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THE EIGHTH SYMPHONY

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[269] On September 12, 1910 in Munich, under Mahler's direction, the premiere performance of the Eighth Symphony took place. The impact of the previous works had not been uniform. Only the Second Symphony had found approval. The others had been received somewhat coolly, and the three instrumental symphonies almost consistently with objection or even head shaking. The premiere of the Eighth signified the first unquestionable, far-reaching success. It was enthusiastically embraced by the public, but although there was not unanimous acclaim from the critics, at least a portion of them recognized that one would no longer be able to contemptuously overlook a creative output that had led to such a pinnacle or dismiss it with the sympathetic wording of a great intention but an inadequate achievement.¹ It was the success for which Mahler had longed and fought. The Eighth was supposed to open up the view for the complete works. It was supposed to open the hearts that had thus far been hardened. Perhaps the hardening of minds had been necessary to awaken in him as a reaction, after overcoming all struggles, from the force of ecstatic attraction that emanates from the warm breath of this work, such an extensive desire for love. As if under a higher command, Mahler opens all the sources of his being, plunging himself into a creative frenzy that has something feverish and consuming. This self-immolation in the act of artistic production is tragic. Out of the ruthless destruction of his reserves speaks the premonition of the oncoming collapse. But Mahler's will had triumphed. The goal was achieved; the victory had also become external. In the meantime, he turned fifty years old. Eight months later he was buried.

It would not be correct to blindly reproach his contemporaries because of their unfavorable or even derogatory² opinion regarding the preceding seven symphonies. Mahler's work and personality was something new. New in view of external aspects of the structure,

diction, and style of his music. New above all in relation to the sense and symbolism of his output. The more one recognizes that the key to Mahler's art lies precisely here, the less one can make judgments about his contemporaries, with the exception of the malicious or malevolent ones. What had struggled forth from within him out of doubt and pain, what was hardly even comprehensible to him, who always felt himself as only a vessel of the Divine, could only be recognized by those who stood at a distance when a larger viewpoint for the complete works was provided. Mahler felt this. But he could not create the clarifying work until he had provided the foundation and had completed the passage through the seven transformations of his self. With the Eighth Symphony, he sensed that he had now attained that ground. Here, the soul needed to resonate with its humanity. This recognition of the pure, divine revelation within him caused him to await his destiny from the Eighth. Next to this, the consciousness of its own outward effect was not taken into consideration. His desire was not success, but to be understood. Here, he had found the formula, and it could no longer be misunderstood.

Only from this summit can an overview be obtained. With Mahler, it is necessary for the comprehension of the individual. Mahler's complete oeuvre is a growth of the one out of the other, a constant labor on a fundamental [270] idea of a kind that seldom reveals itself in such unity and fantastically executed continuity. With most musicians, a diversity of cultivated genres hinders the clarity of the overall view. The interests run off in too many different directions for the hidden unity among them to be readily recognizable. It is most likely to be comprehended with Richard Wagner, where a similar restriction to only one area is apparent. But Wagner's form was inherently richer and, viewed from the outside, more comprehensive than Mahler's. How is it to be explained that Mahler, except for a few songs,³ found satisfaction in this single

formal genre? Stimulation to create in other areas could not have been lacking for him within the musical sphere in which he moved. It is more likely that it demanded effort for him to resist such stimuli. For his acceptance as a composer, works of a smaller format and an easier execution would have been very helpful, and as little as one can imagine a string quartet or a piano sonata by Mahler, it would be reckless to claim that his talent would not have been sufficient for works of this kind.

Here, a secret of individual predisposition lies hidden. It is doubtlessly connected to the nature of the talent, although certainly in another sense than that of an assessment of value. Mahler's musical feelings were of a cosmic nature. They could only become fruitful through the idea of the sounding universe. Problems of chamber or solo music did not echo within him and made nothing fluently creative in him. Only the cosmic world of the orchestra, in which the individual, even when freely made prominent, always remains an impersonal member of the general community, awakened in him conceptions of an intrinsically creative kind that caused the deepest parts of his nature to resonate. One can find in this, when one wishes, a limitation of his gifts. In truth, such an assessment only proves that Mahler had a confessional nature of unusual purity. Everything artful⁴ remained strange and odious to him. Even his proclivity for the symphony was not rooted in the artistic attraction that the diversity and wealth of the orchestral language held for him. This artistic attraction was only a consequence of Mahler's ethical predisposition. It made him into an apostle of universal human love. In one of the Mildenburg letters referred to earlier, there is a passage that is deeply characteristic of Mahler's nature. After the description of a visit to a bell factory in a Berlin suburb, he tells of his return to the city: "But now back to the general management: the lobbying was in full force. These faces! These bony

people! Every inch of their faces carried the traces of the self-tormenting egoism that makes all men so unhappy! Always I and I—and never Thou, Thou my brother!”⁵

