

Mahler's Third Symphony and the Languages of Transcendence

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Abstract

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A work reaching beyond any of his previous compositional efforts, Gustav Mahler's Third Symphony embodies cultural, political, and philosophical ideals of the Viennese *fin-de-siècle* generation. Comprising six enormous movements and lasting over ninety minutes, the work stretches the boundaries of symphonic form while simultaneously testing the patience of its listeners. Mahler provided a brief program to accompany his symphony, which begins with creation, moves through inanimate flowers to animals, before finally reaching humanity in the fourth movement. In this movement, Mahler used an excerpt from Friedrich Nietzsche's *Also sprach Zarathustra* to introduce spoken language into the symphony.

The relationship of music and language plays an integral role in Mahler's expressive design of the Third Symphony, specifically in his vision of transcendence. Mahler creates a subtle transformation from elevated language (the fourth) to a polytextuality of folksong and onomatopoeia (the fifth) that culminates in the final, transcendent sixth movement. Throughout these last three movements, Mahler incorporates philosophical concepts from Nietzsche and his beloved Arthur Schopenhauer. In studying the treatment of language in these culminating movements, this thesis shows how Nietzsche's metaphysical philosophies help listeners encounter and transcend Schopenhauer's Will at the climactic end of the Third Symphony.

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“It soars above that world of struggle and sorrow in the First and Second.”

-Gustav Mahler comparing his Third Symphony to his first two.¹

This quotation lays out the main qualities present in the final three movements of Mahler’s Third Symphony. Referencing transcendence and the concept of joy versus woe in this brief statement, Mahler highlighted the strong presence of philosophical thought within the work. A lively reader of philosophy, Mahler cited Schopenhauer’s *Die Welt als Wille und Vorstellung* (*The World as Will and Representation*, 1818) as “the most profound writing on music he had ever encountered” and would later keep Kant’s complete works on the shelves of his composition hut in Maiernigg.² Both of these philosophers discussed music, particularly its service as a primary vehicle of transcendence. In the late eighteenth-century, Mahler’s beloved Kant argued that transcendence could only be attained through reason and the sublime – most often found in vocal music.³ Schopenhauer, however, felt that instrumental music helped one encounter the Will.⁴ Another influential philosopher, Friedrich Nietzsche, agreed with Schopenhauer’s ideas regarding the transcendence of instrumental music, but specified that joy and transcendence

¹ Natalie Bauer-Lechner, *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, ed. Herbert Killian (Hamburg: Verlag der Musikalienhandlung, 1984), 35. Natalie Bauer-Lechner, *Recollections of Gustav Mahler*, trans. Dika Newlin, ed. Peter Franklin (London: Faber Music, 1980), 40.

² Alma also wrote that during the birth of their second daughter, Anna, Mahler read Kant aloud in attempts to sooth her pain, though “the monotonous drone of his voice drove [Alma] crazy.” Alma Mahler, *Erinnerungen an Gustav Mahler*, ed. Donald Mitchell (Berlin: Ullstein Verlag, 1980). Alma Mahler, *Gustav Mahler: Memories and Letters*, trans. Basil Creighton, ed. Donald Mitchell (New York: The Viking Press, 1969), 45, 68. Julian Johnson, *Mahler’s Voices: Expression and Irony in the Songs and Symphonies* (Oxford: Oxford University Press, 2009), 23.

³ Immanuel Kant, *Kritik der Urteilskraft*, ed. Karl Vorländer (Hamburg: F. Meiner, 1963). Immanuel Kant, *Critique of Judgment*, trans. James Creed Meredith, ed. Nicholas Walker (Oxford: Oxford University Press, 2007).

⁴ For a thorough synopsis of Schopenhauer’s philosophies, see Robert L. Wicks, *Schopenhauer’s “The World as Will and Representation,”* (New York: Continuum Books, 2011).

could only be achieved through pain and suffering.⁵ These philosophical thoughts, which showed a shift from the language of vocal music transcending to the sublimity of absolute music, manifested in many of the compositions of late nineteenth-century composers, particularly those, like Mahler, who esteemed Wagner.

The relationship of music and language plays an integral role in Mahler's expressive design of the Third Symphony, specifically in his vision of transcendence. In this thesis, I will argue that the function and use of spoken language is crucial in the final three movements of the work. First, an analysis the fourth movement will show language and reason in its highest form. Next, the fifth movement presents the slow dissolution of language through textual setting as well as the use of onomatopoeia. Finally, I will examine how Mahler uses absolute music to transcend the realm of language in the sixth movement. In studying the treatment of language in these three movements, this thesis will show how Nietzsche's metaphysical philosophies help listeners encounter and transcend Schopenhauer's Will at the climactic end of the Third Symphony. This progression also explains Mahler's puzzling decision to omit "Das himmlische Leben" from the work: the use of purely instrumental music in the *Adagio* eradicates the need for further spoken language. The return to a verbalization of Nietzsche's metaphysics would negate the textual progression in the final three movements. Instead, the Third Symphony ends in an encounter with the Will that one can only reach through absolute music.

⁵ William J. McGrath, *Dionysian Art and Populist Politics in Austria* (New Haven: Yale University Press, 1974); Carl Niekerk, *Reading Mahler: German Culture and Jewish Identity in Fin-de-Siècle Vienna* (Rochester, NY: Camden House, 2010).

Symphonic Background

Comprising six enormous movements and lasting over ninety minutes, the work stretches the boundaries of symphonic form while simultaneously testing the patience of its listeners.

Mahler's dear friend Natalie Bauer-Lechner recorded his doubts about the work fitting within the symphony genre:

My calling it a "symphony" is really inaccurate, for it doesn't keep to the traditional form in any way. But to me "symphony" means constructing a world with all the technical means at one's disposal. The eternally new and changing content determines its own form. In this sense, I must forever learn anew how to forge new means of expression for myself – however completely I may have mastered technical problems, as I think I may now claim to have done.⁶

Perhaps the most alluring topic regarding the Third Symphony is the function of its program and Mahler's mysterious decision not to use his song "Das himmlische Leben" as the final movement.⁷ Donald Mitchell followed the transformation of Mahler's original program for the symphony, which began as a seven-movement work that placed the *Adagio* as the third movement and concluded with the song "Das himmlische Leben."⁸ As Mahler's programmatic concept evolved, he decided to cut the seventh movement, a decision that Mitchell concluded will remain unexplained.⁹ Raymond Knapp also grappled with Mahler's program, focusing in

⁶ Bauer-Lechner, *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, 35. Translation in Bauer-Lechner, *Recollections of Gustav Mahler*, 40.

⁷ Instead, Mahler used "Das himmlische Leben" as the final movement of his Fourth Symphony.

⁸ For a full chronology, see Donald Mitchell, *Gustav Mahler*, Vol. 1, *The Early Years* (1958; repr., Woodbridge, UK: The Boydell Press, 2003); Donald Mitchell, *Gustav Mahler*, Vol. 2, *The Wunderhorn Years* (1975; repr., Woodbridge, UK: The Boydell Press, 2005); Donald Mitchell, *Gustav Mahler*, Vol. 3, *Songs and Symphonies of Life and Death* (1985; repr., Woodbridge, UK: The Boydell Press, 2002).

⁹ Mitchell, *Gustav Mahler: The Wunderhorn Years*, 316.

particular on the intended final movement, “Das himmlische Leben.”¹⁰ While Knapp also conceded that the ambiguity surrounding Mahler’s decision to cut the movement might never fully be understood, he continued to refer to the song as the seventh movement of the Third Symphony throughout his analysis.¹¹ In a letter of August 6, 1896, Mahler announced that his symphony was complete. He included the order of movements in his letter, of which there are only six:

- I. Abteilung.
Nr. 1: Der sommer marschirt ein (Bacchuszug).
- II. Abteilung
Einleitung: Pan erwacht.
Nr. II: Was mir die Blumen auf der Wiese erzählen.
Nr. III: Was mir die Tiere im Walde erzählen.
Nr. IV: Was mir der Mensch erzählt.
Nr. V: Was mir die Engel erzählen.
Nr. VI: Was mir die Liebe erzählt.¹²

(Part I: Number 1, Summer Marches In; Part II: Number II, What the Flowers of the Meadow Tell Me; Number III, What the Beasts of the Forest Tell Me; Number IV, What Man Tells Me, Number V, What the Angels Tell Me; Number VI, What Love Tells Me)

At the symphony’s premiere in June, 1902, Mahler offered the six movement titles as guidance, but left no additional material.¹³

Because of the length and complexity of the first part, many modern scholars focus primarily on the opening movement – a massive tribute to Greek mythology and creation. The most recent article on Mahler’s Third, for example, delved into the political correlations the first

¹⁰ Raymond Knapp, *Symphonic Metamorphoses: Subjectivity and Alienation in Mahler’s Re-Cycled Songs* (Middleton, CT: Wesleyan University Press, 2003).

¹¹ *Ibid.*, 27-28.

¹² *Gustav Mahler: Briefe, 1879-1911*, ed. Alma Mahler (New York: Georg Olms Verlag, 1978), 198.

