

The Hybrid Forms of Mahler's Late Symphonies

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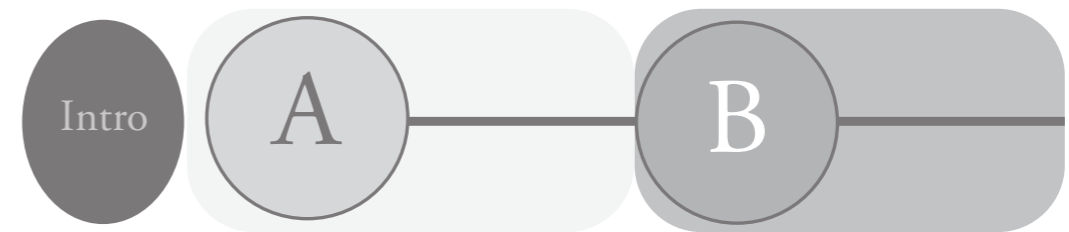
sam-reenan.com/SMT2018.html

SMT 2018 | San Antonio, TX | Sunday, 10am

ROTATION 1



ROTATION 3



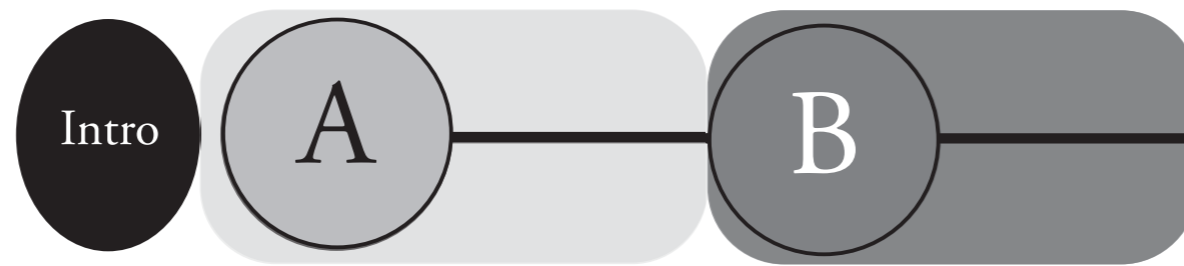
ROTATION 2



ROTATION X



ROTATION I



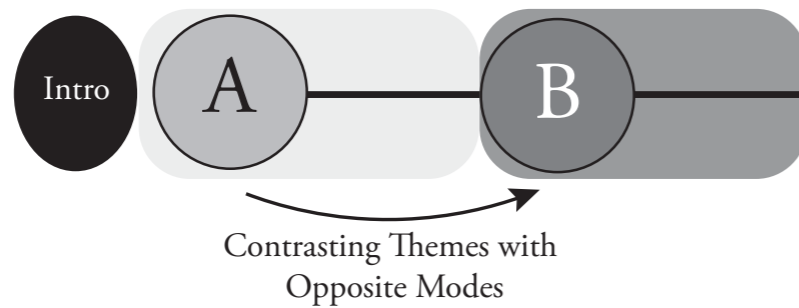
Rotational Functions in Late Mahler

Two Functional Types:

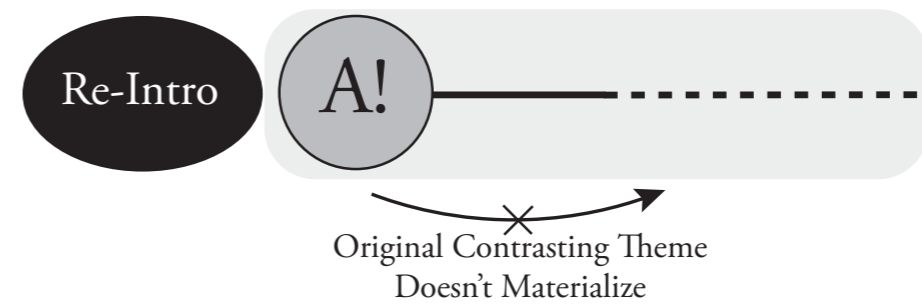
Expositional

Recapitulatory

“EXPOSITIONAL” ROTATION

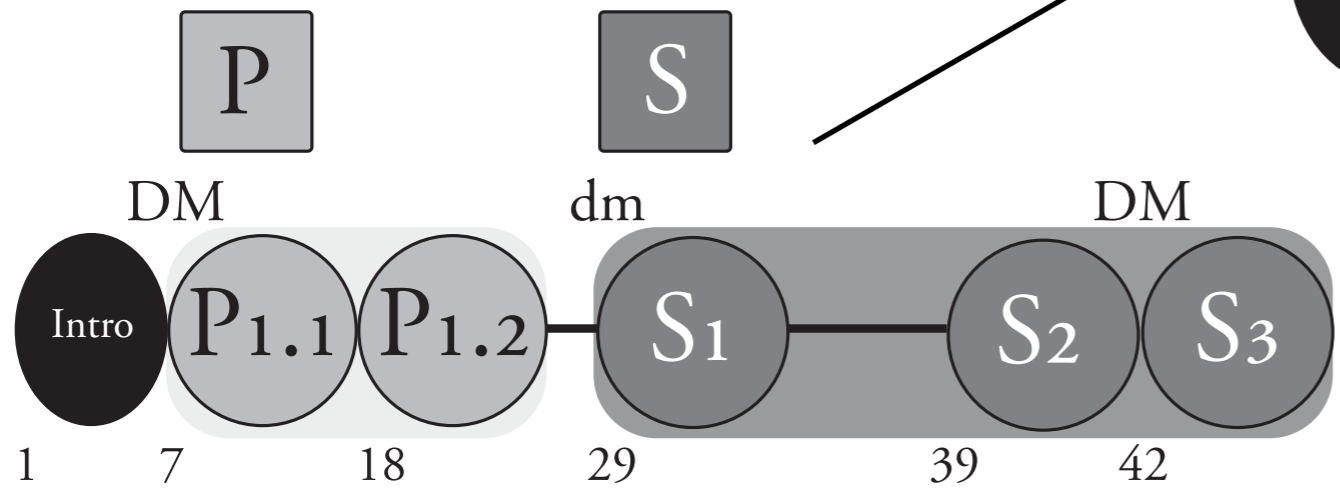


“RECAPITULATORY” ROTATION

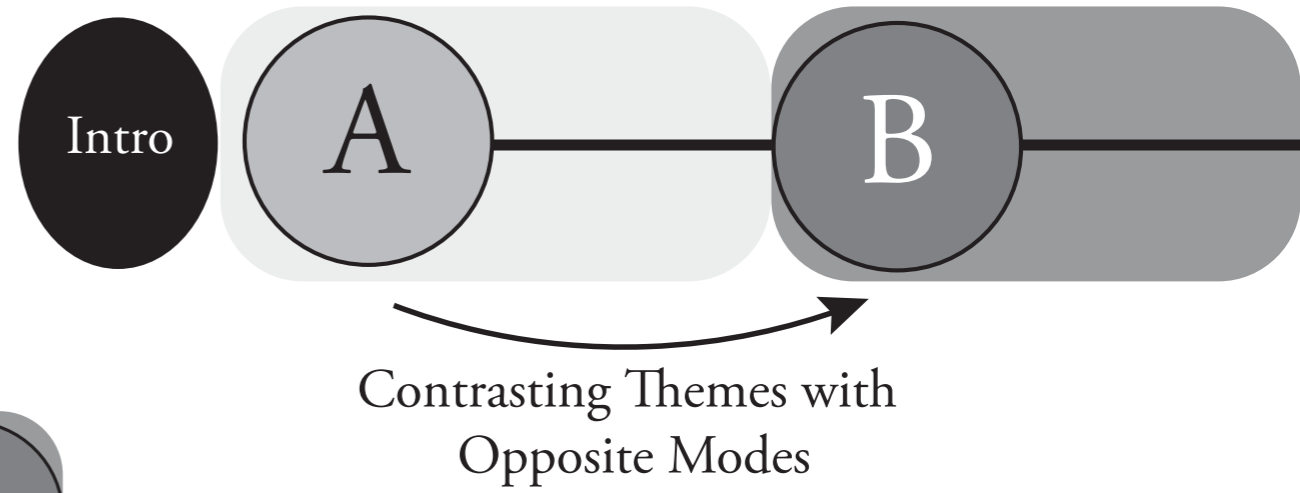


Mahler, Symphony No. 9, i: A model for late sonata-like movements

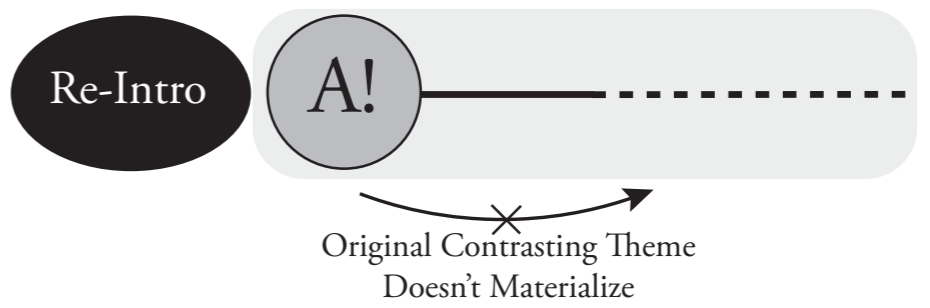
ROTATION I (EXPOSITIONAL)