This “my brother” unveils Mahler’s soul. His feeling for the world recognized the creation of God in every creature and included all within the same ardent love of this divine kinship. Such a perception of the world needed to resist forms of creation that, like opera, were directed to an audience divided by class or, like chamber and solo music, to an intellectual elite. For him as the creator, for whom creating was an ethical as well as an artistic necessity, only an audience without differences of an intellectual or social kind could be considered. His congregation needed to include all [271] that had ears to hear.⁶ To it he offered his form of art, whose acceptance was bound to no requirements of education, possession of intellect, nor any other possessions. Neither opera, even in the apparently democratizing evenness of Wagnerian reform, to say nothing of aristocratic solo and chamber music, could provide enough for this socialistic artistic attitude. Even the symphonic form as Mahler found it was not what was sought. It did, however, allow for an expansion corresponding to the internal laws of his nature. Mahler’s religious and ethical attitude was directed toward the fellowship of humanity. He built the temple of his art to this fellowship. He built it such that his works could find no room in the concert halls of his time and burst beyond them. From the inside, this was through the thunderous power of a cosmic life within them that jumped the sonic boundaries of the concert halls. From the outside in, this was through the congregation to which he spoke. It included all who were weary and heavy laden, primarily the poor in spirit, and then the immense multitude of those to whom art had been foreign, those without understanding.⁷ All who had been able to find no relationship to the artistic establishment of their time, who knew nothing of it and wished to

know nothing of it. To them he revealed a new art beyond the social and intellectual boundaries, an art that again touched upon the elemental impulses of feeling.⁸

The world view that Mahler carried within himself and his all-encompassing, messianic love of humanity necessitated each other. From their union, the necessity of symphonic creation emerged for him, along with the directive for the extension of his symphonic forms. It had determined the development of his previous works. It gave him the impetus for the continuation and culmination of the formal as well as the ideal conception in the Eighth.

Mahler's symphonies up to the Seventh, apart from the First, which is better assessed as a prelude, divide themselves into two large groups: the *Wunderhorn* symphonies and the instrumental symphonies. Considered by the content, the first group signifies a confrontation with problems of an unearthly kind, with the relationship to the Divine and the transcendent. The second group takes up problems of inner personal life, placing the individual with his creations, struggles, and accomplishments in opposition to the world and the powers that control it.⁹ With the conclusion of the Seventh Symphony, the harmony of the individual with the world had been won, similarly as with the Finale of the Third and, growing out of it, the epilogue-like Fourth, the harmony with the Divine. Two different cycles had been traversed. They come in contact at one point. Mahler had titled the Finale of the Third "What Love Tells Me." For him, this love was God. He could have also titled the Finale of the Seventh "What Love Tells Me." Certainly not divine love, and also not the love of man for woman. Love of life, love of the earth, the joy of human existence, as opposed to the otherworldly peace in the Finale of the Third, and as opposed to the fairy tale dream of "heavenly life" in the Finale of the Fourth. This one thing remains common to both fundamentally, inherently different worlds, and each time it is the

elemental driving force in the creation and the outcome of the great symphonic journey: love, which penetrates the world and the heavens. This all-encompassing love now becomes, after the thorough investigation of heaven and earth, [272] the basis of a new work. Even the idea alone draws a common denominator for the Mahlerian oeuvre. A cosmic feeling of sound, a socialistic will to form, and an artistic ethos flow into one. This one raises itself, with eruptive force of ecstasy, out of subjective limitations to the height of a human affirmation.

Only this artist was able to take on such a task, and he only after the struggle through a whole life's work. For the solution, however, he required other means than he had previously used. Here, the orchestra alone could no longer suffice. As a sound symbol of life in nature, as a vehicle for the expression of high-concept emotional experiences, as the mediator of that unspeakable compulsion that works behind the outer appearance of things, the orchestra had been developed by Mahler to the most extreme flexibility of verbal capacity. But now it was necessary to pronounce a clear and conscious confession. Here, the word and the human voice needed to be added. Not, with the exception of the Finale of the Second, the solo voice as before. No longer did the individual person speak, but all humanity spoke and confessed. All that have breath needed to be drawn in, a choir of all types, solos of all vocal characters, in order to make such an expression of human feeling plausible and to give it convincing strength.