¹³ Mitchell, *Gustav Mahler: The Wunderhorn Years*, 193.

movement has to late nineteenth-century Viennese culture. Ryan Kangas has examined the political nature of the Third Symphony, which follows the interconnectivity of “urban and rural spheres” and binds man and nature “inextricably together.”¹⁴ Other works, such as Constantin Floros’s and Peter Franklin’s influential interpretations, discussed all six movements, but included extensive analyses of the first movement in comparison to the latter five.¹⁵ Franklin later examined the first movement in even greater detail, where he emphasized not only its political connections, but its dependence on nineteenth-century philosophy as well.¹⁶

Mahler’s Philosophical Exposure

The philosophical writings of Schopenhauer and Nietzsche gained popularity in late nineteenth-century Vienna through the formation of intellectual societies. In the aftermath of the Austro-Prussian war (ending in 1866), many young intelligentsia were frustrated that Austria abandoned all claims on Germany, thus segregating German nationalists in the Habsburg Empire.¹⁷ Seeking an outlet for their grievances, several young Gymnasium students bonded

¹⁴ Ryan Kangas, “Mahler’s Early Summer Journeys through Vienna, or What Anthropomorphized Nature Tells Us,” *Journal of the American Musicological Society* 68, No. 2 (Summer, 2015): 377. For further discussion, see Peter Franklin, “Socio-political landscapes: reception and biography,” in *The Cambridge Companion to Mahler*, ed. Jeremy Barham, 7-20 (Cambridge: Cambridge University Press, 2007); Morten Solvik, “The literary and philosophical worlds of Gustav Mahler,” in *The Cambridge Companion to Mahler*, ed. Jeremy Barham, 21-34 (Cambridge: Cambridge University Press, 2007); Vera Micznik, “Music and aesthetics: the programmatic issue,” in *The Cambridge Companion to Mahler*, ed. Jeremy Barham, 35-48 (Cambridge: Cambridge University Press, 2007); Leon Botstein, “Gustav Mahler’s Vienna,” in *The Mahler Companion*, ed. Donald Mitchell and Andrew Nicholson, 6-38 (Oxford: Oxford University Press, 1999).

¹⁵ Much of this paper is indebted to Floros’s and Franklin’s exhaustive discussion on the Third Symphony. Constantin Floros, *Gustav Mahler: The Symphonies*, trans. Vernon Wicker (Portland, OR: Amadeus Press, 1985) and Peter Franklin, *Mahler: Symphony No. 3* (Cambridge: Cambridge University Press, 1991).

¹⁶ Peter Franklin, “Mahler’s Third Symphony,” in *The Mahler Companion*, ed. Donald Mitchell and Andrew Nicholson, 171-186 (Oxford: Oxford University Press, 1999).

¹⁷ McGrath, *Dionysian Art and Populist Politics in Austria*, 21-22.

together and formed a society in 1867 where they could discuss the social and political culture of their time, naming it the Telyn Society. Led by Engelbert Pernerstorfer, the Telyns (including future politician Victor Adler and scientist Max Gruber) sought solutions for political and social issues, which they continued after their graduation. While studying at the university, the Telyns' expanded their topics for discussion. In a letter to Pernerstorfer in 1871, Adler wrote, "No formal society was established, but every Sunday we will spend a certain amount of time discussing literature, aesthetics, philosophy and science."¹⁸ These unofficial meetings continued for most of the 1870s and, upon growing in size and opening up discussion on politics, were formally established as the *Leseverein* – an organization that represents "the German character of the University of Vienna at every opportunity" – in December, 1871.¹⁹

In the final years of the *Leseverein* (primarily 1875-1878), the focus shifted to the writings of Nietzsche, Wagner, and Schopenhauer.²⁰ On Adler's recommendation, many of the Telyns read Nietzsche's *Die Geburt der Tragödie aus dem Geiste der Musik* (*The Birth of Tragedy from the Spirit of Music*, 1872) and circulated the philosopher's writings amongst the *Leseverein*. The first official discussion on Nietzsche, led by Adler, took place in 1875 and attracted many new thinkers, including the charismatic Siegfried Lipiner. McGrath emphasized the importance of this meeting: "Since art was central to the Nietzschean outlook, and since Lipiner could claim to be both an artist and master of Nietzsche's philosophy, he spoke with

¹⁸ Adler to Pernerstorfer, 9 June 1871, Adler Archiv. Quoted from McGrath, *Dionysian Art and Populist Politics in Austria*, 33.

¹⁹ McGrath, *Dionysian Art and Populist Politics in Austria*, 34.

²⁰ *Ibid.*, 53.

considerable authority during the next few years as the circle set out to realize the goals of that philosophy.”²¹ Lipiner’s addition to the group opened their accessibility to Nietzsche, as he corresponded with the philosopher for a brief period. Lipiner’s intimate knowledge of Nietzsche combined with the Telynen’s growing interest in Wagner and Schopenhauer caused many young intellectuals to acquaint themselves with these important philosophical works.

After the *Leseverein*’s demise, Lipiner started his own unofficial circle that studied philosophy and aesthetics, which Gustav Mahler joined in 1878. Under Lipiner’s tutelage, Mahler encountered Kant’s critical philosophy, Schopenhauer’s transcendent concepts, and rampant Wagnerism. The Pernerstorfer circle also took great interest in Mahler, investing in a piano so he could easily practice.²² Mahler responded enthusiastically to the ideas presented by Lipiner and the Telynen, becoming a devout follower of Wagner and studying the works of Nietzsche and Schopenhauer.²³ As Mahler began composing his Third Symphony, traces of Kant’s, Schopenhauer’s, and Nietzsche’s philosophies appeared in the music.

What Nietzsche Tells Me

Incorporating modern culture into his work, Mahler used excerpts from Friedrich Nietzsche’s *Also sprach Zarathustra* (*Thus Spoke Zarathustra*, 1883) in the fourth movement of his Third Symphony. Filled with naturalistic philosophy, *Also sprach Zarathustra* follows the

²¹ McGrath, *Dionysian Art and Populist Politics in Austria*, 62 quoting Engelbert Pernerstorfer, “Siegfried Lipiner,” *Zeitschrift des Oesterreichischen Vereines für Bibliothekswesen*, Vol. 3 (Vienna, 1912), 122.

²² *Ibid.*, 89.

²³ Johnson cites Alma Mahler and Alfred Berliner as the source for this quote. Julian Johnson, *Mahler’s Voices*, 23.

spiritual development of Nietzsche's hero. Throughout the work, Zarathustra attempts to reach a higher mode of being, which Nietzsche deemed *übermenschlich* (superhuman.) Mahler's attraction to Zarathustra is understandable not only because of Lipiner's enthusiasm for the work, but also through the thematic material of the original literature. Constantin Floros commented on the intrigue the excerpt, named "Mitternachtslied" ("Midnight Song"), held for Mahler's generation:

Mahler found several things in 'Midnight song' that must have appealed to him: the midnight mood, the idea of eloquent midnight; the awakening from a deep dream; the dialectic of night and day, pain and pleasure, decay and eternal life; and finally Nietzsche's interpretation of eternity as a return.²⁴

Many of these themes held allure for the intense ideals of the post-Romantics, but the dichotomy between pain and pleasure in particular is essential to Mahler's fourth movement.

The juxtaposition between pain and pleasure comes from Nietzsche's metaphysical philosophy. In his *Die Geburt der Tragödie*, Nietzsche introduced the struggle between Apollonian and Dionysian viewpoints: the Apollonian heritage accentuates individualism and underlines pessimism while a Dionysian view only finds joy through tragedy.²⁵ Niekerk conveyed Nietzsche's concept of experiencing joy through pain:

Tragedy is characterized by pessimism....Pessimism is not tragedy's final word. At the end of tragedy there is the "joyous hope" that accompanies the insight that humans are part of a large whole. For Nietzsche, tragedy ideally has a cleansing, healing function that manifests itself in the ability to find optimism or joy in spite of this tragic worldview—it is Nietzsche's interpretation of the Aristotelian theory of catharsis in tragedy.²⁶

²⁴ Floros, *Gustav Mahler*, 103.

²⁵ Niekerk, *Reading Mahler*, 85.

²⁶ *Ibid.*, 85.

Nietzsche's optimistic approach, particularly that "pessimism is not tragedy's final word," accentuated the importance of a Dionysian outlook – a philosophy that reverberated in late nineteenth-century Vienna.

The concept of a "cleansing, healing function" of joy found through pessimism resonates throughout the Nietzschean text Mahler selected for the fourth movement.²⁷ Many of the concepts introduced in *Die Geburt der Tragödie*, particularly that of joy and woe, can be found in Zarathustra's "Mitternachtslied." Mahler broke the text into two stanzas:

O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief –
Aus tiefem Traum bin ich erwacht:–
Die Welt ist tief,
Und tiefer als der Tag gedacht.

O Man! Take heed!
What does the deep midnight say?
I slept! I slept!
I have awoken from deep dreaming!
The world is deep!
And deeper than the day conceives!

O Mensch! O Mensch!
Tief ist ihr Weh –
Lust - tiefer noch als Herzeleid;
Weh spricht; Vergeh!
Doch alle Lust will Ewigkeit –
Will tiefe, tiefe Ewigkeit!

O man! O man!
Deep! Deep is its woe!
Joy, joy deeper still than heart-ache!
Woe says: be lost!
But all joy wills eternity!
Wills deep, deep eternity!²⁸

Taken from the penultimate chapters of books 3 and 4—entitled "Das andere Tanzlied" ("The Other Dance Song") and "Das Nachtwandler-Lied" ("The Sleepwalker Song,") respectively—Zarathustra utters this portion of text in "a stage between sleep and wakefulness. Precisely because Zarathustra is between two states of consciousness, he is able to grasp a deeper truth and

²⁷ Niekerk, *Reading Mahler*, 85.

²⁸ Translation by Peter Franklin in *Mahler: Symphony No. 3*, 67.

bring to the surface an insight that goes beyond what we think possible in broad daylight.”²⁹

Emphasizing Nietzsche’s Dionysian concepts, Zarathustra cries that the woes of man are deep, but there is “Lust – tiefer noch als Herzeleid.”³⁰

In the fourth movement, Nietzsche’s text guides the music, perhaps because of the deep philosophical meanings embedded in “Midnight Song.” Mahler set the movement in a symmetrical two-part form, in contrast to the complexity of the first movement’s structure, the expanded minuet-trio of the second, and the rondo of the third. Furthering the symmetrical structure, both stanzas begin with “O Mensch!” and end with the same soaring melody. By simplifying the form in order to foreground the text, Mahler emphasized the centrality of language in the fourth movement.