“EXPOSITIONAL” ROTATION

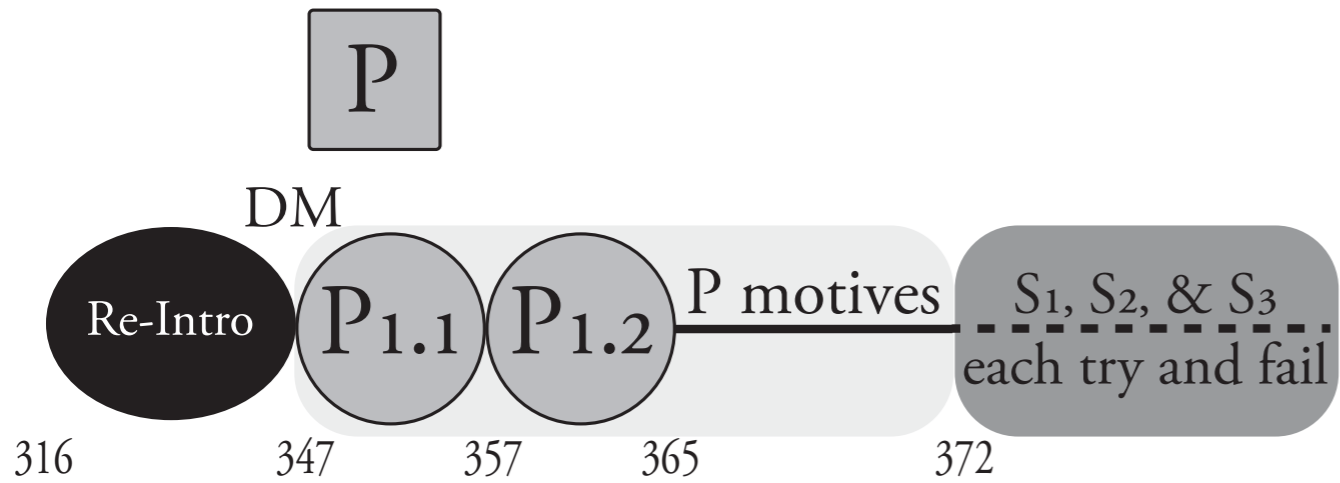


“RECAPITULATORY” ROTATION

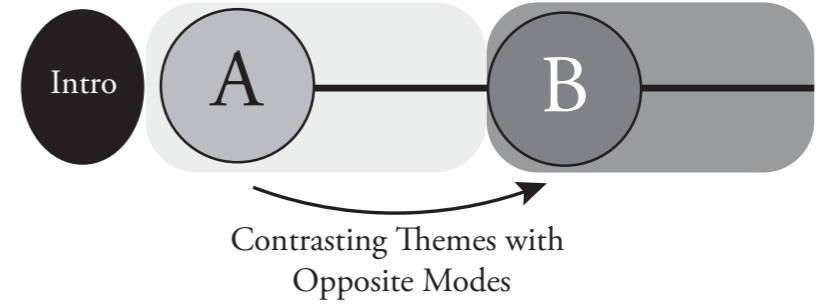


Mahler, Symphony No. 9, i: A model for late sonata-like movements

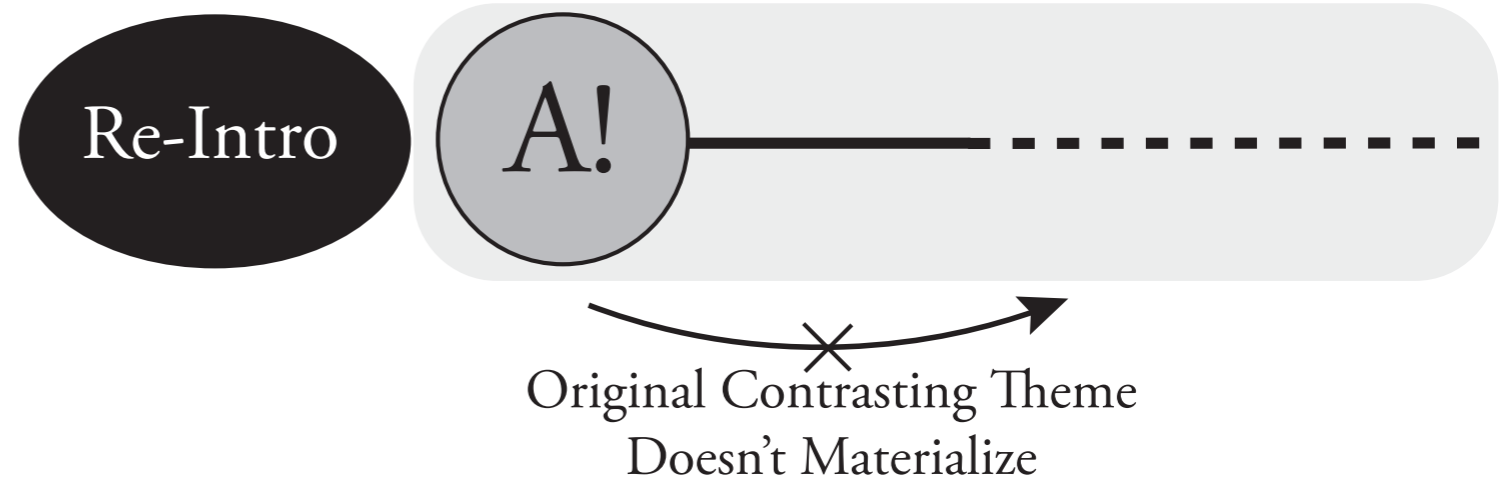
ROTATION 5 (RECAPITULATORY)



“EXPOSITIONAL” ROTATION

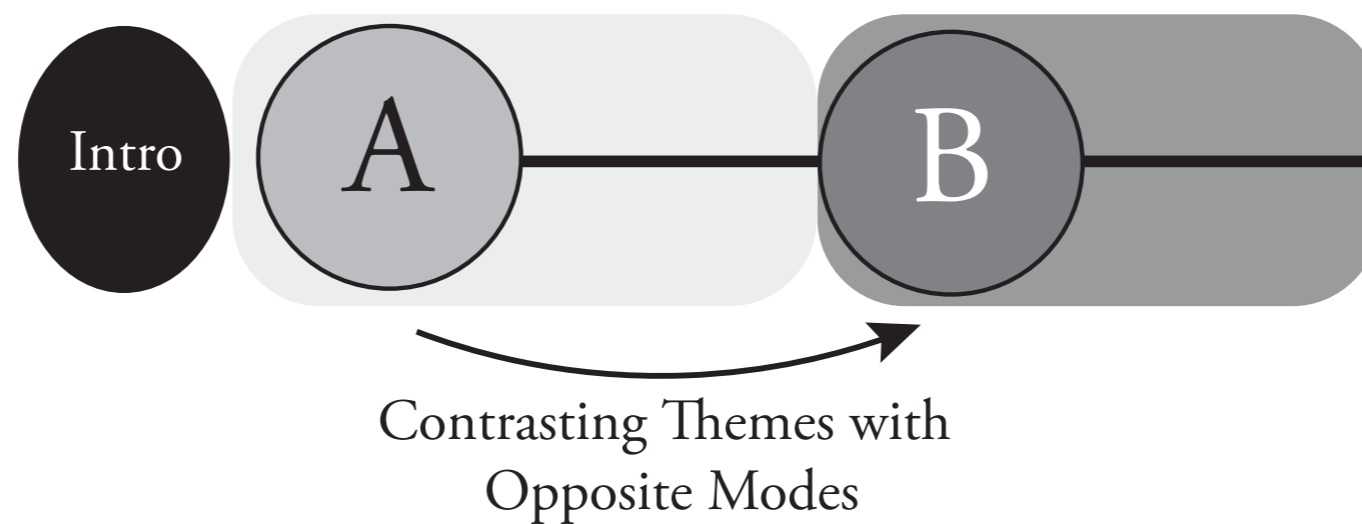


“RECAPITULATORY” ROTATION

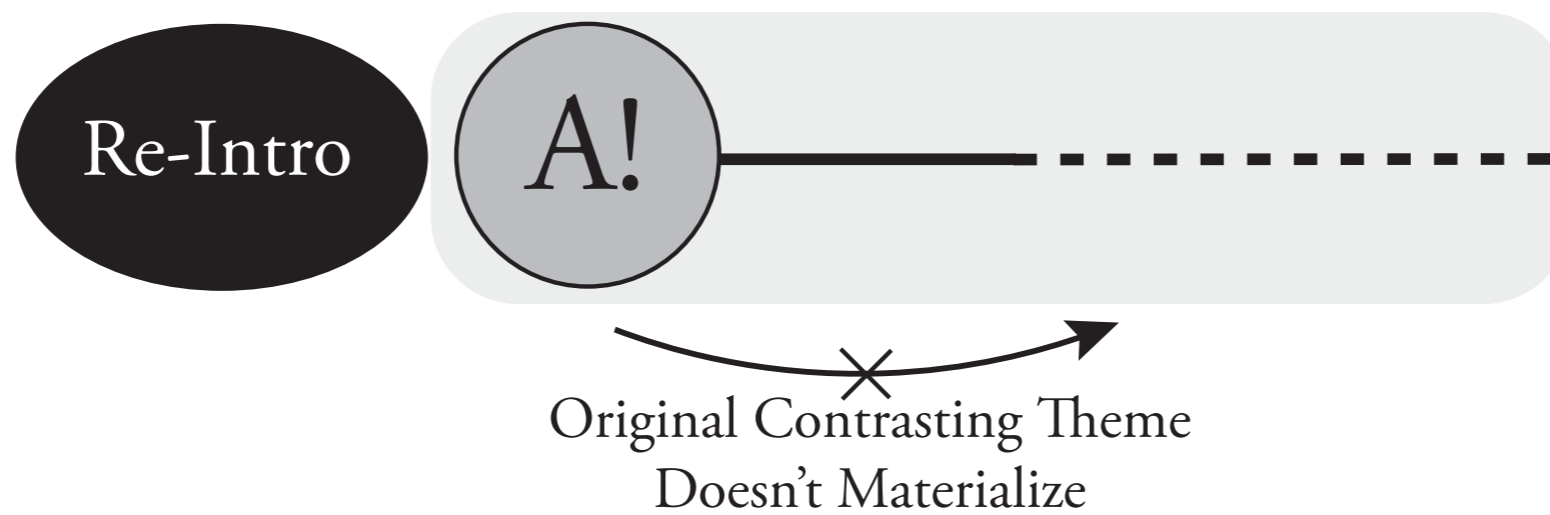


Rotational Functions in Late Mahler

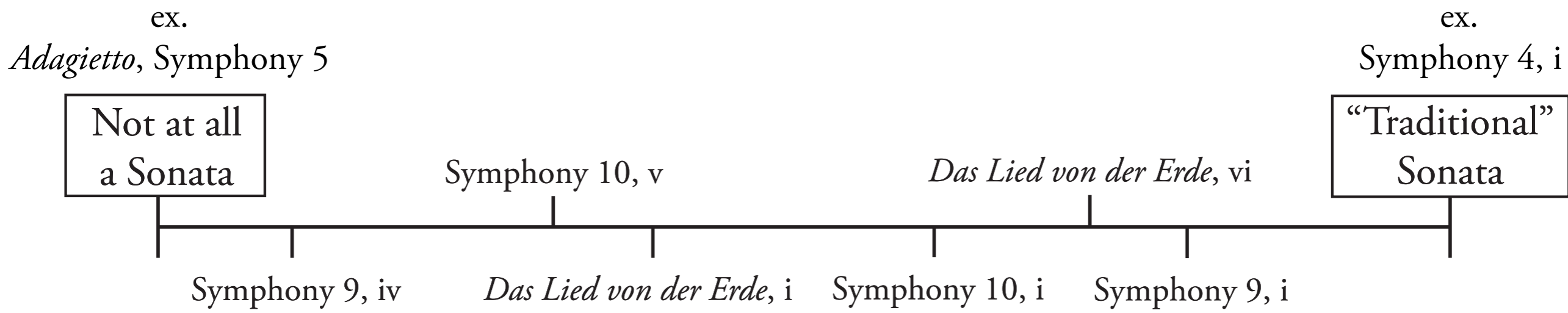
“EXPOSITIONAL” ROTATION



“RECAPITULATORY” ROTATION



Mahler's Late Sonata-Like Movements in relation to Mahler's Broader Practice



What is the *virtue* of considering these
movement in dialogue with sonata form?

Das Lied von der Erde, vi

Symphony 9, iv

Mahler's Late Sonata-Like Movements

ex.
Adagietto, Symphony 5

ex.
Symphony 4, i



Is sonata form even generically *available* in these slow movements?

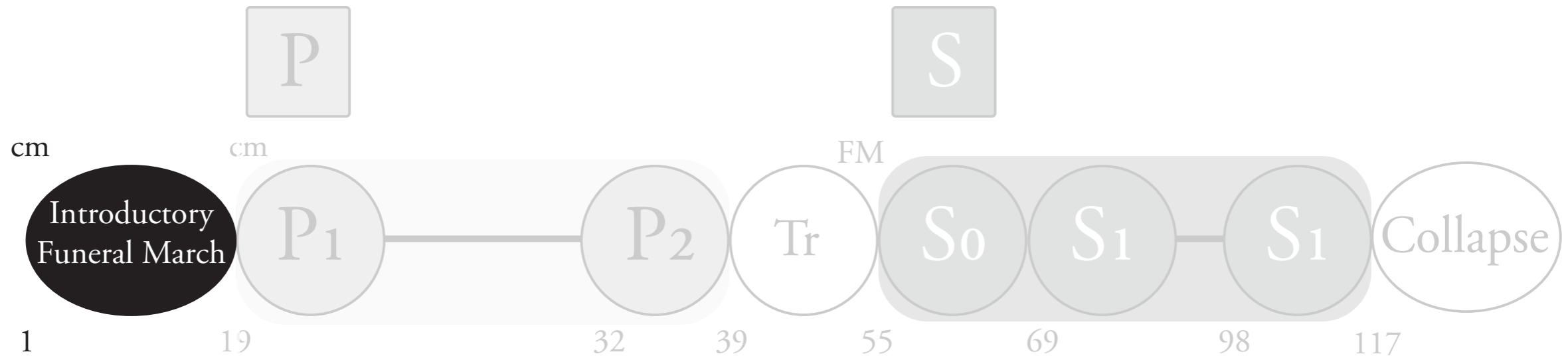
Mahler, “Der Abschied”: A cross between song cycle and symphony (1908)

1. More clear connections to sonata form are recognizable
2. M. 303 as a dividing point in the movement
3. A tonal teleology exists: the move from cm to CM (*per aspera ad astra*)

*To what degree should the movement be considered
in dialogue with sonata form?*

EXPOSITION I (ROTATION I)

New Philharmonia Orchestra
Otto Klemperer, Christa Ludwig, 1966



Schwer.