Because of this prevalent use of the choir and vocal soloists, the accusation of a misleading designation of the work has been raised against Mahler. Hermann Kretzschmar, whose *Führer durch den Konzertsaal (Guide Through the Concert Hall)*, while rich in positive information, fails with respect to Mahler because of an inadequate basic attitude, calls it “a senseless reversal of centuries-old concepts when one unhesitatingly¹⁰ issues a work as a

symphony in which the orchestra's independent portion is limited to a series of modest epilogues and a single longer prelude."¹¹ The debate over whether the work is to be addressed as a symphony or as a cantata could be regarded as a futile dispute over words. However, it is about something other than differences of opinion because of a title. What matters is the recognition that this symphony as a form, even in consideration of the resources used, is for Mahler the fulfillment of that which he envisioned as the original nature of the symphonic work of art. Decisive for him was not the kind of representational media, not the sequence and construction of individual movements. What was decisive was the expansion of the symphonic form to the representation of a cosmic experience. An all-pervading feeling of nature, reflected in a form that is bound to the ideal condition of a human fellowship, this was his conception of the nature of the symphony. If, in external details, it contradicted the traditional concepts, then, by virtue of his creativity, he has set a current concept against the historical one. Accordingly, one misjudges not only the character of the Eighth Symphony when one denies it the right to the name of the genre; one also misunderstands the primary focus of Mahler's output in general. As conspicuously as the Eighth outwardly stands out from the preceding works, in truth it is as much a necessary consequence, actually a fulfillment of the earlier symphonies, the most unified declaration of the Mahlerian will, the pure incarnation of his spirit and his ethic.

[273] How much Mahler thought about the work in a symphonic way from the outset, and how distant for him the idea was of turning it to another genre, is proved by the earliest preserved sketch. It shows a plan that is conspicuously divergent from the later design. Four movements are specified. They carry the designations: "1) Hymne Veni Creator, 2) Scherzo, 3) Adagio Caritas, 4) Hymne: die Geburt des Eros (The Birth of Eros)." As far as music sketches,

the page only contains the opening theme of the first movement.¹² Mahler thus initially thought of a four-part work in which, beside a regular scherzo, the idea from the Fourth Symphony of a “Caritas” Adagio appeared.¹³ The outer movements were planned as choral pieces, the first as an invocation of the divine creator spirit, the last as a celebration of the earthly illuminator, of Eros.¹⁴ Later, Mahler strayed from this plan, moving to a two-part layout. Of course, this two-part design should not actually be viewed as being in two movements. The present second part falls into an Adagio, Scherzo, and Finale. The symphonic construction is therefore preserved, despite the initially unusual external arrangement, and the first movement also displays the sonata-like structure corresponding to the symphonic type. Here is shown a continuation of the division into parts that was used in the Third, Fifth, Sixth, and Seventh Symphonies with the innovation that the three movements of the second part are not separated as otherwise, but instead are organically connected to one another.¹⁵

Definitive for this kind of layout were the texts used. For the opening movement, Mahler had found the text right away. It was the old Latin hymn “Veni creator spiritus,” for Mahler the invocation of the primeval creative force: love as the basic causative and formative power of all existence. The use of this text was fixed for him from the beginning. From it, the clear understanding of the basic idea presumably emerged. Its opening theme is the first sketch for the work. Adding a complement to this text was the problem upon whose solution the success of the whole depended. Mahler must have brooded for a long time over this complement before he arrived at the plan, as bold as it was outlandish, to use the closing of Goethe’s *Faust*. Outlandish inasmuch as it must have seemed astonishing and irreverent to couple this fragment from one of the most powerful poetic works of all time with another poetic work. All the more outlandish as