The instrumentation in this movement further enhances the intentional focus on text. One hears the dark, rich timbre that defines the movement immediately, as double bass, cello, and harp subtly open the piece. The instrumentation, featuring only strings and horns, remains sparse throughout the alto’s plea of “O Mensch!” Franklin compared the understated opening of the movement to Mahler’s compositional inspiration, Wagner:

Like Wagner at the start of the *Ring* cycle, [Mahler] recreates his musical language from fundamental material: a primeval whole-tone oscillation that is subsequently harmonized after the admonitory calls (‘With mysterious expression’) of the alto, who gives voice to the accompanying chords (F major–A minor, F sharp minor–A minor): ‘Oh man! Oh man!’ (‘O Mensch!’)³¹

²⁹ Niekirk, *Reading Mahler*, 108. In his program notes, Mahler describes this movement as “wie aus dem wirren Traum das Erwachen – oder vielmehr ein leises Sich-seiner-selbst-bewußt-werden – folg das Adagio darauf.” (Awakening from a confused dream - or rather a gentle awakening to a consciousness of one’s own reality – there now follows the Adagio). Bauer-Lecher, “The Other dance song” (TSZ, 183-84; Das Andre Tanzlied: SW 4:285-86) “The Sleepwalker Song” (TSZ, 264; Das Nachtwandler-Lied: SW 4:404).

³⁰ Translation by Peter Franklin as found in *Mahler: Symphony No. 3*, 67.

³¹ Franklin, *Mahler*, 66.

Mahler set up a dichotomy of timbres throughout the rest of the first stanza, juxtaposing the low, gravelly strings with the piercing sound of piccolo and, eventually, the other upper woodwinds.³² Even as more instruments are added, the alto solo remains the centerpiece of this movement. Whenever the alto sings, the accompaniment holds pedal notes or oscillates, allowing the listener to hear the text. Occasionally an instrument plays a functional melodic line, but only when the soloist is silent. One such moment occurs in the transition from Part I to Part II (mm. 57-67) as the violins break free from oscillations and play a heart-wrenching melody (see Example 1).

Like Part I, the second section mainly focuses on the alto voice. The instrumentation only detaches from the long, drawn-out chords in the final moments of the stanza. Here the orchestra plays a melody heard twice before: played once by a *fortissimo* trumpet in the first movement and once in the fourth movement's transition between the first and second parts. Instead of a purely instrumental moment, as found in the transition, the alto joins the orchestra's sweeping melodic line. What once was purely orchestral now becomes textual through the alto's uttering of "Doch alle Lust will Ewigkeit!" (But all joy wills eternity!)

Even the small bursts of melody from the instruments serve to highlight Nietzsche's text and philosophical ideals. A motif comprised of rising thirds appears four times in the movement, heard only in the upper reeds (three times in the oboe and once with the English horn).³³ Each

³² Mahler discussed his instrumentation of the fourth movement with Bauer-Lechner, saying, "If I want to achieve a soft, subdued tone, I do not let it be played by an instrument that can easily produce it; rather I give it to one that is able to produce it with only great effort, indeed, often with extreme exertion that exceeds its usual limits. That is why basses and bassoons often have to squeak for me in the highest register, and the flute blows way down low." Bauer-Lechner, *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, 175. Translation in Floros, *Gustav Mahler*, 104.

³³ Franklin, *Mahler*, 67.

time the motif occurs, the music shifts from major to minor, perhaps further depicting the dichotomy between joy and woe.³⁴ Moreover, Mahler wrote that this motif should sound like nature, which he underlined by giving it to pastoral instruments.³⁵ Franklin pointed out that this motif is marked *Wie ein Naturlaut* (like a sound of nature) in Mahler's original manuscript, but in the published edition all four occurrences are marked *Der Vogel der Nacht!* (The Bird of Night!).³⁶ Debating the full meaning of this marking, Franklin, along with Hans Heinrich Eggebrecht, posited that the bird is meant to be symbolic, while Floros argued that the bird is intended as a tawny owl.³⁷ Either way, the sounds of nature supplement the voice line, rather than overcoming the alto's melodic line. Franklin suggested that the motif reinforces Nietzsche's text, pointing to a passage in *Also sprach Zarathustra* where, soon after the initial appearance of "Midnight Song," the protagonist "is momentarily halted by caves and thickets from which owls and bats fly up."³⁸ The strong separation of the bird calls from the soloist once again underlines the dominance of Nietzsche's text, as man and nature are separated through language: the somber voice of the alto starkly contrasts with the instrumental bird calls of the oboe and English horn.

³⁴ Franklin, *Mahler*, 67.

³⁵ Referring back to previous movements, Franklin writes: "The presence of this non-human *Naturlaut* emphasizes the newly humanized quality of those elements of the musical material which had themselves been 'sounds of Nature' long ago at the outset of the symphony's first movement." *Ibid.*, 68.

³⁶ *Ibid.*, 68.

³⁷ Hans Heinrich Eggebrecht, *Die Musik Gustav Mahlers* (Munich, 1986); Floros, Floros, *Gustav Mahler*, 103.

³⁸ Franklin, *Mahler*, 68.

Mahler's bias towards Kant's philosophies, as discussed by Alma Mahler, could have affected his treatment of Zarathustra's "Mitternachtslied."³⁹ In the 1790 treatise, *Kritik der Urteilkraft (Critique of Judgment)*, Kant argued that poetry is a greater art than music:

Poetry (which owes its origin almost entirely to genius and is least willing to be led by precepts or example) holds the first rank among all the arts. It expands the mind by giving freedom to the imagination and by offering, from among the boundless multiplicity of possible forms accordant with a given concept, to whose bounds it is restricted, that one which couples with the presentation of the concept a wealth of thought to which no verbal expression is completely adequate, and by thus rising aesthetically to ideas.⁴⁰

Kant's view of the superiority of language over music determined his thoughts on the inferiority of instrumental music.⁴¹ Language appeals to reason while music, Kant argued, is incapable of transferring concrete concepts – because of this key flaw, vocal music reigns as the highest form of music.⁴² On Kant's preference for music with text, Bond commented, "Kant marveled at instrumental music's potential to move listeners, but because it contained no ideas and was purely a temporal art, it remained merely transitory in its effect: once the sound of the notes had died, there was nothing left for the listener to contemplate."⁴³ Since reason and understanding are

³⁹ Alma Mahler, *Erinnerungen an Gustav Mahler*.

⁴⁰ Kant, *The Critique of Judgment*, 155.

⁴¹ Philosopher Georg Wilhelm Friedrich Hegel also held this view. In his *Aesthetics: Lectures on Fine Art*, Hegel argued that music is only art if it included words: "music remains empty and meaningless, and because the one chief thing in all art, namely spiritual content and expression, is missing from it, it is not yet strictly to be called art." G.W.F. Hegel, *Sämtliche Werke* (Stuttgart: Fr. Frommanns Verlag, 1958). G.W.F. Hegel, *Aesthetics: Lectures on Fine Art*, trans. T.M. Knox (Oxford: Clarendon Press, 1975), 902.

⁴² Kant, *The Critique of Judgment*, 154.

⁴³ Bonds, *Music as Thought*, 7.

critical to Kant's concept of transcendence, vocal music gives listeners the ability to move beyond the melody and reach for greater knowledge.⁴⁴

Though Mahler revered Wagner, the similarities between the Third Symphony and Kant's ideals of reason and language are nevertheless striking. The obsessive focus on Nietzsche's text in Mahler's music can be easily compared to Kant's assertion that the rationality of vocal music transcends instrumental music. Further correlations include the role of the orchestra (mainly used as accompaniment throughout) and the sounds of nature being secondary to that of the voice. The elevated language of the movement, written by one of the most popular philosophers of Mahler's time, correlates with Kant's hierarchy of the fine arts and potentially helps listeners transcend to higher reason through the words of Zarathustra.

Compared to the clear declamation of text in "Midnight Song," the words in the fifth movement are not foregrounded. Mahler uses an abundance of voices in this movement, including boys' choir, women's choir, and the returning alto soloist. Even the instrumentation of the orchestra vastly differs from the previous movement: instead of pedal-like strings and soft woodwinds, "Es sungen drei Engel" features the piercing timbre of upper woodwinds, brass, four tuned-bells, and Glockenspiel.⁴⁵ The movement races along: the women's chorus sing all five stanzas in less than five minutes. Meanwhile, the boys' choir repeatedly sing "bimm, bamm" under the main melody and the orchestra furthers momentum through a short, recurring eighth-

⁴⁴ The *Leseverein* saw Kant's writings "as proof that even though reason could grasp the phenomenal world, it could never penetrate the essence of nature, the thing-in-itself." McGrath, *Dionysian Art and Populist Politics in Austria*, 81.

⁴⁵ Mahler wisely chooses to not use violins at all in the fifth movement, which makes their reappearance in the sixth movement much more striking.

note motif. Unlike “Midnight Song,” Mahler does not provide any time to linger on and repeat the text; instead, the words quickly pass and are barely understandable when layered over the boys’ choir and orchestra.

In a total contrast to the leisurely unfolding of text in the fourth movement, the fifth movement compresses the words and features polytextuality. The text, taken from the collection of German fairytales, *Des Knaben Wunderhorn*, reads:

Es sungen drei Engel einen süßen Gesang;
Mit Freuden es selig in dem Himmel klang,
Sie jauchzen fröhlich auch dabei,
Dass Petrus sei von Sünden frei.