Oboe

Horn

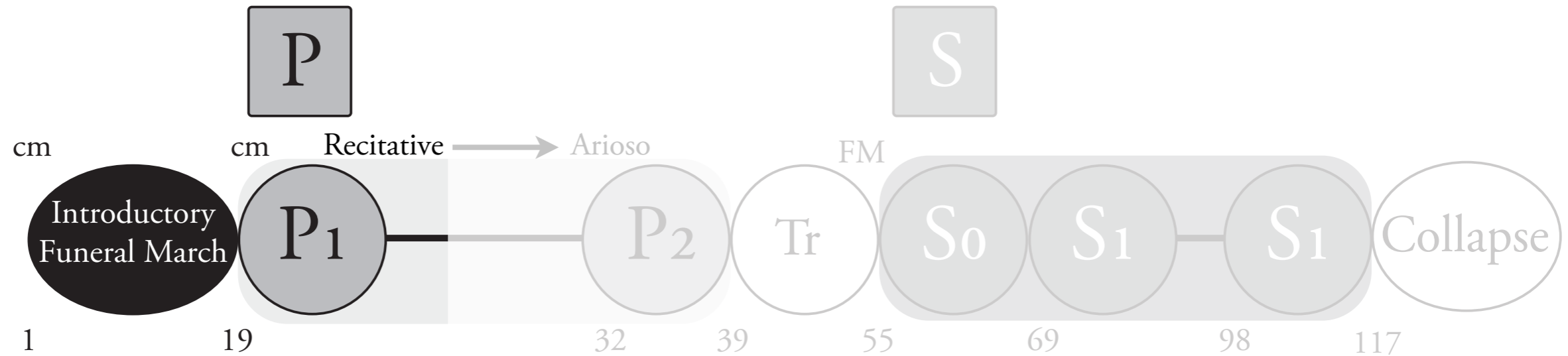
Cellos (Tam-Tam)

sf *p* *sf* *p* *sfp*

sfpp *sfpp* *sfpp*

sfpp *pp* *sfpp*

EXPOSITION I (ROTATION I)



Fließend. Im Takt.
 19 Alt-stimme. (In erzählenden Ton, ohne Ausdruck.)
sempre p

Die Son-ne schein - det hin-ter dem Ge - bir - ge. In al - le Tä-ler steigt der A-bend nie - der mit sei-nen Schat - ten,

Flute

pp *pp*

Cellos *pp sempre*
 (Tam-Tam)

*“The sun sinks behind the mountains
 Evening descends into all the valleys
 with its shadows, full of coolness.”*

EXPOSITION I (ROTATION I)

Diagram labels: **P** (19-32), **S** (55-98).
 Section labels: Introductory Funeral March (1-19), P₁ (19-32), P₂ (32-39), Tr (39-55), S₀ (55-69), S₁ (69-98), Collapse (98-117).
 Performance markings: cm, Recitative → Arioso, FM, Intro → lyric theme.

1 19 32 39 55 69 98 117

pp
 Der Bach singt vol - ler Wohl - laut durch das Dun - - kel.

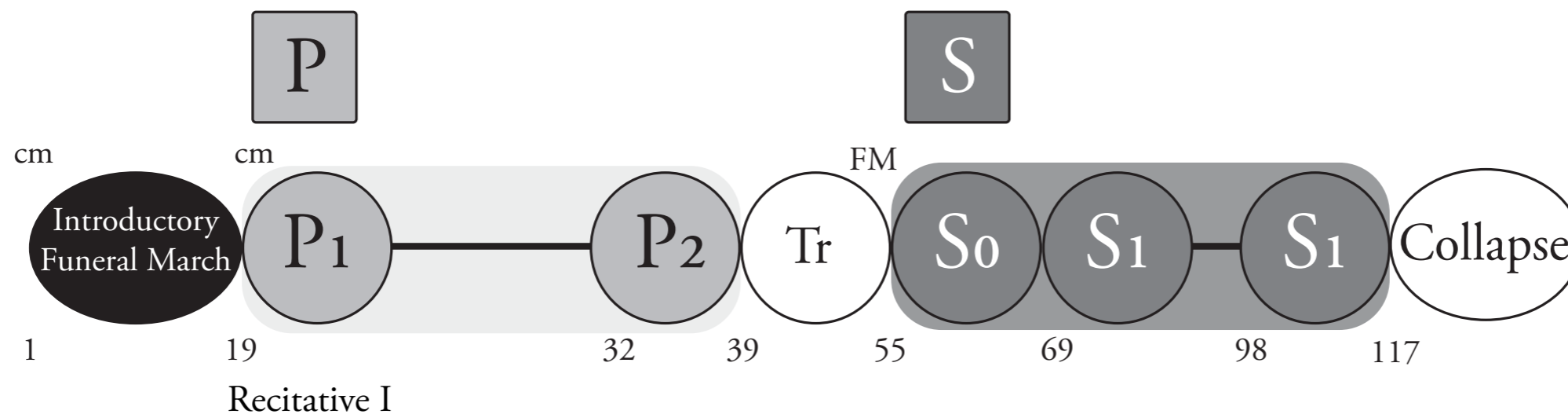
Flute *molto esp. sehr hervortretend.*
sf *sf > p*

Bass Cl *pp*

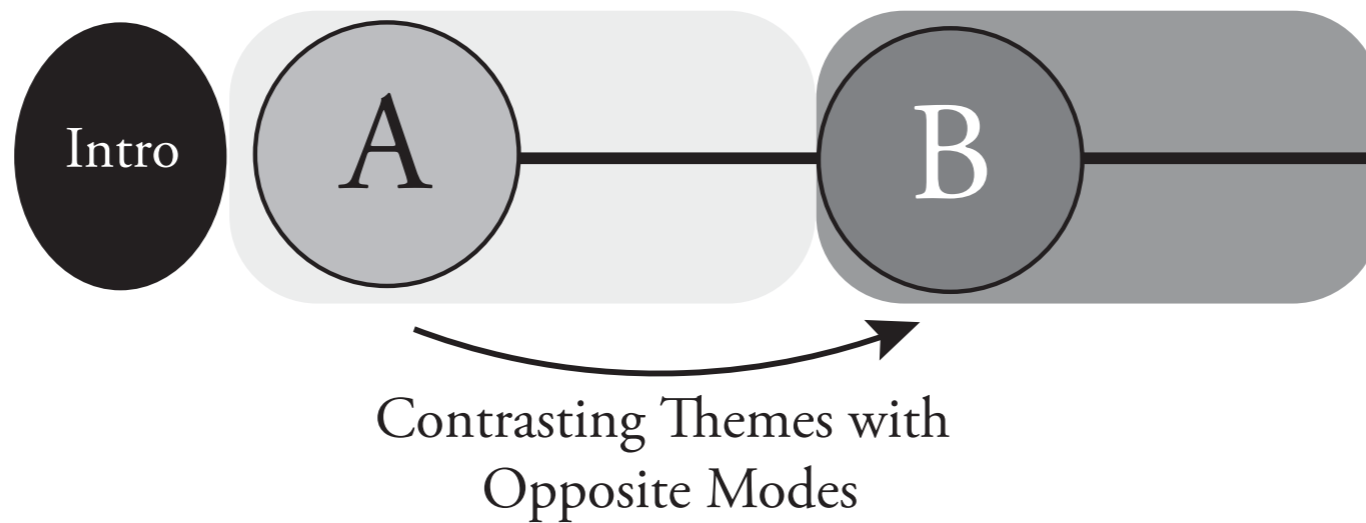
Harp *pp*

*“The brook sings its beautiful song through the darkness.
 The flowers grow pale in the twilight.
 The earth breathes filled with rest and sleep,
 All longing wants to turn to dreams now.”*

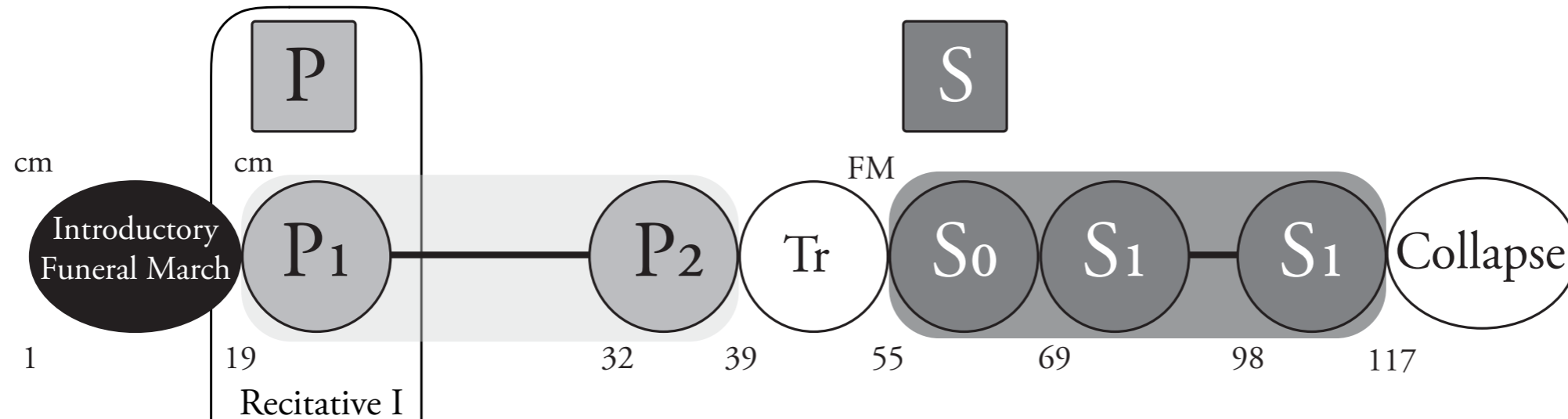
EXPOSITION I (ROTATION I)



