

LYRICISM AND DISINTEGRATION IN GUSTAV MAHLER'S VOCAL WORKS

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PREFACE

I hereby acknowledge the receipt of a Human Sciences Research Council bursary, awarded for full-time study for the degree of Master of Music.

This whole thesis, unless specifically indicated to the contrary in the text, is my own original work.

V.M. HARRIS

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CHAPTER 1. INTRODUCTION

1. LYRICISM AND DISINTEGRATION: TWO MAJOR ASPECTS OF MAHLER'S MUSIC.

Mahler's music consists of two basic styles juxtaposed. I call them the lyrical and the disintegrative style, styles which are in sharp contrast and which do not fuse easily. This contrast is not simply within a single musical parameter, but ranges through the whole musical gamut of dynamics, rhythm, melody, range, timbre, phrasing, attack, orchestration, texture, harmony and many other elements. Such contrast is therefore extreme and jolting, occurring without traditional musical preparation.

Lyricism may generally be defined as a melodic style, natural to vocal music because of its song-like characteristics. Lyrical passages generally use melodies with a blend of arpeggiated movement and smooth, step-wise passages, based on simple, traditional harmonies in which the tonic, dominant and sub-dominant chords feature strongly. Intervallic leaps are mainly confined to those within an arpeggio, but range may be extensive, using mainly the higher registers of voices or instruments. Orchestral texture tends to remain light and bright, without using the full range of instruments. Flutes and piccolos in the winds, supplemented by oboes and clarinets, together with violins and violas in the strings, form the basic texture of lyrical passages. Isolated brass instruments may be used for a clear statement of a melody, but they are not generally included in the lyrical orchestral texture. Dynamics are usually of a limited range, using 'mf' and 'mp' most often, with occasional use of soft and very soft dynamics for delicate passages. Such passages frequently use pizzicato attack in the strings, and staccato or semi-staccato in the remaining instruments; alternatively, more broad lyricism may call for legato articulation, creating a smooth, flowing effect. Similarly, the tempo can

range from fast and lively to slow for more serene passages, but in lyricism, tempi are seldom extremely slow and static, or wildly fast. Rhythm, too, may be fast and lively or slow and even, according to the quality of lyricism being used. Ornamentation is used periodically, elaborating on the basically simple melody and rhythm of the lyrical style. The use of non-harmonic passing-tones is also frequent, although these are seldom accented.

The above are some of the typical characteristics of lyricism. However, within these characteristics, two sub-divisions may be noticed: lyricism may be either a) quick, light in attack and orchestration, rhythmically bouyant, relatively loud and melodically free-flowing, covering a wide range, or it may be b) moderately slow, legato, rhythmically even and flowing, relatively soft and melodically smooth, using step-wise motion. The first style of lyricism may be generally equated with its folk-like qualities, whereas the second style is more typically peaceful and tranquil.

The disintegrative style is generally more complex than lyricism, using the extremes of each musical parameter. It is basically non-melodic, frequently using non-harmonic, dissonant and chromatic tones. Melodic lines are not prominent, often occurring against rapidly shifting, chromatic harmonies. Alternatively, in the opposite extreme, harmonies are static and unchanging, often reinforced by a sustained pedal in the bass. Intervals in the vocal part are sometimes very wide (often over an octave), or they are small intervals used repetitively, creating a sense of restriction. Generally, then, the vocal range is large, although it may be restricted over short sections. The orchestral range is usually very wide, corresponding to the dense orchestral texture achieved by the use of a full orchestra. Brass and percussion instruments play a major part in the orchestration of Mahler's disintegrative style. Mahler tends to discard the traditional forms of his predecessors, often using a through-composed form comprised

of many conglomerate elements. The number of movements in a Mahler symphony ranges from two to six, as apposed to the traditional four movements of previous composers in the German symphonic trandition. Hence, he creates discontinuity within this tradition as well as within his own works. Dynamics, once again, are extreme, usually being very loud. Occassionally, they become soft, gradually fading away to total silence, while moderate dynamics are infrequently used. The use of continuous accents, often occurring on weak beats, is a characteristic of this harsh style. Extremes of rhythm and tempi are used, both with occasional juxtaposed changes occurring without the motion being arrested. Periodically, there is simultaneous use of two rhythms or two tempi in different sections of the orchestra, creating a complex texture. In disintegrative sections, phrasing is occasionally unperiodic, affecting the balanced structure of the work.

Once again, in the characteristics mentioned above, two distinct sub-divisions are evident. They may be labelled as the strong form of disintegration, in which the music is fierce and violent; and the weak form of disintegration, in which the music is dissipated and fades away. The various characteristics of the first type are a) dissonance, chromatic harmonies, large intervals and range, dense orchestral texture with prominent brass and percussion, loudness, frequent accents, extremely fast tempi, rapidly changing rhythm and lastly, rapidly changing form; and, of the second type, are b) static harmonies, restricted and repetitive intervals, and soft, fading dynamics.

CHAPTER 1. INTRODUCTION

1.1 THE RELEVANCE OF LYRICISM AND DISINTEGRATION IN 19TH CENTURY MUSIC.

The period from 1860 to the early 20th century tended towards the disintegration of the social fabric and psychological stays of European life. Opposed to this, there was a general reaction of light-heartedness, gaiety, sentimentality and naïvety. With the growing rate of change from the beginning of the industrial era to that of advancing Monopoly Capitalism, the disorientation of whole societies in Europe became evident. Such disorientation prevented people from dealing rationally with their environment.

Throughout Europe a change was taking place from Liberal Capitalism, with room for enterprising individuals from the middle and upper classes, to Monopoly Capitalism controlled by a very small minority. Capitalism became a force which could no longer lay claim to any humanistic motives of distribution of wealth through free enterprise, and industrial progress became an inevitable, driving force. The role of the petit bourgeoisie in the capitalistic world was swept away, precipitating a crisis for the individual, and creating a greater distance between the wealthy owners and the working classes.¹

Hence, Mahler lived in a time when Europe and Austria itself were experiencing widespread social tensions. Within the Habsburg Empire there were various different nationalities and languages spoken: there was tension between the struggle for unity and the various struggles for independence. After the 1848 revolution, which failed miserably in its aim to create a truly democratic republic, official pressure to conform was very great, press censorship being used as a tool to create such conformity. The long reign of Emperor Franz Joseph (1848-1916) consisted of successive attempts to hold the splitting Empire together, and resulted in the power supremacy of the German-speaking peoples and Magyars over the minority groups - Bohemians,

1. Lichtheim, George. EUROPE IN THE TWENTIETH CENTURY.

Slavs, Slovaks and Croats. Thus, although serfdom was abolished during this time, power was very firmly in the hands of the aristocrats and bourgeoisie. At the same time there was great concern with the external security of the state: wars against Prussia, France, Russia and Italy were imminent, and many of them could not be prevented.²

During this period when the bourgeoisie and aristocracy were fortifying themselves against the inevitable disintegration of their life-styles; when the petit bourgeoisie were losing their previous role and identity and were searching for new meaning; when nations and minority groups were fighting for their rights of independence; when wars were frequent and military power at a peak - many artists responded in a reactionary, retrospective and nostalgic manner, derived from a sense of loss of the old, secure world. Hence, disintegration symbolises the forceful facts of the era, and their effects on society: lyricism symbolises denial of these facts and effects. The pervasive false consciousness of society is evident.

Lyricism and disintegration, in their various forms, have some of the attributes and characteristics which recall various forms of life-styles, behaviours and dilemmas encountered in the modern world. It is through these associations that lyricism and disintegration can be propounded as symbols of the extremes and polarisations beginning in the last quarter of the 19th century, and still evident in this, the last quarter of the 20th century. However, the symbols which I have chosen to explore are not only symbols for the social being, but also for the personal and private being, and they represent the effect of 'social life' on 'private life', and vice versa. In fact the close inter-relationship of the two makes it hard to maintain the distinction. Mahler, the man, was a spokesman for his contemporaries through his art, while, simultaneously, his creative ideas were formed and derived from his social milieu and through his interaction with

2. May, Arthur J. THE HAPSBURG MONARCHY.

contemporaries. Although much of Mahler's music is very impassioned and emotionally arousing, it is not true to say that it is individualistic. It achieves similar results to German Expressionism, which was to emerge from 1911 onwards. Sokel states: "The interior monologue still seeks to preserve the distinction between external environment and inner self. Expressionism drops it."³ The abstract nature of music, in fact, makes it impossible to determine the precise subject, and therefore, the precise meaning of the work. Thus, it is impossible to distinguish between the personal and the social content of the work. Such symbolism, then, is elusive, excepting where it is linked to a text. In the case of music with a text, the symbolism of the whole work can usually be interpreted more precisely, though the music itself remains implicit, and generally has broad, rather than explicit connotations. Hence, Mahler's music reflects the disorientation of his society: sometimes he participates in the oblivion of beautiful melody and light-hearted dances; sometimes he denounces lyricism in order to express his harsh insight into the changes occurring around him. The structure of his music is not 'Classical', using the forms of a past age: nor is it free-flowing in the style of the Romantics. It is intrusive, rough and jarring, using discontinuous combinations of elements which are not predetermined, but are continuously changing. Alvin Toffler, in his theory of 'future shock' (the effect of extremely rapid, unassimilated change on people), says that it "arises from the superimposition of a new culture on an old one",⁴ and Mahler, at the beginning of the present era, combines elements of both the new and the old culture, in a time of crisis. The dichotomies and dialectic within Mahler's music are symbols for the struggles of his age. Lyricism, therefore, is a complex symbol, standing on the one hand, socially, for hollow escapism, and on the other hand, personally, for new life and hope. Disintegration symbolises the state of the individual and his society.

3. Sokel, Walter. THE WRITER IN EXTREMIS. p.44.

4. Toffler, Alvin. FUTURE SHOCK. p.20.

CHAPTER 1. INTRODUCTION

1.2 LYRICISM, DISINTEGRATION AND THE SOCIOLOGY OF ART.

As mentioned previously, the dichotomy between lyricism and disintegration exposes the false consciousness of society. False consciousness is in opposition to truth. It represents a distorted view of reality, a false perception of actuality; it is contrary to fact, deceptive and misleading. Although false consciousness is a distortion of truth, it is able to create works of art which are, in a sense, beautiful. This is the idealizing nature of false consciousness, magnifying that which is pleasant and ignoring that which is threatening, and so, producing an imbalanced, disproportionate and misleading product. It is only when these products are examined in relation to their environment that their deceptive nature can be seen. Thus, although the works in isolation may seem beautiful, they are inherently in conflict with the world around them. Truthful works of art must necessarily portray a wholeness: not the seeming wholeness of one chosen slant, but the wholeness and completeness of representing the world as a totality, with its contrasting facets. Thus, it is united with the world in which it was created and which it seeks to expound. False consciousness is a lop-sided and imbalanced view, which is often encouraged by those with the power to reinforce their position, creating masses of dependent people, rather than encouraging freedom of thought, and, therefore, greater freedom of choice. False consciousness is sometimes based on a lack of knowledge and the unavailability of facts, and is sometimes based on the insidious pressure to conform to the narrow limits of the society, determined by the example of those with power.

In Mahler's time, lyricism in music was extremely popular, both in bourgeois circles and in the street-music of the lower classes.⁵ Lyricism was the single most pervasive and overwhelming characteristic of the music of the time. Traditionally, lyricism symbolises carefree

5. Gartenberg, Egon. VIENNA: ITS MUSICAL HERITAGE.

gaiety and light-heartedness, and yet, examined in the context of the social history of the period, is exposed as the most widespread form of false consciousness in the arts. The soothing, placatory quality of lyricism makes it a good medium for oblivion, as it avoids conflict. Lyricism, therefore, is not what it seems, for it conceals the vacuity and violence which was also characteristic of the period.

Disintegration stands as a symbol for this vacuity and violence: it takes account of the disorientation of society and the individual, with the changes in technology and definite class structures, the wars and struggles for independence. Disintegration, during the second half of the 19th century and the early 20th century, represents true knowledge and awareness of the events and general tendencies of the time. It exposes, by contrast, the cult of exaltation of beauty, and the desire to protect people from reality by exaggerating and venerating beauty and lyricism. Disintegration in art presents to our awareness, that which is jarring and threatening to our existence, that which is difficult to acknowledge or express. It acts negatively, in breaking down idealised preconceptions of what life should be like, and our defences against admitting that which is shocking. As art has traditionally been the realm of pleasure, and the medium for embodying visions of perfection, it is particularly disconcerting to be confronted with disintegration, the embodiment of imperfection and sensuous violence, in art.

Mahler's music may thus be regarded as basically modern in conception. Although some of his techniques and tools of expression (such as his use of a large orchestra and his fine use of instrumental timbre), can be located in the Romantic tradition, his many diversions from traditional usage make his music freshly challenging, even seventy years after his death.

Adorno states: "One criterion of the truth of music is whether greasepaint is found to cover up the antagonism that extends to its

relations with the audience...or whether the antagonistic experience is faced in the music's own structure."⁶ Mahler's music certainly shows signs of such antagonism: he risked alienating his audience by parodying the current popular styles which provided "easy gratification of instincts",⁷ and by mocking the pleasure-principle by which people lived. By so doing, he was laying bare the false consciousness on which the lives of the bourgeoisie were based. By presenting to them the disintegration of lyricism, Mahler was confronting them with a vision capable of shattering their illusions. As Adorno writes: "...no authentic work of art and no true philosophy, according to their very meaning, has ever exhausted itself on itself alone, it being-in-itself. They have always stood in relation to the actual life-process of society from which they distinguished themselves." 'Art-for-art's sake' evades the ugly values and disturbing manifestations of its society, and acts insidiously by promoting established, complacent attitudes and feelings. Mahler's music, by means of the explorative, discontinuous structure it uses, is challenging and engaging rather than complacently predictable.

The difference between lyricism and disintegration may also be seen as the change from Romanticism to Modernism. In Romanticism, there was at first a return of emphasis to feelings and subjective emotions. A free-flowing form was developed to enhance the subjective aspects of art. However, this aspect became submerged under the new interest in technical skills and brilliance. The virtuoso was a feature of the times, as were sparkling melodies and extravagant cadenzas, which became salable commodities. So Romanticism moved away from its original aims, and became elegant entertainment for the bourgeois. Mahler uses some of the resources developed by Romanticism, such

6. Adorno, T.W. INTRODUCTION TO THE SOCIOLOGY OF MUSIC. p.68.

7. Tax, Meredith. 'Culture is not Neutral, Whom does it serve?' p.26.

as the large orchestra, the interest in orchestral color and oriental effects. While parts of his music are brilliant, gay and elegant, other parts are grotesque, heavy and seemingly uncontrolled. This direct contrast shows Mahler's music as the beginning of the modernist negation of all that is pretentious and showy, pleasant and escapist, in times when social life and its influence on individuals is anything but pleasant and stable. Thus, Mahler's music was an attack on the prevalent notion of culture as something polished and desirable, which could be imbibed complete and unchallenged. Instead, his music is lengthy and explorative as he engages in two different worlds and tries to put them together. Even during Mahler's lifetime, music became progressively more concise, more of a challenging statement than an exploration. This can be seen in some of Schönberg's work and later, particularly in the condensed, essential work of Webern, in which each note is an isolated musical event. Webern provides a concise statement of disintegration, discontinuity and alienation. The contemporary music of John Cage, however, follows the same explorative trend as Mahler's, although more explicitly so. The opportunity for participation which is physically real in Cage's music is implied, but restricted to emotional and intellectual response, in Mahler's exploration of the clashes between two contrasting states. Adorno's comment about Franz Kafka and Samuel Beckett could, I think, also be applied to Mahler: "The inescapability of their work compels (a) change of attitude..."⁸ Mahler's work is continuously ambivalent, reaching no conclusion or solution, but continually challenging his audience by showing the incompatibility of lyricism and disintegration, the old Romantic world of ease and pleasure, and the modern world of strife and pressure.

8. Adorno, T.W. 'Commitment' p.86.

CHAPTER 1. INTRODUCTION

2. LACUNAE IN THE MAHLER LITERATURE WITH REGARD TO LYRICISM AND DISINTEGRATION.

Although much has been written about Mahler, the man, and many introductions to his music are available, there is little literature based on Mahler's particular style and structure. Books such as Philip Barford's MAHLER SYMPHONIES AND SONGS give brief analyses of the main works, without drawing convincing conclusions about the characteristics of his style. In an excellent introduction to DAS KLAGENDE LIED, Pierre Boulez mentions some of Mahler's stylistic characteristics which were evident even in this early work, but, in such a brief space, no indication is given of how this style is developed in more mature works. An excellent and comprehensive book giving literary and photographic source material is Kurt Blaukopf's MAHLER: A DOCUMENTARY STUDY, but once again, it is not within the scope of such a book to comment on style. Theodor W. Adorno's book, MAHLER: EINE MUSIKALISCHE PHYSIOGNOMIK, written in 1960, specifically deals with lyricism and disintegration as stylistic and symbolic elements of Mahler's music, but is unfortunately not available in English.

Although, as suggested above, there is no available literature dealing specifically with lyricism and disintegration in Mahler's music, many works deal with aspects of these two general styles. Donald Mitchell's book, GUSTAV MAHLER: THE WUNDERHORN YEARS, for instance, deals with the effect of folk texts on Mahler's music, and the general lyrical characteristics which develop from this interaction. Similarly, Bruno Walter, in his discussion of Mahler's creative work, speaks of "the interesting, daring adventures, and bizarre character..."⁹ of Mahler's music, referring to some features which I have enumerated under the disintegrative style. In MAN AND HIS

9. Walter, B. GUSTAV MAHLER p.27.

MUSIC, Mellers notes that "Tradition and Revolution are... inter-related in (Mahler's) music",¹⁰ and again that "Like Beethoven, Mahler is a composer of strife; like Bruckner, he is a composer of exaltation."¹¹ However, although he continues to explore these elements in Mahler's music, few concrete examples are given, and few specifically musical characteristics are pinpointed as being 'Revolutionary' or 'exalted'. David Holbrook, in GUSTAV MAHLER AND THE COURAGE TO BE, and Theodor Reik in THE HAUNTING MELODY, attempt to assess Mahler's psychological motivation for creating works of such conflict and nostalgia, once again confirming Mahler's mixed style in words only.

Yet again, there are a number of articles dealing with specific Mahler works, such as Zoltan Roman's 'Connotative irony in Mahler's "Todtenmarsch" in "Callots manier"'; Jack Diether's 'Notes on some Mahler juvenilia'; and Eric Sams' 'Notes on a magic horn'. These, however, deal with very narrow characteristics within single works or sets of works, not relating them to the larger Mahler repertory.

Hence, the task of tracing the characteristics of Mahler's style through a large body of his compositions has yet to be tackled, at least in the literature of the English language.

10. Harman and Mellers. MAN AND HIS MUSIC. p.593.

11. *ibid* p.703.

CHAPTER 1. INTRODUCTION.

3. THE CHOICE OF MAHLER'S VOCAL MUSIC FOR THIS THESIS.

An exploration of Mahler's vocal music seems pertinent at this point in time, as with the growing popularity of his work, there has been little growth in the literature on Mahler's style. Although his discontinuous and contrasting style is evident to many listeners, there has not been much discussion on the particular aspects of lyricism and disintegration in style, apart from fleeting references. Rather than dealing with the purely technical elements of style, I determined to explore its symbolic content, in order to relate the music more closely to the events of the time.

There are three reasons why I chose to explore specifically vocal music, within the wider topic. The first is that Mahler's vocal music represents every aspect of his composition, including symphonies, cantatas and various forms of songs. Thus, while limiting the number of works to be discussed, Mahler's complete range of composition is covered. The second reason is that, when dealing with musical expression and meaning, a text can provide useful guidelines, language being a less abstract form of art than music. As Mahler specifically chose to use the voice in some compositions and not in others, the third reason for my choice of vocal music is that it obviously has some distinctive expressive quality which I wish to explore.

CHAPTER 1. INTRODUCTION.

4. RESEARCH METHOD.

After a thorough study of the musical scores which are included in my topic, and after a review of the available reading material, I determined to organise my findings in groups of themes, rather than by chronological order of compositions, by grouping compositional forms or by any other musical grouping. The reason for this is that a thematic presentation contributes to the clarification of the separate lyrical and disintegrative styles, whereas in Mahler's compositions these styles are juxtaposed and it is difficult to distinguish between their different elements. Examples have been chosen specifically to illustrate the particular theme, with its disintegrative or lyrical qualities, as set out in the beginning of this chapter. I have also attempted to choose a number of examples from each work or set of works, according to its particular importance within the Mahler repertory in terms of lyricism and disintegration. Obviously, not each song from a group such as DES KNABEN WUNDERHORN has been used, although all of the major characteristics within each group are represented.