the *Faust* composition held within itself enough to suggest an independent musical creation. For eighty years, it had been one of the most used subjects for compositional treatment, upon which, in addition to many minor and mediocre figures, some of the strongest musical minds had made efforts. Mahler did not adopt the poem as a *Faust* problem, and did not adopt it from the literary side. He comprehended it purely out of his musical requirement. Therein lies the difference between him and his predecessors, and at the same time his justification. He did not view it with respect to its position within the *Faust* idea of Goethe, but instead with respect to its emotional content and to the inner process of the complete poetic conception that carried it. For him, the Faustian therein stepped into the background. If he thus avoided from the beginning a comparison to other musical *Faust* settings, then by this very fact, he was successful in musically and emotionally comprehending the poem in its fullness of innermost life. What drew him to Goethe's words and scenes was alone the idea of the appearance of love as a purifying, liberating, clarifying power. According to this idea, he selected for composition [274] the scenes from the songs of the Anchorites on through the Chorus mysticus. Thus, although he did not provide a Goethe composition in the philological sense, perhaps he did provide the pure reflection of the emotional process within this self-contained closing section. He thus simultaneously obtained a contrast and an organic complement to the first part of the symphony. There, love as the awakener and the divine revelation; here, love as an active force, as the mediator of a gradual elevation and refinement to a transfigured state.

That was the intellectually poetic and formally structural precondition from which Mahler here created: a cosmic conception of the nature of the symphonic genre, revealed through the elemental creative force of love. Such a conception was designed in a phase of the highest

artistic and human maturity, after confrontation with all the component problems, after the erection of a gigantic seven-part symphonic work of which each individual member, although independent, is yet, in view of that which follows, always a preparation, and the whole appears as an overpowering effort from the whole personality toward a final avowal.

The musical execution went parallel to the intellectual and formal conception. It was necessary to find a style that corresponded to the overall meaning of the work. Mahler is supposed to have described the symphony as a gift to the nation, a testimony as to how far he aspired here in his desire to make an impact.¹⁶ In reality, the capacity of the work reaches beyond a single nation. As in Beethoven's Ninth, eternal possessions of humanity are glorified here whose recognition is not bound to the sensitivities of national borders.¹⁷ The tonal language needed to correspond to such a radius of impact. In coherence and sweeping power, it needed to exceed both the appealing, yet subjectively rooted folk character of the *Wunderhorn* style as well as the abstract symbolism of the later instrumental style. It needed to act as an elemental revelation, to carry the rapturous power of ecstasy within itself, to be clear and graphic enough to inwardly enliven and inspire the masses, and, through the bold pattern of the lines, along with the concentrated force of grand dynamic developmental curves, to compel a unification of the community of listeners that had been previously undreamed of. The technical compositional problem lay in utilizing the summoned mass apparatus—double four-voice choir to which a boys' choir is added, eight solo voices and large orchestra—in such a way that the art of the construction did not hinder the flow and transparency of the stream of sound. It was vital to discover a kind of polyphony whereby the use of all means of complicated compositional technique always allowed the individual lines to strikingly come forward.¹⁸

Mahler not only overcame these difficulties that were produced by the nature of the task, but they raised his language to a surety and convincing power of expression that had nowhere been previously achieved. It is as if inner inhibitions that still existed before were suddenly fallen and the musical purity of his nature streamed out unrestrained. The individual themes sound from an improvisatory effortlessness of invention. They breathe a satisfied beauty, a warm fullness of sonic eloquence, and are so accessible and memorable that a feeling of the appearance of something long familiar and yet for the first time perceptible to the senses [275] becomes alive in the listener. These themes rest upon fundamental human melodies that are latent in everyone and only require a strong creative aura to sound out. One cannot call them original in the usual sense. They contain nothing subjective. Everything that is personally conditioned appears to be removed from them, and there remain only the basic sounds of communal feeling. If such melodies are invented on a small scale, folk tunes arise that everybody immediately knows and nobody knows from whence they actually come. In art music, it is given to few to create melodies of such a kind. And these few also only in moments in which they are able to rise above the limits of their individuality by virtue of a special intuition. In such moments, the artist touches on the primary source of music. Art music again obtains an influx of the popular, which gives it new strength and reason for being.¹⁹

The themes of the Eighth stream throughout from this source. Thus, they fascinate less through artistic construction and subtle curves of design than through the richness and strength of their natural sounds. They line up in great quantity and diversity, but upon closer reflection they prove to be inwardly related. One grows from the other, and the relationship reveals itself in many details. Beyond these connections that were partially unknown to the creator, Mahler has

set up extensive thematic dovetailing. Individual basic themes pervade the whole work, uncovering inner connections. Periodically closed sections are common to both parts of the symphony along with changes to the text. By this, simplification and clarity are obtained. The parts divide themselves and grow under an internally operative law. Before the listener, the emergence of a form takes place whose necessity and strength he perceives without being able to conceptually understand it. The formal organism lives in a mysterious way, drawing the listener into the spell of its creation, thereby awakening in him the profound excitement of the shared experience of an ecstatic creative process.