Three angels were singing a sweet song,
In blissful joy it rang through heaven,
They shouted too for joy,
That Peter was set free from sin.

Und als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jüngern das Abendmahl ass,
Da sprach der Herr Jesus: Was stehst du denn hier?
Wenn ich dich anseh’, so weinest du mir!

And as the Lord Jesus sat at table,
And at the supper with his disciples,
Lord Jesus said: Why do you stand here?
When I look at you, you weep at me.

„Und sollt’ ich nicht weinen, du gütiger
Gott?
Ich hab übertreten die zehn Gebot,
Ich gehe und weine ja bitterlich.
Ach komm’ und erbarme dich über mich!”

“And should I not weep, thou bounteous
God
I have broken the Ten Commandments,
I wander weeping bitterly.
Oh come and have mercy on me!”

Hast du denn übertreten die zehn Gebot
So fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische Freud’.

If you have broken the Ten Commandments
Then fall on your knees and pray to God.
Only love God all the time!
Thus will you gain heavenly joy.

Die himmlische Freud’ ist ein’ selige Stadt,
Die himmlische Freud’, die kein Ende mehr hat!

Heavenly Joy is a blessed city,
Heavenly Joy that has no end!

Die himmlische Freude war Petro bereit't
Durch Jesum, und Allen zur Seligkeit.

Heavenly Joy was granted to Peter,
Through Jesus, and to all men for eternal
bliss.⁴⁶

Mahler broke the poem into three sections: a joyful opening discussing Peter's liberation from sin and the last supper, a penitent middle section (sung by solo alto) comprised of the third and fourth stanzas, and a final, triumphant celebration of Heavenly Joy. Commenting on the solo alto, Knapp suggested that the penitent in the third section could easily be heard as Peter himself:

Mahler, characteristically, takes full advantage of this circumstance, first by framing the narrative of the penitent as a separate episode, with Peter's redemption serving as inspiration and model, and second by casting the lines of the penitent for solo alto, suggesting even more strongly that the penitent may not be St. Peter himself.⁴⁷

Another alternative is that the alto voice, continued over from the previous movement, represents humanity as a whole. The low timbre of the alto melody combined with the darker themes of woe and penitence change the subject of this stanza from a troubled woman (or, potentially, a troubled apostle) to any sinner asking for forgiveness, whether man or woman.⁴⁸

Bookended by joyful, consonant, and conjunct melodies, the somber middle section turns back to Zarathustra's cry of "Tief ist ihr Weh" from the fourth movement. As the text digresses to penitence, the alto soloist returns, bringing the melancholy emotion of d minor with her. The bright and enthusiastic timbre also disappears, replaced instead with sighing woodwinds and low strings. From Rehearsals 4 to 5, the low woodwinds attempt to regain momentum through the eighth-note motif, but their dark timbre combined with the minor key only adds to the gloomy

⁴⁶ The original poem in *Des Knaben Wunderhorn* has six stanzas. Here, Mahler combined the final two stanzas because they both revolve around the concept of Heavenly Joy. Translation from Franklin, *Mahler*, 69.

⁴⁷ Knapp, *Symphonic Metamorphoses*, 29.

⁴⁸ *Ibid.*, 29.

atmosphere. The trumpets, playing for the first time in this movement, pick up the woodwinds' attempts to modulate back to major, but the alto responds emphatically in minor (see Example 2). Even the small effort by the first sopranos (one of the three angels) to return the song to the upbeat, consonant melody of the first section is immediately subverted through the alto's descending cry of "Ach komm und erbarme dich!" (Oh come and have mercy on me!) As the alto finishes her lament, the low woodwinds again return to the eighth-note motif that, when played in conjunction with the tam-tam (one of Mahler's favorite instruments to depict death), can almost be interpreted as a twisted funeral march.⁴⁹ The orchestra grows stronger, aided by the full force of the bell-like boys' and women's choirs, until it finally break free of the alto's penitence and return once more to the festive opening melody.

The immense change from the somber fourth to the joyful fifth illustrates the continued presence of Nietzsche's philosophies. The transition from joy to woe was foreshadowed in the fourth movement through the text and small, soaring instrumental melodies, but the arrival at pleasure is not fully made clear until the fifth movement begins. Even within the fifth movement itself, Zarathustra's musings about joy coming from tragedy play an integral role. The middle section briefly becomes somber, filled with pleas for forgiveness, but this is a different kind of pain than found in the previous movement. The fourth movement dealt with woe as all-encompassing pain, but the fifth movement focuses on the pain of sinners. The resolution of the sinner's pain is the "Heavenly Joy" described in the final stanza. The fifth movement as a whole

⁴⁹ Mahler used tam-tam throughout his song cycles and symphonies to symbolize death, such as in the ironic funeral march of his First Symphony, third movement. Floros, *Gustav Mahler*, 105.

uses many religious markers, such as the Biblically-based text, harps, bells, and angelic choirs that meld together into a heavenly sound in the last section. The boys' choir sings actual words for the first time in the movement, and the two lower women's voices repeat "Liebe" under the first sopranos. This moment of piety is particularly striking as this is the only part of the original poem Mahler changed: the original text, "und bete zu Gott nur allezeit" (and pray to God at all times) was replaced with "Liebe nur Gott in alle Zeit!" (Love only God at all times!)⁵⁰ Foreshadowing the sixth movement, subtitled "What Love Tells Me," this phrase is the only portion of text that Mahler draws all attention to in the fifth movement. The entire orchestra falls into silence as the women's choir sings in hymn-like homophony. The change from folksong to sacred chorale is complete at final repetition of the last line, "durch Jesum und Allen zur Seligkeit" (through Jesus and for the blessedness of all). The trombones, often signals of religious music, usher in the reiteration of the phrase, in which all voices and instruments sing together in homophony. As the chorale ends, the voices fade into the orchestra and the sound of bells fill the air as the movement closes (see Example 3).

Nietzsche's metaphysical philosophy of joy through tragedy resonates for the duration of the fourth and fifth movements. Though Mahler treats text differently in the two movements, both "Midnight Song" and "Es sungen drei Engel" grapple with woe and joy. The fourth movement lingers on text, emphasizing Zarathustra's grief, before seamlessly transitioning into the exuberant opening of the fifth movement – one could interpret the angelic song as the joy

⁵⁰ Floros, *Gustav Mahler*, 105.

achieved through the pain of the fourth movement. Mahler subtly underlined this concept further in the last two sections of the fifth movements, as once again the alto's minor lamentations transform into the angels' song. Though Nietzsche is not normally associated with Christian humility and penance, Mahler perhaps ironically connects Nietzsche's philosophies to both the fourth and fifth movements while simultaneously separating the sections through his treatment of language.

What *Volklieder* Tells Me

In many ways, the two joyous sections of the fifth movement can be read as an homage to the finale of Beethoven's Ninth Symphony. Both movements, at their core, deal with the effects of communal song. In the Ninth, Beethoven initially presented a simple AABA chorale set to Schiller's text about a universal brotherhood built on joy everlasting. Each instrument and voice is welcomed in the music and all have the opportunity to join together in song. In a similar manner, Mahler's fifth movement opens with a fast-paced, consonant, and simple melody in which anyone would be able to participate. The celebration is, in Franklin's words, "a musical party to which everyone has been invited, from the local church choir to the village band."⁵¹ The song of the three angels is briefly banished as the penitent sinner pleads for forgiveness, but returns after an extensive instrumental passage wipes away the sinner's pain and ushers in the

⁵¹ Franklin, *Mahler*, 70.

joyful women's choir (whose entrance is marked "Munter"). In this reiteration of the danceable tune, all voices in the women's choir come together in homophony for the final words that highlight the same basic theme as Beethoven's finale: "die himmlische Freude...durch Jesum und Allen zur Seligkeit." (Heavenly Joy...Through Jesus, and to all men for eternal bliss)

The use of a folk-like communal song harkens back to the *Lieder im Volkston*, or *Volkslieder*, from the late eighteenth-century. The combination of a well-known text and melodic simplicity is accessible to everyone. David Gramit argued that the use of *Volkston* in the high-art repertoire was not only a stylistic and aesthetic choice, but had social implications as well. Citing eighteenth-century composer J.A.P. Schulz's preface to a collection of *Volkston*, Gramit underlined the intention of composers to include all members of their community:

Even unpracticed lovers of song (as long as they don't completely lack a voice) can easily sing along and keep them in their memory...in this appearance of the familiar lies the entire secret of the *Volkston*...the appearance of the unforced, the artless, the familiar, in a word, the *Volkston*, whereby it impresses itself on the ear so quickly, returning unceasingly.⁵²

As Schulz suggested, the use of *Volkston* in higher art music not only appealed to all social classes, but also provided an opportunity to unite them under one song. Furthermore, Nicholas Mathew wrote that *Volkston* should feature a simple melodic progression in order to appeal to a broader populous and was created during the rise of German nationalism.⁵³

⁵² Gramit, *Cultivating Music: The Aspirations, Interests, and Limits of German Musical culture, 1770-1848* (Berkeley: University of California Press, 2002), 65-7. Cited from J.A.P Schulz, "Preface," in *Lieder im Volkston* (Berlin: George Jacob Decker, 1785).

⁵³ Nicholas Mathew, *Political Beethoven* (Cambridge, Cambridge University Press, 2013), 143.