CHAPTER 2. MAHLER'S TEXTS: THEIR THEMES AND THEIR SIGNIFICANCE.

It is interesting to notice that even in Mahler's early songs, his texts are most often based on the human character, people's interactions and their feelings. To find such texts he turned to the ancient folk anthology DES KNABEN WUNDERHORN, rather than using the remote texts offered by some of the contemporaries of his early years. These chosen texts reflect the folk culture from which they stemmed: some of them are in parable form, such as 'Lob des Hohen Verstands', but most deal with the very personal and intimate feelings and responses of simple people to ordinary events, and, sometimes, to unusual events. This shows Mahler's interest in people as the focus of his vocal music.

Another point of interest is that most of Mahler's texts deal with individuals and their relationships, rather than with the larger groups which constitute society. Hence, he deals more in the effects which the fabric of society has on individuals, than on the forms, classes, restrictions and prejudices of society as a whole. Occasionally, his social criticism is explicit, as in DAS KLAGENDE LIED; 'Lied des Verfolgten im Turm', whose protagonist is a political prisoner; 'Das Irdische Leben', where a child starves to death out of poverty; and in parable form, in 'Des Antonius vor Padua Fischpredigt', where the fish are deaf to Antony's warning. More often, however, social criticism is implied, as in the grief of those whose loved ones are killed in war; by subtly derogatory images, as in 'Von der Jugend'; or in the bitter twists after delirious joy and ecstasy.

Mahler's texts consolidate a trend in the German Lied away from texts which are merely scenic (such as Mozart's 'Das Veilchen' and Brahms' 'Feldeinsamkeit'), to texts where nature reflects a person's feelings (as in Schubert's DIE SCHÖNE MÜLLERIN and Mahler's early songs), to texts where there is direct attention on the characters themselves (as in DAS LIED VON DER ERDE). Many of Schubert's songs

are based on natural scenes, and many of the Goethe and Heine poems which Schubert set are about mythical heroes, such as 'Der Atlas' and 'Ganymed'. The cult of the hero is also evident in Wagner's operas. Wagner's heroes are the embodiment of all that is good - they are strong, handsome, have moral fibre, and are chosen by the gods of which they are not gods themselves. Mahler, although conducting operas like these, chose a different form of symbolism, more real than ideal or mythical. Significantly dissimilar is Mahler's textual presentation of people as beings caught in conflict, not understanding what is happening around them and what is affecting them, let alone directing the world. Mahler shows people's imperfections and dilemmas without regarding them as idiots, unable to deal with their conflicts: in short, he presents them as anti-heroes in various forms, rather than as elaborate heroes or simplified fools. By presenting them within his songs as engaged in the clashes of ordinary life, Mahler is highlighting their competency to meet life's demands. Mahler's very lyricism excludes the possibility of his works being heroic, through the warmth and empathy which lyricism invites. Heroism is by nature aloof, whereas lyricism invites participation through its singable and dance-like nature.

Instead of heroism, which exalts people beyond recognition and distorts human qualities, Mahler generally chooses texts which show people as they are or as they can potentially be within human limitations: he shows them grieving (as in 'Wo die schönen Trompeten blasen' and 'Scheiden und Meiden'); struggling to maintain integrity (as in 'Der Schildwache Nachtlid' and 'Lied des Verfolgten im Turm'); attempting to establish and maintain real relationships (as in 'Ich ging mit Lust durch einen grünen Wald' and 'Wo die schönen Trompeten blasen'); going through conflicts and trying to come to terms with their feelings (as in the cycle of five songs, KINDERTOTENLIEDER, and 'Um Mitternacht', one of the RÜCKERT-LIEDER).

The disintegrative parts of Mahler's music shatter the expectations of unity and warmth built up by lyricism. Seen in conjunction with Mahler's texts, disintegration destroys illusions on two sides - that of heroism, perfect humanity, on the one hand, and that of escapism, perfect human happiness, on the other hand. Many of the early songs take the form of a dialogue, and, within that format, the progress of the destruction of such illusions can be noticed. Two examples from *DES KNABEN WUNDERHORN* are 'Trost im Unglück' and 'Verlorne Müh': in the first, a dashing Hussar rides away, while his girl retorts

"Du glaubst, du bist der Schönste

wohl auf der ganzen weiten Welt,

und auch der Angenehmste!

Ist aber weit, weit gefehlt!..."

("You think you are the fairest

of all men in the whole wide world;

and more than that, the nicest.

But there you're wrong - sadly wrong!...").¹

Here, although mocking, she is distinguishing between the appearance of honour and the true human characteristic of honour. In the second song, a girl tempts a lad who answers her in a single, clipped sentence after each verse: each time, his sentence begins with "Närrisches Dinterle" ("Stupid young lassie"). This presents, comically, the girl's illusions of love and happiness and the boy's simple and total denial of them.

The theme of illusionary appearances - how things appear as opposed to how things actually are - is a major one in Mahler's texts. It starts in one of his earliest surviving works, the cantata, *DAS KLAGENDE LIED*, where the eldest knight woos and wins the proud queen, although he has murdered his brother to do so. He is finally exposed,

1. Cooke, Deryck. *GUSTAV MAHLER: AN INTRODUCTION TO HIS MUSIC*.

All textual quotations are taken from this source.

and the disintegration of the castle and the life within it, results:

"Am Boden liegt der Königin!

Die Pauken verstummen und Zinken.

Mit Schrecken die Ritter und Frauen flieh'n.

Die alten Mauern sinken!

Die Lichter verloschen im Königssaal.

Was ist es wohl mit dem Hochseitsmahl?

Ach leide!"

("The queen sinks to the ground,

Trumpets and drums are silent;

The knights and their ladies flee in terror,

The ancient ramparts crumble.

The lights have gone out in the great hall.

What is left now of the wedding feast?

O sorrow!").

This text is Mahler's own, and so holds great importance, together with his setting, as an indication of what his works seek to express. It is interesting to notice that "silence" is sometimes an indication of disintegration, as well as the more usual indications of "terror" and "flight". The destruction of the ancient ramparts is a symbol for the destruction of that society, based on falsehood.

In Mahler's earliest songs, the theme of the deceptiveness of appearances occurs in 'Phantasie aus Don Juan', where "die Fischerin doch die Herzen fing!" ("the fisher-maid trapped hearts!"), but "die Fischerin fühlt nicht Liebesnot im Herzen!" ("but the fisher-maid's heart reflects no love!"). In the first three songs of *LIEDER EINES FAHRENDEN GESELLEN* this theme is explicit. The first song, 'Wenn mein Schatz Hochzeit macht', contains this dichotomy in its first three lines - feeling sorrow at another's joy:

"Wenn mein Schatz Hochzeit macht,
fröliche Hochzeit macht,
hab' ich meinem traurigen Tag!"

("When my love becomes a bride,
becomes a happy bride,
that will be my saddest day.").

The second song is 'Ging' heut Morgen übers Feld', with three verses describing and revelling in the lovely day, "eine schöne Welt". The fourth verse, however, is only three lines long, as opposed to the eight lines of the other verses, and tells of the protagonist's despondency despite his beautiful surroundings:

"Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein',
mir nimmer, nimmer blühen kann!"

("Will my joy now flower too?
No, No; well I know
'twill never, never bloom again.")

The third song, 'Ich hab' ein glühend Messer', expresses the protagonist's sensuous desire, and, at the same time, his inability to enjoy that which he desires:

"Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar
im Winde weh'n! O weh! O weh!"

("When through the yellow corn I go,
I see afar her golden hair
swept by the wind. Woe's me! Woe's me!")

Lyricism is well-suited to convey the wishful, dream-like or pleasant appearances which we find in the second and third songs. The contrast between these appearances and reality is particularly strong in the third song, which is mainly disintegrative or "demonic",² as Deryck Cooke describes it.

It is interesting to notice that this exploration of people takes place mainly in Mahler's songs, rather than in his larger vocal works, the symphonies. The texts of the Second, Third and Eighth Symphonies all provide an 'answer' to conflict - that of Christian faith. In these few places, Mahler abdicates from his exploration of diverging and conflicting emotions, beliefs and incidents. This is explicit in one particular verse of the finale text of the Second Symphony, particularly in the passive second line:

"O Schmerz! Du Alldurchdringer!

Dir bin ich entrungen!

O Tod! Du Allbezwinger!

Nun bist du bezwungen!"

("O Pain, thou piercer of all things.

From thee I have been wrested!

O Death, thou masterer of all things,

Now art thou mastered!").

Yet Mahler's more particular beliefs and interests, as we have seen in the songs, lie in life itself, rather than in possible life-hereafter. His additions to Klopstock's texts return to this engagement with life, although remaining in the religious context of the Symphony:

"O believe, my heart...

What thou hast lived for,

What thou hast fought for,

...

Shall lead thee to God!" (*Italics mine*).

His text is not as dogmatic as the Klopstock original, and is more expressive of salvation and justification within life itself.

Symphony No. 3, like Nos. 2 and 8, has two separate texts. The fourth movement is a setting of Nietzsche's 'Midnight Song' which gives voice to the opposites, grief and joy, and the very deepness of both these poles:

"Die Welt ist tief!

...

Tief ist ihr Weh!

Lust, tiefer noch als Herzelied!"

("The world is deep,

...

Deep is its grief!

Joy, deeper still than heartache!").

This expression of the complexities and conflicts within life is followed by a naïve WUNDERHORN lyric, paraphrasing the Christian story of Peter's denial and salvation. This is disappointingly simplistic and evasive, after the raising of such profound symbols and sombre questions in the fourth movement, as "Was spricht die tiefe Mitternacht?", ("What does the deep midnight say?". Italics mine.) The Wunderhorn movement is light and tinkly, using such trite textual statements as:

"If you have broken the ten commandments,

Then fall on your knees and pray to God.

Love only God all the time!

Thus will you gain heavenly joy."

This is an example of how Mahler himself was caught in the naïve and false lyricism of the day. His lyricism, therefore, was not always used critically.

The last movement of the Fourth Symphony is similar in mood, but is not an anticlimax as the Symphony is generally light and lively, using a reduced orchestra. Nevertheless, the Fourth contains disintegrative parts, incomplete tunes, sudden harmonic shifts and intrusions. It is however the finale which confirms the Symphony's basic lyricism and child-like expression:

"No worldly turmoil

Is heard in heaven;

We all live in sweetest peace."

The Eighth Symphony is different in character to the other vocal symphonies, although similar in one of its textual themes to the Second Symphony, namely, that of salvation from the world. Again, the text is in two parts, the first an invocation:

"Come, Creator Spirit,

Dwell in our minds".

This music can be described as vigorous and robust, but as neither lyrical nor disintegrative. Rather, it is a positive statement of faith, without doubt or hesitation. It neither seeks to make things pleasant, nor to uncover hidden truths - it is simple and uncomplicated rather than explorative and searching, and, as such, uses the traditional language of the Church, Latin. The second part is more specifically about religious salvation, Goethe's story of the transformation of Doctor Marianus from a state of sin to a state of grace. This exaltation makes the Doctor into a hero of sorts, as he has lost his worldly characteristics and has become the focus of several choirs of angels: blessed boys, chorus of penitents, younger angels, more perfect angels and so on. His sentiments are those of a hero or god, rather than of a person. At one stage he is "enraptured", then "bowing in adoration" to the "Virgin, Mother, Queen of All, Goddess...", and he feels that "Here is the prospect free, Spirit-uplifting." Mahler's music here is robust and stirring in the manner of patriotic music, presenting one complete picture and relying on one unified response, without allowing diversity or dissent. Hence, the Eighth, although aurally pleasing and appealing to the emotions (though in a very limited and specifically conscious way), is unchallenging and authoritarian, as opposed to most of Mahler's music. The dialectic which is a pervasive characteristic of Mahler's style is forgotten here.

In the Second and Third Symphonies and in the second part of the Eighth Symphony, Mahler's music is transcendent, emotionally releasing, free-flowing, and time is used in a very fluid, almost a-rhythmic manner. In the case of the Symphonies the text is explicit and narrowly Christian. However, in his later work, DAS LIED VON DER ERDE, sections of the music have the same a-temporal quality of release and transcendence, but the next is more explorative and free from prescriptive dogma. The subject of four of the six songs is self-exploration, looking inward to the person rather than outward to some kind of supernatural hero or external event for the meaning of life's conflicts. In the conclusion of the sixth song of DAS LIED, 'The Farewell', this freedom from conflict is prominent as the song drifts away serenely, the repeated "Ewig" becoming softer and more intermittent over sustained strings. Yet this peaceful conclusion occurs only once the protagonist has made peace with himself, and takes leave of his friend:

"Ich werde niemals in die Ferne schweifen.

Still ist mein Herz und harret seiner Stunde!"

Die liebe Erde allüberall

Blüht auf im Lenz und grünt aufs neu!

Allüberall und ewig blauen licht die Fernen!

Ewig...Ewig...".

("I shall never again go seeking the far distance.

My heart is still and awaits its hour!"

The dear earth everywhere

Blossoms in spring and grows green again!

Everywhere and eternally the distance shines bright and blue!

Eternally...eternally...").

The symbolism in this final stanza is that of renewal, eternal rejuvenation, rooted in our world, rather than in faith in another world. The text of this song, although it contains a narrative episode (the farewell), is basically a soliloquy, as are the first, second and fifth songs in the cycle.

In the fifth song, 'Der Trunkene im Frühling', the protagonist questions the meaning of life in relation to the actual drudgery of his life:

"Wenn nur ein Traum das Leben ist,

Warum den Müh und Plag'?"

("If life is but a dream,

Why then toil and fret?").

Wonder awakens in him at the sound of a bird call and the promise of spring - symbolically it also awakens hope after his despair. Mahler's setting of this verse is truly lyrical and full of awe, with no sign of parody or hidden bitterness. However, the protagonist's disillusion after hope is full of anger and bitterness. The image of the "scwarzen Firmament" ("black firmament"), as the world, is desolate and despairing. The text concludes with the contrast between dreams and reality:

"Was geht mich denn der Frühling an?

Lasst mich betrunken sein!"

("For what does spring matter to me?

Let me be drunk!").

'Das trinklied vom Jammer der Erde', the first song in DAS LIED VON DER ERDE, is similar in mood to the one described above. Although the protagonist is supposedly telling a story to his audience, he does not tell of events: instead, he presents images of life drawn from his experience. It contains his very intimate thoughts and feelings, as in a soliloquy, even including an hallucination of an ape as it "Screams its way through the sweet fragrance of life!". Just at this

point, when he expresses symbolically what he has become, he turns to wine to dim this horrible realisation:

"Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen!

Leert eure goldnen Becher zu Grund!

Dunkel ist das Leben, ist der Tod!"

("Now take the wine! Now it is time, companions!

Drain your golden goblets to the dregs!

Dark is life, is death!").

This last line occurs three times in the song and stands as a summation of all his fears. This second line contains the dichotomy of life - the inviting, "golden", seemingly pure wine and the bitter "dregs" which it contains.

The third and fourth songs of DAS LIED VON DER ERDE, 'Von der Jugend' and 'Von der Schönheit' ('Youth' and 'Beauty'), are less intimate songs than the rest, with texts presenting visual images of life, rather than philosophical thoughts. 'Youth' describes friends

"...sitting,

Beautifully dressed, drinking, chatting...

In the pavilion of green

And of white porcelain".

The text hasn't a single word other than to describe the physical scene, yet, symbolically, the repeated image of "white porcelain" suggests the fragile, insubstantial and saccharine nature of the interaction taking place. This is also implied in the "mirror-image" of the scene on the little pool:

"Alles auf dem Kopfe stehend

In dem pavilion aus grünem

Und aus weissem Porzellan".

("Everything is standing on its head

In the pavilion of green

And of white porcelain").

This song is an example of the abstracted lyricism which describes the shallowness and escapism of such 'pleasant' activities. Both text and music are a subtle indictment of this over-refined and -delicate youth.

It is interesting to notice that in DAS LIED VON DER ERDE, perhaps Mahler's deepest work, he turned to the words of another culture (the texts are adapted from Chinese), just as in DES KNABEN WUNDERHORN he turned to the words of another era. Despite this separation from his era, these texts reflect some of the yearning or 'Sehnsucht' which is so much part of the Romantic era. Nevertheless, Mahler's 'Sehnsucht' is not so much a longing for the past, as a review of the past and a striving for a more hopeful future. Much of Mahler's music, instead of being retrospective, helps to destroy hampering links with the past and to propel one into the present.

CHAPTER 3. LYRICISM AND DISINTEGRATION IN FORM

1. THE LÄNDLER AND THE WALTZ.

The ländler is an old peasant dance which was popular in Austria from the time of the 17th century. It was eventually replaced in popularity by the waltz, but before that happened, it became included in the entertainment of the aristocracy. Hence, the ländler had a wide audience and a broad tradition prior to the 19th century. It is a round dance for couples in slow triple metre, and initially involved much footstamping, hopping, clapping and even more robust movement. Each beat was heavily accented, showing the influence of the peasants' hob-nailed boots. Melodies were repeated at least once, and were most often in a major key, employing arpeggiated figures. Rhythmic and melodic embellishments were improvised by the performers.¹

In the 19th century the waltz, with its quick rotating movement, had become the most popular dance, being performed in ballrooms, whereas the ländler had been danced on rostrums outside inns. The waltzes of Johann Strauss the younger -the foremost waltz composer- consisted generally of a short introduction, an extravagant succession of four or five melodies, each repeated, and a coda recapitulating the main themes. It was constructed in such a way that the rhythmic flow was continuous and, hence, predictable to the dancers. Waltz composers were amazingly prolific, once a pattern was established for the easy production of the waltz. The waltz, in fact, became a manifestation of commodity fetishism, with centralised standards and as Phil Slater describes this phenomenon, the population had "become enraptured with the inescapable".² By the mid-19th century the only significant difference between the waltz and the ländler was that the latter was at a slower pace.

Mahler's position within this popular culture is important. Through his use of ländler with their lyrical melodies, he acknowledged

1. Sadie, Stanley. ed. THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS. Vol. 10.

2. Slater, Phil. THE AESTHETIC THEORY OF THE FRANKFURT SCHOOL. p.185

people's need for light-hearted, pleasant music, as provided by the waltz. However, Mahler's *ländler* are less rhythmically stereotyped than the waltz, which used a standard bass pattern of a single note on the first beat of the bar followed by a chord of the remaining tones of the harmony on the two weaker beats. Mahler's *ländler* use various bass patterns, and tend to use contrasting melodies, elaborating on the original, simple form. In fact, Mahler's *ländler* often combine the gracefulness of a minuet with the leisurely simplicity of arpeggiated, "folky" melodies, synthesizing the folk origins with the final concert-hall product.

The second movement of the Second Symphony is a leisurely and graceful *ländler*. It begins with a short up-beat and rest, then lands with a gentle accent on the first beat of the bar, a lyrical feature confirming Mahler's indication, '*grazioso*'. The all-string texture of the opening is traditional, as the instrumental *ländler* was originally played by two violins and a double bass or harp. The harmonic rhythm is very slow, the first five bars being harmonised on the tonic chord, while the melodic line in the first violin uses various forms of arpeggios and scales. At this stage the melody is stilted and the texture dry, using staccato and semi-staccato strings. A return to the low range of the introduction, and more use of the arpeggiated tonic chord, is unpromising for the expectations of flowing line in a dance-movement. Thus, Mahler's *ländler* is set apart from the waltz in more than just the tempo. However, the melody emerges in the deeper register of the cello, is passed to the viola, and throughout the strings, bringing the texture alive with varying timbres. An accent on the third beat of the bar is now a feature, recalling the consecutive accents of the original folk-dance, and, later, glissandi are introduced, emphasizing the continuity of melodic line that was such a feature in the ballrooms of the time. (Example 1a).

Instead of being followed immediately by another melody in the same vein, Mahler uses a contrasting section in G sharp minor, after the A flat major of the first section. It remains in triple metre, but the rhythmic subdivisions into three triplets per bar replace the previous leisurely rhythm. Mahler uses five bars of non-melodic material in which to expand the texture, adding winds. After the sense of hushed expectancy created by quick, consecutive staccato notes played 'pianissimo', the slower flute melody and accented alberti-bass in the harp (not shown in the example), provide some stability. Thus, even within the lyrical, ländler-type movement, which invokes certain expectations created by the dance-routine, Mahler incorporates unusual elements. (Example 1b).