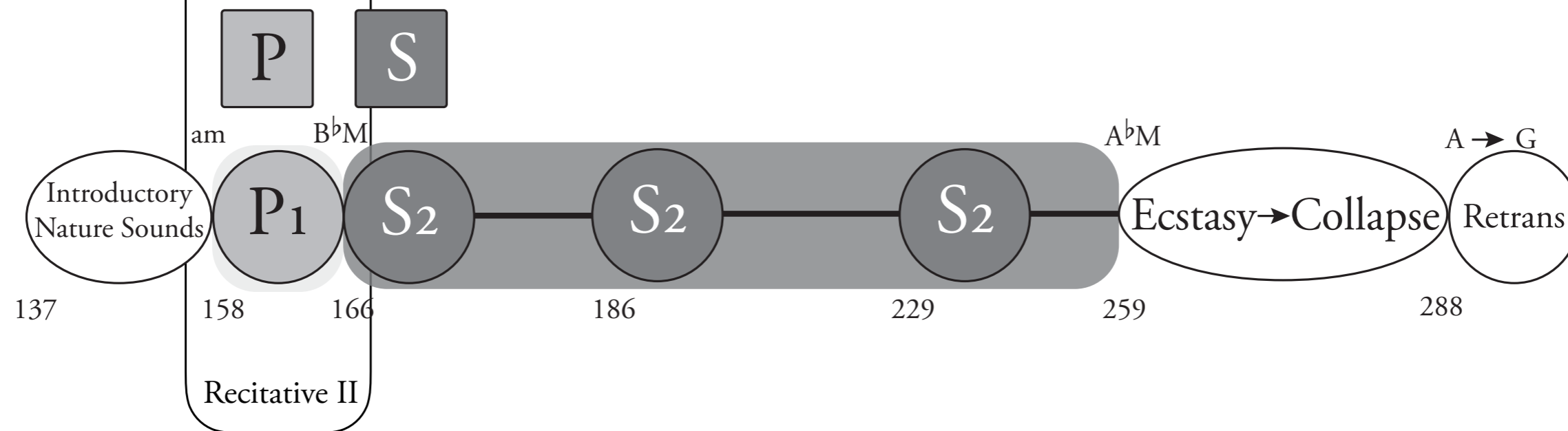
“EXPOSITIONAL” ROTATION



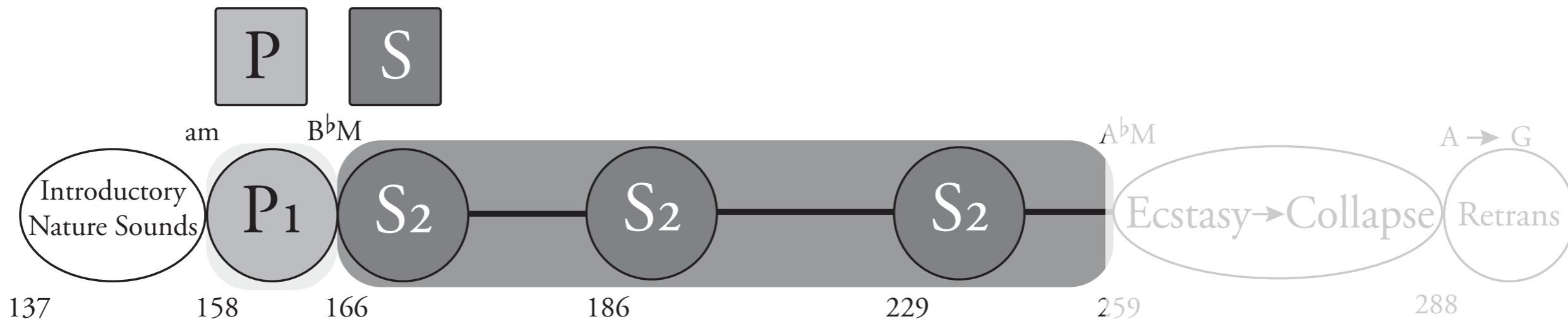
EXPOSITION I (ROTATION 1)



EXPOSITION II (ROTATION 2)



EXPOSITION II (ROTATION 2)



199 206

Ich seh - - - ne mich, o Freund, an dei - ner Sei - te.

Vln *pp subito ma molto esp.*

Harp *p*

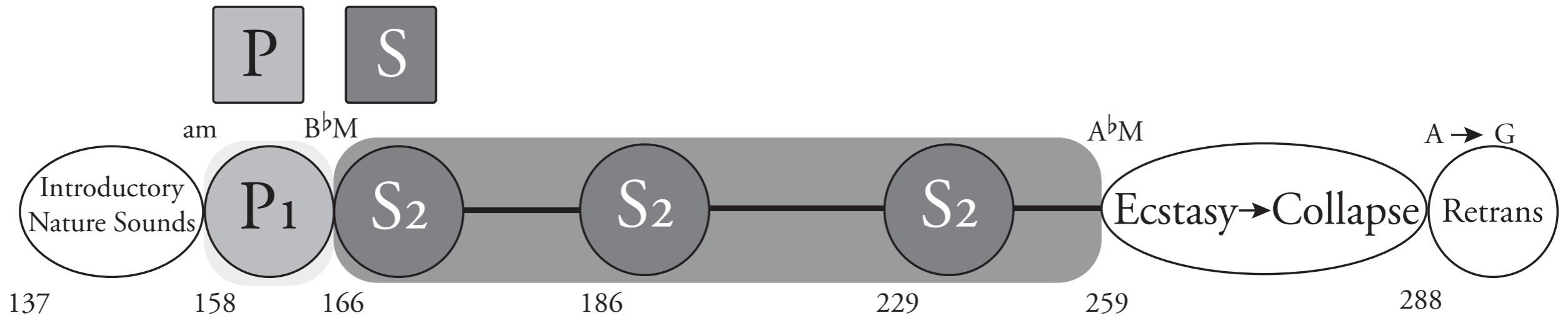
Viola & Cello

cresc.

cresc.

*“I long, o friend, to enjoy the beauty
Of this evening at your side.”*

EXPOSITION II (ROTATION 2)



199 206

Ich seh - - - ne mich, o Freund, an dei - ner Sei - te.

Vln

pp
subito ma molto esp.

Harp

Viola & Cello

cresc.

cresc.

“I long, o friend, to enjoy the beauty
 Of this evening at your side.”

RECAPITULATION (ROTATION 3)

P

Expanded Funeral March
Apotheosis

P₁

March Continues
Kindertotenlieder Quote

303

374

382

Funeral "Hymn" warps into frenzied Funeral "March"

New Motive

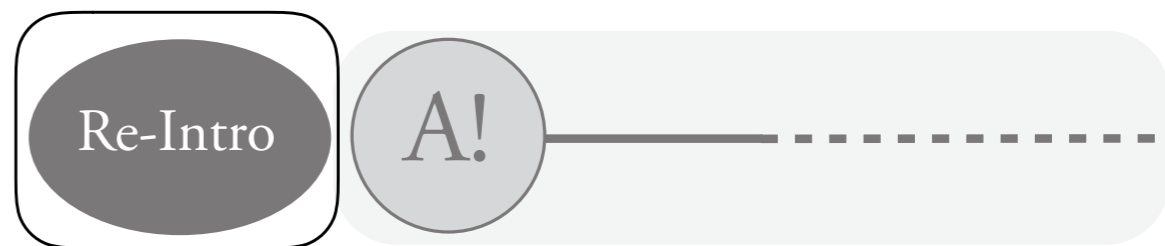
41 A tempo subito.

The musical score is written for piano and consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The score begins at measure 319. A section from measure 374 to 382 is highlighted with a light blue background. This section contains a 'New Motive' indicated by arrows. The music transitions from a 3/4 time signature to a 4/4 time signature. Dynamics include *ff*, *f*, *pp*, *p*, *cresc.*, *esp.*, *ppp*, and *sf*. A box containing the number '41' and the instruction 'A tempo subito.' is placed above the 4/4 section.

RECAPITULATION (ROTATION 3)

P

“RECAPITULATORY” ROTATION



Expanded Funeral March
Apotheosis

P₁

March Continues
Kindertotenlieder Quote

Original Contrasting Theme
Doesn't Materialize

303

374

382

New Motive

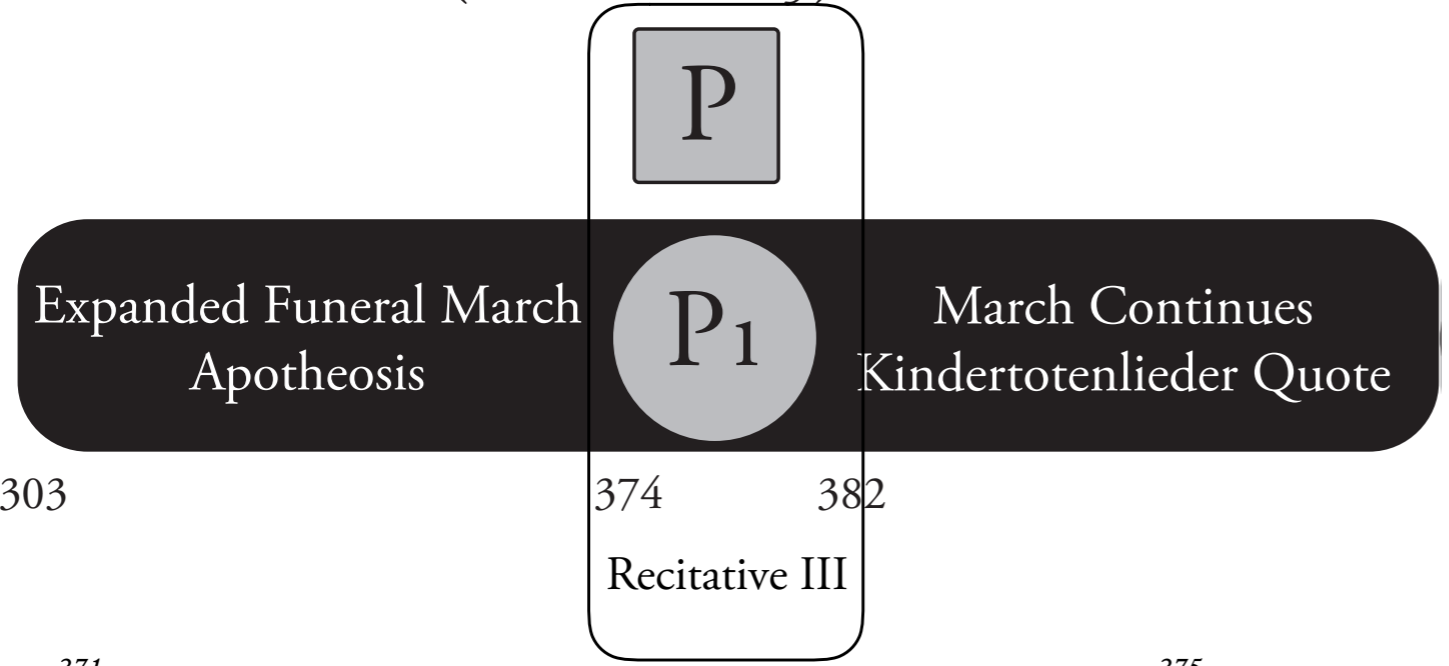
353

46

f *p* *cresc.* *ff*

f *fp*

RECAPITULATION (ROTATION 3)



303

374

382

Recitative III

371

375

(erzählend und ohne Espressivo)

RECAPITULATION (ROTATION 3)

P

Expanded Funeral March
Apotheosis

P₁

March Continues
Kindertotenlieder Quote

303

374

382

Recitative III

381

ihn, wo-hin er füh - re und auch war - um, war-um es müß - te sein.

Oboes
pp *f*

Bassoons & Clarinets
f *f* *f*

Cellos
sfp *poco esp.* *sfp*

The musical score is in 4/4 time and features a vocal line with German lyrics. The instrumental accompaniment includes Oboes, Bassoons & Clarinets, and Cellos. The score is marked with dynamics such as *pp*, *f*, and *sfp*, and includes performance instructions like *poco esp.* and *vφ*.

RECAPITULATION (ROTATION 3)

“He descended from his horse and handed him the farewell drink. He asked him where he was going, and why it had to be.”



Recitative III

5 *(erzählend und ohne Espressivo)* 381

Er stieg vom Pferd und reich-te ihm den Trunk des Ab-schieds dar. Er frag-te ihn, wo-hin er füh - re und auch war - um, war-um es müß - te sein.