This transparency of the organism is also shown in the way in which Mahler makes the means of polyphonic style serviceable for homophonic purposes. From the Fifth Symphony on, Mahler continuously used contrapuntal techniques and forms and thereby obtained flexibility and freedom of voice leading that gave him dominion over the multiplicity of his instruments. But polyphony in the old sense was never his goal. For him, it was not about the interweaving, but the setting apart of the voices. If he writes a fugue, a canon, or a combination of several voices, it is always the effect of temporal succession, never that of spatial superimposition. This is a peculiarity of Mahlerian counterpoint whose ultimate causes can hardly be proved with logically tangible reasons. Thus, the technical, sometimes very intricate linear style of the Eighth never awakens in the listener an awareness of artfulness. The strict intellectual tautness of the old polyphony is lacking. Mahler's polyphony has the side effect of a simplifying unraveling of a harmonically dense linear technique.²⁰

Beside the trans-personal nature of the melodic invention, beside the inner unity of the themes and the characteristic return of thematic [276] groups, beside the palpable shared

experience of the birth of the form, beside the homophonic clarity of the polyphonic technique, there is a strength and vividness of declamation that secures the work an irresistible urgency of effect. Mahler's declamation is not developed according to modern perception of the meaning and meter of the language. One can rather say that Mahler's treatment of words, here in a larger text as in the smaller *Wunderhorn* texts, is often directed, in a logical sense, against the inflection of the language. This very kind of textual treatment, however, makes the listener conscious of the emotional strength of the language, of the poetic mystery of its meaning. It lends the text a musical objectivity.²¹ A precondition of this effect is Mahler's gift to sing the text internally, to form its declamation from this strength of vocal sensitivity. This observation touches on perhaps the last reason for the overwhelmingly impressive force of the work. The elemental musical statement, song, again becomes the strongest expression of musical life. Everything sings. Not only the choir and soloists, against whom the orchestra clings and nestles. It sings out of the creating musician, it sings in to the listener, who relives the work from the imagination of internally singing along. It is as if not only, as Mahler writes in a letter, the whole universe were to begin sounding, but as if it were to begin singing.²² It is an apotheosis of song. The voice, the immediate, living bearer of feelings, becomes the mediator from one person to another. From it comes the suggestion of the union of everything, before which the boundaries of individuality melt away in the fire of a Dionysian drunkenness of the senses.²³

The textual basis of the first part, the Latin hymn "Veni creator spiritus," comes from the early middle ages. Supposedly, it was written by the Archbishop of Mainz, Hrabanus Maurus, around the year 800 or according to another legend, by Charlemagne.²⁴ Luther already strongly

perceived the force of the powerful words and the heaven-storming sweep of the ideas, and freely translated the poem into German in his hymn “Komm heiliger Geist, Herre Gott.” Compared with this translation, the Latin version has the advantage of the solemn grandeur and rhythmic force of the language. The words stand like massive stones, each in itself a grandiosely perceived image, without any mediating, paraphrasing additions. Each thought is formed in the most concise mold, and, building up, one of them piles on top of the other. From the first call of the creator spirit to the jubilation of the Gloria, it is an uninterrupted series of ardent raptures, in such a feeling of devotion as could only be brought forth in a time whose religious conception was inwardly nourished by an erotic glow.²⁵ The poem, comprising seven and a half brief quatrains, is constructed with a clear architecture. It divides into three sections. The first contains the first two quatrains, the call and salutation of the Creator spiritus, here in Georg Göhler’s translation:²⁶

Veni, creator spiritus,
Mentes tuorum visita,
Imple superna gratia,
Quae tu creasti pectora.

Come, Creator spirit,
Turn to those who are yours
And fulfill with your heavenly grace
The hearts that you have created.

Komm, Schöpfer Geist,
Kehre ein bei den Deinen
Und erfülle mit Deiner himmlischen Gnade
Die Herzen, die Du erschaffen.

[277] Qui paraclitus diceris,
Donum Dei altissimi,
Fons vivus, ignis, caritas
Et spiritalis unctio.

You who are called the comforter,
The greatest of God’s gifts,
Source of life, ray of love,
Heaven’s dew of purest grace.

Der Du Tröster heißest,
Des höchsten Gottes Gabe,
Quell des Lebens, Strahl der Liebe,
Reinster Gnade Himmelstau.