Ex. 1a

Andante moderato. Sehr gemächlich.

1. Violine.

sempre p

grazioso

2. Violone.

Viola.

Violoncelli geteilt.

Bass.

Ex. 1a continued

Handwritten musical score for Ex. 1a continued. The score is written for Violins I and II, Cello, Viola, and Cello II. The key signature is B-flat major (two flats). The time signature is 3/8. The first system shows Violins I and II, Cello, and Viola. Violins I and II play a melodic line with a *pp* dynamic. Cello plays a supporting line with a *pp* dynamic. Viola plays a melodic line with a *ppp* dynamic. The second system shows Viola and Cello II. Viola plays a melodic line with a *espress* dynamic. Cello II plays a supporting line with a *pp* dynamic.

Ex. 1b

Handwritten musical score for Ex. 1b. The score is written for Horn in F, Violin I, and Cello. The key signature is B-flat major (two flats). The time signature is 3/8. The first system shows Horn in F, Violin I, and Cello. Horn in F plays a melodic line with a *p* dynamic. Violin I plays a melodic line with a *pp* dynamic. Cello plays a supporting line with a *ppp* dynamic. The second system shows Violin I and Cello. Violin I plays a melodic line with a *sempre ppp* dynamic. Cello plays a supporting line with a *ppp* dynamic. The third system shows Violin I and Cello. Violin I plays a melodic line with a *sempre ppp* dynamic. Cello plays a supporting line with a *ppp* dynamic. The fourth system shows Violin I and Cello. Violin I plays a melodic line with a *sempre ppp* dynamic. Cello plays a supporting line with a *ppp* dynamic.

The second movement of the Fourth Symphony is another ländler, with the characteristic easy pace or 'gemächlicher Bewegung'. It is based on fluid use of chromatic tones, ever-changing harmonies and a continuous, perpetual motion theme in the solo violin. However, the accompaniment is also an interesting feature, using similar winding motion to the solo part and often in delicate counterpoint to it.

There is no single, crude rhythmic pattern which predominates, nor is there one prominent instrument providing counterpoint. Rather, there is a meshed network of instruments creating a flowing and moving support for the quaint melody. Before the solo violin enters, the unusual style is set by the opening horn figure, with its flattened, accented note on the last beat of the bar. It is emphasised by exact repetition, with an added, repetitive, staccato figure in the winds, ending with an accented trill - a jarring sound after the mellow horn. The melody line is played on the solo violin with strings tightened a whole tone, giving a less vibrant sound than usual. The melody has no rest or slower rhythm at the end of phrases, but ends with a decrescendo, creating a sense of cadence. The next phrase begins straight away with an accent mid-bar. The up-beat of three semi-quavers is 'f', followed by an anticlimactic 'p' on the first beat of the bar. This strange accent is echoed in the flute in the following bar, and in the violas' accent on the second beat in the bar after that. Later, the kettledrum has an accented second beat, followed by a pizzicato in the double bass on the third beat of the bar, quite contrary to the waltz, which inevitably uses an accented bass note at the beginning of a bar. Therefore, within the basically lyrical style of a ländler, Mahler uses unexpected twists of dynamics, timbre, melodic line and accents, within both the melody and the interwoven accompaniment. (Example 2).

Ex. 2

In gemächlicher Bewegung Ohne Hast.

1.2. Flöte. *pp*

1.2. Oboe. *pp* *tr*

1. Horn in F. *p*

1. Solo-Violine. *ohne Dämpfer (Wie eine Fiedel)* *mf*

gestrichelt in C.

1.2. Fl. *p*

1. Horn in F. *gestopft sf*

1. Solo-Violine. *Sehr hervortretend* *p* *f* *p* *mf*

Viola *mit Dämpfer* *Solo* *pp* *Alle* *b*

Violoncello. *mit Dämpfer* *Solo* *pp*

The song 'Rheinlegendchen' from DES KANBEN WUNDERHORN is another ländler, using many traditional characteristics. Although the original ländler did not include the voice, it is easily adaptable to song-form recurring melodies and lyrical embellishments of these melodies being common to both. The leisurely pace in triple metre, the frequent use of arpeggiated figures; the use of a major key; the ritenutos

and fairly frequent accents, are all distinctive marks of a ländler. The song begins with the horn's 'sf', accented note on the weakest beat of the bar, and the pizzicato bass in the strings spreads accents fairly evenly throughout the bar, again recalling the three accented beats of the original dance. The string texture of the example is again traditional. The first phrase of the vocal melody is based on the tonic chord, using the ascending interval of a fourth from dominant to tonic, then descending gradually back to the dominant. The supporting accompaniment uses simple arpeggios in bar seventeen, and again in the second phrase, where the voice extends the basic interval to that of a sixth using the mediant of the tonic chord. However, the feminine endings of the voice on 'Rhein' and 'allein', together with the instrumental semi-staccatos, the soft dynamics and light texture, create a delicacy which is more characteristic of the waltz than of the original ländler. Hence, Mahler uses those characteristics of the ländler which contribute to the lyrical nature of the song, whilst modifying others. (Example 3).

Ex. 3

Handwritten musical score for Example 3, featuring five staves: Horn in F, Violins I and II, Viola, and Violoncello. The score is in 3/8 time and includes various tempo and dynamic markings.

- Horn in F:** Starts with a *sf* (sforzando) note, followed by *p* (piano). Markings include *Genüßlich.* and *a tempo.*
- Violins I and II:** Both parts start with *p* (piano). The Violin I part includes a *Rit.* (ritardando) marking.
- Viola:** Starts with *p* (piano). Includes a *espress.* (espressivo) marking.
- Violoncello:** Starts with *p* (piano). Includes a *pizz.* (pizzicato) marking.

Ex. 3 continued

Voce. *15*

Rit. Bald gras' ich um Nek-kar, bald
a tempo

Vi. 1. *pp*

Vi. 2. *pp*

Vla. *pp*

Vlc. *pp*

Voce. *f*
gras' ich um Rhein, bald hab' ich ein Schüt-ge! bald bin ich al-lein!

Vi. 1. *f*

Vi. 2. *f*

Vla. *f*

Vlc. *pp*

CHAPTER 3. LYRICISM AND DISINTEGRATION IN FORM

2. THE MARCH

The march is a pervasive form in Mahler's music, occurring in many works with varying tempi and with different orchestration. It occurs in the small, self-contained forms, such as the songs, and in the larger symphonic works, usually as a predominant theme within a movement rather than as a complete movement in itself.

The march, although military in origin, did not necessarily have military connotations by the time Mahler was composing. By then, it had entered the realm of abstract musical forms. Its regular, predictable rhythm had made it usable as a dance form, popular in the ballroom alongside the waltz. However, march melodies seldom overshadowed the prominence of rhythm, which remains the main factor giving it coherence. A march is usually a fairly short, repetitive form, with phrases of approximately four bars in length. Harmony is generally simple, based on the tonic and dominant, in order to fit in with the tuning of the timpani. Many marches feature brass instruments prominently, harking back to the original military bands comprised of natural trumpets, horns and percussion. Percussion was initially strong, to ensure rhythmic marching by large groups of soldiers, and has retained its traditional position.³ This practical purpose of the march was visible to Mahler and his contemporaries, as wars were frequent during the period, and military parades were common. Thus, Mahler was able to invoke the specifically military nature of the march, as well as using it in a more abstract manner.

The other practice which inspired a particular style of march used by Mahler was that of the funeral procession. As for the formation of soldiers, the funeral march uses drums, but they are muffled and deep in register, as opposed to the snare-drum and triangle sometimes employed in other marches.

3. Apel, Willi. HARVARD DICTIONARY OF MUSIC. pp.504-5

In the finale of the Second Symphony there is a very strict march, marked 'Kräftig' or 'powerful'. It is the epitome of a brisk march, in strict tempo, 'ff' with no fluctuating dynamics, and with prominent rhythmic figures. There is a single melody in the violins, first cellos and double basses, with plain harmony in the bassoons and remaining strings. The brisk rhythm is established in the first bar with four staccato crotchets, then some rhythmic variety is introduced in a strong syncopated figure, triplets and a quick dotted rhythm, the last two being characteristic rhythmic figures within the march. Repetition is also a feature of this march, as in the fifth and sixth bars of the example. This enables the listener to become familiar with melodic and rhythmic material fairly easily, and so to participate aurally in the strict continuity of the march. In the seventh bar we see how one small rhythmic figure may be expanded to broaden this form. The kettledrums are used here only to reinforce the beat, rather than to establish it. This vibrant march conveys boldness, vigour and most of all, power, a characteristically military feature. It is certainly not lyrical in nature, but neither is it disintegrative. At this point, Mahler makes no judgement of military might. However, the generative quality of some rhythmic features later contribute to the disintegration of the section. Continuous whole bars of the dotted figure in bar seven give rise to a frenzied urgency, causing the themes generated by the original material to break into snatches, and, soon afterwards, to fall into silence. Hence, the implications of military power are expressed in the development of motives from this example. (Example 4).

A number of the WUNDERHORN songs are marches with specific military connotations. 'Revelge' is one of these. Although about death it is not a funeral march: it is a bitter tale of death, conveying anger and anguish, rather than grief. The soldier is portrayed as a victim suffering for a cause he doesn't believe in, rather than as a hero.

The song is heavily scored for percussion, using a military drum, triangle, tam-tam, timpani, various cymbals and a bass drum. In the example there are many features common to the march, as well as features which deviate, and, therefore, convey more than the standard march. In the former category are the dotted rhythms, the outlined bass in low strings and bassoons, and the repetitive rhythmic figure in the trumpet in the first and second bars of the example. In the latter category are the 'sf' dynamics in the strings and winds on the fourth beat of the bar (a feature used by the voice in later stanzas); the chromatic motion, melodic and harmonic; the strong parallel motion of voice and winds on 'ff' & 'f' dynamics, the voice using one monosyllabic word to four notes; the accented, arpeggiated descent, emphasised by the final interval of a descending fifth accompanied by 'ff' pizzicato strings; the consecutive trills on descending pitches in the winds at bar three, creating a harsh, dense texture; and finally, the three-note appoggiaturas, used repeatedly, in the strings and bassoons, taking on the character of the military drum. These are the features which make this march disintegrative and harsh, implying condemnation of such a futile waste of young lives. (Example 5).

Ex. 4

Kräftig

1. Pauke.

1. Vl.

2. Vl.

Vla.

Vcl.

Bass.

martellato

ff

ff

ff

ff

ff

f

Ex. 4 continued

Pauke.

1. Vi.

2. Vi.

Vla.

Vlc.

Bass

Ex. 5

Handwritten musical score for "Die Brüder" by Franz Schubert. The score is for a full orchestra and voice. It features staves for Fl. and Ob., Fg., Trumpets and horns in F, Voice, Vl. I, and Vlc and Bass. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are "Die Brüder, dich ge-sät, die Brü-der, dich ge-sät, sie". The score includes various musical notations such as dynamics (sf, f), articulation (tr), and performance instructions (Tr. only, Horns only).

Ex. 5 continued

Handwritten musical score for "Die Wäldchen" by Franz Schubert. The score is for a full orchestra and voice. The instruments listed on the left are Fl and Eb, Fg, Horns in F, Tamb. m.l., Voce., Vi. I, and Vcl. and Bass. The music is in 3/4 time and D major. The vocal line has the lyrics "lie-gen wie ge-mäht". The score includes various musical notations such as trills, accents, and dynamic markings like ff and fff. There are also handwritten notes like "arco trb" and "trb".

An interesting device which Mahler occasionally uses is the establishing of a march-rhythm, and then letting it lapse for a moment before continuing. This can be briefly illustrated in the melody of the fourth song from LIEDER EINES FAHRENDEN GESELLEN, 'Die zwei blauen Augen', where, at the end of a stanza, Mahler inserts one extra beat of complete silence in the voice and orchestra, before the up-beat of the next stanza. Interrupting the predictable rhythm in this way implies a momentary loss of control, not permissible in the strict military march. Here, the protagonist cannot maintain full control and precision, demonstrating that martial strictness cannot restrain the individual's expression of emotions. (Example 6).

Ex. 6

Da musst' ich Abschied neh-men vom al-ler-lieb-sten Platz! O Au-gen blau

In the first movement of the Third Symphony, Mahler uses an ominous-sounding funeral march, with muffled drums and a heavy beat. Above the regular beat of the bass drum, it is characteristically the brass instruments which have a rhythmic motive, including the triplet so common in marches. The motive stays on a single chord, occurring regularly every second bar, and is directed to be played in such a way as to sound 'hollow'. It is unmoving and static, a sign of doom and inevitability. Interspersed with this motive are various other short figures, one in the bassoons using staccato and a short trill in the restricted range of a fifth. Another figure is simply three notes of an arpeggio, including a leap of an octave, but it is made distinctive by a crescendo from 'pp' to 'f' on the higher notes, and back to 'p', almost springing to life and then dwindling away. The timbre of oboes and clarinets together is nasal and incisive, giving prominence to this figure. Another figure, this time in the muted trumpets, uses the leading-tone on a strong beat and sustains it for six beats before resolving it. The resolution is 'p' although the motive began 'ff'. Hence, all of these motives and figures are short and limited in terms of development, instead of being melodically expansive and flowing. Their conglomerate effect is one of extreme limitation and stasis, tending towards disintegration. The 'pp' dynamics of the basic drum and trumpet figures contribute to the hushed and stilted atmosphere of this march. (Example 7).

Ex. 7

Schwer und dumpf.

Handwritten musical score for Ex. 7, featuring multiple staves with various instruments and dynamic markings. The score is written in 4/4 time and includes the following parts and markings:

- Fag. and Contra-fag.**: First staff, marked *pp* and *tr*.
- 1. 2. 3. 4. Pos.**: Second staff, marked *pp*, with triplets and a *3* marking.
- G. Tr.**: Third staff, marked *sempre pp*.
- 1. and 2. Pauke**: Fourth staff, marked *gedämpft* (damped), with triplets and a *3* marking.
- 1. 2. Ob.**: Fifth staff, marked *pp*, *f*, and *p*, with a long melodic line.
- Fag. and Contra-fag.**: Sixth staff, marked *sempre pp*, *f*, and *tr*.
- Temp. in F.**: Seventh staff, marked *mit Dämpfer* (with mutes), *ff*, and *p*, with a triplet and a *3* marking.
- Pos.**: Eighth staff, marked *sempre pp*, with triplets and a *3* marking.
- G. Tr.**: Ninth staff, marked *sempre pp*.
- 1. 2. Pauken**: Tenth staff, marked *sempre pp*, with triplets and a *3* marking.

Mahler generally uses the march, then, within its strict, military framework. While retaining many of the features traditionally associated with the military march, however, Mahler varies some aspects. His march style is largely based on repetitive rhythmic motives, with many of these used simultaneously, creating a dense, disintegrative texture and relentless force. The ominous quality of Mahler's funeral

marches, too, is not unrelated to military power, as many of Mahler's texts deal with soldiers dying in battle. Viewed in conjunction with the events of the time in Austria, the march is used as a symbol of military power, which severely restricts the choice and opportunity of individuals from the middle and lower classes, who protected the Empire for the sake of the wealthy Imperialists.

CHAPTER 3. LYRICISM AND DISINTEGRATION IN FORM

3. COLLAGE.

The word "collage" is used in the fine arts, meaning a composition consisting of highly-textured, dissimilar elements juxtaposed against a neutral background. In music, the word holds a similar meaning: dissimilar musical elements are juxtaposed, heard either simultaneously, creating a highly-textured sound, or heard in quick succession without any transition from one to the other. Musical collage has something in common with polyphony, i.e. the complex texture of interweaving themes, but in polyphony the themes are complementary and compatible, whereas in collage they are in opposition. Collage is not a form in itself, like the waltz or the march, but it affects form by creating a struggle between themes, rhythms and textures, often terminating a more logical form and providing material for a new section. Collage, in fact, introduces confusion and a battle for existence, into music. It is thus a challenging structural aspect of music, which has gained prominence in modern music.

In DAS KLAGENDE LIED there is an example of collage using one familiar theme against a new, intrusive one, in the distance. The familiar theme uses soft, tremolo strings and a soft roll on the bass drum against the sustained voices of the chorus. The contrasting part uses heavily accented kettledrums and two accented trumpets. The winds then enter with a fast, dotted motion, which terminates in the sixth bar of the example, when all preparation has been made to repeat it sequentially a whole tone lower. However, this dotted figure does later gain momentum, being used imitatively for five consecutive bars. Meanwhile, the slow-moving, sustained texture of the familiar theme continues, using contrapuntal devices in the vocal lines. The contrasts between the two are direct - the one is accented, the other, soft; the one uses drums, trumpets and winds, the other uses voices and strings; the one uses fast, dotted rhythms, the other

uses sustained motion; the one is in the distance, the other in the foreground. Hence, various textural differences are evident, and the combination of based on opposition rather than unification. Within the context of 19th century Romanticism, this kind of effect was used mainly in theatrical or narrative works, such as DAS KLAGENDE LIED. (Example 8).

Ex. 8

The image shows a handwritten musical score for a piece titled "In der Ferne" and "Im Orchester". The score is written on ten staves, with the first five staves for the first section and the next five for the second section.

Section 1: In der Ferne

- Staff 1:** Flute (Fl.) in 4/4 time, marked "1. 2.".
- Staff 2:** Oboe (Ob.) in 4/4 time, marked "1. 2.".
- Staff 3:** Clarinet in B-flat (Cl. in B) in 4/4 time, marked "1. 2.".
- Staff 4:** Clarinet in E-flat (Cl. in Es) in 4/4 time, marked "1. 2.".
- Staff 5:** Trumpet in B-flat (Tr. in B) in 4/4 time, marked "1. 2.".
- Staff 6:** Piano (Ph.) in 4/4 time, marked "1. 2.".

Section 2: Im Orchester

- Staff 7:** Grand Piano (Gr. Tr.) in 4/4 time, marked "1. 2.".
- Staff 8:** Violin (Vl.) in 4/4 time, marked "1. 2.".
- Staff 9:** Viola (Vla.) in 4/4 time, marked "1. 2.".
- Staff 10:** Soprano (Sopr.) and Alto (Alt.) voices in 4/4 time, marked "1. 2.".
- Staff 11:** Tenor (Ten.) and Bass (Bass) voices in 4/4 time, marked "1. 2.".
- Staff 12:** Violoncello (Vcl.) and Double Bass (Cb.) in 4/4 time, marked "1. 2.".

The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mf, pp, p, pp, p, pp, p, pp, p, pp). The tempo is marked "Allegretto". The key signature is one flat (B-flat major or D minor).

Ex. 8 continued

Handwritten musical score for Ex. 8 continued. The score is written on ten staves, grouped into two systems of five staves each. The instruments and parts are as follows:

- 1st Flute (Fl.):** Treble clef, key signature of one sharp (F#). The first staff has a tempo marking "In der Ferne" and a 7-measure rest. It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- 1st Oboe (Ob.):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- 1st Clarinet in B (Cl. in B):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- 1st Clarinet in E-flat (Cl. in E♭):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- 1st Trombone (Tromp. in B):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- Piccolo (Pk.):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- 1st Violin (Vi.):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- Viola (Vla.):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.
- Tenor (Ten.):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure. The lyrics "dei - - - de!" are written below the staff.
- Bass:** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure. The lyrics "dei - - - de!" are written below the staff.
- Violoncello and Double Bass (Vcl. and Cb.):** Treble clef, key signature of one sharp (F#). It features a triplet of eighth notes in the second measure and a triplet of eighth notes in the third measure.

The score is written in a handwritten style with various musical notations, including triplets, rests, and dynamic markings. The key signature is one sharp (F#) throughout the piece.

A collage found in the second movement of the Third Symphony uses opposing rhythmic subdivision. Within the metre of two crotchets to a bar, there are quaver and semi-quaver triplets, sextolets and quintuplets. The accent at the beginning of the semi-quaver triplets in the second violins and violas, creates a cross-rhythm with the quaver triplets in the flutes. This is further complicated by the rhythmic subtlety of the appoggiaturas used in the first flute. At

the third bar of the example, the metre changes to three crotchets to a bar, while the previous subdivision of beats continues. In the fourth bar, the clarinet uses the normal subdivision of crotchets into four semi-quavers, creating a dotted rhythm above the rapid sextolets. The coherence of these juxtaposed rhythmic figures is very slight, not creating a distinctive pattern of interlocking rhythms. Similarly, the dynamics change suddenly from 'p' to 'ff', and just as suddenly back again. The new triple metre only lasts for three bars before returning to the original duple metre. Hence, within this example, we hear both collage of simultaneity and of consecutive juxtaposition. Because of the lack of rhythmic and melodic clarity, and the changing harmonic patterns due to chromaticism, this example is disintegrative. (Example 9).