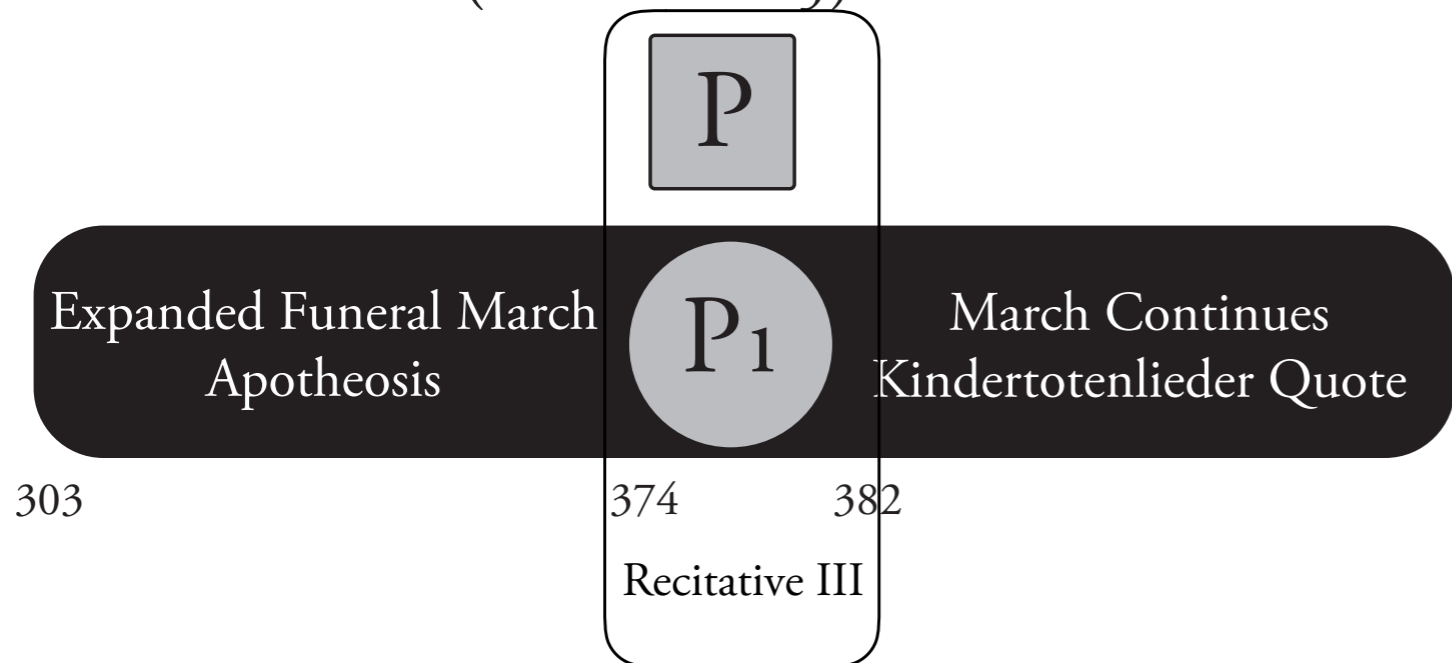
Bassoons & Clarinets

Cellos

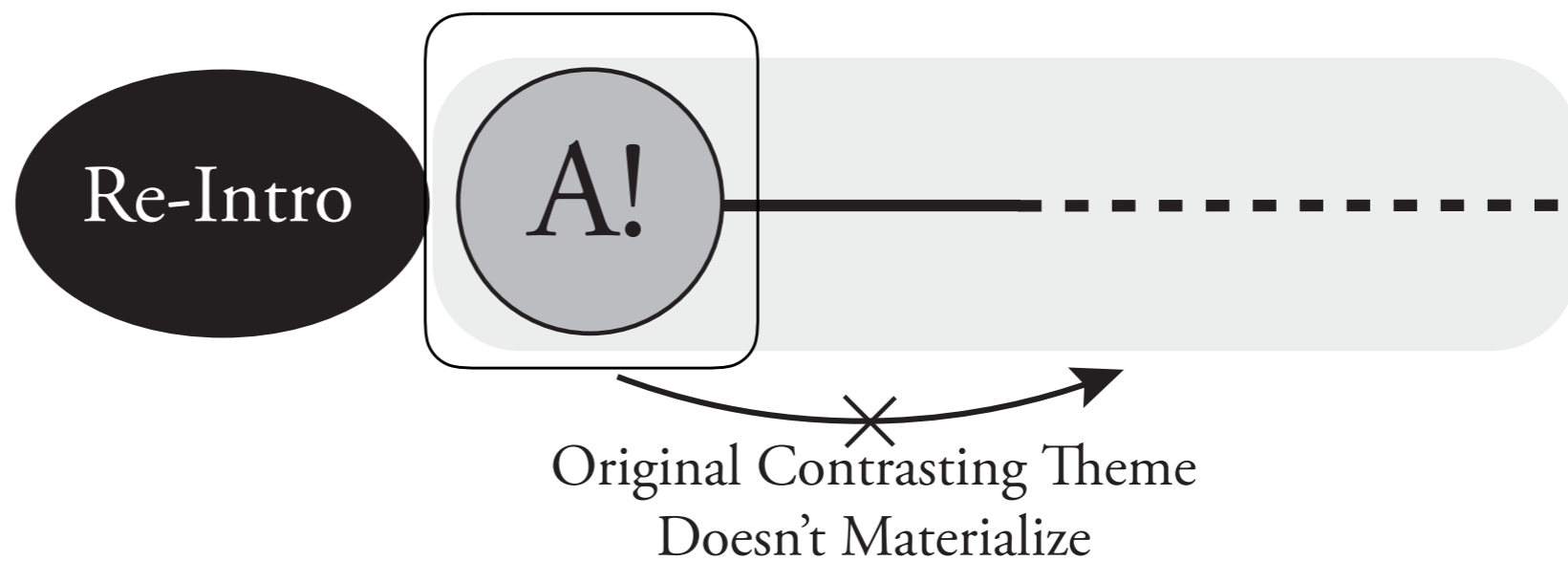
p *f* *sfp*

New Motive

RECAPITULATION (ROTATION 3)



“RECAPITULATORY” ROTATION



RECAPITULATION (ROTATION 3)

P

S

Expanded Funeral March
Apotheosis

P₁

March Continues
Kindertotenlieder Quote

S₁

“Die Liebe Erde...”

S₂

S₂

Dissolves infinitely

303

374

382

430

460

486

509

Durchbruch

454

460

Die

lie

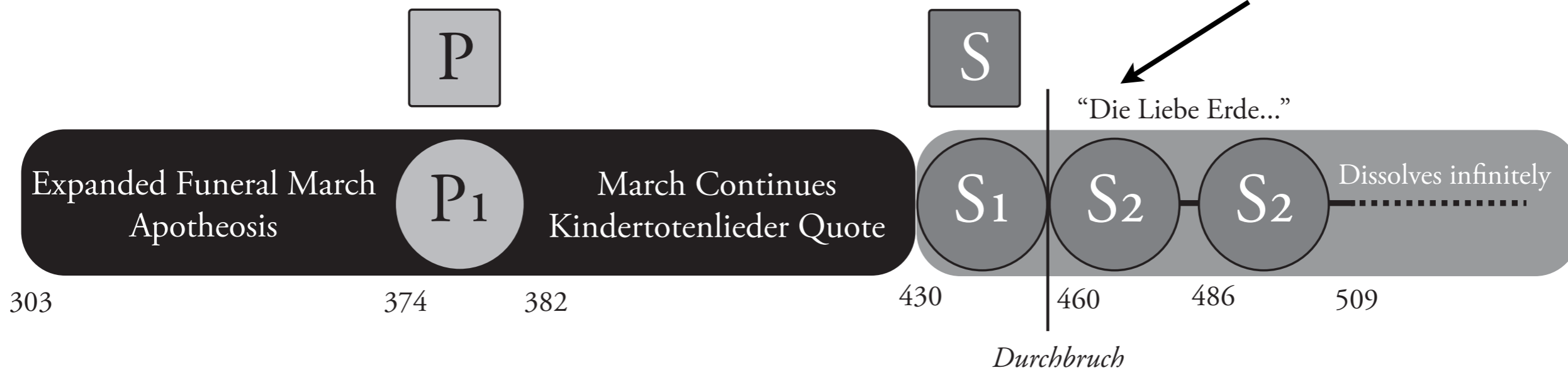
Vlns
pp

pp Harp and Strings

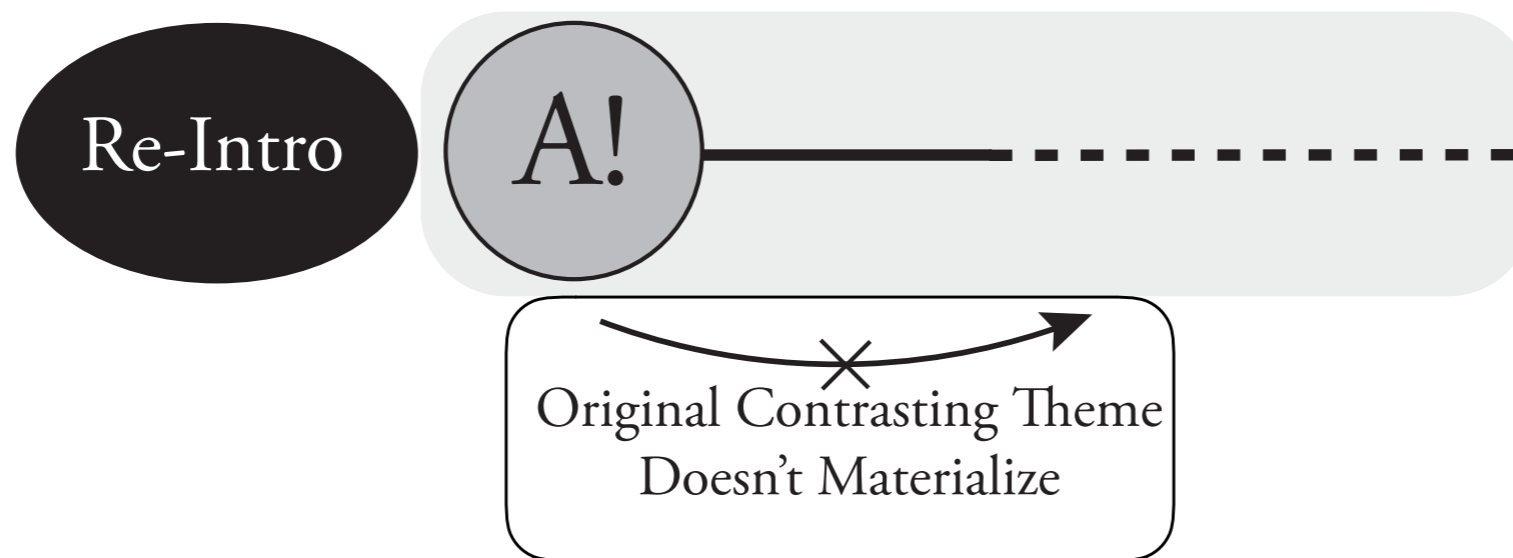
dolce

RECAPITULATION (ROTATION 3)

Tragedy Transcended



"RECAPITULATORY" ROTATION



I. Introduction

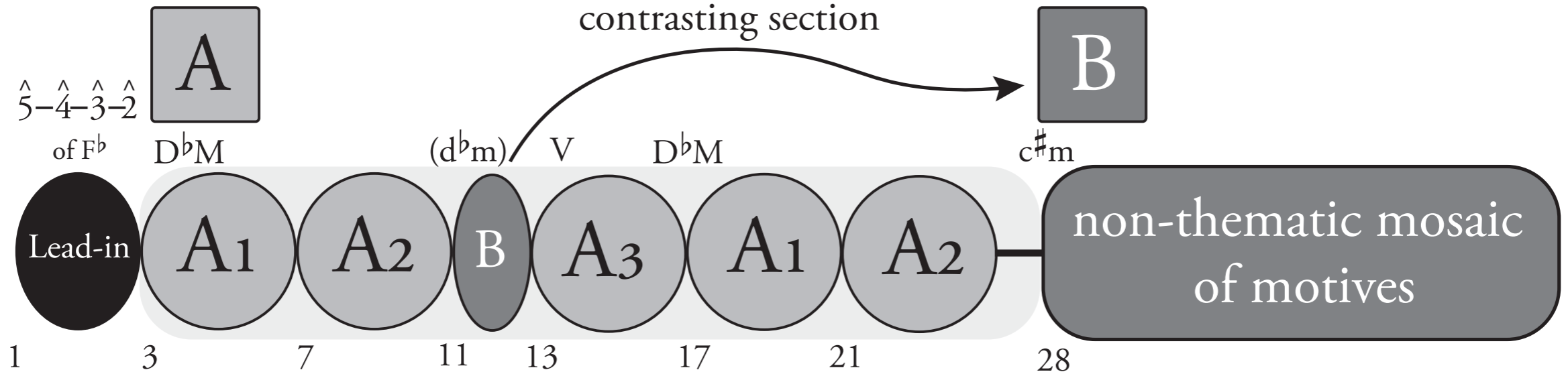
II. "Der Abschied," *Das Lied von der Erde* VI