Des Knaben Wunderhorn, the source of “Es sungen drei Engel,” originally bore the subtitle *Volkslieder*.⁵⁴ The two collectors, Achim von Arnim and Clemens Brentano, were both members of the second German Romantic generation (most often associated with the city of Heidelberg), a group that strongly supported German nationalism.⁵⁵ Arnim’s and Brentano’s ties to nationalism echoes throughout *Des Knaben Wunderhorn*, and Niekerk argued that Mahler used many of the *Wunderhorn* texts as political commentary as well as communal song.⁵⁶ The collection was immensely popular, representing the push away from the rationalism of the Enlightenment towards the individualistic, emotional Romantic Era. Even Goethe, one of the greatest of the German Romantic writers, was bewitched by the compilation of folk poems, which led to his review of it in 1806 suggesting that every German family should own a copy.⁵⁷

When Mahler initially encountered *Des Knaben Wunderhorn* is not fully known. Mahler claimed that he was shown a copy of the anthology during one of his stays (most likely during 1887) in Hauptmann von Weber’s household while they were working on reconstruction of Carl von Weber’s comic opera, *Die drei Pintos* (Carl was Hauptmann’s grandfather). Mitchell wrote

⁵⁴ The collection of poems was printed in three volumes total. The first volume was published in 1806 and the other two were released together in 1808. Ludwig Achim von Arnim, “Von Volksliedern,” in *Des Knaben Wunderhorn: Alte deutsche Lieder*, ed. Achim von Arnim and Clemens Brentano, vol. 1 (Stuttgart: Reclam, 1987), 377-414. Cited in Niekerk, *Reading Mahler*, 56.

⁵⁵ Niekerk compares the two generations of Romantics, writing: “While the first generation of Romantic authors (Novalis, Friedrich and August Wilhelm Schlegel, Tieck, and Wackenroder) was primarily a protest generation, the second generation, partially influenced by the French occupation of large sections of the German states, was characterized by a nationalistic, conservative, and religious turn; many of these Romantics converted to Catholicism.” Niekerk, *Reading Mahler*, 56. See also, Stephen Rumph, *Beethoven after Napoleon: Political Romanticism in the Late Works* (Berkeley: University of California Press, 2004).

⁵⁶ In making these connections, Niekerk references Johann Gottfried Herder, who invented the term *Volkston*. Niekerk argues that Herder’s use of the term is significant both because it started the study of ethnomusicology and, more relevant to this discussion, intrinsically linked *Volkston* to nationalism. Niekerk, *Reading Mahler*, 56.

⁵⁷ Paul Hamburger, “Mahler and *Des Knaben Wunderhorn*,” in *The Mahler Companion*, ed. Donald Mitchell and Andrew Nicholson (Oxford: Oxford University Press, 1999), 63.

that upon studying this collection, supposedly for the first time, Mahler realized “the musical potentialities of the *Wunderhorn* texts.”⁵⁸ Mitchell doubted the validity of Mahler’s statement, however, as the compositional timeline suggests Mahler was previously acquainted with the compilation.⁵⁹ Early Mahler scholars, such as Guido Adler and Paul Stefan, suggested that Mahler started his first *Des Knaben Wunderhorn* songs in 1888, but more recent and thorough biographers, particularly Henry-Louis de La Grange, argued for late 1887. Mitchell, however, pointed to Mahler’s overwhelming schedule and posited that he did not have time to compose the first *Lieder und Gesänge* songs unless he had encountered the text before 1887.

The anthology incontestably had a strong impact on Mahler. He wrote a multitude of songs using texts from *Des Knaben Wunderhorn*, as well as writing solo, choral, and orchestral settings several *Wunderhorn* poems in his second, third, and fourth symphonies:

Song	Composition Date	Symphonic Use	Notes
“Das himmlische Leben”	Feb.-Mar., 1892	Fourth Symphony, fourth movement	Originally intended as final movement of Third Symphony
“Ablösung im Sommer”	1887-1890	Third Symphony, third movement	First published in <i>Lieder und Gesänge</i> , 1892
“Urlicht”	July, 1893	Second Symphony, fifth movement	Conceived as an independent song
“Des Antonius von Padua Fischpredigt”	July, 1893	Second Symphony, third movement	First intended for <i>Des Knaben Wunderhorn</i> , Vol. II (pub. 1899)

⁵⁸ Mitchell, *Gustav Mahler: The Wunderhorn Years*, 115.

⁵⁹ *Ibid.*

“Es sungen drei Engel”	June, 1895	Third Symphony, fifth movement	Composed specifically for symphony
“Revelge”	July, 1899	Third Symphony, first movement	Melody briefly used in Third Symphony, but full song not composed until 1899. Later published in <i>Des Knaben Wunderhorn</i> , Vol. II

In order to understand the significance of “Es sungen drei Engel,” it is important to first look at Mahler’s other settings of *Des Knaben Wunderhorn*.⁶⁰ Mahler’s Second Symphony, which includes an orchestral version of “Des Antonius von Padua Fischpredigt” in the third movement and a vocal solo of “Urlicht” in the fourth, was composed between 1888 and 1894. Mitchell suggested the initial draft of “Fischpredigt” was written in 1892 specifically for the *Wunderhorn* song cycle, and the text of the fourth movement, “Urlicht,” was originally composed (most likely in 1893) as an independent song.⁶¹ In both these cases, the orchestral versions in the Second Symphony were based on pre-existing *Wunderhorn* songs, rather than being songs written as arrangements of the symphonic movements.

This connection continues in Mahler’s Third Symphony. The *Wunderhorn* poem “Das himmlische Leben” was initially intended as the final movement of the Third, until Mahler

⁶⁰ Though Mahler wrote his own libretto for his first song cycle, *Lieder eines fahrenden Gesellen*, the text is known to be influenced by *Des Knaben Wunderhorn*. Mahler began composition on this cycle in 1887, the same year he started work on the first of his *Wunderhorn* symphonies.

⁶¹ Mitchell writes that it “seems certain, indeed, that ‘Urlicht’ existed as an independent song in both a voice and piano and orchestral version before Mahler decided to make symphonic use of it.” Mitchell, *Gustav Mahler*, 136.

decided to end the symphony with an *Adagio*. Still wanting to use the song as a symphonic movement, “Das himmlische Leben” was placed as the finale of the Fourth.⁶² The scherzo of the Third is based on “Ablösung im Sommer” from Mahler’s collection of fourteen songs, entitled *Lieder und Gesänge*, that was published in 1892. In its symphonic context, Mahler quoted “Ablösung im Sommer” without voice—a choice he only made one other time in setting “Des Antonius von Padua Fischpredigt” in the Second Symphony. Both of these songs were used as scherzos, but the vocal version of “Fischpredigt” was published two years after the Second Symphony, while the “Ablösung im Sommer” vocal score was published seven years prior to its symphonic form.⁶³

Only two *Wunderhorn* texts used in Mahler’s first four symphonies were not based on a previously composed work: “Revelge” in the Third’s first movement and “Es sungen drei Engel” in the Third’s fifth movement. An extended march in the first movement of the Third Symphony—which Mahler called “a rhythmic study”—eventually became a song for voice and piano, entitled “Revelge,” which was placed in Mahler’s *Des Knaben Wunderhorn* song cycle in 1905.⁶⁴ Since Mahler had not yet composed a vocal version of this *Volkslieder* and did not reference the text at all in his written program for the symphony, it seems unlikely that anyone would have associated the march in the first movement with the collection of folk poems. His setting of “Es sungen drei Engel,” however, clearly connects the fifth movement to *Des Knaben*

⁶² Both Knapp and Mitchell write extensively on Mahler’s interactions with “Das himmlische Leben.” For more detail, see Mitchell, *Gustav Mahler: The Wunderhorn Years*, 149-332; Knapp, *Symphonic Metamorphoses*, 13-70.

⁶³ For a complete chronology of composition and publication dates of the *Wunderhorn* songs and symphonies, see Mitchell, *Gustav Mahler: The Wunderhorn Years*, 140-143.

⁶⁴ *Ibid.*, 139, 144.

Wunderhorn. Mahler chose the text from the anthology specifically for the symphony and not as an individual song; even his later publication of the piece for piano and voice was called an arrangement and identified as a song from the Third Symphony.⁶⁵ Strikingly, the one textual amendment Mahler made in the symphonic movement, changing “und bete zu Gott nur allezeit” to “Liebe nur Gott in alle Zeit,” was reversed in his piano-vocal arrangement. This modification further strengthens the argument that Mahler might have changed the wording in the Third Symphony specifically to foreshadow the sixth movement, as he had no programmatic reason to hint at love in the vocal arrangement.

In total, Mahler used three songs from *Des Knaben Wunderhorn* in his Third Symphony. As previously discussed, “Revelge” serves as a setting that only attentive future listeners would associate with the anthology.⁶⁶ The instrumental setting of “Ablösung im Sommer,” however, recalls the complete song, seven years after it was initially published. One can only speculate why Mahler set this as an orchestral scherzo without text, but returning to the *Wunderhorn* text provides a potential answer. Provided below is Arnim and Brentano’s original poem in German alongside Mahler’s expanded text used in the 1892 song:

Kuckuck hat sich zu Tod gefallen
an einer holen Weiden

Wer soll uns diesen Sommer lang

Kukuk hat sich zu Tode gefallen,
Tode gefallen an einer grünen Weiden!
Weiden! Weiden!

Kukuk ist todt! Kukuk ist todt!
hat sich zu Tod’ gefallen!

Wer soll uns denn den Sommer lang

⁶⁵ Mitchell, *Gustav Mahler: The Wunderhorn Years*, 131.

⁶⁶ Ryan Kangas argued that many parts of Mahler’s Third Symphony, particularly the first movement, were compelled by the Viennese political climate. The use of “Revelge,” a soldier’s song, fits with Kangas’s argument surrounding “the political valence of the march topic.” Kangas, “Mahler’s Early Summer Journeys through Vienna,” 388.

die Zeit und Weil' vertreiben

Ei, das soll tun Frau Nachtigall,
Die sitzt auf grünen Zweige,

Sie singt und springt, ist allzeit froh,
Wenn andre Vögel schweigen.

die Zeit und Weil' vertreiben?