Ex. 9

Handwritten musical score for Ex. 9, featuring multiple staves for Flute, Violin, Viola, and Cello/Double Bass. The score is written in G major (one sharp) and 2/4 time. The key signature is G major (one sharp). The time signature is 2/4. The score is divided into two systems. The first system includes staves for Flute 1 (Fl), Flute 2/3 (Fl), Violin 1 (I. V.), Violin 2 (II. V.), Viola (Vla.), and Cello/Double Bass (Vcl.). The second system includes staves for Violin 1 (I. V.), Violin 2 (II. V.), Viola (Vla.), and Cello/Double Bass (Vcl.). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, f, p33, arco). Fingerings (1-5) and breath marks (x) are indicated. The Flute parts feature triplets and slurs. The Violin and Viola parts include slurs and dynamic markings. The Cello/Double Bass part is mostly rests.

1. Fl
2. 3. Fl
I. V.
II. V.
Vla.
Vla.
Vcl.

2/4
2/4
2/4
2/4
2/4
2/4
2/4

p
p
p
f
f p33
arco
arco

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Ex. 9 continued

Handwritten musical score for Ex. 9 continued, featuring multiple staves for various instruments. The score includes dynamic markings such as *f*, *ff*, *p*, and *ppp*, and performance instructions like "mit Dämpfer" and "spring Bug."

Staves and Instruments:

- Fl.** (Flute): 1. Fl., 2. 3.
- Cl.** (Clarinet): 1. 2. Cl. in B, 1. 2. Cl. in E♭
- Vi.** (Violin): 1. Vi., 2.
- Vla.** (Viola): 1. Vla., 2.
- Vcl.** (Violoncello): 1. Vcl.

Key Performance Markings and Instructions:

- Fl.**: *f* (first measure), *ppp* (third measure).
- Cl.**: *ff* (first measure), *p* (second measure).
- Vi.**: *ff* (first measure), *p* (second measure).
- Vla.**: *ff* (first measure), *p* (second measure).
- Vcl.**: *ff* (first measure), *ppp* (second measure).

Other Markings:

- mit Dämpfer**: Written below the Vcl. staff in the first measure.
- spring Bug.**: Written above the Vi. and Vla. staves in the second measure.
- 3**: Triplet markings are present in several measures across the staves.

CHAPTER 3. LYRICISM AND DISINTEGRATION IN FORM.

4. ASCENDING AND DESCENDING MOTION.

Ascending and descending motion appear in many forms and play an important part in Mahler's compositions. They contribute much towards climax-points, and indicate the anticlimax or decay of climax, sometimes functioning in a similar manner to the traditional cadence. Generally, neither strong ascending nor descending motion uses very definitive melodic or rhythmic patterns. It is the linear motion which is prominent, rather than separate figures or motives. Apart from being used to define climax and anticlimax, ascent and descent are often used with descriptive, atmospheric texts, descent often accompanying despair and hopelessness, while ascent often accompanies serenity. However, these uses are sometimes inverted, descent representing a return to stability after frenzied ascent. Ascent and descent play a large role, then, in the process of Mahler's structuring of his works. Within the through-composed form he so often uses, ascending and descending motion are often structural landmarks, indicating how the previous material is going to be used. Hence, this feature of Mahler's form deals more with the formal process than with any predetermined structural mould into which his music is cast.

The song 'Ich hab' ein glühend Messer' from LIEDER EINES FAHRENDEN GESELLEN, is based on a gradual ascent, covering several stanzas as the protagonist expresses his pain. The words "o weh" ("o woe"), occurring throughout the song, are first heard on A and G sharp above middle C, while the final "o weh" (in the example) is a minor seventh above that, as he reaches the height of his grief. The final ascent is distributed throughout the strings and winds, with a glissando in the harp, all 'ff', accentuating the climax, before a decrescendo and reduction of instruments on the slower, accented descent. After the staunch and heavy accents, the vocal part degenerates into the less rhythmical triplets and diminishing speed implied by the indication

'perdendosi'. The descent coincides with the protagonist's death-wish: an embracing of disintegration. The long sustained timpani rolls on the descent sound hollow after the bright triangle trill on the rapid ascent, and occur on a decrescendo, while the triangle contributes to the climax with a crescendo. The final descent in the strings begins 'ppp' and ends with a muted 'pppp', while the linear motion is sporadic, unlike the harp glissando of the ascent. The song begins in D minor, but ends a semitone higher in E flat minor, using the technique of progressive tonality, and confirming the basic ascending motion of the song. (Example 10).

Ex. 10

Handwritten musical score for Example 10, featuring multiple staves for instruments including Triangle (Trgl), Harp, Cello (Cello), Violins (1. VI, 2. VI), Viola (Via.), and Cello/Double Bass (Vlc). The score is written in D minor (one flat) and 4/4 time. It includes dynamic markings such as *pp*, *ff*, *ppp*, and *fff*, as well as performance instructions like *cresc.* and *decresc.*. The Triangle part features a trill and a crescendo. The Harp part includes a glissando. The Cello part has a sustained roll. The Violins and Viola parts have melodic lines with various ornaments. The Cello/Double Bass part has a descending line. The score is divided into two systems by a double bar line.

Ex. 10 continued

Handwritten musical score for the song "Ich lag auf der schwarzen Bahn" by Franz Schubert. The score is for a full orchestra and includes parts for Trompete (Trumpet), Fagott (Bassoon), Violoncello (Cello), Viola, Violonchello (Double Bass), and Violonchello (Double Bass). The music is in 3/4 time and features a variety of dynamics including fortissimo (fff), piano (p), and pianissimo (pp). The lyrics are in German: "Ich wollt' ich lag auf der schwarzen Bahn, könnt' immer, immer Ritenzo". The score is handwritten and shows signs of being a working draft.

Handwritten musical score for "Der Schwanensee" by Tchaikovsky, measures 1-13. The score is for Voice, Violin I, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat). The time signature is 4/4. The score includes lyrics in German: "perdendus. - mer die Au-gen auf-mer-ken!" and "ich such". Dynamics include "ppp" and "pppp r.t.". The score is marked with "bar 4" and "bar 13".

In the first movement of the Third Symphony there is an example of ascending motion used as a transition passage. After the 'fff' ascent using harp glissandi and rapid chromatic runs in the winds and strings, accompanied by a range of percussion trills, all ending on a 'ritardando', a horn theme emerges in 'höchster Kraft' or 'fullest power'. This theme gives substance to the previously nebulous material, still being accompanied by high string tremolos and ascending runs in the cellos and double basses. The extreme strength of dynamics,

orchestration and ascending motion gives rise at its peak to this tremendously powerful, accented horn theme which acts as the thematic material for the following section. The ascent is therefore generative. (Example 11).

Opposite to the generative quality of the previous example, this section from DAS KLAGENDE LIED shows the degenerative effect of descending motion. At first, a rhythmic, descending pattern is used throughout the winds and strings, then repeated within the same range, all on 'fff' dynamics. In the fifth bar of the example, the range is restricted to a lower two-note pattern, harmonised in thirds. In the seventh bar, the rhythmic pattern degenerates to triplets on a decrescendo, then to semi-quavers on the final descent, with dynamics fading to 'p'. This section is accompanied by high piccolo, flutes and oboes, but what remains from the ninth bar onwards, is the low range in the bassoons, bass-tuba, harp and low strings, fading further to 'ppp'. Hence, after the descent, which began vigorously, there is little left but a regular, extremely soft beat. (Example 12).

Hence, ascent and descent is far more than mere linear motion in Mahler's music. It is one of the structural principles on which whole sections are based; it is one of the major means of generating new material and of concluding sections; it is a clear indication of climax and anticlimax, within large structures; it is also used to form transitions (sudden or gradual), from one thematic group to another. It permeates the whole structure of Mahler's music in a way that a set form, such as the ländler, cannot do.

Ex. II

Trgl. *tr* *p* *ffp* *molto cresc.*

Beck. *tr* *pp*

Gr. Tr. *tr*

Pk. *tr* *cresc.*

Harfen. *glissando* *fff*

Zurückhaltend.

I. VI *ff*

a tempo

1. 2. 3. 5. 7. *höchster Kraft.* *nicht breit!*

Horn in F. *höchster Kraft.* *nicht breit!*

4. 6. 8. *nicht breit!*

Trgl. *tr* *ff*

Beck. *tr* *ff*

Gr. Tr. *tr* *ff*

Rit. *tr*

Pk. *ff* *p*

Harf. *Rit.* *ff* *tr*

I. VI. *sempre ff*

Ex. 12

Etwas drängend *poco accel.*

1. VI *fff*

2. VI *fff*

Vla. *fff* *ff*

Vcl.

Cb.

1. VI

2. VI

Vla.

Vcl. *ff* *mf* *p*

Cb. *ff* *mf* *p*

Ex. 12 continued

1.2 Fag.
Ctr. fag.
Bbb

1.2.
Vi.

Vla.

Vcl.
and
Cb.

Etwas zurückhaltend.

fp *fp* *mf* *p* *pp*

ppz *ff* *p* *dim.* *ppp*

ppz *ff* *f* *mf* *pb* *pp*

p *f* *mf* *p* *pp*

CHAPTER 3. LYRICISM AND DISINTEGRATION IN FORM

5. INTRUSION AS A STRUCTURAL TECHNIQUE

Intrusion is a technique which breaks into the logical, predictable sequence of a work, with unexpected material. This material may be new or may have been heard previously, but its intrusive entry is jolting and claims attention. Although contrast is one of the features of intrusion, it is not the traditional contrast found in ternary form, for instance. Mahler uses these traditional techniques, as in the first song of *LIEDER EINES FAHRENDEN GESELLEN*, but he also explores new ways of using the basic features of traditional music. Besides introducing material, intrusion has the corollary of terminating previous material, as it breaks into the structure, destroying certain parameters of the previous sound-quality. Whereas ascending and descending motion sometimes provides a transition, intrusion does away with any form of preparation. Collage is similar to intrusion in that contrast is strong and different elements are placed close together: however, they are different in that collage does not necessarily interrupt the first material whilst imposing different material, and creating a different total sound-quality. Interruption is essential to musical intrusion.

In *DAS KLAGENDE LIED* there is a very distinct intrusion, the full orchestra intruding with 'fff' dynamics into the swinging rhythm and trills of the off-stage orchestra, which terminates completely as the main orchestra enters. The complete string texture of the intrusion is opposed to the orchestration of winds and brass in the previous material, but more important is the dramatic change in key from a flat to a sharp key, plus a change of mode: E flat major to C sharp minor. Rhythmically, the termination of the off-stage orchestra is very abrupt, ending with semi-quavers right up to the end of the bar, where the motion is expected to continue. Similarly, the ascending, arpeggiated trills in the flutes are assumed

to be leading up to a climax, accompanied by triangle and cymbal trills. The complete quaver's silence, before the foreground orchestra enters so loudly, confirms the difference and complete separation of the two sections, creating an aural gap between them. (Example 13.)

Ex. 13

Handwritten musical score for Example 13, featuring various instruments and dynamic markings.

Top Section (In der Ferne):

- Fl:** 1. 2. Flute, 4/4 time, trills (tr) and accents (acc).
- Ob:** 1. 2. Oboe, 4/4 time, trills (tr) and accents (acc).
- Cl:** 1. 2. Clarinet, 4/4 time, trills (tr) and accents (acc).
- Cl in Eb:** 1. 2. Clarinet in E-flat, 4/4 time, trills (tr) and accents (acc).
- Horn in F:** 1. 2. 3. 4. Horn in F, 4/4 time, trills (tr) and accents (acc).
- Trp:** 1. 2. Trumpet, 4/4 time, trills (tr) and accents (acc).
- Beck:** 1. 2. Bells, 4/4 time, trills (tr) and accents (acc).

Bottom Section (Im Orchester):

- VI:** 1. 2. Violin, 4/4 time, trills (tr) and accents (acc).
- Vln:** Violoncello, 4/4 time, trills (tr) and accents (acc).
- Vcl:** Violoncello, 4/4 time, trills (tr) and accents (acc).
- Cb:** 1. 2. Double Bass, 4/4 time, trills (tr) and accents (acc).

Dynamic Markings:

- ff** (fortissimo) is marked for the Violin, Violoncello, and Double Bass sections.
- pp** (pianissimo) is marked for the Violoncello and Double Bass sections.
- morendo** (fading) is marked for the Violoncello and Double Bass sections.
- Etwas beschleunigend** (slightly accelerating) is marked for the Violin section.

In the first movement of the Fourth Symphony there is an example of intrusion, breaking into the rambling development of an established theme. The theme itself is fairly simple and compact, using sequence. (Example 14a). However, the development is rather repetitive: for instance, the first half of bars one and two of the example 14b are exactly the same, and bar three uses repetition of the half-bar in all instruments. Into this stagnant structure, Mahler introduces a single bar of staccato strings in continuous, descending semi-quavers. The winds join in with the descending motion, breaking away from the previous thematic material. The indication 'Etwas eilend' ('somewhat hastily'), breaks into the easy pace of the thematic development. However, after a short pause, the thematic development and its relaxed pace are resumed, but the effects of the intrusion are evident. The horns and harp provide a sustained and accented, stabilizing bass note, and after two bars in the clarinets, only snatches of the theme are passed from one instrument to the other. The theme is no longer coherent and intact, but is broken into repetitive motives. Hence, the disintegrative effect of the intrusion can be heard in the structure of this section, also confirming the degenerative effect of descending motion, as discussed previously. (Example 14a and b).

Ex. 14a



Ex. 14b



Ex. 14b continued

Handwritten musical score for Ex. 14b continued, featuring multiple staves for various instruments and dynamic markings.

Top System:

- CB (Cello/Bass):** Treble clef, 12/8 time signature. Starts with a forte (*f*) dynamic and a crescendo hairpin.
- Cl A (Clarinet A):** Treble clef, 12/8 time signature. Starts with a forte (*f*) dynamic. Later measures include *mf* and *pp* markings.
- Fl (Flute):** Treble clef, 12/8 time signature. Starts with a forte (*f*) dynamic. Later measures include *pp* and *mp* markings.
- Vi (Violin):** Treble clef, 12/8 time signature. Starts with a forte (*f*) dynamic.

Bottom System:

- Engl Horn (English Horn):** Treble clef, 12/8 time signature. Starts with a *ppp* dynamic and the marking "Echo-Ten".
- Cl A (Clarinet A):** Treble clef, 12/8 time signature. Starts with a *ppp* dynamic.
- Fag (Bassoon):** Bass clef, 12/8 time signature. Starts with a *ppp* dynamic.
- Vlc (Violoncello):** Bass clef, 12/8 time signature. Starts with a *ppp* dynamic.
- Cb (Double Bass):** Bass clef, 12/8 time signature. Starts with a *pp* dynamic and a *dim.* (diminuendo) marking.

CHAPTER 4. THE "FOLK" IDIOM.

1. EXOTICISM

Exotic effects became a feature of Romantic music as knowledge of different cultures grew and spread. Exotic instruments, such as the Turkish crescent and the gong, began to be used, but beside this, composers started creating "exotic" sounds using the conventional instruments of the orchestra. Hence, the folk music of different societies filtered into the art-music of the Western European world, being used more for the purpose of superficial decoration or ornamentation, than as the basic material of the texture or melody.

The opening of the Fourth Symphony uses a very light, delicate texture of flutes and bells, both used in regular quavers, suggesting their nature as a background figure. The flute appoggiatura preceding the hushed staccato recalls the crushed notes of semi-tones and quarter-tones used in much oriental music, while the open fifth creates a pedal, replacing the drone featured in such music. The bells (called 'Schelle' in German), give a tinkly sound, similar to that of the Turkish crescent, with which it shares the root of its name in German, ('Schellenbaum'). The alternating semi-tone figure in the second bar in the third and fourth flutes again recalls the oriental melodies using very close intervals, a feature which is even more evident in the winding melody of the first and second clarinets. This opening group of figures occurs several times within the first movement, but each time gives way to a more conventional melodic and harmonic pattern or theme. In this case, it is a violin melody using the basic step-wise and arpeggiated intervals common to most European folk styles, accompanied by simple, slow-moving harmonic patterns distributed through an alberti-bass. It is also a characteristic of Western folk music that the highest instrument takes the melodic line, while the others accompany, as in the example. The turn written in by Mahler recalls the spontaneous ornamentation so often added by folk performers.

Hence, above the delicate texture and exotic effect of the opening, a lyrical melody emerges. (Example 1).

Ex. 1

Handwritten musical score for Example 1, featuring six staves for various instruments. The score is divided into two sections: *Bedächtig. Nicht eilen* and *Recht gemächlich*. The first section includes markings for *p staccato*, *f*, *sf*, *ff*, *dim*, and *p*. The second section includes *pp*, *dim*, *poco rit.*, *pp*, *grazioso*, *p*, *pizz.*, and *p*. The instruments listed on the left are 1. Fl., 3. Fl., 1. Cl. in A, Schelle, 1. Vl., 2. Vl., and Vla.

In the final song of DAS LIED VON DER ERDE there is an instrumental passage which reflects the fluid rhythmic values of oriental music. The absence of a firm beat was a very rare phenomenon in Western music until the 19th century. The harp and clarinets use only two alternating notes, like a drone brass, in slow, soft triplets and duplets, with a very slow harmonic rhythm. Above this, the oboe has a rhythmically fluid melodic line, using some quick figures, as described in the above example, and some of long duration. No definite pattern or figure is established, but the contemplative mood later gives rise to a floating vocal melody, marked 'tenderly'. The general fluidity

of the section, with its relaxation of strict beat and formal melody, is generally lyrical and generative in quality. (Example 2).

Ex. 2

Sehr mässig

The musical score is divided into two systems. The first system consists of three staves: 1. Ob. (top), 12 Cl. in B (middle), and 1. Hfe. (bottom). The 1. Ob. staff begins with a rest, followed by a melodic line with dynamic markings *sf* and *p*, and a trill (*tr*). The 12 Cl. in B and 1. Hfe. staves play a continuous, flowing melody with a *p* dynamic. The second system continues the 1. Ob. melodic line and the 12 Cl. in B sustained line, with the 1. Hfe. staff providing a rhythmic accompaniment.

CHAPTER 4. THE "FOLK" IDIOM

2. PERPETUAL MOTION.

Perpetual motion is sometimes a feature of a particular kind of folk music, related to dance forms and found within a range of cultures. The Tarantella, for instance, a quick Neapolitan dance, using perpetual motion, was probably developed because of a folk myth that rapid dancing cured a poisonous spider-bite; similarly, frenzied, continuous dance has been used in Africa to induce hypnosis.¹ The waltz, probably a dance of folk origin, with its succession of melodies, is based on perpetual motion. In many cultures, there is some example of dance using perpetual motion, whether related to a particular legendary origin, or simply enjoyed for its lively and rapid motion. Continuous movement is the basis of "perpetuum mobile", with rapidity as secondary feature. However, in a song where a melody is superimposed above the perpetual motion, it is often not as rapid. This is due to the technical limitations of breathing in a vocal passage, a limitation not encountered in the stringed instruments, which usually carry the motion. Generally, perpetual motion is more suited to short forms (such as the song in Mahler's music, or the virtuoso piece in some other Romantic compositions), than to larger symphonic forms where it would need to be sustained for a long period of time.

The song 'Das Irdische Leben' from DES KNABEN WUNDERHORN is based on a sequential, chromatic melody accompanied throughout by perpetual motion in the strings. There are two kinds of continuous motion used in the song, the first being the two-note alternating figure, used sequentially; the second is the arpeggiated figure covering a broad range. The two-note figure of restricted range is used at points where the text narrates the story of the child's hunger, and, although dynamics swell from 'pp' to 'ff', the effect is still one

1. Apel, Willi. HARVARD DICTIONARY OF MUSIC. pp. 222 and 833-4.

of contained emotion. However, when the child speaks directly, the perpetual motion figure is expanded into a wide range, with extended dynamics, reaching 'sf' and returning to 'p' or 'pp' in a shorter time. The texture, too, is more dense, each instrument playing fairly continuously, rather than the perpetual motion being spread through the instruments. The contrary motion, with one arpeggio reaching its peak when the other reaches its lower limit, creates a tension in the music, suggestive of the mother's dreadful dilemma in the text. These greater extremes create a more vivid expression of the child's anguished cry, and of general disintegration.