III. Symphony No. 9, iv, *Adagio*

IV. Conclusion

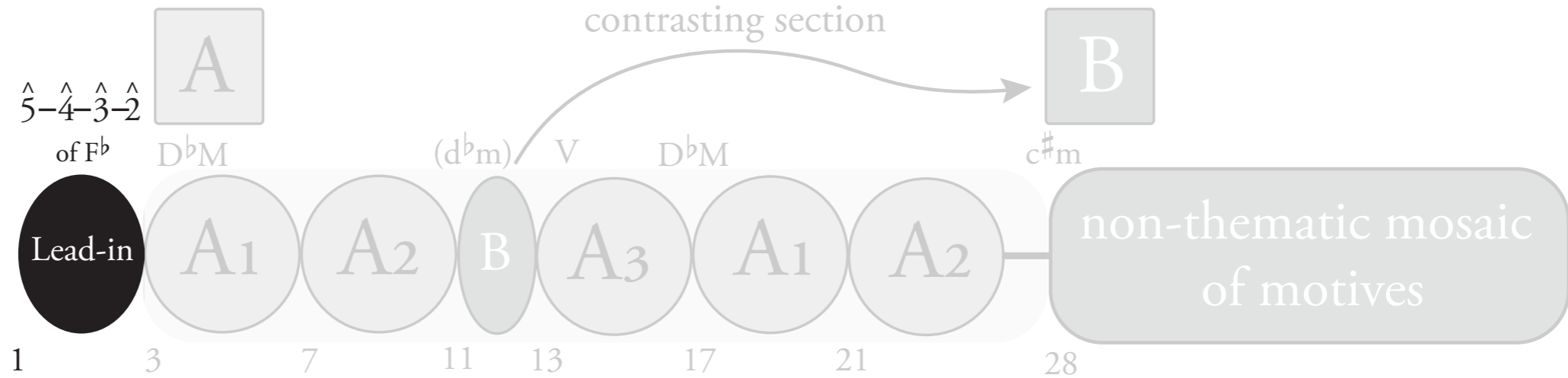
Mahler 9, iv, Rotational Form Chart, *First Rotation*

ROTATION I



Mahler 9, iv, Rotational Form Chart, *First Rotation*

ROTATION I



Sehr langsam und noch zurückhaltend

Vlins *lang gezogen*

dim.

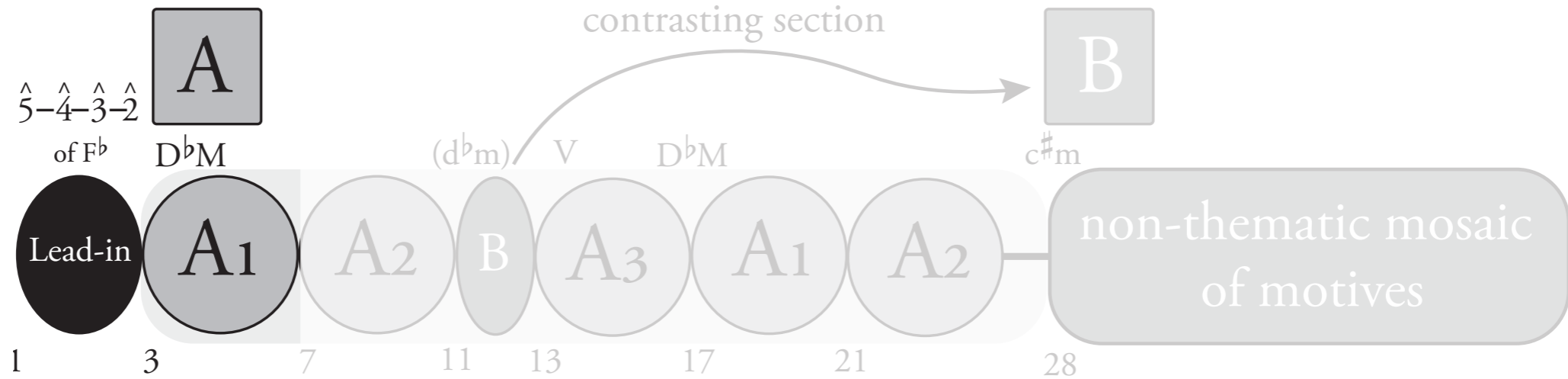
a tempo (*Molto adagio*)

3 großer Ton Strings

p molto espressivo

Mahler 9, iv, Rotational Form Chart, *First Rotation*

ROTATION I



Sehr langsam und noch zurückhaltend

a tempo (*Molto adagio*)

Vlns *lang gezogen*

dim.

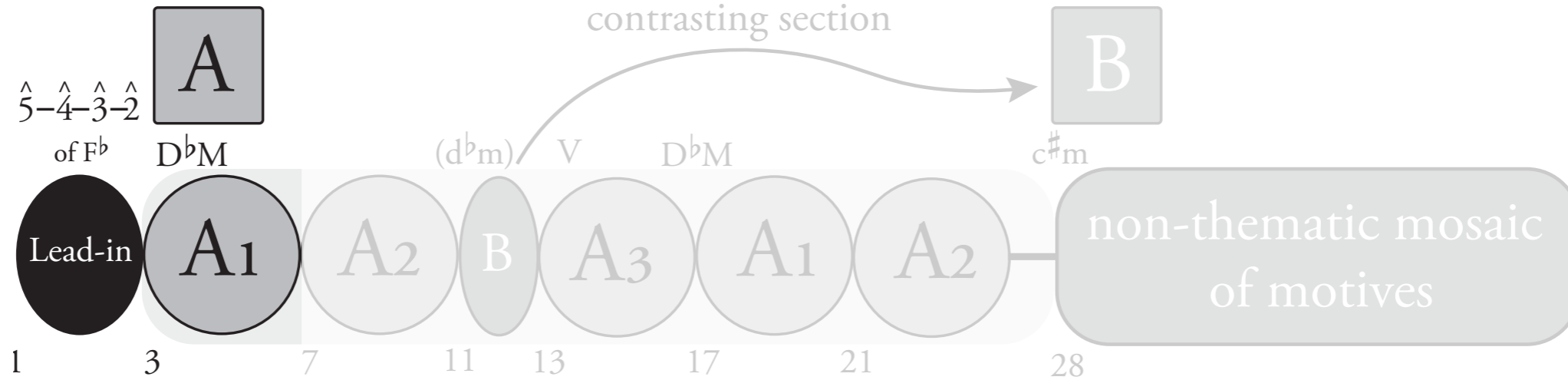
p molto espressivo

3 großer Ton
Strings

Mahler 9, iv, Rotational Form Chart, *First Rotation*

Berlin Philharmonic, Herbert von Karajan, 1982

ROTATION I



Sehr langsam und noch zurückhaltend

a tempo (*Molto adagio*)

Vlns *lang gezogen*

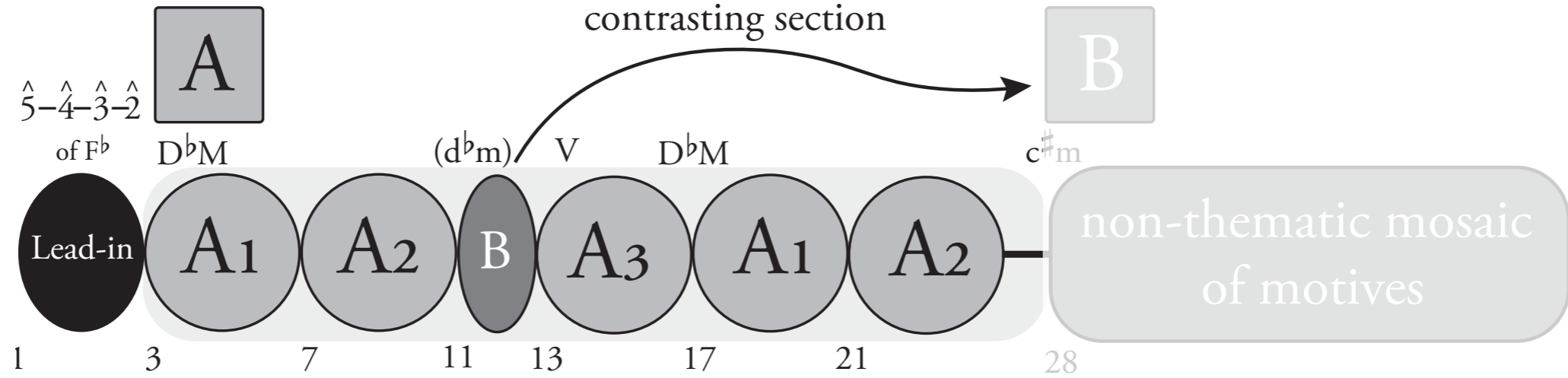
dim.

p molto espressivo

3 großer Ton
Strings

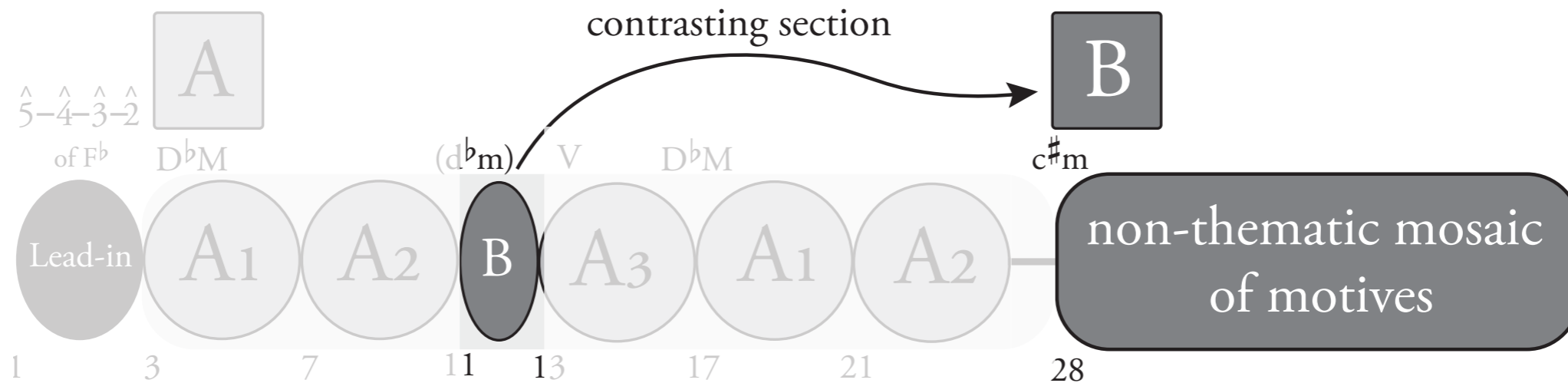
Mahler 9, iv, Rotational Form Chart, *First Rotation*