The second portion, the middle group, containing three and a half quatrains,²⁷ brings the content of the prayer: a plea for strengthening, enlightenment, peace, victory, grace, knowledge of the Holy Trinity:

Infirma nostri corporis Virtute firmans perpeti, Accende lumen sensibus, Infunde amorem cordibus.	Unsere Schwachheit Stärke durch deine Wunderkraft. Entzünde Deine Leuchte unseren Sinnen. Ströme Deine Liebe in unsere Herzen.
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Our weakness
Strengthen by your miraculous power.
Ignite your light unto our senses,
Stream your love into our hearts.

Hostem repellas longius, Pacemque dones protinus. Ductore sic te praevio, Vitemus omne pessimum.	Den Feind wirf zu Boden Und gib uns fürder Frieden. Geh uns voran und führe Du uns: So werden wir Sieger über alles Böse.
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Cast the enemy to the ground
And grant us further peace.
Go before us and lead us on:
So will we be conquerors of all evil.

Tu septiformis munere, Dextrae paternae digitus.	Der uns siebenfach begnadet, Du, des Höchsten rechte Hand.
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You who have blessed us sevenfold
You, the right hand of the highest.

Per te sciamus da patrem, Noscamus atque filium, Te utriusque spiritum Credamus omni tempore.	Laß uns erfassen den Vater Und erkennen den Sohn Und glauben an dich, den Geist, Jetzt und immerdar.
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Let us comprehend the Father
And recognize the Son
And believe upon you, the Spirit,
Now and forever.

Close upon this middle group follows, as the last section, the plea for heavenly grace and the glorification:

Da gratiarum munera,
Da gaudiorum praemia.
Dissolve litis vincula,
Adstringe pacis foedera.

Schenk uns der Gnade Heil,
Gewähre der Freuden Vorgefühl,
Lös' uns aus der Zwietracht Fesseln,
Knüpfe des Friedens Band.

Give us the salvation of grace,
Grant the anticipation of joy,
Free us from the bonds of discord,
Tie the band of peace.

Gloria patri Domino,
Natoque, qui a mortuis
Surrexit, ac Paraclito
In saeculorum saecula.

Ehre sei dem Vater, dem Herrn,
Und dem Sohne, der von den Toten
Erstanden, und dem Erlöser Geist
Von Ewigkeit zu Ewigkeit.

Glory be unto the Father, the Lord,
And to the son, who from the dead
Has risen, and to the Redeemer Spirit
From eternity to eternity.

It is a Pentecostal hymn, arisen and sung into the world out of the ecstasy of the Pentecostal experience, without dogmatic additions, standing particularly close to the modern artist through the glorification of the spirit as the bringer of revelation.

Mahler solved the task of a musical version of this poem in a simple manner. He takes over the three-part layout for the musical formation and builds the movement as a sonata form. Thus, he obtains a clear, contrasting grouping, an explication and concisely building final summation of the text. At the same time, he creates connections by means of thematic structure. They illuminate spiritual relationships and the flow of thoughts from within, [278] allowing the stream of feelings in the poem to shine through. The first portion of the text is the poetic

foundation for the exposition of the sonata, with the presentation and brief expansion of the two main themes. The second portion is fashioned as a development section. The presentation of the individual pleas provides a natural cause for the extensive treatment of the previous themes. With the call for enlightenment, “Accende,” a new theme comes into the development section. From the ardently determined “Geh uns voran” (“Go before us”) up to the closing plea for knowledge of the Holy Trinity, a fugue is unfurled. It links back into the reprise. This reaches at first, following musical rules and at the same time emotionally reinforcing the sense of the poem, back to the opening words, and joins directly onto them the penultimate verse of text with the plea for grace and heavenly blessings. As a coda group then follows the last verse, “Gloria in saeculorum saecula.”

The large, simple divisions become even clearer through orchestral interludes that divide the exposition, development, recapitulation, and coda. Without displaying any independent significance, they allow, as closing and preparatory intermezzi, the basic architectonic line of the movement to come forward. Thus, the poem and the musical interpretation merge into one and mutually penetrate one another. The organic laws that govern the design of the one also justify and vindicate those of the other.²⁸