Hence, in setting this text (which is a social issue given form by a particular case), Mahler uses a musical feature which is usually used in music of a folk origin. However, the naïvete of simple country life is shattered by urgent need, as suggested by Mahler's transformation of perpetual motion into a relentless, driving force. As the child dies the perpetual motion stops, creating an aural vacuum which conveys hollowness and emptiness. Hence, the pressures of existence are relieved only in the finality of death, a harsh indictment of the social system in which Mahler lived. (Example 3).

Ex. 3

The musical score for Example 3 consists of a vocal line and three string staves. The vocal line is in German: "rief das Kind noch im-mer-dar:". The string staves are labeled "2. Vi.", "Vla.", and a lower string staff. The score is in 2/4 time and B-flat major. The vocal line features a melodic line with a crescendo leading to a final note. The string staves show complex rhythmic patterns with dynamic markings like pp, f, and ff. The score is a transcription of a musical work by Mahler.

Ex. 3 continued

The musical score for Ex. 3 continued consists of five staves. The top staff is for the Voice (Voc.), with lyrics: "Mut-ter, ach Mut-ter, es nun-gerst mich,". The second staff is for the Violin (2. Vi.), showing dynamic markings of *pp*, *ff*, and *pp*. The third staff is for the Violoncello (Vcl.), also with *pp*, *ff*, and *pp* markings. The fourth and fifth staves are for the Violins (Vla.), with dynamic markings of *p*, *sf*, and *p*. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features a mix of melodic lines and rhythmic patterns, with some notes marked with accents and slurs.

In a song from RÜCKERT-LIEDER, 'Ich atmet' einen linden Duft', we find a contrasting example of perpetual motion. The most obvious difference between this and the previous example is the tempo, in this case 'lento' as opposed to the rapid 'con moto' of 'Das Irdische Leben'. The slow, soft, *legatissimo* line confirms the contemplative and restful atmosphere of the text, as opposed to the urgency of fast demi-semi-quavers in the previous example. The perpetual motion is again in the strings, but it is overlaid at various stages of the song by more melodic lines in the flute, oboe and horn. Hence, it is again a background, not only to the voice, but also to other instruments, providing stability and nuance rather than motivic material. An example of shifting nuance is found in the third bar of the example, in the violin's raised A sharp at the beginning of the word 'lieber' ('dear'). This highlight is the beginning of a general ascent in the perpetual motion, climaxing on a phrase of exclamation, 'Wie lieblich...' ('How lovely...'). Because of its slower pace, the contin=

uous violin motion is able to contribute to the lyrical character of the song, established by the step-wise motion and gentle, ascending leaps of the vocal melody and by the light orchestral texture. (Example 4).

Ex. 4

Handwritten musical score for Example 4, featuring vocal and instrumental staves with German lyrics. The score is written in G major (one sharp) and 3/4 time.

First System:

- Voice:** "ein An-ge-bin - - - de von lie - - - ber Hand."
- VI (Violin):** Accompanying melody with a *cresc.* (crescendo) marking.

Second System:

- Cb. (Cello):** Accompanying melody with a *dolce* marking.
- Voice:** "Wie lieb-lich war der din - den-duft,"
- VI (Violin):** Accompanying melody with a *p* (piano) marking.

Third System:

- Ob. (Oboe):** Accompanying melody with an *espress.* (espressivo) marking.
- Vae. (Voice):** "wie lieb-lich ist der din - - - den-duft,"
- VI (Violin):** Accompanying melody.

CHAPTER 4. THE "FOLK" IDIOM.

3. FOLK MELODIES.

The influence of Austro-German folk melodies is very much in evidence in Mahler's music. The main characteristic of such melodies is their prominent use of choral intervals, forming the basic melodic line. Scale passages often provide another basic melodic pattern, while repetition and sequence are used to expand melodies. Most folk melodies are squarely periodic, using four or eight bar phrases, often emphasised by accents. They may be syllabic and emphatic, or, alternately, melismatic and light, these being equally characteristic.

In 'Der Spielmann', the second part of DAS KLAGENDE LIED, the tenor uses a firm, accented melody, based on a second inversion triad, whilst narrating the story. The accented, syllabic setting enhances the nature of a statement in the text, while the simple symmetry of the phrase - returning at the end to the opening interval - confirms the basic stability of this assertive, folk-like melody. It is accompanied by a continuous tonic-dominant pedal in the double bass and an accented ostinato pattern in the cellos, indicating the simple harmonies which generally accompany triadic melodies. However, the simple clarity of the passage is deceptive. Although the minstrel himself is a simple musician, the tale he tells is full of treachery and woe. As the minstrel approaches the court, people's expectations are that he will bring brightness and joy. Hence, Mahler uses a strong, "folky" melody. Finally, however, disintegration results, the folk style having been used to portray innocence and good faith, while in court (the centre of power in this medieval setting), duplicity and deceptiveness ruled. The folk style of the example is contrasted within the larger structure of the work by strongly disintegrative passages. (Example 5).

Ex. 5

Handwritten musical score for Ex. 5, featuring three systems of music. Each system has three staves: Tenor-Soprano (Ten-Sob.), Violin (Vcl.), and Bass Clarinet (c.b.). The first system contains the lyrics "Ein Spiel - mann zug einst des". The second system contains the lyrics "We - ges da - her,". The notation includes various musical symbols such as notes, rests, and slurs, with some notes marked with "z" above them.

The second song from LIEDER EINES FAHRENDEN GESELLEN is "an Austrian-type 'Walking tune'",² using a steady relaxed pace and simple accompaniment. The melody of 'Ging heut' morgen übers Feld' consists basically of triadic and scale movement, as seen in the first two and a half bars in the voice. Sequence is used, highlighting the simple devices used to structure folk-type melodies. In this song, as in all folk songs, the melody is foremost, being doubled in the harp and then an octave higher in the violins. The continuous, soft dominant pedal in the flutes and piccolo creates a clear, light background for the melody, and later the bass clarinet introduces a very simple counterpoint to the melody, based generally on contrary linear motion. The light orchestral texture exchanges the prominence of the melody, and the violin actually continues the melodic line at the end of the first phrase, until the second violin picks up and doubles the voice in the second phrase. In this example, lyricism is completely

2. Cooke, Deryck. GUSTAV MAHLER: AN INTRODUCTION TO HIS MUSIC. p.30.

natural, unlike the contrived lyricism of 'Von der Jugend', for instance. Yet, once again, the folk style is altered towards the end of the song, where the regular walking rhythm is halted and a more expressive style is used. Mahler hence establishes the simple style, then breaks it, conveying the complexity of his seemingly simple subject and showing the inability of the "folk" idiom to convey complexity. Thus, the "folk" idiom is inadequate to describe and explore even the purely personal aspects of life in Mahler's era, let alone the more complicated aspects of social life. Within the Capitalist society, then, there is tension between the enviable simplicity of country life and the retardation which this implies. Similarly, town life implies progress and yet also, complexity and confusion. Hence, Mahler's music seldom remains within the "folk" idiom for the duration of a whole piece, but takes account of this dichotomy of modern life. (Example 6).

Ex. 6

In gemächlicher Bewegung

1.2 Fl.

Cl. basso in B

Harfe.

Voce.

Vcl.

Ging heut' morgens ü-bers Feld, Tau noch auf den Grä-tern hing; sprach zu

pp

Ex. 6 continued

Handwritten musical score for "Wer hat dies Liedel erdacht?" from *Des Knaben Wunderhorn*. The score is in G major (one sharp) and 2/4 time. It features five staves: 1. Flute (Fl.) with a melodic line of eighth notes. 2. Double Bass (Cbasso) with a simple harmonic accompaniment. 3. Voice (Voc.) with the lyrics "mir der lustige Fink: 'Ei, du! Gelt? Gu-ten Mor-gen!". 4. Violin I (i.VI) with a melodic line. 5. Violin II (2.VI) with a melodic line. The score includes dynamic markings like "pizz." and "arco", and a "pp" marking at the end.

'Wer hat dies Liedel erdacht?' from *DES KNABEN WUNDERHORN* is a light-hearted song using a prominent "folky" vocal melody. The melody is repetitive, using the opening three notes five times in the first phrase, extending its narrow range only by a single ascending leap of a fourth. The melodic line is based on a first inversion triad, filled in with passing tones, and has the characteristic regular accent of Austro-German folk songs. The vocal melody, unlike most folk melodies, begins with a five-bar phrase: this is, however, made periodic once more by the complementary three-bar orchestral phrase, so that the complete phrase is the normal eight bars long. Once again, the melody is accompanied by simple harmonies, with a tonic-dominant pedal in the double bass, and a rather crude distribution of remaining chord-tones on the second and third beats in the strings and triangle. The 'a tempo' indication as the voice enters is a reminder of the rubato common in folk songs, while the melismatic setting of the

word "hohen" and later "Töchterlein", displays simple delight in vocal ability. Repetition is not confined to short musical motives, but is also used with complete phrases, including their texts. This is demonstrated in the latter half of the example, where there is also obvious use of bare triadic intervals. Many of the above features emphasize the rather clumsy, unrefined nature of some folk music, using much repetition and regularity. Unlike Schubert's refining of folk material, Mahler often emphasizes the unpolished nature of the folk material he uses. Thus, he maximises the difference between the slick output of town composers (which is created according to predetermined limits so as to conform to the values of the market), and country musicians (who create music which meets their own needs and those of their intimate community, instead of it being a salable commodity). (Example 7).

Ex. 7

Handwritten musical score for Example 7, featuring vocal and instrumental parts. The score is written in 3/8 time and includes the following parts:

- Togl.** (Trombone): Part of the vocal line, marked *pp*.
- Voc.** (Vocal): Main vocal line with lyrics: "Dort o-ben am Berg in dem ho-hen Haus, in dem Haus,". The tempo is marked *a tempo*.
- 1. Vl.** (Violin I): Part of the instrumental accompaniment, marked *p*.
- 2. Vl.** (Violin II): Part of the instrumental accompaniment, marked *pizz* (pizzicato) and *arco* (arco).
- Vlc.** (Violoncello): Part of the instrumental accompaniment, marked *p*.

The score includes various dynamic markings such as *pp* (pianissimo) and *p* (piano), and articulation marks like *pizz* and *arco*.

Ex. 7 continued

Handwritten musical score for Ex. 7 continued, featuring vocal and string parts. The score is written on four staves. The vocal part (Voca) is on the top staff, with lyrics in German. The string parts are for Violin I (1. Vl.), Violin II (2. Vl.), and Viola (Vlc.). The string parts include markings for *pizz* (pizzicato) and *arco* (arco). The tempo is marked *p* (piano).

Voca
da guk-ke-ten feins, liebs Mä-del her-aus. Es ist nicht dort da-hei-me! Es ist nicht dort da-hei-me

1. Vl.
pizz
p
arco
p

2. Vl.
pizz
p
arco
p

Vlc.
pizz
p
arco
p

CHAPTER 4. THE "FOLK" IDIOM.

4. INSTRUMENTATION

Mahler's use of characteristically popular or folk instruments plays an important part in locating some of his music within the "folk" idiom. I have pointed out previously that Mahler retains the traditional stringed instrumentation of the *ländler* (originally a folk dance), in his Second Symphony. He also uses solo instruments such as the violin and flute in the style of street musicians, using "folky" melodies or basic accompanimental figures. For instance, Mahler's use of a drone on the open fifth often recalls the *hurdy-gurdy*, one of the predecessors of the modern violin, which was used in Mahler's time by street musicians playing popular tunes often derived from folk songs. Alternatively, Mahler combines instruments to form a light, "folky" orchestral texture, in an attempt to revert to the simplicity of style and expression found in folk music, much as the late 18th century German art-song did.

In the second movement of the Fourth Symphony, Mahler indicates that the solo violin should be tuned a tone higher than normal, and should be played "*Wie eine Fidel*" ("Like a fiddle"). This implies that it should be played in folk style, as there was, by Mahler's time, no distinction between the physical construction of the violin and the fiddle. The tuning, as mentioned previously, lessens the violin's capacity for vibrato, imitating the flat timbre of most fiddling, as opposed to the full tone of most classical violin-playing. The solo violin melody is winding and unharmonic, and, as such, is no a singable melody. However, it is folky in that it is based on stepwise descent, after the opening ascending arpeggio, F sharp and F in the first full bar, followed by E flat in the next, then D flat, and finally, C natural. A melodic line is woven around this basic shape, in the folk manner of elaborating simple material, rather than developing thematic material in the classical style of the sonata

principle. The second phrase begins, characteristically, as a repetition of the first phrase, without even a semi-quaver's pause, this "motive" being used repeatedly in the third phrase. The continuous nature of the violin's melodic line is another folk feature. The ever-changing dynamics, with crescendos followed by anticlimaxes to 'p' at the beginning of the bar, imitates the continuous swelling and diminishing of dynamics so often used by folk-musicians. Another example of jarring dynamics is the accented 'f' at the beginning of the second phrase, straight after the discreet decrescendo on the feminine ending of the first phrase.

This example contains another instance of Mahler's caricatured folk instrumentation. It occurs in the clarinets, an instrument with a rich, mellow timbre, and consists of an arpeggiated figure, common enough in folk style accompaniment. However, it uses an augmented chord, uncommon in the normally simple harmonies of European folk music, and the arpeggio reaches its zenith on a sub-division of the beat, rather than on a main beat. The mellowness of tone-color combined with the awkward augmented intervals, creates the effect of parody which Mahler achieves here, although the clarinet itself is a relatively modern instrument, and is therefore seldom used in actual folk music. The effect of Mahler's instrumentation is disintegrative, because two instruments usually used for flowing melodies, the violin and the clarinet, are used in a different, unusual manner, while other features of style substantiate this with their own disintegrative qualities. (Example 8).

Ex. 8

The musical score for Example 8 consists of three staves. The top staff is for Clarinet in B-flat (Cl. in B.), the middle staff is for Violin I (Viol. I), and the bottom staff is for Violin II (Viol. II). The music is in 3/8 time and features arpeggiated figures. The Clarinet part has dynamic markings of *mf*, *p*, *f*, and *p*. The Violin I part has dynamic markings of *mf*, *p*, *f*, and *p*. The Violin II part has dynamic markings of *f*, *p*, *mf*, *p*, *f*, and *p*. The score is labeled 'Ex. 8' at the top left.

In the second part of the Eighth Symphony there is an example of a lyrical, folky combination of instruments, including the mandolin, celesta and two harps. The mandolin, being a member of the lute family, was used as a folk instrument long before it developed a repertoire in art music and the harp is amongst the oldest known instruments.³ Generally, stringed instruments may be used to convey a light-hearted folkish style. The celesta is a more recent instrument, which, nevertheless, imitates the sound of bells in a pastoral setting, the setting from which a large proportion of folk music springs. Besides these instruments, Mahler uses the strings in the folk style, with the main melodic line being in the violins, the remaining instruments providing simple accompaniment on regular beats. The winds are used in a similar fashion, with an added counter-melody to the vocal melody, in the flutes and first clarinet. The flute melody uses the familiar device of sequence, while the vocal melody is in the soprano, again the highest instrument in the vocal range. The vocal melody is generally based on arpeggios, demonstrating that instrumentation may only be considered folk-like if supported by other folk dimensions in melody, harmony and the other musical parameters. This passage conveys a simplicity and brightness, common in the "folk" idiom, which Mahler uses in contrast to the general intensity of the second part of the Eighth Symphony. (Example 9).

3. Apel, Willi. HARVARD DICTIONARY OF MUSIC. p.375.

Ex. 9

1. 2. Fl. and Cel. *p dolce, ma espressivo*

Mand. *pp*

1. Hfe.

2. Hfe.

Voce. *Wahr*
hei - - - ge, hei - ge, du Oh - ne -

1. VI.

2. VI. and Vla.

1. 2. Fl. and Cel.

Mand. and 2. Hfe.

Hfe.

Voce. *glei - che, du Strah - len - rei - - che,*

1. VI.

2. Viol. and Vla.

CHAPTER 5. MILITARY EFFECTS.

1. FANFARES.

The fanfare is a signal played by trumpets, originally using only the tones of a triad. Generally, it is a military signal, but it can also be used in religious rites. Since the incorporation of trumpets into the concert orchestra, the fanfare has been used in art music, retaining its basically triadic nature. In Mahler's music it is used sometimes as a warning signal and sometimes as a sign of triumph, as well as for its purely melodic character. However, the fanfare is never quite without military connotations, whether it is in praise of military influence or a fearful warning against military power.

Throughout the Third Symphony, there are military effects interspersed. In the first movement there is a trumpet fanfare in counterpoint to a martial melody with dotted rhythm in the first violins. At this stage it is purely triadic and uses triplet rhythms in quavers and semi-quavers, confirming its military nature. After the first two phrases of the fanfare, it takes over the melody line, departing from its use of a single triad, but retaining the martial rhythms and adding an accent. Although both the strings and trumpets at this stage are 'p', the side drum enters 'f' with a syncopated rhythm, disrupting the hushed atmosphere. As the trumpet takes over the melody, even more softly, the kettledrum and French horns enter with a loud, dotted motive on a weak beat, confirming the ominous nature of the passage, with its extreme opposites of dynamics. Hence, the fanfare, within the context of hushed and then intrusive, loud sound, implies a warning, and gives a hint of disintegration. (Example 1).

Ex. 1

Handwritten musical score for Ex. 1, measures 1-4. The score is for three staves: 1. Trp. in F. (labeled "offen"), Kl. Tr. (labeled "tr..."), and I. Vl. (labeled "Inner nur die Hälfte"). The 1. Trp. staff has a "p" dynamic. The Kl. Tr. staff has a "f" dynamic. The I. Vl. staff has a "p" dynamic.

Handwritten musical score for Ex. 1, measures 5-8. The score is for three staves: 1. 3. Horn in F. (labeled "f"), 1. Trp. in F. (labeled "sempre p"), and I. Vl. (labeled "sempre p"). The 1. 3. Horn in F. staff has a "f" dynamic. The 1. Trp. in F. staff has a "sempre p" dynamic. The I. Vl. staff has a "sempre p" dynamic.

In the third movement of the Third Symphony, there is a posthorn solo, which, in some ways, is characteristic of a fanfare. First, there is a traditional trumpet fanfare as the previous section is concluded. The fanfare dies away as the posthorn is heard in the distance. At first the posthorn uses the triadic structure and staccato, dotted rhythms of a conventional fanfare. However, after eight bars, it abandons the staccato arpeggiated motion, using portamento with a broader use of pitches. It changes in character to a smooth melodic line, using sequence, suspensions and other melodic devices. At this stage, the sustained violin accompaniment becomes more active, moving with the melody, whereas for six bars of the purely triadic section the accompaniment remained static, giving prominence to the posthorn call. In the more melodic section, the posthorn becomes more integrated into the general texture. The example shows how fanfare material may

be transformed into lyrical, melodic material, almost denying its military origin. However, the structure of this movement denies lyricism as a permanent feature, returning at intervals to the more strict duple metre and faster tempo used previously. In this example, then Mahler indulges in nostalgia based on a military theme, softening the usual harshness of military connotations. (Example 2).

Ex. 2.

Handwritten musical score for Example 2, featuring Posthorn in B and Violin I in F. The score includes tempo markings like "Etwas zurückhaltend" and "verklingend", and dynamic markings like "ppp" and "sempre ppp". It also includes the instruction "Zeit lassen!".

The score is divided into three systems, each with a Posthorn in B (top staff) and Violin I in F (bottom staff). The first system includes the instruction "Etwas zurückhaltend" and "verklingend". The second system includes the instruction "portamento". The third system includes the instruction "Zeit lassen!".

'Wo die schönen Trompeten blasen', from DES KNABEN WUNDERHORN, uses a horn motive with characteristics similar to those of a fanfare, imitating the trumpets referred to in the title. The song is in ternary form, the trumpet being used only in the A section, where fears are encountered in the text. The text of the B section is reassuring and gentle, set to suitably lyrical, melodic music, accompanied only by strings and a few winds. Hence, the contrast between the A and B section is strong, encapsulating the contrast between disintegration and lyricism. The disintegrative A section concludes the song, and is shown in example 3. Here, the trumpet fanfare begins with repetitive use of a single pitch, heard eleven times consecutively, in various military rhythms. These static pitches and the 'pp' dynamics throughout the orchestra create a hushed, tense atmosphere, after which the unaccompanied trumpet in the sixth and seventh bars of the example, suddenly uses the wide range of a compound fifth. This gives one more hint of military splendour before everything is reduced still further, dynamics becoming 'pp', with low, repetitive pitches in the trumpet and lower horns, while the melody in the upper horns gradually descends, ending on a unison, low D. Similarly, the end of the vocal melody is repetitive and discontinuous, with an inserted rest between the two last words. Hence, seen in context, the trumpet fanfare suggests the disintegrative effect of military power. (Example 3).