Kukuk! Kukuk!

Wer soll uns denn den Sommer lang
die Zeit und Weil' vertreiben?

Ei! Das soll thun Frau Nachtigall!

Die sitzt auf grünen Zweige!

Die kleine, feine Nachtigall,

Sie singt und springt, ist allzeit froh,
wenn andre Vögel schweigen!

Wir warten auf Frau Nachtigall,

Die wohnt im grünen Hage,

und wenn der Kuku zu Ende ist,
dann fängt sie an zu schlagen!

The poem revolves around the sounds of animals, particularly birds. Instead of giving the voice meaningless words to describe the sounds of nature, Mahler gave each animal its own voice.

Kangas unconvincingly argued that Mahler used “Ablösung im Sommer” as a commentary on his frustration with personnel changes the Hamburg Opera — soprano Katharina Klafsky left and, while Mahler was away, Anna von Mildenburg was hired.⁶⁷ While this interpretation aided Kangas’s previous argument that Mahler embedded Viennese politics into the first movement, Kangas failed to mention Mahler’s well-known love of nature. Mahler was drawn to the bird calls, remarking to Bauer-Lechner that “the animals always seemed to be so different, characteristic and lively, so that there always was ample material for humor.”⁶⁸ He later went on to state, “The Scherzo, the animal piece, is the most ludicrous and at the same time the most tragic. Only music can mysteriously lead us from one to the other in one breath. This piece really

⁶⁷ Kangas writes, “the cuckoo and the nightingale are no longer mere birds, but singers employed by the forest. Heard in these terms, the second stanza of the song begins to sound like the deliberations of someone considering hiring a singer...The song constructs musical life in the forest in specifically human terms, which bear a striking resemblance to the concerns of the people involved in operatic productions.” Kangas, “Mahler’s Early Summer Journeys through Vienna,” 408-9.

⁶⁸ Bauer-Lechner, *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, 101.

sounds as if all of nature were making faces and sticking out its tongue.”⁶⁹ By using instrumental music instead of language in this movement, Mahler continued the symphony’s climb towards awareness from non-conscious nature to animals before finally arriving in the realm of Man.

Unlike the hidden references to “Revelge” and “Ablösung im Sommer” in the first and third movements, Mahler’s use of “Es sungen drei Engel” in the fifth movement firmly connects this portion of symphony to *Volkslieder*. The *Wunderhorn*-inspired music in the earlier movements allude to the *Des Knaben Wunderhorn* anthology, but “Es sungen drei Engel” directly references the collection. No listener can question where this text came from, and its roots in *Volkslieder* create an opportunity for Mahler’s music to transcend social boundaries. By placing “Es sungen drei Engel” directly after Zarathustra’s *Mitternachtslied*, Mahler slowly transitioned from elevated language to a simple *Volkslied*. Over the course of the fourth and fifth movements, Mahler’s textual choices develop from the writings of a prestigious philosopher to a stylized folk poem evoking German nationalism. The shift from the fourth to the fifth movements abruptly changes tone, but still retains some of Nietzsche’s metaphysical philosophy. Only at the end of the fifth movement, when all the voices come together in joyful, hymn-like homophony, does Nietzsche’s hold on the thematic content (joy through woe) seem banished. By choosing a text from *Des Knaben Wunderhorn* that echoes Nietzsche’s concepts of joy and woe from the fourth movement, Mahler provides a *Volkslied* that navigates the divide between high philosophical thought and folklore.

⁶⁹ Bauer-Lechner, *Gustav Mahler in den Erinnerungen von Natalie Bauer-Lechner*, 136.

From Spoken Language to Absolute Music

Continuing its role as a transitional movement, the fifth movement also foreshadows the sixth and final movement in Mahler's Third Symphony. As previously explored, Mahler changed a key line of text from the *Wunderhorn* poem that, in its new form, alludes to the subtitle of the *Adagio*, "What Love Tells Me." The chorale-like ending further foreshadows the final movement, as the first fully introduced theme in the sixth is a hymn. Together, these elements prepare the listener for the movement to come as well as give hints as to its programmatic name. Perhaps the most subtle suggestion of the looming sixth movement, however, is the frequent use of "bimm" and "bamm" throughout the fifth movement. This allusion occurs immediately, as "bimm" is the first spoken word in the movement. The boys' choir sings these two words almost the entire length of the movement, only breaking in the final section to sing the folk song together with the women's choir. The women also sing "bimm, bamm," most notably during the penitent middle section and its transition into the cheery final passage. The constant uttering of these onomatopoeic imitations of bells fade into the background, drawing closer to the orchestra, until the last phrase of the *Wunderhorn* text ends. As the instruments converse through their eighth-note motif, all voices join together the final spoken words of the Third Symphony: "bimm, bamm."

The use of onomatopoeia is not rare in music — they permeate late nineteenth-century operas. The quintessential example of this, and likely the most well-known to Mahler himself, occurs in Wagner's *Ring Cycle*. The first of the four operas, *Das Rheingold*, opens with the creation of sound and subsequent sounds of nature, heard through the open fifths in the horns and

the slow growth of rhythm, dynamics, and instrumentation. Finally, after building the anticipation to a breaking point, the audience hears a voice for the first time: “Weia! Waga! Woge, du Welle, walle zur Wiege! Wagala weia! Wallala, weiala weia!” (Weia! Waga! Wandering waters, swing ye our cradle! Wagala weia! Wallala, weiala weia!) The song of the Rhinemaidens is primarily filled with wordless song, referencing their cradle of birth into the world. Marc Weiner connected their words with nature and birth:

This impression of consciousness as parturient is simply reinforced by the inarticulate, nonsense syllables sung by the first voice in the cycle, in the Rhinemaiden’s song primal sounds recalling the first cries of a newborn child, and thus evokes—here, metaphorically, but through quasi-mimetic musical gestures—birth.⁷⁰

Primal sounds, as Weiner called them, occur regularly in the *Ring* cycle. Brünnhilde’s first words, found in Act II of *Die Walküre*, are her primal wacry, “Heiaha! Heiaha!” Wagner’s hero of the third, opera, Siegfried, sings a diegetic, forging song that includes his spirited cries of “Hoho! Hoho! Hohei!” More poignantly, Siegfried adopts the song of the Rhinemaidens as his death approaches in Act III of *Götterdämmerung*. At each iteration of phonemes, the speakers connect themselves to nature.

Returning to the phonemes present in the Mahler’s fifth movement, there is a clear correlation to Wagner’s operas. In Wagner, the voices abandon language, relying instead on inarticulate cries. Unlike Wagner’s *Ring*, however, the constant reiterations of “bimm, bamm” are not used as the emergence of language from sound. At the opening of the movement, Mahler

⁷⁰ Marc A. Weiner, “Primal Sounds,” *The Opera Quarterly* 23, No. 2-3 (Spring-Summer, 2007), 219-20.

indicated “Der Ton ist dem Klang einer Glocke nachzuahmen” (“the tone should imitate a bell”). Rather than recollecting nature, Mahler intends his choirs to imitate man-made instruments.

The role of “bimm, bamm” in the fifth movement, then, could be interpreted as furthering the dissolution of language that occurs in the final three movements. The elevated language of Nietzsche changes to an accessible folksong, which then ends with voices imitating instruments onomatopoeically. The boys, and eventually women, mimic church bells and meld with the orchestra at the end of the movement. By ending the fifth movement with voices imitating instruments, Mahler provided the perfect transition to a purely instrumental finale after two movements filled with spoken language.

What Absolute Music Tells Me

The transition from spoken language to absolute music in the sixth movement parallels the philosophical transformation from Nietzsche to Schopenhauer. In his 1818 treatise *Die Welt als Wille und Vorstellung (The World as Will and Representation)*, Schopenhauer argued that the physical world (objectively called a representation) is merely one’s subjective perceptions and memories. Only the physical body gives direct contact to a raw inner reality that Schopenhauer labeled Will. The Will is ultimately responsible for suffering, since conflicts are, as Kathleen Higgins put it, “objectifications of the Will’s frenzied turbulence within itself.”⁷¹ The world of representation is meaningless, so Schopenhauer attempted to find meaning and tranquility

⁷¹ Kathleen Higgins, “Nietzsche on Music,” *Journal of the History of Ideas* 47, No. 4 (Oct. – Dec., 1986): 668.

through aesthetics.⁷² Schopenhauer found salvation from conflict and aimlessness not in the representative world, but rather through an aesthetic transcendence that brings one directly in contact with the Will.

Schopenhauer turned to the Platonic Ideas for deliverance from the world of representation. The Platonic Ideas begin with inorganics, move to plants and animals, and then transition to the human being. Aesthetically, the sculptural form of the human progresses to painting, poetry, and finally music.⁷³ Art mitigates suffering by providing moments beyond the phenomenal world, though these seconds of self-transcendence are fleeting. Music, however, affects one more powerfully than any other art. Schopenhauer believed that music fully releases one from the world of representation as it does not depict one particular emotion, but rather humankind's essential nature.⁷⁴ As Wick explained, "This generically expressive character of music is grounded in the circumstance that it is not the (individually determined) will of an individual that is manifested but instead the pre-individual Will itself."⁷⁵ Thus, music transcends the individual and expresses the Will itself.

Though Schopenhauer did not use the term "absolute music," Zöllner argued that he indirectly championed the supremacy of instrumental music.⁷⁶ According to Schopenhauer, instrumental music does not need verbal text to be effective or complete.⁷⁷ Instead, language

⁷² Wicks, *Schopenhauer's "The World as Will and Representation,"* 14.