The most artistic and also the most intellectually revealing thing about this movement however, as in the whole work, is not the musical and formal mastery of the text. It lies in the thematic references and the motivic ramifications. There are no filling or secondary harmonic voices. The song lines show an individual contour throughout, and the orchestra carries significant and pronounced thematic features even in places where it is subordinated to the vocal corpus and has an accompanying function. This musical and intellectual veining of the work,

extending into the smallest details, cannot be consistently led back to a conscious linkage and interpretation. Such methodology was foreign to Mahler. It would have required another, more serious and intentional compositional technique. Mahler's composition was based on intuitive understanding and visionary perception. As far as consciousness was at work here, it was consciousness of a higher, more clairvoyant kind that comprehended relationships and correspondences beyond intellectual boundaries. They make their musical representation into the preacher of spiritual consonances that belong to the areas of ideas and feelings, but remain inaccessible to logical explanation. This is true of the interweaving of thematic material from the first movement into the second part, where it experiences the actual internalized and enlivened interpretation. This is true of large parts of the musical development and of the transformation of individual themes within the first movement. Above all, it is true of the main theme. The earliest sketch of the entire work, it dominates the whole from the beginning to the conclusion. It is the seed that holds all vitality, all sweep, and all greatness within itself, and from which the growth of the mighty work rises up with the necessity of a natural law.

Over the surging *fortissimo* low E-flat of the organ and bass instruments, after which the E-flat major of the full organ [279] rings out, the double choir enters, *Allegro impetuoso*:

Allegro impetuoso

ff ff sf

Ve - ni, ve - ni, cre - a - tor spi - ri - tus!

[Example 8-1: organ, cellos, basses, m. 1, choir, mm. 2-5]²⁹

Based on the rhythm, it is a march motive, as so often in Mahler. In such reference to elemental rhythmic feelings lies an explanation for the memorability of Mahlerian themes, particularly this main theme of the Eighth. The shortening of the meter from measure to measure, determined by the declamation, heightens the impression of stormily, irresistibly bursting out. It is confirmed by the rhythm that seems as if it were carved in granite: the massively hewn half notes of the two opening measures, the succinct quarter-note beats, and the energetic dotted “Spiritus” conclusion. The harmonic substructure is simple. Tonic, subdominant, and dominant alternate in quick succession and the tonic impression is predominant. The decisive aspect of the expression lies in the rhythm and the melodic direction, in the upward swing of a seventh in the second measure and the purposeful downward leap of a fifth at the close. Particularly the leap of a seventh gives the theme, from its first hearing onward, the unforgettable characteristic feature of a powerful, fiery storming of heaven. It continues in trombones and trumpets, canonically crowded together, redirected to B-flat major:



[Example 8-2: trumpets and trombones, mm. 5-7]

The “Veni” call, now beginning in B-flat major, is repeated by the first choir. In the violins sounds an emphatic, sweeping supplementary motive, pressing upward *legato*, in contrast to the sharply hammered opening:



[Example 8-3: violins, mm. 8-10; flutes, oboes, clarinets, m. 10]

Intoned in alternation by both choirs, freeing itself from the imperative ecstasy of the opening declamation through smooth eighth-note slurs, the “Veni” calls continue to sound up to a brief E-flat-major cadence. Here, the energetic “Spiritus” from the close of the theme enters as the beginning of an idea that rises in forceful eighth-note waves in all male voices, *fortissimo*:



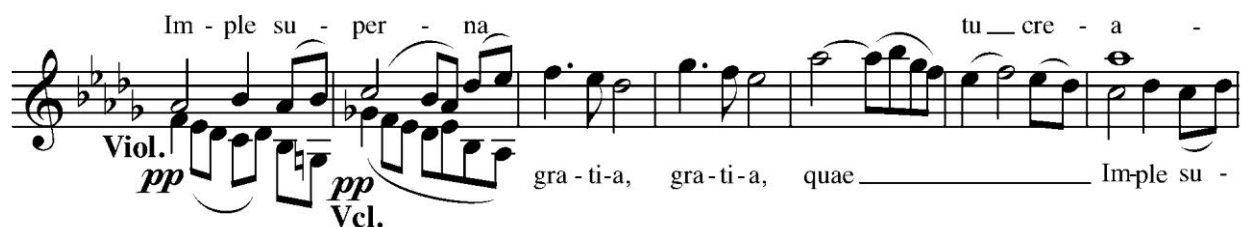
[Example 8-4: male choral voices, mm. 21-27, partly doubled by altos, mm. 24-26]