ROTATION I



Mahler 9, iv, Rotational Form Chart, *First Rotation*

ROTATION I



Plötzlich wieder sehr langsam und etwas zögernd

28 Vlns *pp* ohne Empfindung

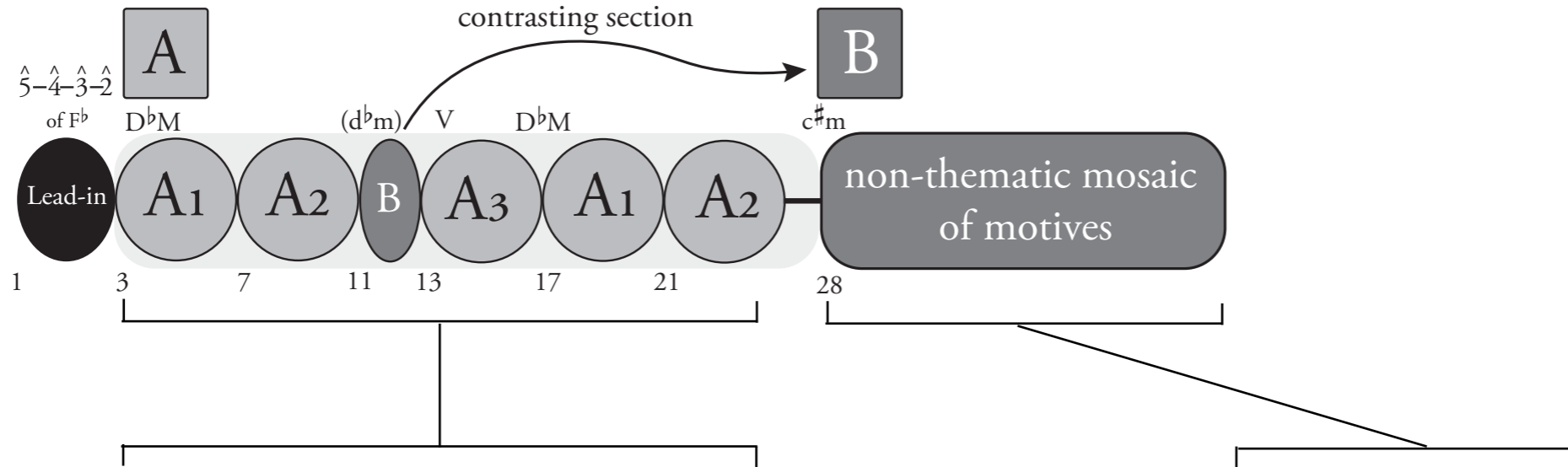
Cellos Contrabassoon *ppp*

Cellos and Bases

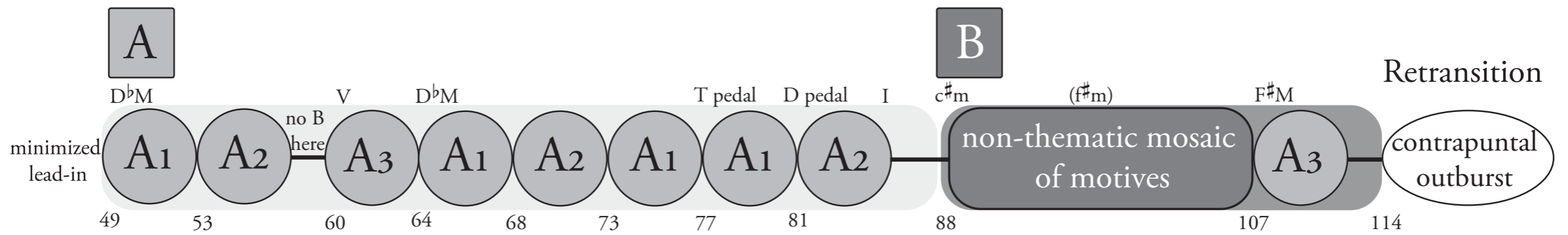
Mahler 9, iv, Rotational Form Chart,

First and Second Rotations

ROTATION I



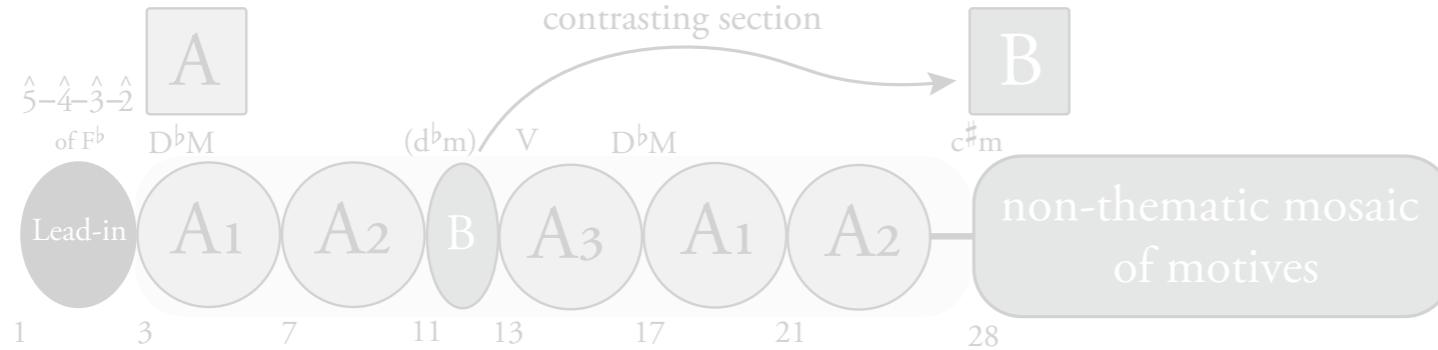
ROTATION 2



Mahler 9, iv, Rotational Form Chart,

First and Second Rotations

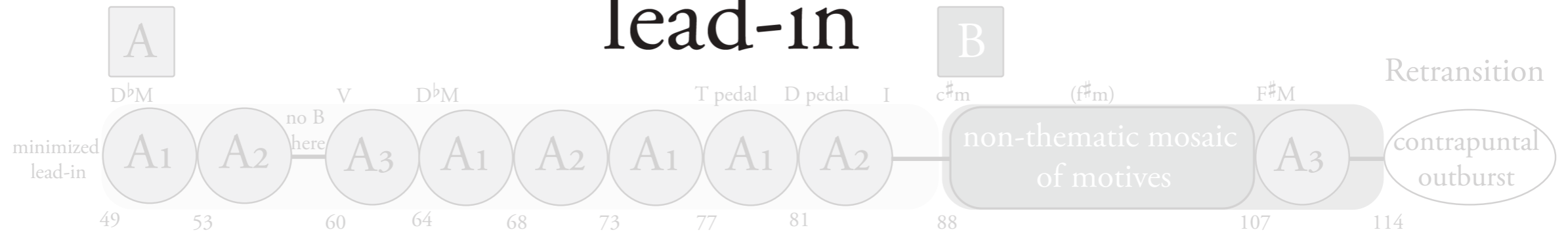
ROTATION 1



minimized

lead-in

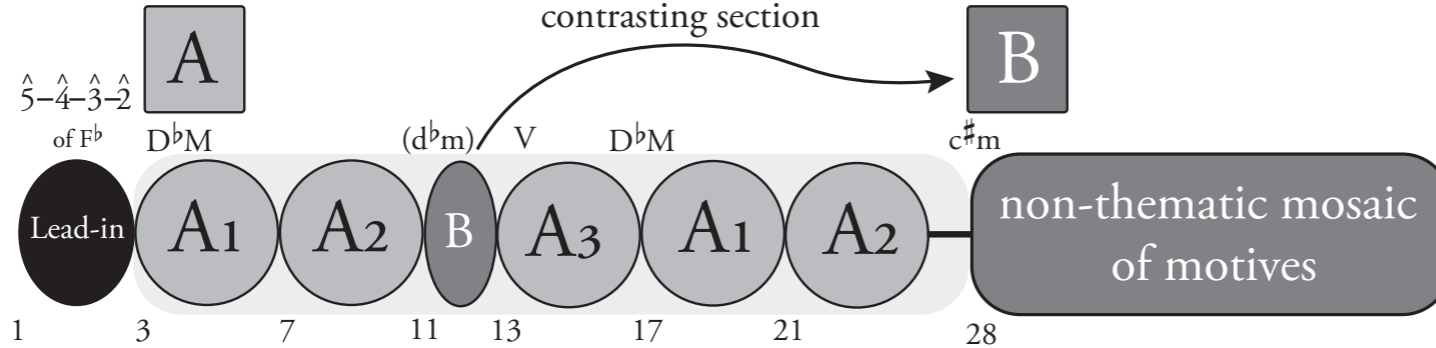
ROTATION 2



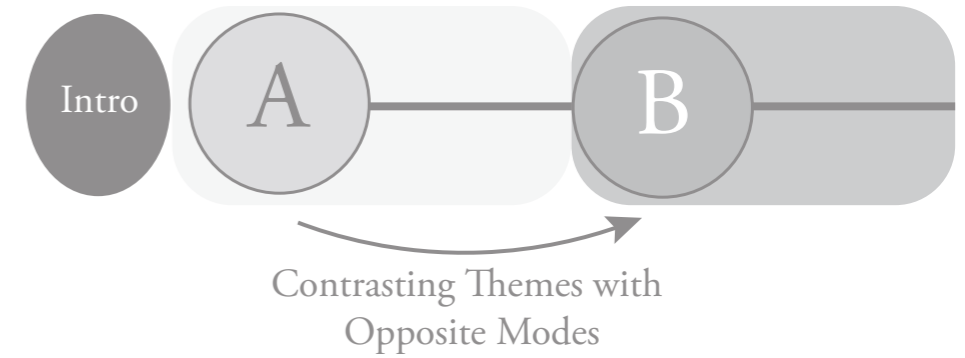
Mahler 9, iv, Rotational Form Chart,

First and Second Rotations

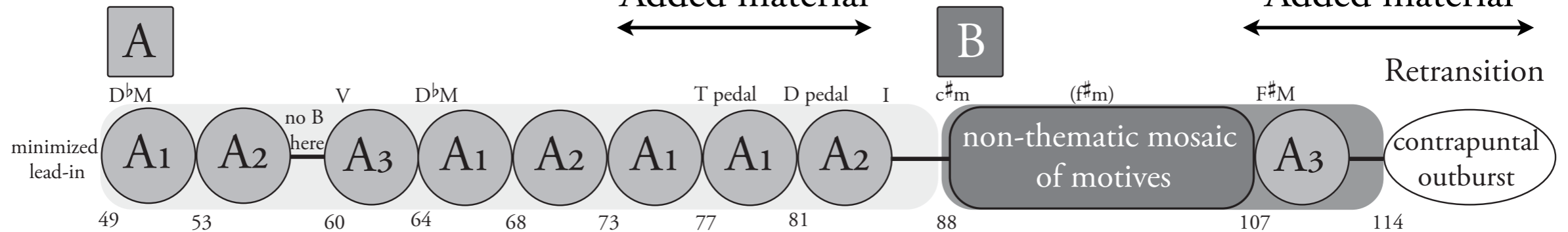
ROTATION I



“EXPOSITIONAL” ROTATION

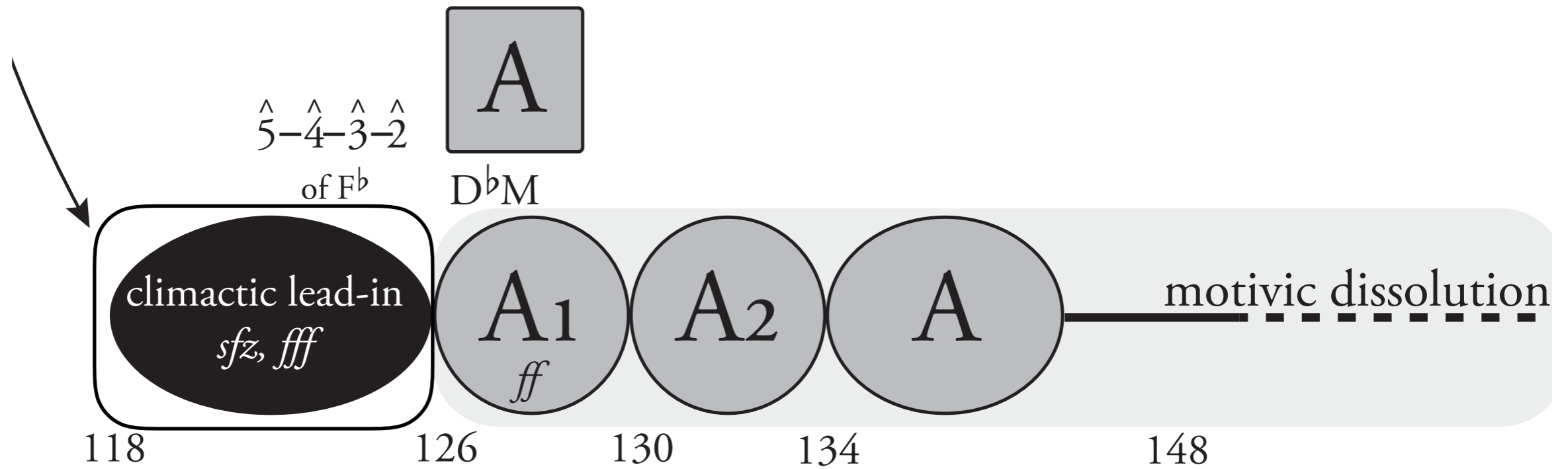


ROTATION 2



“Modified Repetition” may be more appropriate than “Double Exposition”