Ex. 3

Handwritten musical score for Ex. 3, featuring Horn in F, Trumpet in F, and Voice parts. The score is written in 2/4 time and includes dynamic markings such as *pp* and *ppp*. The lyrics are: "da ist mein Haus, mein Haus von grün-em Ra: sen."

Horn in F: The first staff shows a melodic line starting with a *sf* (sforzando) marking, followed by a *pp* (pianissimo) marking. The second staff shows a *pp* marking.

Trumpet in F: The third staff shows a *pp* marking. The fourth staff shows a *ppp* (pianississimo) marking.

Voice: The fifth staff shows the vocal line with the lyrics: "da ist mein Haus, mein Haus von grün-em Ra: sen."

Handwritten musical score for Ex. 3, featuring Horn in F and Trumpet in F parts. The score is written in 2/4 time and includes dynamic markings such as *pp* and *ppp*.

Horn in F: The first staff shows a melodic line starting with a *pp* marking. The second staff shows a *pp* marking.

Trumpet in F: The third staff shows a *ppp* (pianississimo) marking.

CHAPTER 5. MILITARY EFFECTS.

2. MARCH-RHYTHMS

March-rhythms are used pervasively in Mahler's music, being perhaps his most common military effect. These rhythms occur throughout the symphonic works and in many of the songs. They are suited either to development or use as repetitive motives. In the songs they are often used where there is explicit reference to some military character or where war is mentioned in the text. However, in symphonic works their use is more subtle, often occurring as sections disintegrate, or, on the other hand, as a generative motive.

in the first movement of the Third Symphony there is very clear use of military rhythms, enhanced by the use of a side drum. This example occurs at the end of a section, where snatches of melody are still heard in the winds. The quick semi-quaver runs have regular accents in the cello line, and this regularity is sustained when the bass runs become quavers and then crotchets. These slower rhythmic values, together with the general descent, the thinning out of the texture and the diminuendo, contribute to the disintegration of this passage. Finally, only the side drum is heard, with its regular, toneless rhythm in martial triplets and variations of this rhythm, fading to 'pppp'. Hence, the martial rhythm concludes the disintegration of this section, after the melody, texture and harmony have decayed. (Example 4).

Ex. 4

Handwritten musical score for Ex. 4, measures 122-124. The score is for five staves: Cb. (Contrabass), Cl. n. A. (Clarinet in A), Va. (Viola), Vcl. (Violoncello), and Cb. (Contrabass). The key signature is one sharp (F#) and the time signature is 3/4. The Cb. part starts with a forte (f) dynamic. The Cl. n. A. part starts with a forte (f) dynamic. The Va. part starts with a forte (f) dynamic. The Vcl. part starts with a forte (f) dynamic. The Cb. part starts with a forte (f) dynamic. The Vcl. part has a *dim.* (diminuendo) marking. The Cb. part has a *ff* (fortissimo) marking.

Handwritten musical score for Ex. 4, measures 123-124. The score is for four staves: Cl. n. A. (Clarinet in A), Ki. Tr. (Kornett/Trompete), Vcl. (Violoncello), and Cb. (Contrabass). The key signature is one sharp (F#) and the time signature is 3/4. The Cl. n. A. part starts with a *mf* (mezzo-forte) dynamic. The Ki. Tr. part has a handwritten instruction: "in der Entfernung aufgestellt." The Vcl. part starts with a *p* (piano) dynamic. The Cb. part starts with a *dim.* (diminuendo) marking. The Vcl. part has a *pp* (pianissimo) marking. The Cb. part has a *pp* (pianissimo) marking. The Ki. Tr. part has a handwritten instruction: "Allegro Moderato ohne Rücksicht auf Celli und Bässe." The Vcl. part has a handwritten instruction: "Celli und Bässe im Tempo fort ohne Rücksicht auf".

Handwritten musical score for Ex. 4, measures 124-125. The score is for three staves: Ki. Tr. (Kornett/Trompete), Vcl. (Violoncello), and Cb. (Contrabass). The key signature is one sharp (F#) and the time signature is 3/4. The Ki. Tr. part starts with a *ppp* (pianississimo) dynamic. The Vcl. part starts with a *ppp* (pianississimo) dynamic. The Cb. part starts with a *ppp* (pianississimo) dynamic. The Ki. Tr. part has a handwritten instruction: "die Ki. Trompete, welche das erste gemässigte Marschtempo beginnen." The Vcl. part has a *ppp* (pianississimo) marking. The Cb. part has a *ppp* (pianississimo) marking.

Ex. 4 continued



Symphony No. 2 opens with a rhythmic motive which is extended to form the first thematic group of the symphony. The three-note descending figure in bar five of the example is the central motive, with the first bar of the example using its opening interval of a fourth. The dotted rhythm of the motive, particularly with the first two notes separated by a rest, is characteristically martial, while the triplet sub-division is similarly martial, particularly when it alternates with semi-quaver quadruplets. Exact repetition is used, as in bars five and six of the example, but much more important is the rhythmic repetition and variation used throughout the example. For instance, augmentation of bar eleven is used in bar twelve, extending the use of the martial rhythm. In this example, the march-rhythm is supplemented with a melodic line, and is played by the cellos and double basses, rather than by an explicitly military instrument, as was the case in the previous example. This gives the movement a more abstract style than the first example. However, although melody is a feature here, this example is also disintegrative, through its repetitive use of rhythms, its limited range and limited instrumentation. The rhythmic motive is stretched out rather than developed, becoming rather static, a feature directly opposed to lyricism. (Example 5).

Ex. 5

Ex. 5 continued

1. Flg. and Contr. flg. *ff* *ff* *ff* *ff*

1. Vl. *ffp* *ffp* *p* *sempre p*

2. Vl. *ffp* *ffp* *p* *sempre p*

Vla. *ffp* *ffp* *p* *sempre p*

Vcl. and Cb. *ff* *ff* *f* *p subito* *f* *p*

1. Flg. and Contr. flg. *f* *p* *f* *p*

2. Vl. *dim* *pp*

Vla. *dim* *pp*

Vcl. and Cb. *f* *p* *f* *p* *mf* *p* *ppp*

The text of the song, 'Trost im Unglück', from DES KNABEN WUNDERHORN deals with a military figure, a Hussar and his girl. The music reflect this, as well as being expressive of the Hussar's swaggering self-assurance. The song begins in duple compound time, changing to simple metre with two crotchets to a bar at the entry of the voice, retaining, however, the triplet sub-division which is common in military music. Quaver triplets occur continuously in the accompaniment at the beginning

of the example, in the trumpet, timpani, clarinet and oboe, while the semi-quaver triplets and quadruplets, prefiguring the side-drum and triangle, occur in the strings. Against these rhythmic sub-divisions, the vocal part (the Hussar), staunchly retains the simple duple metre, with its dotted rhythms, until the emotion-free statement of fact that he must go away, sung 'ff' in even, quaver triplets. During the following instrumental interlude, the snare-drum is introduced, playing 'fff', and the strings' dynamics increase to 'ff', registering the harshness of an apparently simple statement. At this stage, each instrument uses a short motive repetitively, the trumpet using only one pitch in the same rhythm as the triangle, while the bassoon doubles the strings. Again, the static nature of the section is disintegrative and motivic, rather than freely melodic and lyrical. Although march-rhythms may act simply as a framework for more lyrical material, Mahler often uses them as the basic thematic material of his work, creating a weighty, ominous sound-quality, incompatible with lyricism. (Example 6).

Ex. 6

The musical score for Example 6 is written for six parts: Oboe (Ob.), Trumpet (Trmp.), Piccolo (Pk.), Voice (Voce), 2nd Violin (2.Vl.), and Viola (Vla.). The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into four measures. The vocal part (Voce) has the following lyrics: 'hab' mir's ver-ge-nom-men! Ge-rit-ten muss es'. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The instrumental parts feature various rhythmic patterns, including triplets and quadruplets, and are marked with dynamics such as *mf* and *ff*.

Ex. 6 continued

Handwritten musical score for Ex. 6 continued, featuring six staves:

- Trmp.**: Trumpet part, starting with a *f* dynamic marking.
- Trgl.**: Trombone part, starting with a *f* dynamic marking.
- Tbr. mil.**: Trombone part, starting with a *ff* dynamic marking.
- Voca.**: Vocal part, starting with the word "sein!" and a *f* dynamic marking.
- 2.Vl.**: Second Violin part, starting with a *f* dynamic marking.
- Vla.**: Viola part, starting with a *ff* dynamic marking and a *mf* dynamic marking.

The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *ff*, and *mf*.

CHAPTER 5. MILITARY EFFECTS

3. PERCUSSION EFFECTS.

Mahler includes a large percussion section in most of his symphonic works, but makes the most distinct use of them in his orchestral songs. Many of these songs, as mentioned previously, have texts with military themes or characters, though Mahler's use of percussion is by no means limited only to those songs. However, Mahler's symphonic use of percussion tends to be in the role of backing, in amassed sound. Although the orchestra for the orchestral songs is usually reduced, the variety of percussion instruments used is often as great as that of a large symphonic orchestra. This in itself suggests a lack of lyricism, as most percussion instruments are of indefinite pitch, excluding their use as melodic instruments. Of the percussion instruments which can produce definite pitch, the kettledrum is the one most used in a reduced orchestra, and it is generally used to outline harmonies in the bass, being also, therefore, unmelodic. Percussion effects in Mahler's work are found chiefly in the songs which use march-rhythms, thus combining two of his strongest military effects.

In yet another song from DES KNABEN WUNDERHORN, 'Revelge', Mahler includes a large percussion section in his orchestra. It comprises a kettledrum, triangle, snare drum, two cymbals, a bass drum and a gong. In the example a limited number of these instruments are used, but their effect is very precise. After the strongly accented, syllabic descent of the voice, the 'f' snare drum motive is robust ('stark') and dry. The strings, and later, the bassoon and contrabassoon, use repetitive three-note appoggiaturas on the same pitches, taking on a percussive quality similar to the drag of the snare drum. From this point, the snare drum uses this repetitive motive for twelve bars continuously, creating an insistent quality which supports the tale of inescapable death. The ascending, arpeggiated motive in the

winds provides the only varied pitches of the example, but like the percussion, it is unmelodic. Towards the end of the example, in the 7th bar, the cymbals and bass drum enter. They are used loudly on the crotchet beats only, and terminate suddenly on the last beat of the bar, without being rhythmically "phrased-off". They lend further weight to the insistent beat, as does the triangle motive which follows it. The triangle actually has an accented beat, leading up to the entry of the voice, which is accompanied by the regular snare drum motive. The relentless quality of the example is achieved largely by the percussion section of the orchestra. Hence, disintegrative musical qualities support the text. (Example 7).

Ex. 7

Handwritten musical score for Example 7, featuring the following parts and markings:

- Horn in F:** Melodic line with accents and dynamics *ff* and *fp*.
- Tamb. mil.:** Rhythmic accompaniment with *sempre f* marking.
- Voice:** Lyrics: "lie-gen wie ge-mäht." with a melodic line.
- 1. and 2. Vl.:** Violin parts with *ff* marking and *pizz.* (pizzicato) and *arco* (arco) markings.
- Ptti. and Bass Drum:** Percussion parts with *f* marking.
- Trgl.:** Triangle part with *sempre ff* marking.

The score is divided into two systems. The first system includes the Horn in F, Tamb. mil., Voice, and 1. and 2. Vl. The second system includes the Horn in F, Tamb. mil., Ptti. and Bass Drum, Trgl., and 1. and 2. Vl. The score includes various musical notations such as notes, rests, and dynamic markings.

'Die zwei blauen Augen', the final song of LIEDER EINES FAHRENDEN GESELLEN, is a song of farewell. Although this text does not contain any military allusion, farewell is a subject often used in conjunction with military characters, as they leave for battle. Hence, this farewell is set to a slow march, outlined in the kettledrum, the only percussion instrument included in the score. Although it does not play a prominent part, it plays an important one, forming an alternating tonic-dominant pedal which is used for twenty bars, continuously. The effect created is dirge-like, as the ostinato is used persistently, no matter how the melodic instruments and the voice change. The pedal also occurs in the low register of the harp and in the double bass, making it firm and obvious, though not prominent. The employment of three instruments with the pedal creates a hollow sound, the orchestral texture being intermittent and bare in the remaining instruments. Towards the end of the example, horns enter with a martial, dotted rhythm on repeated pitches and the pedal dies away, in both dynamics and consistency, enacting the disintegration and defeat conveyed in the text. Hence, in this song, symbols in the music are translated into the field of everyday human suffering in civilian life. (Example 8).

Ex. 8

Pk.
 Harp.
 Voce.
 A - de! A - de! Mein Ge - sell war Lieb' und Lei - de!
 Solo Tutti
 con cresc.
 I. Vl.
 pp
 pp
 tr
 Vla.
 pp
 tr
 Cb.

Horn
 in F.
 pp
 Pk.
 morendo
 Harp.
 I. Vl.
 div.
 pp
 P133
 Vla.
 pp
 Cb.
 morendo

CHAPTER 6. NATURE.

1. IMITATION OF NATURE.

For Mahler, nature was, like most things, a dichotomy. It was, on the one hand, a relentless driving force, and, on the other, a refuge from the busy world. It also represented the continual rejuvenation of life. Two quotations from Mahler's letters show this ambivalence: "When I reached Zehlendorf...my spirit expanded, and I saw how free and grand mankind can become when it turns back from the unnatural and restless bustle of the big city to the quiet house of nature."; "It always strikes me as strange that most people, when they talk about 'Nature', think only of flowers, birds, forest breezes, etc. Nobody knows the god Dionysus, Great Pan...it is the world, Nature as a whole, that is aroused, so to speak, from unfathomable silence to sound and resonance...".¹ Nature is, therefore, not a simple symbol, but a multi-faceted and continuously changing one.

Many of Mahler's vocal works are explicitly linked to nature through their texts, and he often uses imitations of natural sounds, as well as sounds linked to nature by association, such as bells. Amongst the imitation of natural sounds, bird-calls are the most common, occurring in DAS KLAGENDE LIED, LIEDER EINES FAHRENDEN GESELLEN, DES KNABEN WUNDERHORN, the Second and Third Symphonies and DAS LIED VON DER ERDE. In each case they are lyrical, using trills and light, staccato notes played on brightly-timbred instrumentes, usually in a high range.

In the fifth song of DAS LIED VON DER ERDE, 'Der Trunkene im Frühling', we find a typical passage imitating bird-sounds. The text refers to a bird-call as the first sign of spring, and the protagonist expresses delight. The instruments at this point are 'p' and 'pp', while Mahler gives the indication that the pace should be 'noch ruhiger'

1. Blaukopf, Kurt. MAHLER: A DOCUMENTARY STUDY. pp.203-4.

('even more tranquil'). The passage is full of ornamentation, trills alternating in the bassoons and clarinets, while the second oboe uses a turn and then a three-note appoggiatura. Most instruments have short motives which are varied, rather than used repetitively, as in the first oboe, where the triplet in the first bar of the example is modified to four semi-quavers in the second bar. Such modification occurs in the flutes too, and is bird-like in that it remains characteristically similar, whilst not being an exact repeat. The light accents in the flutes and horns are gently phrased-off on a short quaver, hence not seeming emphatic. The broad solo-violin melody prefigures the vocal exclamation that spring is here (not shown in the example), and is the epitome of a lyrical theme, with its broad range, balanced use of leaps and step-wise motion, and its elaboration on the opening interval of an ascending third in the second phrase. Most of the other instruments are silent at this stage, giving full prominence to the expressive melodic line. In the seventh bar of the example, the piccolo takes up this theme, elaborating it. Especially bird-like are the high dotted rhythms in the ninth bar. At intervals throughout the example, the harp uses the lyrical device of a broken chord, and light staccatos are used at the beginning in the oboes and near the end in the bassoons, clarinets, oboes and muted trumpet. The voice ends on a soft, sustained high note, drawn into lyricism at last. (Example 1).

1. Fl. *Noch ruhiger* *Zurückhaltend*

1. Ob. *p*

2. Ob. *pp*

1.2. Cl. in B. *p* *tr* *tr* *tr* *tr*

1.2. Fag. *sf* *sf*

Harp.

VI. Solo. *Noch ruhiger* *Zurückhaltend* *p espress.*

Ten. Solo. *pp* *Horch!* *Ein Vogel singt im Baum.*

Kl. Fl. *Rit. - - - langsam.* *p espress.*

1. Fl. *p*

1.2. Cl. in B. *pp*

1. Fag. *pp*

Harp. *pp*

VI. Solo. *Rit. - - - langsam.* *dim.*

Ten. Solo. *p (sinnend)* *(zögernd)*

Ich frag' ihn, ob schon Früh - ling sei. *Mir*

Ex. 1 continued

Handwritten musical score for Ex. 1 continued, featuring multiple staves for various instruments and vocal parts. The score includes dynamic markings (pp, p, f, pp, ppp), articulation (tr, Rit., dim.), and tempo changes (Tempo I subito). The vocal line at the bottom includes the lyrics: "ist, mir ist als wie im Traum."

Instrumental Parts:

- Kl. Fl. (Clarinet):** pp, pp
- Fl. (Flute):** p
- Ob. (Oboe):** p, tr, f
- Cl. in B (Clarinet in B):** p, tr
- Fag. (Bassoon):** pp, tr
- Trp. in F (Trumpet in F):** p, mit Dämpfer (with mute), 3
- Trgl. (Trombone):** p, tr
- Harp. (Harp):**
- Vi. Solo (Violin Solo):** Rit., pp, dim., Tempo I subito, Flag.
- Ten. Solo (Tenor Solo):** pp, (ppp)

Vocal Line (Tenor Solo):

ist, mir ist als wie im Traum.

Imitation of other natural sounds is also used, often creating atmospheric settings, as does the sound of rustling leaves in 'Wald=marchen' from DAS KLAGENDE LIED. In the fourth song of DAS LIED VON DER ERDE, 'Von der Schönheit', there is an imitation of the galloping horses described in the text. The voice uses diminution of a dotted rhythm from the previous stanza on the same two pitches for a whole bar, followed by a bar of even note-values, then another bar of dotted rhythm accompanied by staccato crushed notes in the winds. The last three bars of the section accelerate wildly, the last bar with a further 'crescendo molto'. The voice is accompanied by continuous semi-quavers during the last three bars, and a rising chromatic figure is used in the third clarinet and first bassoon. The growing intensity is suddenly cut short by a pause, followed by a return to the slower tempo of the previous section. The exhilarating effect of this passage is due to its speed and rhythmic vitality, and also to the vigorous sound of brass instruments, which sometimes double the voice. (Example 2).

Ex. 2

The musical score for Example 2 is written for five staves: Flute (Fl.), Oboe (Ob.), Horn (Horn in F), Violin (I. VI.), and Alto (Alt.). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures. The first measure features a forte (f) dynamic for the Alto and a sforzando (sf) dynamic for the Flute and Oboe. The second measure features a piano (p) dynamic for the Flute and Oboe, and a piano (p) dynamic for the Horn and Violin. The third measure features a fortissimo (ff) dynamic for the Flute and Oboe, and a piano (p) dynamic for the Horn and Violin. The Alto part includes the lyrics: 'Das Ross des einen wiehert fröhlich auf, und schreit und saust da-hin, ü-ber Blu-men, Grä-ser'. The Violin part includes the instruction 'spring Bogen' (spring bow) above the staff. The score includes various musical notations such as slurs, trills (tr), and triplets (3).

112 x. 2 continued

Handwritten musical score for "Die Wälder" by Franz Schubert, measures 1-3. The score is for five parts: Flute (Fl.), Oboe (Ob.), Horn in F (Horn in F.), Violin I (I. VI.), and Alto (Alt.). The key signature is one flat (B-flat major/D minor). The tempo is "Tempo I subito (Andante)".

The score includes various musical notations such as dynamics (*ff*, *pp*, *f*, *cresc. molto*, *cresc.*, *espress.*), articulation (trills), and phrasing slurs.

The lyrics at the bottom are: wan- ken hin die Hu- fe, sie ger ... Mäh- nen, damp- fen heiss die Nü- stern!