⁷³ *Ibid.*, 109.

⁷⁴ *Ibid.*, 108.

⁷⁵ Günter Zöllner, "Schopenhauer," in *Music in German Philosophy: An Introduction*, trans. Susan H. Gillespie, ed. Stefan Lorenz Sorgner and Oliver Fürbeth (Chicago: University of Chicago Press, 2010), 128.

⁷⁶ *Ibid.*, 131-134.

⁷⁷ *Ibid.*, 129.

should serve as a supplementary material rather than the primary element of the piece.

Furthermore, Schopenhauer felt that music liberated from text—such as sonatas, concertos, and symphonies—reflected the relationship of music and the Will, which Zöller further explained:

The exclusive relationship of music to the Will, as the equally unfathomable and impenetrable primal reality, signifies, for him, the freeing of music from the world as we know it. Linked to this is the liberating effect of music, absolved of any entanglement with the mundane, on the individual creator or listener.⁷⁸

Absolute music frees the listener from the language of the phenomenal world, and in doing so, helps them encounter the Will.

The transition from the phenomenal world of spoken language to the transcendence of instrumental music occurs through the complex structure of the sixth movement. The finale follows two movements in which language plays a vital role and, as a result, each of the two has a simplistic form (two-part form for the fourth, and three-part form in the fifth). In response to their modest structures, the sixth movement features an intricate form and melodically references prior movements. Franklin argued that the movement has a structure similar to a theme-and-variations form: “the form alludes to that of variations, but of a kind in which the developmental experiments of late Beethoven are audibly influential.”⁷⁹ He later hinted at the complexity of the structure, suggesting that it also features a “quasi-development” in line with sonata form.⁸⁰

⁷⁸ Zöller, “Schopenhauer,” 133.

⁷⁹ Though Franklin does not specify which Beethoven works he is referencing, his subsequent discussion on the chorale-like theme suggests he is comparing this movement to the final movement of Beethoven’s Ninth Symphony. Franklin, *Mahler*, 71.

⁸⁰ *Ibid.*, 73.

Floros agreed that the sixth movement is reminiscent of a variation form, but suggested that this movement pulls from both rondo and sonata form, culminating in an unconventional four-part structure.⁸¹ Floros distinguished three themes in the finale: a main, hymn-like theme in D major; a transitional chorale theme; and a secondary theme in C-sharp minor. He then followed the themes through each occurrence in the finale and traced their multiple variations until finally concluding that “The Adagio of the Third is the first typical Mahler Adagio. The seeds it contains were later to bear fruit in several slow movements.”⁸² This paper will work at length with Floros’s full analysis, so it is included in its entirety:

Part I

Mm.	1-40	Main-theme complex in D Major
	41-50	Chorale theme (with transitional function)
	51-62	Secondary theme in C-sharp minor (mm. 55-60, the chorale theme given to the horn)
	63-91	Transitional section, beginning with the primary motifs of the main theme and leading into reminiscences of the main movement

Part II

	92-123	Main-theme complex in D major (varied)
	124-131	Chorale theme (with transitional function)
	132-148	Secondary theme beginning in C-sharp minor
	149-197	Modulating development-like passage leading into a quotation from the “Midnight Song” — <i>Tief ist ihr Weh!</i> (“Deep is the lament!”)

Part III

	198-219	Main-theme complex in D major (shortened)
	220-244	Reminiscences of the high points in the first movement
	245-251	Transition

Part IV

	252-299	Main-theme complex in D major (extended)
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⁸¹ Floros, *Gustav Mahler*, 106.

⁸² *Ibid.*, 107.

In this analysis, one sees the consistent recurrence of the Main-theme complex in D Major, which returns at the opening of each part. The initial presentation in the opening measures of this somber, hymn-like theme is broken into three parts (A-B-A¹-Coda).⁸⁴ In each of its subsequent appearances, Mahler varies the theme both through length and instrumentation.

The complexity of the movement's structure emphasizes its nature as absolute music. In the fourth movement, Mahler foregrounds Nietzsche's text, using the orchestra as mere accompaniment. The fifth movement also includes language, but the sheer mass of words combined with the bell-like phonemes make the text barely discernible. In opposition to the preceding two movements, the instruments take control of the melody in the sixth; Mahler's notation throughout the *Adagio* subtly underlines correlations to the fourth and fifth movements, likewise alluding to the role of the voice, directing that the opening theme should be "sehr ausdrucksvoll und getragen" (very expressively sung). Franklin argued that Mahler's directions present "an idealization of human, *singing* euphony," a dialogue between Nietzsche's *Übermensch* and *Mensch*.⁸⁵ Mahler may have learned this technique from his studies of Beethoven; Joseph Kerman identified Beethoven's late works (particularly the last five quartets and Great Fugue) as "evocations of the human voice," which serves to "speak instantly to the

⁸³ Floros, *Gustav Mahler*, 106.

⁸⁴ *Ibid.*, 107.

⁸⁵ Franklin, *Mahler*, 71.

heart.”⁸⁶ Julian Johnson eloquently described the transition from voice to instrument in Mahler’s symphony:

The instrumental voices draw on the idea of human voices, but they do not simply substitute for absent vocalists. Instead, they rework the idea of singing in the putatively more inward, abstract medium of instrumental music. This derivation from the actual singing voice is of course a key element in the process by which autonomous instrumental music is understood to speak like a voice, to impart and to tell, yet, crucially for the aesthetics of romanticism, in a manner that exceeds the particularity of words.⁸⁷

The time for language is over: instead, the Third Symphony culminates with instrumental voices as the guiding force.

The first of these climaxes in the finale occurs in Part I (mm. 71-91) when the orchestra, consisting solely of strings and horn, crescendos into a frantic passage marked “Etwas drängend” (somewhat pushing forward). The four horns, playing in unison, dominate the strings as their melodic line leaps tritones and sevenths.⁸⁸ Aided by the intense tremolos in the strings, this moment of collapse erases all remnants of the peaceful hymn. As the horns continue their cry, Mahler marks their music “Leidenschaftlich” (passionate), emphasizing the deep emotion embedded in this simple motif. As quickly as it arrived, the moment fades, marked by Mahler’s instructions “Wieder etwas zurückhaltend” (Again somewhat reserved). The horns fall into silence and the strings once again return to D Major, beginning the main-theme complex anew at the opening of Part II (see Example 4). Through this brief, chaotic interlude, Mahler uses a thinner orchestration to depict the same concepts he did in the fourth and fifth movements.

⁸⁶ Joseph Kerman, *The Beethoven Quartets: Voice* (New York: Alfred A. Knopf, 1967), 195.

⁸⁷ Johnson, *Mahler’s Voices*, 18.

⁸⁸ Franklin writes Mahler copied this horn motif, which returns throughout the movement, from his school friend Hans Rott, who died many years prior to this composition. Franklin, *Mahler*, 75.

Nietzsche's metaphysical notion that "pessimism is not tragedy's final word" echoes in this short passage, as the dissonant horn motif does not conclude in minor, but rather dissolves into major. The pain of the horns, however brief it was, transitions back to the peaceful hymn. Notably, the horns do not play the hymn, which suggests that their angst is not fully resolved.

The second crisis in the sixth movement occurs at the end of Part II, or Franklin's "quasi-development," as the woodwinds and horns move from a variation of the secondary, C-sharp minor theme into a frantically modulating tailspin of thematic development (mm. 178-197).⁸⁹ Arriving in E-flat major, the orchestra plays a version of the chorale theme that, in Franklin's words, "prepares a cliff-hanging upbeat into a grand return of the [main theme] on eight horns."⁹⁰ Defying expectations, the horns only play a few measures of the main-theme complex, falsely signifying the climactic end of the movement. Marked "Drängend" (urgent), they launch into a quotation from the opening of the first movement: a passage full of angst and anger. As well as referencing the first movement, this three-note horn motif also quotes a section of the fourth movement during which the alto laments "Tief ist ihr Weh!" The use of "Midnight Song" here is particularly striking, as the melody's original presentation was explained with words. What once needed language now does not need a text-based rationalization (see Examples 5 and 6). The quotation does not last long, however, as the orchestra sighs in response to the horns reflection on Zarathstra's woe. Just as he resolved the last crisis, Mahler once more brings back

⁸⁹ Franklin, *Mahler*, 73.

⁹⁰ *Ibid.*

the hymn-like theme (strikingly played, once again, only by the strings) in D-major as Part III commences (see Example 6).

The largest crisis develops after a shortened variation on the main-theme complex (220-245). The return to the hymn only lasts 21 measures (as opposed to its 40 in Part I and 31 in Part II) before the entire orchestra collapses into its third and final crisis. The dissonant, disjunct horn motif returns, played now in unison by eight horns, as the entire orchestra roars. Discussing the overwhelming tension of the crisis, Floros pointed to the inclusion of the minor-ninth chord and thirteenth chord as adding dissonance and tension to this climax.⁹¹ In addition to the deafening horn motif, Mahler instructed the orchestra to play this section “Mit höchster Kraft” (with greatest power), “Immer drängender” (Ever more urgent), “Nicht nachlassen an Kraft” (Don’t decrease force), and “Noch stärker werden” (Even stronger). The violins and flutes take on the horn motif, conversing with the eight horns for a short period before abruptly halting all movement. In this final moment of crisis, the horns excessively repeat their motif, accompanied by tremolo and pedal points in all other instruments, until finally disintegrating into the viola tremolos. With the exception of the tremolo, the entire orchestra pauses, as if holding its breath, unsure of what is to come (see Example 7).