ROTATION 3

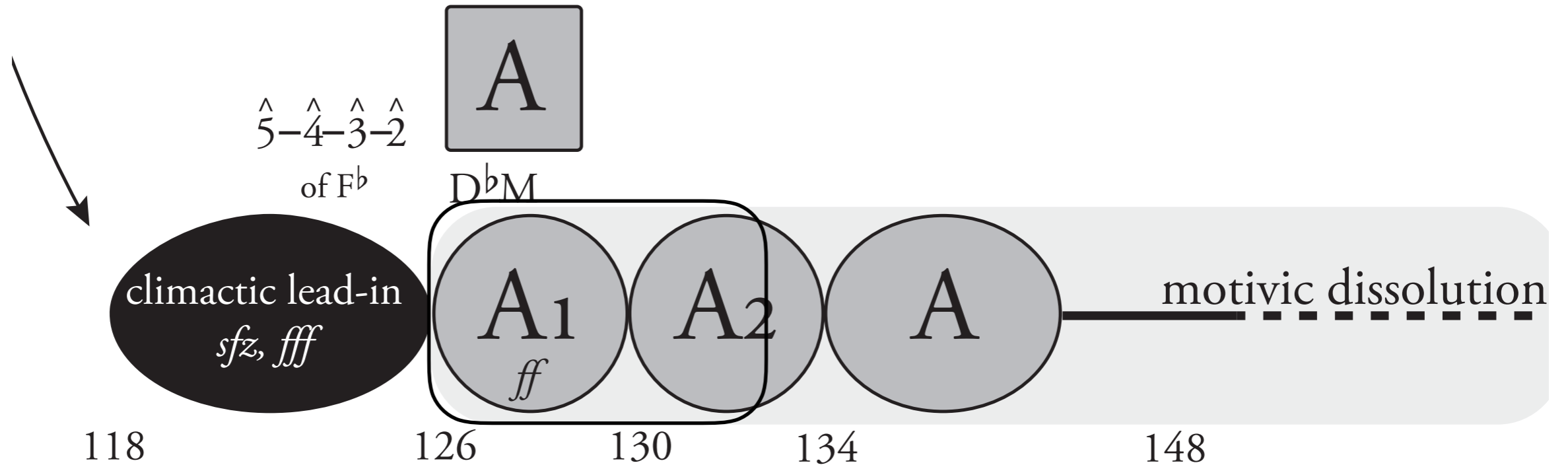


The musical score is divided into three sections with performance instructions:

- Sehr fließend** (118-126): Tpt and Oboe, Horn, Tbone. Dynamics: *ff*.
- Pesante** (126-148): Winds, Tpt, Vlns. Dynamics: *ff*.
- Viel bogen** (148-154): Vlns, Strings and Winds. Dynamics: *fff* and *sf*.

Measure counts for specific parts are indicated: 14 for Horn, 7 for Tpt, 9 for Tbone, and 121 for Vlns. The score includes various musical notations such as slurs, accents, and dynamic markings.

ROTATION 3



Viel bogen

Wieder zurückhaltend
immer *fff*

Tempo I. Molto Adagio

121

Vlins

3

Strings and Winds

fff *sf* *sf* *sf* *sf* *sf* *sf*

rit. *molto rit.*

126

ff

→

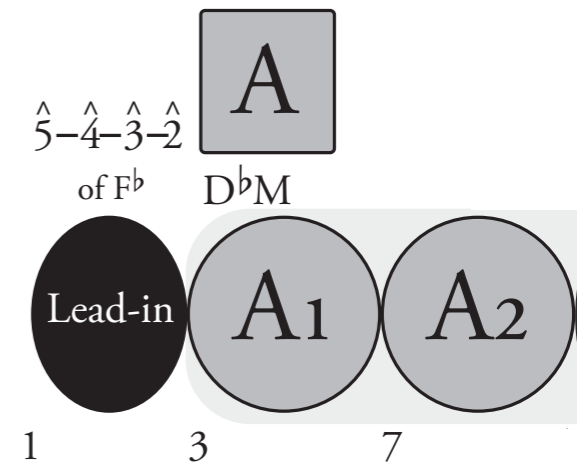
Vlns *lang gezogen*

dim.

3 großer Ton
Strings

p molto espressivo

ROTATION I



→

121 Vlns

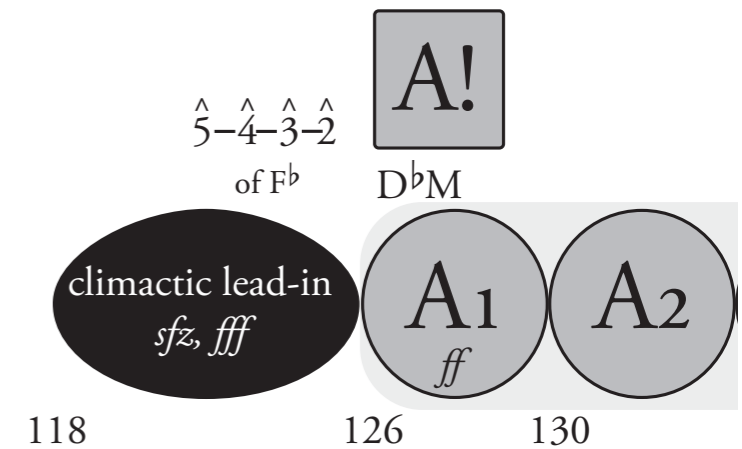
126

Strings and Winds

fff sf sf sf rit. sf sf sf

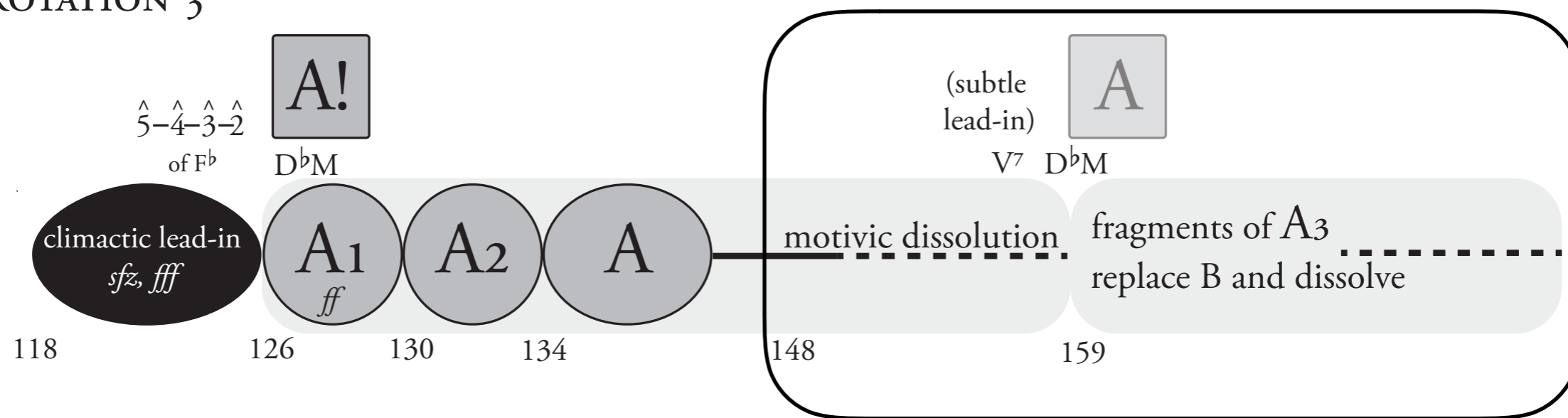
ff

ROTATION 3

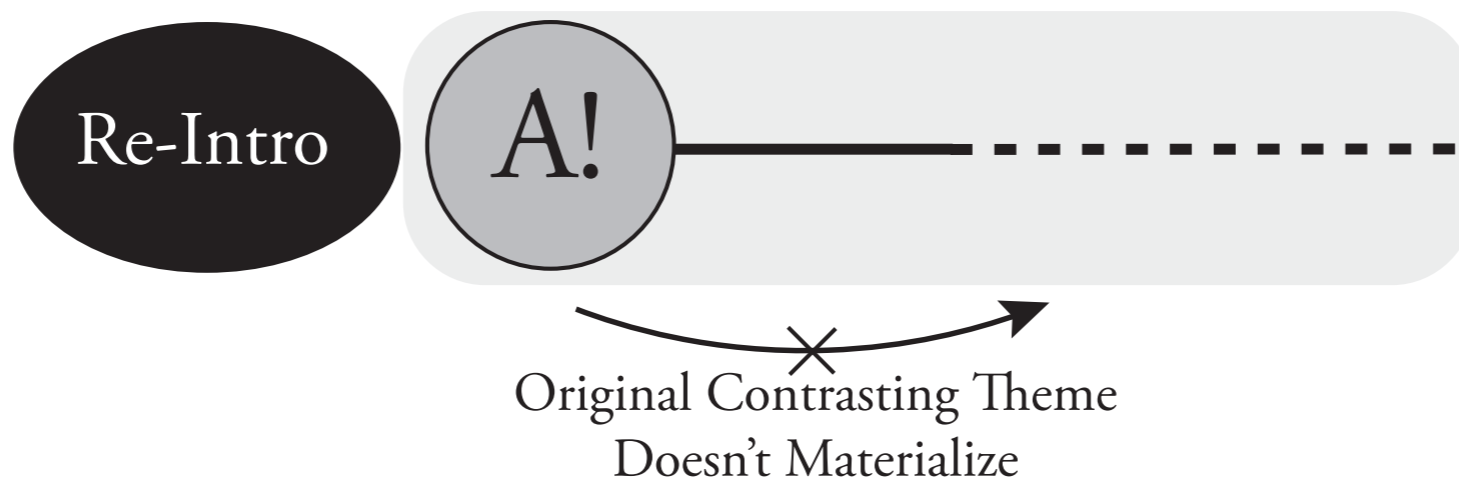


*“A glorious moment of
recapitulatory reprise”*

ROTATION 3



"RECAPITULATORY" ROTATION



What is the *virtue* of considering these movement in dialogue with sonata form?

1. Situate the works within Mahler's late symphonies
2. Understand them as Hybrid Sonata-Like Slow Movements
3. Connect them to the broader Modernist stance toward tradition

Thank you!

Works Cited

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SMT 2018 | San Antonio, TX | Sunday, 10am