An imitation of the elements, the more uncontrollable and threatening forces of nature, is heard in the song, 'In diesem Wetter, in diesem Braus', from KINDERTOTENLIEDER. The stormy setting is conveyed by dense texture, harsh attacks and loud dynamics. Trills and consecutive beats in the cellos and double basses for the first four bars of the example, create a shuddering effect, while the persistent march-

rhythm is outlined by clear pizzicatos in the violas and second double basses, recalling Mahler's view of relentless Nature. However, the rhythmic effect is elaborated by the crushed notes in the strings, (particularly the first violins), and the quick three-note figures found in the winds and second violins. These snatches are rhythmically unstable as they occur completely within the unaccented part of the weak beats within the bar. Both of the above figures use sudden leaps. These figures combine to create a conglomerate, chaotic effect, appropriate to the random confusion of a storm. Consecutive crescendi and decrescendi within a short section of a phrase, as found in the voice and then in the bassoons, horns and oboes, focus further on the sudden changes and surprises within the song. The sudden upward leap of a minor 7th in the voice (although foreshadowed in the oboes' counter-theme), is jolting after the limited range of a fourth in the previous four bars. As the string trills give way to a sustained tremolo, a piccolo is added to the texture, replacing the dark timbre of the low strings and winds with a more shrill sound, to be used in a higher range later in the song. All of the musical techniques mentioned above combine to create an imitation of the sound of a storm, and hence also invoke the threatening mood of a storm.

Mahler's depiction of Nature, then, shows people at the mercy of their environment just as they are at the mercy of so many other life-forces. At the same time, however, Mahler shows Nature as a refuge from the merciless battering of life. Man is at once insignificant to the great forces of Nature and yet, he is provided with a refuge by this same force. Man's humanity is both reinforced and threatened by the ambivalent forces of Nature. (Example 3).

Ex. 3

Handwritten musical score for "Der Hase" by Franz Schubert. The score is for a full orchestra and voice. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Voice (Voc.), Violin I (I. Vl.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The music is in 4/4 time and G major. The vocal line has the lyrics "In diesem Wet-ter, in diesem Braus, nie". The score includes various musical notations such as dynamics (pp, f, marcato), articulation (accents, slurs), and performance instructions (arco, pizz).

Handwritten musical score for "Die Kinderhymne" by Carl Schubert. The score is for a full orchestra and voice. The instruments shown are Kl. Fl. (Clarinet in F), Fl. (Flute), Ob. (Oboe), Voce (Voice), Vla. (Violin), Vcl. (Violoncello), and Cb. (Contra Bass). The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are: "hätt ich ge-son-det die Kin-der hin-aus,". The score includes dynamic markings such as p (piano), sf (sforzando), and fp (fortissimo piano). The tempo is marked "mod.to" (moderato).

CHAPTER 6. NATURE

2. SPATIAL EFFECTS: THE CONCERT HALL AS LANDSCAPE.

2.1 OFF-STAGE ORCHESTRAS.

Through the use of off-stage orchestras, Mahler achieves a distancing effect consistent with the collage, layering effect discussed earlier. Sometimes the off-stage orchestra provides an "echo" of the sound in the foreground, but more often, the two groups are opposed, being juxtaposed one on the other. This combination of opposing orchestras generally creates a disintegrative texture, with no predominant melodic line, clear harmonies or basic rhythmic uniformity.

In *DAS KLAGENDE LIED*, there is a passage using an orchestra 'in the distance', against the main orchestra. In the main orchestra, the chorus uses the 'O Leide' lament, softly, at the time of the distant orchestra's entry, in the first bar of the example. The accented tonic-dominant quavers in the kettledrum are the first indication of robust revelry in the distant orchestra. This is followed by an off-beat snatch of melody, before a full, fanfare-like melody is established in the trumpets. The accented, robust sound in the distance is heard in conjunction with the contrasting, hushed foreground sound, each carrying equal weight in terms of dynamics, yet remaining separate components. At the beginning of the example the contrasting parts are in different keys, and when the main orchestra modulates, creating a common key signature, the off-stage orchestra continues to use chromatic tones, hence creating an unstable harmonic base. As the main orchestra fades to 'pppp' and a reduction of instruments occurs, the orchestra in the distance takes a firm hold. Its increasingly fuller texture, pervasive dotted rhythm, the firm harmonic bass in the timpani, and the use of trills and staccato attack, create a sense of carefree abandon. However, the foreground sound is still present, although very soft, keeping alive the dichotomy and general disintegrative texture. (Example 4).

Ex. 4

In der Ferne

Handwritten musical score for 'In der Ferne'. The score is written on six staves. The first four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. in B), and Clarinet in E-flat (Cl. in Es). The fifth staff is for Trumpet in B (Trmp. in B), and the sixth staff is for Piano (Ph.). The music is in 4/4 time and G major. The piano part features a rhythmic pattern of eighth and sixteenth notes. The woodwinds and trumpet have melodic lines with various ornaments and dynamics.

[illegible]

Ex. 4 continued

The musical score is for a passage from the Fourth Movement of the Second Symphony. It features the following parts and staves:

- 1.2. Fl.** (First and Second Flutes): Part of the woodwind section.
- 1.2. Ob.** (First and Second Oboes): Part of the woodwind section.
- 1.2. Cl. in B** (First and Second Clarinets in B): Part of the woodwind section.
- 1.2. Cl. in Es** (First and Second Clarinets in E-flat): Part of the woodwind section.
- 1.2. Tmp. in B** (First and Second Trumpets in B): Part of the brass section.
- Pk.** (Percussion): Part of the percussion section.
- Im Orchester** (In the Orchestra): This section includes:
 - 1.2. Vl.** (First and Second Violins): Part of the string section.
 - Vla.** (Viola): Part of the string section.
 - Ten.** (Tenor): Vocal soloist.
 - Bass:** Vocal soloist.
 - Vcl. and Cb.** (Violoncello and Contrabass): Part of the string section.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The vocal parts have lyrics in German: "dei - - - de! Weh! O dei - - -".

In the fourth movement of the Second Symphony, a horn and trumpet are used off-stage, with an accented call. Once again, the foreground instruments are soft, with a low, sustained bass in the strings, and a nebulous triplet motive in the winds. Hence, the horn (later reinforced by the trumpet), provides the main melodic and rhythmic interest for the passage. Although distinguishable, the distant brass is not opposed to the main orchestra, as was the case in the previous

example. Rather, they are in counterpoint, the strongest theme breaking through from the distance. It therefore acts as a source of coherence, but disintegrates on a sustained note after only nine bars. The triplet figure, which ascended during the horn call, now descends rapidly. However, a new motive in the trombones is introduced, ensuring the continuation of the section, but confirming its rather conglomerate, disintegrative nature. (Example 5).

Ex. 5

Handwritten musical score for Example 5, featuring five staves:

- Fl.** (Flute): Rests throughout.
- Cl. in B.** (Clarinet in B-flat): Rests throughout.
- Fag.** (Bassoon): Descending triplet figure starting in the second measure, marked *non legato* and *pp*.
- Horn in F**: Melodic line starting with the instruction *aus der Ferne* (from the distance), marked with accents and triplets.
- Vcl. and Cb.** (Violoncello and Contrabass): Sustained low note, marked *ppp*.

EX. 5 continued.

1. Fl. *Nicht schleppen.*

Cl. in B.

Trmp. in F.

Horn in F.

Vol. and Cb.

1. Cl. in B.

1. Fag.

1. 3. Pos.

Temp. and Horn in F.

Vol. and Cb.

ppp

pp

p

gänglich verklingend.

ppp

CHAPTER 6. NATURE.

2. SPATIAL EFFECTS: THE CONCERT HALL AS LANDSCAPE.

2.2 SPATIAL ILLUSIONS CREATED BY ORCHESTRAL TEXTURES.

The spatial effect which Mahler creates by the use of off-stage orchestras is one which depends on actual, physical distance. There is another means of conveying distance aurally, which is used often by Mahler: this is by varied use of orchestral texture, together with appropriate dynamics. A dense orchestral texture, including instruments of a full, resonant timbre, executed loudly, tends to create a sense of spatial density and immediacy. On the other hand, a sparse texture comprised of light instruments, played softly, generally gives a sense of spaciousness.

The third WAYFARER song, 'Ich hab' ein glühend Messer', is chiefly loud and dense, with Mahler's indication, 'Temptuous, wild'. From the opening it strikes the listener by its immediacy, beginning 'ff' with a heavy pizzicato in the strings. It employs a full range of instruments at the start, preparing for the vocal entry, the text of which expresses pain, grief and anger. (Example 6a). In the text, the harsh reality and immediacy of these emotions is contrasted with a more dreamy passage, in which the protagonist, whilst surrounded by blue skies and golden fields, has a fantasy of his beloved, her hair blowing gently in the wind. Mahler's setting of this passage, in contrast with the opening, is light and soft. The previous section dies away, leaving only soft flutes; the tempo is slower; when strings enter again in the fourth bar of the example, they are muted; both the vocal melody and accompaniment are more stable, using repeated pitches or sustained notes rather than the quickly changing, frenzied movement heard in example 6a. Although example 6b does not achieve lyricism, with continuous semi-staccato notes and tremolo strings, it conveys a more serene, calm atmosphere, congruent with the peaceful surroundings and fantasies of the protagonist at that point. Thus,

the music assimilates natural space, particularly in contrast with the close atmosphere of the disintegrative opening, which returns before the song is concluded. (Example 6b).

Ex. 6a

Handwritten musical score for Example 6a, featuring multiple staves for woodwinds, brass, strings, and percussion. The score includes dynamic markings like *ff*, *f*, *mf*, and *p*, and tempo markings like "Stürmisch, wild" and "con sord.".

Staves and Markings:

- 3. Fl. and 3. Ob.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- 2. Cl. in B.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- 2. Fag.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- 4. Horns in F.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- 2. Trp. in F.**: *con sord.*. Dynamics: *ff*, *f*, *mf*, *p*.
- 3. Pos.**: *con sord.*. Dynamics: *ff*, *f*, *mf*, *p*.
- Pk.**: *con sord.*. Dynamics: *ff*, *f*, *mf*, *p*.
- 1. Vl.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- 2. Vl.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- Vla.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- Vlc.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.
- Cb.**: *Stürmisch, wild*. Dynamics: *ff*, *f*, *mf*, *p*.

Ex. 6b

Più lento ancora

Fl.

Cl. basso

Horn in F

Harp

Voce

2.Vl.

morendo

Più lento ancora

con sord.

ppp

p

Wenn ich in den Himmel seh',

Fl.

Horn in F

Harp

Voce

2.Vl.

pp

Seh' ich zwei blau-e Au-gen steh'n!

Another example of spaciousness is found at the conclusion of DAS LIED VON DER ERDE, confirming the rarefied atmosphere suggested by the farewell from the world,¹ with which the text concludes. The voice's sustained "ewig" is accompanied by basic harmonies, sparsely distributed through the orchestra. The accompaniment mostly uses notes of long rhythmic values, with a few quicker arpeggios. The harmonies change very slowly, as seen from the ninth bar of the example in the flute, where an added sixth is held for three bars. The texture, too, changes very slowly and slightly, as seen in the use of horns and trombones throughout the example. Eventually, the dynamics fade from 'pp' to 'ppp', and the piece drifts to and end without any firm conclusion. Together with the spacious effect created in the example, a sense of extended time is achieved through a lack of distinct rhythmic figures, confirming the peacefulness which leads us to conclude, with Mahler, that nature can be a refuge from the world. (Example 7).

EX. 7

Handwritten musical score for EX. 7, featuring multiple staves for various instruments. The score includes dynamic markings such as *pp*, *ppp*, and *pppp*, and performance instructions like "immer mit Dämpfer" and "e-wig".

Instruments and parts shown:

- Fl. and Ob.
- Horn in F
- Pos.
- Cel.
- Mand.
- Harp. 1
- Harp. 2
- Vla.
- Alt.
- Vlc.

Key markings and instructions:

- pp* (pianissimo)
- ppp* (pianississimo)
- pppp* (pianissimissimo)
- immer mit Dämpfer* (always with mute)
- e-wig* (eternally)
- ppp espress.* (pianississimo, expressive)
- pizz.* (pizzicato)

CHAPTER 7. VOCAL FORMS AND TECHNIQUES.

1. THE CHORALE.

The chorale was a strong feature of German baroque music, derived from the Protestant church of the period. In its most common form it is a simple vocal melody, harmonised homophonically for voices or for voice-like instrumental parts. It is generally not used as a theme for development, but is complete and self-contained, often being repeated exactly as it stands, even when used out of the context of formal worship. The main reason for this simple style was the encouragement of congregational participation. Another chorale style did exist, however. Although also based on a simple melody, it was set polyphonically, excluding congregational participation, but still easily recognisable. It was generally performed by instruments rather than by voices. The vocal chorale, being used for worship, always had a religious text, and still retains its strictly religious connotations.¹

In the last movement of the Second Symphony, Mahler uses an 'a cappella' chorale to great effect. It enters very softly and slowly, with a pause at the end of the first word, with the female voices in unison. As Barford says: "The sound of a large choir whispering 'Auferstehen'...is tremendously impressive in its strange intensity."² It creates a sense of mystery in its hushed articulation, yet the directly human quality of the full range of unaccompanied voices creates an immediacy which commands attention. As a true chorale, the text is religious and the setting is basically homophonic. However, it never becomes commonplace or loses that mysterious touch, as Mahler varies the expected, periodic phrase lengths. The end of the second phrase, at bar eight of the example, is extended, using three crotchets to a bar, while various voices shift by step-wise movement, until

1. Apel, Willi. HARVARD DICTIONARY OF MUSIC. pp.158-9.

2. Barford, Philip. MAHLER SYMPHONIES AND SONGS. p.27.

an equilibrium is reached after the third bar. The traditional chorale then continues, returning to the original four crotchets to a bar, but some of the chromatic, shifting quality of the second phrase remains. Until this point, the range has been rather low, but now the soprano solo ascends, the solo becoming independent and soaring to a high G flat, before descending gradually. Although she has slight crescendi and accents, the dynamics remain very soft. Hence, Mahler's "Resurrection" chorale is not a pure statement of faith, as was the traditional chorale. Instead, it is an intense, but tentative search for faith, and an exploration of the forms of faith. (Example 1).

Ex. 1

Langsam. Misterioso. rit. a tempo rit. a tempo

Sup. and Sop. Solo. *ppp* Auf-er-steh'n, ja auf-er-steh'n wirst du, mein Staub, nach kur-zer Ruh! Un-

Alt. *ppp* Auf-er-steh'n, ja auf-er-steh'n wirst du, mein Staub, nach kur-zer Ruh! Un-

Ten. *ppp* Auf-er-steh'n, ja auf-er-steh'n wirst du, mein Staub, nach kur-zer Ruh! Un-

Bass. *ppp* Auf-er-steh'n, ja auf-er-steh'n wirst du, mein Staub, nach kur-zer Ruh! Un-

Sehr zart

Sopr.-Solo
-sterb-lich Le-ben! Un-sterb-lich Le-ben wird der dich rief, dich

Sopr.
-sterb-lich Le-ben! Un-sterb-lich Le-ben wird der dich rief, dich

Alt.
-sterb-lich Le-ben! Un-sterb-lich Le-ben wird der dich rief, dich

Ten.
-sterb-lich Le-ben! Un-sterb-lich Le-ben wird der dich

Bass.
-sterb-lich Le-ben! Un-sterb-lich Le-ben wird der dich

Pos.
pp

I.V.
mit Dämpfer

Vla.
mit Dämpfer

Vcl. and
mit Dämpfer

VI.
ohne Dämpfer
pppp sf

Sopr.-Solo
hervor! pp
rief— dir ge—ben

Supr.
ppp rief— dir ge—ben

Alt.
ppp rief dir ge—ben

Ten.
pppp rief— dir ge—ben

Bass.
pppp rief— dir ge—ben

The "Chorus mysticus" of the Eighth Symphony is in chorale style, and is, in many ways, comparable to that in the Second Symphony. The Eighth, too, is about redemption, and is a religious work. This example is sung as Dr. Marianus is accepted into the higher realms. It begins very softly, as if in awe of the event. Mahler uses a tight, homophonic vocal texture, supported by muted, sustained strings, the first violin doubling the melody line in the sopranos after the first two bars. Although very soft, there is, again, a massive body of singers in the chorale, two huge choruses being joined together at this point. Rhythmically, the voices move simultaneously in true homophonic style, in the first two phrases, but an expected element is the unperiodic phrasing, five bars each in length. From bar fifteen of this example onwards, the style becomes more complex, the two choruses dividing and interacting polyphonically, while the first and second violins (now without mutes), have a soaring counter-melody. Although still soft, the texture is much more alive, with more independent voices, and the melodic range is extended, giving new interest to the melodic content of the passage. Winds are now added to the orchestral texture, creating a fuller timbre. In this example, then, we see how Mahler uses the traditional chorale as a source of inspiration, beginning with a simple style and texture, and developing towards the more ecstatic, rapturous aspect of religious expression. (Example 2).

Ex. 2

Sehr langsam

S. *ppp* Al-les Ver-gäng-li-che ist nur ein Gleich-nis; das Un-gu-läng-li-che, hier wird's Er-eig-nis;

A. *ppp* Al-les Ver-gäng-li-che ist nur ein Gleich-nis; das Un-gu-läng-li-che, hier wird's Er-eig-nis;

CHORUS I and II. T. *ppp* Al-les Ver-gäng-li-che ist nur ein Gleich-nis; das Un-gu-läng-li-che, hier wird's Er-eig-nis;

B. *ppp* Al-les Ver-gäng-li-che ist nur ein Gleich-nis; das Un-gu-läng-li-che, hier wird's Er-eig-nis;

I. VI. *Sehr langsam*
mit Dämpfer
ppp sempre

2. VI. mit Dämpfer
ppp sempre

Ex. 2 continued

Ganz züchtlich fließender

Sopr.
Sok. *sempré pp*
das E-wig-wei-lich-che zieht uns hin-an, —

Chorus I
A. *sempré pp*
das Un-be-schreib-li-che das E-wig-wei-li-che zieht uns hin-an, —
T. *sempré pp*
das Un-be-schreib-li-che E-wig-wei-li-che zieht uns hin-an,
B. *sempré pp*
das Un-be-schreib-li-che E-wig-wei-li-che

Chorus II
A. *sempré pp*
das Un-be-schreib-li-che das E-wig-wei-li-che zieht uns
T. *sempré pp* *ppp*
das Un-be-schreib-li-che Ew'-ge zieht
B. *sempré pp* *ppp*
das Un-be-schreib-li-che Ew'-ge, Ew'-ge zieht

1. Vl. *pp ma espress.*
2. Vl. *pp ma espress.*
Vla. *pp*

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2. MELISMA AND COLORATURA.

Melisma are expressive vocal passages executed on the open vowel of a word, hence extending the word's duration and expressive capabilities. Although in its original form in Gregorian chant, a melisma was a passage of ten to twenty notes, it is now accepted as meaning any expressive passage in which the vowel is extended for more than the two to three notes used for normal ornamentation or suspensions. Coloratura is also an extended vocal passage built on a vowel, but it is used as a virtuoso show-piece, rather than for any expressive quality suggested in the text. It is similar to a vocalise (which has no text), in that the text becomes irrelevant and the pure vocal sound becomes all-important. Coloratura uses a rather strictly defined system of embellishment and elaboration, sometimes becoming quite predictable. Mahler would have encountered much coloratura in his work in the theatre, as it was a common technique in the operatic arias of the 18th and 19th centuries. Melismatic passages, however, were much less frequently encountered. Mahler uses both of these techniques, but modifies them to suit his purpose.

In 'Wer hat dies Liedel erdacht?', a song based on a folk text from DES KNABEN WUNDERHORN, Mahler uses a long, extended vocal passage. In the example, a single line of text is extended over fourteen bars, of which eleven and a half bars are on a single word. The passage is based on simple repetition and loose imitation of the melodic motive in bar three of the example. Although the passage by itself seems to lack expressive quality, when viewed in the context of a simple folk rhyme using some fantastical elements and describing aspects of village life, the continuous melody conveys a sense of enjoyment in the simple powers of the voice. The folk element in the song is evident at the beginning of this example, where the melody uses the basic outline of a second inversion arpeggio of the tonic

chord. The doubling of the voice by the first violin, often used in folk-style music, further establishes the simple nature of the song in response to the naïve text. Hence, vocal ability is displayed, but not in the self-conscious manner of a virtuoso. This is both a coloratura passage and a melisma, using showy vocal skills, and simultaneously, expressing joy in simple pastimes. (Example 3).

Ex. 3

The musical score for Example 3 consists of two systems. The first system shows a vocal line (Voc.) and a first violin line (I. VI.) in 3/8 time. The vocal line has lyrics: "Es woh-net auf grü-ner Hai -". The second system shows the vocal line continuing with a melisma on "f - - - de." and the first violin line continuing with a melisma on "f - - - p".