What comes next, which Floros marked as the movement’s turning point, is unanticipated. A solo flute, marked *pianissimo*, softly introduces a new melody that seamlessly transitions to the shimmering strings five bars later (mm. 245-251; see Example 8). Mahler refers to the music of a past movement and resolves it not through power and might, as it was in the

⁹¹ Franklin, *Mahler*, 107.

first movement, but instead through a final reiteration of the transcendent, hymn-like theme (Part IV). The two previous crises led the listener to believe that the chaotic horn motif would dissolve once again into a full-string reiteration of the main-theme complex, but instead Mahler subverted expectations by introducing something completely new. Finally, as the orchestra collectively holds its breath, the hymn begins again. But something is different: this is a brass chorale. Marked “*sehr langsam*” (very slowly) and *molto portamento*, the brass savor their moment of victory as the strings shimmer over them, providing a halo to their religious chorale. As the end of the symphony approaches, the orchestra comes together in homophony for the final statement of A, showing the majesty of the unadorned hymn.

This movement transcends pain and suffering in a way none of the movements that came before it were able to accomplish. Throughout the course of the *Adagio*, the orchestra recalls themes introduced in the previous movements and, ultimately, pushes past the suffering to a glorious finale. By featuring three crises throughout this purely instrumental movement, Mahler demonstrates that he no longer needs words to transform woe into joy. Absolute music—not the elevated language of a prestigious philosopher or the simple narrative of a folk poem—transcends tragedy. Showing this final moment of transfiguration, Mahler set the hymn in the brass. Until now, the trumpets and trombones had only participated in the three critical climaxes throughout the *Adagio*, but now usher in the final statement of the main-theme complex. The three collapses into crisis bring dissonance, anxiety, and pain, but ultimately the instrumental music transcends that pain and helps listeners encounter Schopenhauer’s Will.

Coda

The final three movements of Mahler's Third Symphony effectively portray Nietzsche's metaphysics and Schopenhauer's Will. Nietzsche's metaphysical philosophy of joy evolving from tragedy is openly stated by the alto in the fourth movement, hinted at by the choirs in the fifth movement, and completed in the instrumental sixth movement. Additionally, the battle between the hymn and the crises (and, within that, the strings and the brass) suggests that Nietzschean metaphysics play an integral role in the final movement, which eventually culminates by transcending Schopenhauer's Will. Even the program of the symphony as a whole follows nineteenth-century philosophical concepts as it mimics Schopenhauer's hierarchy of Platonic Ideas. Throughout Pan's awakening in Movement I, the Platonic Ideas begin to form while movements II and III, subtitled "What the Flowers Tell Me" and "What the Animals Tell Me," reflect the evolution of inorganic individuals to the next stage. Man finds his voice in Movement IV, "What Man Tells Me," by reciting Nietzsche's "Midnight" poem while Movement V, "What the Angels Tell Me," shows the further transition of man approaching a higher spirituality. The final movement reflects music itself and achieves the transcendence towards which Mahler builds over the course of a ninety-minute symphony.

The strongest correlation to philosophy in the final three movements in the Third Symphony, however, is Mahler's use of language. The alto directly quotes Zarathustra's text in the fourth movement, showing both the individual spirit of the movement as well as the importance of language. The fifth movement utilizes a *Volkslied* from *Des Knaben Wunderhorn*, which creates a communal environment in contrast to Zarathustra's individuality.

Furthermore, the layering of the *Wunderhorn* text over a full orchestra, in addition to the repeated phonemes “bimm” and “bamm” of the boys’ choir, pulls focus from the words. Mahler’s use of purely instrumental music in the *Adagio* stands in juxtaposition to the two previous movements and fully embraces the philosophical ideas introduced in the fourth and fifth movements. If Mahler had retained his original program, which included “Das himmlische Leben” as a final, sung movement, the progression of language in the latter three movements would be futile. Instead, by ending with the *Adagio*, Mahler incorporated Schopenhauer’s philosophy into the finale of his symphony. By simultaneously dissolving language and moving from individual to communal, Mahler gives each listener a chance to encounter the pre-individual Will in his sprawling symphony.

Appendix

Taken from Gustav Mahler, *Symphonie Nr. 3: Sämtliche Werke* (Wien: Universal Edition, 1974).

Example 1: Brief instrumental melody in Movement 4 (mm. 55- 60)

186 55 **5** Sehr breit und zurückhaltend (Rhythmus dirigieren)

1. 2. Ob. *pp*

1. 2. Cl. *pp*

3. 4. Cl. *pp*

1. 2. Fag. *pp espress.*

1. Horn *ohne Dämpfer*

2. Horn *ohne Dämpfer*

1. Harfe *pp*

1. Viol. *ohne Dämpfer* **5** Sehr breit und zurückhaltend *ppp* *breit* *rit.* kurz

2. Viol. *ohne Dämpfer* *ppp* *breit* *sempre ppp* *rit.* kurz

Viola *3 fach* *ppp* *geth.* *ppp* *sempre ppp* *rit.*

Alt-Solo als der Tag gedacht! *ppp* *rit.*

Vcl. *pppp* *quis.* *pizz.* *pizz.* *pp*

Cb. *ppp* *pp*

Example 3: Final Section of Movement 5 (mm. 85-120)

204

79

NB. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist

Glocken

Knabenchor

1. Fl.

2. 3.

4. Fl.

1. 2. Ob.

3.

Englbr.

1. 2. 3. Cl. in B

Cl. in E

Basscl. in B

1. 2.

Fag.

3. 4.

1. 3. Horn in F

2. 4.

1. Tramp. in F

Trgl.

1. 2. Harfe

unse.

79

Munter

Frauenchor

Viola

Vcl. geth.

Cb.

gesth.

U. E. 2989.

Example 4: First Crisis in Movement 6 (mm. 63-95)

63 portamento Etwas zögernd 1.3.5.7. Etwas drängend
 1.3.5.7. zu 4
 Horn in F
 1. Viol. geth. (ppp) sf cresc. f
 2. Viol. geth. ohne cresc. sempre ppp sfpp
 Viola geth. Nicht eilen ppp ppp Etwas zögernd tremolo pp Etwas drängend
 Viol. geth. ppp ppp pp
 Cel. geth. ppp ppp sf pp
 U. E. 2989. f f

76 zu 4 Vorwärts gehen Leidenschaftlich acceler. 8 molto string. - - - Halbe taktieren!
 3.5.7. zu 4
 Fl. in F ff ff sempre ff pp
 Fl. in Bb p p ff sempre ff pp
 Viol. geth. f ff sempre ff ppp
 Viola unis f dim. dim. pp
 Cel. f dim. dim. pp
 Halbe taktieren!

86 Wieder etwas zurückhaltend Tempo I. Ruhvoll! Wieder Viertel taktieren
 (Die ♩ = ungefähr wie zuletzt die ♩.)
 3.5.7.
 Horn in F p ppp
 Viol. pp
 Viola p pp morendo riten. pp
 Viol. geth. f riten. pp sehr gesangvoll
 Cel. f riten. ppp pp
 pp

24 Halbe taktiren!

234 *Wieder sehr bewegt* (♩ = etwas schneller wie zu Anfang die ♩ =) *molto riten.*

1.2.3.4 Fl. *zu 2* *ff* *ff* *ff* 3. Fl. nimmt Picc.

1.2. Ob. *zu 2* *ff* *ff* *ff* *p*

3.4. *zu 2* *ff* *ff* *ff* *p*

1.2.3.C1. in B *zu 8* *ff* *ff* *ff* *pp*

1.2. C1. in Es *zu 2* *ff* *ff* *ff* *ppp*

1.2. Fag. *zu 2* *ff* *ff* *ff* *p*

3.4. *zu 2* *ff* *ff* *ff* *p* 4. Fag. nimmt Ctr-fag.

1.3.5.7. Horn in F *zu 4* *ff* *ff* *ff* *ff* *gestopft* *offen* *gestopft* *offen* *gestopft* *gestopft* *molto riten.*

2.4.6.8. *immer mit Dämpfer* *zu 2* *ff* *ff* *ff* *ff* *Dämpfer ab*

1.2. *zu 2* *ff* *ff* *ff* *ff* *Dämpfer ab*

3.4. *zu 2* *ff* *ff* *ff* *ff* *Dämpfer ab*

4. Pos. Hrb. *zu 2* *ff* *ff* *ff* *ff* *p*

1. Pk. *zu 2* *ff* *ff* *ff* *ff* *H nach A* *molto riten.*

2. *zu 2* *ff* *ff* *ff* *ff* *H nach A*

1. Viol. *zu 2* *ff* *ff* *ff* *ff* *p*

2. Viol. *zu 2* *ff* *ff* *ff* *ff* *p* *molto riten.*

Viola *zu 2* *ff* *ff* *ff* *ff* *dim.* *pp* *pp*

Vcl. *zu 2* *ff* *ff* *ff* *ff* *molto dim.* *pp*

Ch. *zu 2* *ff* *ff* *ff* *ff* *pp*

256 Bis zum Schluss breit

1. in F Trmp. *sempre pp*

2. in F Trmp. *sempre pp*

3. in B Trmp. *sempre pp*

1. Pos. *sempre pp*

2. Pos. *pp*

1. Viol. gth. *sempre ppp* (unis.) *sempre pp* Griffbrett

Viol. *sempre ppp*

Ob. *sempre ppp*

266 27 *offen zu 2*

1.3. Horn in F *p*

1. in F Trmp. *pp*

2. in F Trmp. *pp*

3. in B Trmp. *pp*

4. in B Trmp. *pp* *offen*

1. Pos. *pp* *sehr gesangvoll*

2. Pos. *pp*

3. Pos. *pp*

1. Viol. gth. *sempre pp*

2. Viol. *pp*

Viol. *p*

Ob. *p*

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