonies*, p. pp. 106-7 and Greene, *Consciousness and Temporality*, pp. 167-68 and ff.