In the song 'Wenn dein Mütterlein' from KINDERTOTENLIEDER, there is a sudden vocal outburst using several extended words, after a basically syllabic structure. None of the syllables in the passage are extended to more than four notes, but nearly every syllable is extended, creating a non-syllabic chain. The dynamics, climaxing on 'f' as the voice reaches its highest pitch, and the repeated pitches in the fourth and eighth bars of the example, contribute to the intense expression of grief in the passage. The longer note-values on the syllabic setting of "schnelle", "schnell" and the last syllable of "Freudenschein", after continuous crotchets, gives then an added emphasis. The change of metre in the fifth bar creates a less rigid sense of rhythm, congruent with the deep expression of loss and grief in the

text, recalling the fluid rhythms of the original melismata in Gregorian chant. The accompanying viola, with its full, mellow tone, has many dynamic gradations indicated, but remains basically soft throughout, giving full prominence to the vocal expression. In this example, the melody is based firmly on the text, and, thus, with all the other features, can lay claim to being melismatic. (Example 4).

Ex. 4

Voce. *O du, o du, des Vaters Zel - le ach, zu schnell*

Vla. *pp*

Voce. *le, zu schnell er - losch - ner Freu - den - schein*

Vla. *sf*

Mahler uses conventional, lyrical ornamentation in many of his works. Sometimes, however, he uses it unconventionally, as in the first song of DAS LIED VON DER ERDE. In the example from 'Das Trinklied vom Jammer der Erde', Mahler uses a turn, an ornament of four notes usually executed softly in the part of the bar with weak accents. It is often used in coloratura passages to display vocal agility, but here it is punched out with four consecutive accents on the semi-quavers, followed by two more accents in the following bar. It sounds fierce and vehement, occurring unexpectedly as the protagonist expresses his desire to sing a song, an action usually interpreted lyrically. The accompaniment in the cello is also fierce, beginning 'sfp', fore-

shadowing the vocal turn and using consecutive accents in the fourth and fifth bars of the example. The dense pizzicati in the second violins and violas, and the 'ff' tremolo in the first violins in the last bar, add to the disintegrative tendency of this passage. The whole example occurs over a sustained 'rit.', drawing out the phrase, whereas ornamentation usually aids the fluidity and gracefulness of a passage. This is an example, then, of how Mahler uses coloratura devices, changing them once again, to fit in with the textual meaning of the whole, rather than setting individual words expressively. (Example 5).

Ex. 5

Ex. 5 is a musical score excerpt from Mahler's Symphony No. 2, featuring a vocal soloist and string accompaniment. The score is written for five staves: 1. Violin (1. Vi.), 2. Violin (2. Vi.), Viola (Vla.), Tenor Soloist (Ten. Solo.), and Violoncello (Vlc.). The key signature is one sharp (F#), and the time signature is 3/4. The tempo markings are 'Rit.' (Ritardando), 'a tempo sostenuto', 'Rit.' (Ritardando), and 'Tempo I' (Allegro). The dynamics range from 'pp' (pianissimo) to 'ff' (fortissimo). The lyrics are in German: 'doch trinkt noch nicht erst sing' ich euch ein Lied!'. The score shows a complex arrangement of notes, rests, and ornaments, including trills (tr) and pizzicati (pizz.) in the string parts. The vocal line features a melodic turn with a vocal ornament (tr) in the first bar.

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3. NARRATION TECHNIQUES

Narrators are usually used in music only in works such as oratorios, Passions and cantatas, these forms being based on a story or an account of some specific action. Mahler's only large work of this nature was a very early one, DAS KLAGENDE LIED, in which he divides the narration between several of the soloists. On a smaller scale, songs sometimes use narrative texts, and, in the "folk" idiom, this is rather common. Some of Mahler's settings of WUNDERHORN texts are in this style, such as 'Lob des hohen Verstands'. Whereas the larger narrative works are usually rather dry, the songs are more often satirical or humorous. Besides the narration of a story or quoted text, there is another type of narration. This is the recounting of events, in an attempt to objectify them or to understand their true nature. It is this third, more subtle, kind of narration which can be found permeating Mahler's more mature works, and which will be discussed in this section.

The text of the fourth song from KINDERTOTENLIEDER is a fantasy that the dead children of the title are actually just out for a while and will return. The protagonist is caught in the dual world of trying to objectify this fantasy, and, on the other hand, he actually believes and verifies his fantasy. The ponderous first vocal phrase is completely syllabic, using mainly step-wise movement, both strong features of most narrative music. The instrumental opening is in E flat major, but the voice modulates to E flat minor, with a prominent flattened third, another way of expressing the dichotomy of fantasy and reality, hopes and fears. This first phrase uses the words "often I think" as a prelude to his fantasy, and the cello accompaniment is hesitant and irregular. From the second phrase, however, the vocal melody becomes more expansive, using intervallic leaps with two notes to a syllable. The vocal range is extended upwards by a fifth and is

extended still further in the third phrase. The accompaniment, too, becomes more melodic. Consequently, the second and third phrases are more lyrical than narrative, embodying the protagonist's hopes and soaring upwards in a continuous melodic line. This becomes hesitant again as the protagonist returns to the opening phrase and to the minor mode, in another attempt to be objective. Hence, Mahler uses a narrative technique in the first and last vocal phrases of the example, contrasted with a more lyrical middle section. (Example 6).

Ex. 6

The musical score for Example 6 consists of three systems, each with four staves: Voice (Voe.), Violin I (Vl.), Viola (Vla.), and Violoncello (Vcl.). The key signature is one flat (B-flat), and the time signature is 3/4.

System 1:

- Voice:** "Oft denk' ich,"
- Violin I:** Features a continuous melodic line with slurs and accents.
- Viola:** Accompanies the vocal line.
- Violoncello:** Accompanies the vocal line, marked *pp* (pianissimo).

System 2:

- Voice:** "Sie sind nur aus-ge-gan-gen! Bala wer-den sie" (with a slur over "Bala wer-den sie").
- Violin I:** Continues the melodic line.
- Viola:** Accompanies the vocal line, marked *pp*.
- Violoncello:** Accompanies the vocal line, marked *molto espress.* (molto espressivo).

System 3:

- Voice:** "wie-der nach Hau-se ge-lan-gen! Der Tag ist" (with a slur over "Der Tag ist").
- Violin I:** Continues the melodic line, marked *pp*.
- Viola:** Accompanies the vocal line, marked *pp*.
- Violoncello:** Accompanies the vocal line, marked *pp*.

Additional markings include *uniso.* (unisono) and *div.* (divisi) in the lower staves, and *con sord.* (con sordina) in the Violin I staff.

Ex. 6 continued

Handwritten musical score for 'Der Abschied' from Mahler's *Das Lied von der Erde*. The score is for Voice, Violin I, and Violoncello. The Voice part has German lyrics: "schön! O, - sei nicht bang! Sie marchen nur einen weiten Gang. Ja wohl, Sie sind nur ausgegangen". The Violin I part has the word "gliss" written below it. The Violoncello part has "pp" written below it. The score includes tempo markings: "bar 21 poco rit.", "bar 23 a tempo", and "p" (piano) for the voice and "pp" (pianissimo) for the cello.

In 'Der Abschied' from DAS LIED VON DER ERDE there is a very restrained and calm passage, in which a farewell meeting of two friends is related by the singer. It is very sparsely accompanied, with only a very soft, continuous string bass and regular tam-tam. The vocal line is totally syllabic, and uses only step-wise motion, until the friend questions "why it must be so". At this point, the voice uses an ascending interval of a major sixth, conveying some emotion in the otherwise inexpressive passage. In fact, Mahler gives the direction, 'without expression', in this part of the tale's narration, expressing a calmness and serenity which cannot be conveyed by an 'espressivo' passage. (Example 7).

Ex. 7

Handwritten musical score for Ex. 7, featuring three staves: Tam-tam, Alt.-Solo, and Vcl. and Cb.

First System:

- Tam-tam:** Measures 1-2 have notes with accents (>) and dynamics *pp* and *Sempre pp*. Measures 3-5 are rests.
- Alt.-Solo:** Measure 1 is a rest. Measures 2-5 contain a melodic line with the instruction *(erzählend und ohne Espressivo)*. The lyrics are: "Er stieg von Pferd und reichte ihm den Trunk des Abschieds dar. Er frag-te ihn, wo-hin er".
- Vcl. and Cb.:** Measures 1-5 contain a single note with a fermata, marked *ppp*.

Second System:

- Tam-tam:** Measures 1-2 are rests. Measures 3-5 contain notes with accents (>).
- Alt.-Solo:** Measures 1-5 contain a melodic line with the lyrics: "füh-re und auch warum, war-um es müß-te sein".
- Vcl. and Cb.:** Measures 1-5 contain a single note with a fermata.

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4. REFRAINS.

A refrain in music is linked to the regular recurrence of a portion of the text, and is generally set to the same music each time. A refrain usually occurs in a strophic or ballad-type song, which has a regular form, rather than in through-composed songs of irregular structure. Because of its repetition, the text of the refrain is usually the most meaningful of the whole song, often rephrasing, in a single line, the essential significance of the text. Conversely, though, in more humorous songs, the refrain may be a nonsense rhyme, simply reinforcing the light-hearted nature of the text. Whatever the textual significance, a refrain set to music is generally recognisable as a recurring musical entity, thus acquiring a central position within the musical structure.

Mahler's use of refrains is not generally based on strict repetition. Occasionally, he does use this method, as in the "tral-lalli" refrain in 'Revelge', which remains virtually intact, except for being sung at different pitches as the song modulates. In this case, the nonsense syllables of the refrain are a ruse to hide the frightening prospect of death. In another WUNDERHORN song, 'Lied des Verfolgten im Turm', the defiant refrain of a single line is varied in pitch, but remains characteristic in rhythm and its ascending, arpeggiated motion. The text of this refrain may be translated as "the spirit is free!", a bold statement, summing up the courageous constancy of a prisoner, and given a bold setting by Mahler.

In the first song of DAS LIED VON DER ERDE, we hear a broad, expansive refrain, based on the protagonist's hopeless conclusion: "Dark is Life, is Death". The refrain follows a generally descending line in the minor mode, and is sung on soft, sustained notes of a bar's length each. With soft accompaniment and a 'rit.' towards the end, the refrain is expected to fade away gradually. Instead, there

is an instrumental outburst on the last word of the refrain. Dynamics are 'ff' with continuous trills (flutter-tonguing in the flute), and fast demi-semi-quavers in the second violins, while the horns have a strong, repetitive melody. This instrumental passage is part of the whole musical refrain, occurring each time the same text is heard, and contributes much to the expressive nature of the refrain. Although the flowing vocal section implies resignation, the violent return to Tempo 1 with loud dynamics and frenzied motives, implies the antithesis. The second time this refrain is heard, the vocal melody is further flattened on the penultimate note, creating an even heavier descent and adding more of a note of sorrow to the example below. (Example 8).

Ex. 8

123
Fl.

Cl.
in B.

Horn
in F.

1.
Harp.

Ten.
Solo.

Sehr ruhig

p espress.

p

Solo

p

sempre f

(p) Sehr getragen

Dun-kei-ist das Le-ben

Ex. 8 continued

Handwritten musical score for Ex. 8 continued. The score includes staves for Flute (Fl.), Clarinet (Cl. in B.), Horn (Horn in F.), Harp, Violin (2. VI.), and Tenor Solo (Ten. Solo.). The music is in G major (one sharp) and 3/4 time. Key markings include 'Rit.' (Ritardando), 'Tempo I subito', 'ff' (fortissimo), 'ppp' (pianississimo), 'pp' (pianissimo), 'gliss. y der', 'murendo', 'Fluttergunge', and 'ist der Tod.' (is the death). The score shows a complex arrangement of instruments with various dynamics and tempo changes.

The next example comes from a lighter setting and is not as earnest as the previous example, although it is also based on a philosophical explanation of a situation. The song is 'Blikke mir nicht in die Lieder' from RÜCKERT-LIEDER, and the refrain is based on the words of the title, expressing the protagonist's need for privacy in order to fulfil a creative task. The first time we hear these words is at the initial vocal entry, contrary to the placing of most refrains at the end of a strophe. Hence, the refrain in this case presents the main melodic idea for the song, picking up from the snatch of melody in the violins, flutes and oboes. The refrain uses the restricted range of a fourth, with the second phrase extending the range upwards. (Example 9a). The second time we hear the refrain, it begins a minor third higher, using only the opening rhythm and

the first three pitches of the original statement of the refrain. From this point on, the vocal line ascends, covering an octave range and ending on an ascending interval of a minor third, as if in a plea. The ascending interval is then used in the winds, growing in intensity from 'p' to 'sf' and extending the upward range. It acts as an extension of the vocal refrain, which, although modified since it was first heard, is still recognisable. In this example, then, Mahler sets the textual refrain as the focal idea, opening and concluding the strophe. (Example 9b).

Ex. 9a

Ex. 9a is a musical score for a vocal and instrumental ensemble. It consists of two systems of staves. The first system includes staves for Flute and Oboe (Fl. and Ob.), Voice (Voce.), and Violin (Vi.). The second system includes staves for Voice (Voce.) and Violin (Vi.). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line in the first system has the lyrics "Blik-ke mir nicht in die Lie-der! Mei-ne". The vocal line in the second system has the lyrics "Au-gen schlag' ich nie-der,". The instrumental parts include dynamic markings such as *sf* (sforzando) and *pp* (pianissimo).

Ex. 9b

Ex. 9b is a musical score for a vocal and instrumental ensemble. It consists of two systems of staves. The first system includes staves for Flute and Oboe (Fl. and Ob.) and Voice (Voce.). The second system includes staves for Voice (Voce.). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line in the first system has the lyrics "Blik-ke mir nicht in die Lie-der!". The instrumental parts include dynamic markings such as *p* (piano) and *sf* (sforzando).

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5. VOCAL EXCLAMATIONS.

A vocal exclamation is basically a passage in which the voice takes on the inflections of intense speech, as if crying out something of importance. Often the utterance is one of pain, anger, or some such strong emotion, occurring as an outburst within a more fluid vocal style. It differs from the more modern technique of 'sprechstimme', which is a sustained technique based on the normal inflections of the voice, whereas vocal exclamations are based on unusually emphatic vocal inflections. Such exclamations, then, are aberrations of the established vocal style, or they provide a strong entry, in either case being focal points. Mahler uses them fairly frequently within his vocal music, in varying forms, for different expressive purposes.

In the third song from LIEDER EINES FAHRENDEN GESELLEN, 'Ich hab' ein glühend Messer', there is an example of harsh vocal outburst after a more lyrical passage. From the beginning of the example the rhythm is complex, the dotted crotchet beat being accompanied by four semi-quavers. The dynamics are generally loud, with a sudden, soft passage in the third bar, after 'fff' violas in the second, and there are many crescendi and decrescendi throughout the example. With the change of metre in the third bar, the texture is generally fluctuating and unstable, creating the setting for the vocal exclamation which comes to a climax in bar five. Before this, however, the vocal line becomes intermittent, with two rests dividing up a single sentence. The vocal line is generally ascending, backed by high, tremolo strings. It reaches a climax with the use of four accented, repeated quavers on the single pitch of E sharp, sounding like a furious shout. It is backed by a solid 'ff' chord in the harp and high-pitched, frenzied triplets in the winds. The text at this point describes his beloved's "Silvery laughter", an image seemingly inappropriate with a shout of anger. However, within context, the protagonist is furious with anger at the girl who deserted him, and her sweetness (described

in the text of the example), is even more infuriating. In this example, Mahler uses a vocal exclamation to heighten the expression of emotion. (Example 10).

Ex. 10

Fl. *Vorwärts* *Molto stringendo* *ff*

Harp. *ff*

Voce. *Wenn ich aus dem Traum auffahr' und hö-re*

I. Vi. *Vorwärts* *Molto stringendo* *div.* *pp*

Vla. *ff* *pp* *fff*

Fl. *accel.* *fff*

Trgl. *ff* *non urpazzata*

Harp. *ff*

Voce. *accel.* *klin-gen* *ihr sil-bern la-chen*

I. Vi. *fff*

In one of his earliest songs, 'Scheiden und Meiden', Mahler uses a mild vocal exclamation to express the diffidulty of saying farewell. Within the example, the word "Ade!" ("farewell"), is sung five times. At the beginning, the normal vocal accent on the second syllable of the word is shifted to the first syllable, creating an unusual accent on the last beat of the bar. This is further emphasised by the flattened sub-mediante used on the first syllable, disrupting the normal vocal inflections and melodic flow, implying the sorrow underlying the farewell. The three "Ade's" at the end of the example use dynamics and a distinctive octave jump as their expressive features. The first one is very soft, the second one swells, and the final one is loud, fading away as it is sustained for three bars. The repeated, ascending leap of an octave breaks away from the lyrical melody in bars four to nine, with its use of passing-tones, flowing melody and melodic accompaniment. The bouncy dotted rhythm and compound metre of the final five bars contributes to the effect of bravado behind which the protagonist hides his sorrow, finally mustering a loud, bold 'Ade'. Although the song is generally lyrical, this is disrupted by repetition and such subtle features as the fading away of the final, bold exclamation. (Example 11).

Ex. 11

Handwritten musical score for Ex. 11, featuring vocal and piano parts. The score is written in G major (one sharp) and 2/4 time. It consists of three systems of staves.

System 1:

- Voice:** Lyrics: "A-de! A-de! Ja, Schei-den und Mei-den thut weh, thut weh! Ja,"
- Piano-forte:** Accompanying piano part.
- Markings:** *pp*, *rit.*, *molto espress.*, *f*, *P*, *mf*, *P*.

System 2:

- Voice:** Lyrics: "Schei - den und Mei - den thut weh, thut weh! A-de! A-de!"
- Piano-forte:** Accompanying piano part.
- Markings:** *f*, *rit.*, *P*, *pp*, *mf*, *rit.*, *P*, *cresc.*

System 3:

- Voice:** Lyrics: "-de! A-de!"
- Piano-forte:** Accompanying piano part.
- Markings:** *f*, *verklingend*.

Mahler does not only use the effect of vocal exclamation for solo voices, but also for the chorus. The beginning of the Eighth Symphony is a magnificent example, using two full choirs in strict rhythmic concord. Their exclamation serves as a firm statement of faith, being almost purely vocal except for the sustained bass in the organ, (an instrument used mainly for religious works), and a few other instruments. The vigour of the example is created by the dotted rhythm in bars three and five, the emphatic accents, loud dynamics and wide melòdic range. There are also rapid changes of metre to suit the vocal inflections, so that no note or word is held too long, nor are accents displaced, adding to the effect of a shouted vocal statement. A choral exclamation such as this is only suited to the statement of a belief or dogma, as statements of intense emotion are characteristically in the sphere of the individual. Hence, although Mahler uses vocal exclamation in a choral setting, it is of limited

expressive use. This example is neither lyrical nor disintegrative, as it is free from all philosophical or emotional dichotomies. Rather, it is a bland statement of strength, admitting neither gentleness and softness, nor the possibility of disintegration. (Example 12).

Ex. 12

Allegro impetuoso.

Handwritten musical score for Example 12, titled "Allegro impetuoso." The score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment (Manual, Organ, Pedal). The tempo is marked "Allegro impetuoso." and the dynamics are "ff" (fortissimo).

The piano accompaniment consists of three staves: Manual, Organ, and Pedal. The Manual part is marked "ff" and "Volles Werk." The Organ and Pedal parts are also marked "ff".

The vocal parts are arranged in four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a corresponding staff with lyrics underneath. The lyrics are: "Ve-ni, ve-ni, cre-a-tor spi-ri-tus!"

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is "Allegro impetuoso." and the dynamics are "ff" (fortissimo).

CHAPTER 8. CONCLUSION.

In conclusion, Mahler's music (in particular, his vocal music), has two major, opposing elements - lyricism and disintegration. These two elements are characterised by specific musical features, enumerated in the previous chapters. Moreover, they are symbols for the chief characteristics of Mahler's age, the music being linked by text and expressive content to these characteristics.

Mahler's major musical characteristics have been explored in terms of their lyrical and disintegrative content, and in terms of the personal and social implications of these characteristics, the link between the two providing the most readily available "meaning" of this music.

Hence, within Mahler's choice of texts; the formal organisation of his music; the "folk" idiom which he sometimes adopts; the military effects which pervade his music; his imitation of the various aspects of Nature; and the vocal forms and techniques which he employs, lyricism and disintegration have been seen to be major musical and symbolic forces.

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