The orchestral voices, until now in groups and led primarily in unison, divide. The concentrated force branches into individual streams. The sound becomes more colorful, and also the dynamics, to this point held in a uniform *fortissimo*, become more terraced, obtaining swells from *forte* to *fortissimo* without altering the basic tone of surging fullness. The declamation gains liveliness and contrast with the entrance of the second line of the stanza, “Mentes tuorum visita.” The voices intertwine, and chromatic turns heighten the harmonic expression. The initially purely elemental picture obtains an exchange and play of contrasts until a majestically resounding D-flat major commands a halt. All voices quickly subside in a *ritenuto*, and the melodic line sinks downward. The *forte* of the first vision fades into a gentle *pianissimo*:



[Example 8-5: choral voices, mm. 43-45, some doubling from flutes, clarinets, horns]

The choral sound dies away, and solo voices are heard. The key changes [280] from the bright E-flat major to the mystical D-flat major. Soft woodwinds in a deep register and muted strings sound out *pianissimo*, and the tempo becomes “somewhat (but imperceptibly) more measured, always very fluently” (“etwas [aber unmerklich] gemäßigter, immer sehr fließend”). *Dolce espressivo*, the solo soprano intones the second theme while the closing line of the “Veni” quietly continues in the instrumental accompanying voices:



[Example 8-6: soprano 1 solo, mm. 46-52 (partially doubled by oboe); soprano 2 solo (doubled by first violins), m. 52; first violins (and English horn), m. 46; cellos (and bassoon), m. 47]

“And fulfill with your heavenly grace the hearts that you have created.” These words and the following of the second stanza, with the contented worship of the comforter and bringer of grace, provide the basic mood for the second theme and the side group that develops from it. A solo quintet without bass—two sopranos, two altos, and a tenor—leads. Only later do the baritone and bass come in. The gently rising, humbly bowing song melody, which builds hopefully at the second “Gratia,” obtains from flutes and oboes an intimately eloquent addition:

Woodw.

Im - ple su - per - - - na,

f *sf* *pp*<

cresc.

[Example 8-7: soprano 1 solo, mm. 56-58; second violins, m. 56; first violins, mm. 57-58; flutes and oboes, mm. 58-60; flute 1 and clarinet 1, mm. 60-61]

The main theme is also drawn into the mystical realm of moods. The repetition of “Quae tu creasti pectora” (“that you have created”) sounds to the “Veni” motive, which now, stripped of its eruptive character, nestles against the reverently pleading expression of the second theme in gently accented D-flat major:

p

quae tu cre - a - sti pec - to-ra.

[Example 8-8: soprano 1 solo, mm. 62-64; soprano 2 solo, mm. 63-64; oboe, mm. 62-63]

Whispering, the choir takes up the song theme, the plea for heavenly grace. With a simple rise from D-flat major leading to A-flat major, portions of the first theme start to sound: the “Spiritus” motive, assigned to the female voices of the first and the basses of the second choir:

pec - tor-ra, pec - to-ra, quae tu cre - a - - - sti.
quae tu cre - a - sti, quae tu cre - a - - - sti.

[Example 8-9: choral voices, mm. 76-80]

On top of that, there is the sweeping supplementary motive of the violins, which now serves the invocation of the “comforter”:

Qui Pa-ra - cli-tus di - ce-ris.

[Example 8-10: solo sopranos 1 and 2, with violin doubling, mm. 80-81]

The expression is revived, obtaining more strength and shading without abandoning the tenderness of the basic mood. At “Spiritualis unctio,”³⁰ the solo soprano rises to a widely sweeping melodic completion of the song theme:

Et spi - ri - ta - lis, et spi - ri - ta - lis, spi - ri - ta - lis, spi - ri - ta - lis.

[Example 8-11: soprano 1 and 2 (from m. 105) solo, mm. 98-108; flutes and oboe, mm. 100-101]

E-flat major has been achieved, and the dynamic awakens again to its original strength. The “Veni creator” thunders out anew from voices of the double choir, stormily calling to each other. [281] The soloists are added, outshining the choir, leading boldly into the heights. In a powerfully reaching, dynamically forward pressing “Superna gratia,” pointing back toward the grand B-major cadence in the first movement of the Seventh Symphony, the first song group closes:



[Example 8-12: solo and choral sopranos and altos, mm. 118-123 (solo and choir 1 altos deviate from m. 121)]

Tempo primo, Allegro impetuoso, has been reached again. The singing voices have achieved it, and it continues to sound powerfully in the orchestra. Full organ, horns, trumpets, and woodwinds allow a chromatically overarching motive to resonate:



[Example 8-13: oboes 1 and 2, clarinet 1, horns 1 and 3, trumpets, organ (top line), second violins, mm. 122-123]

Like ringing bells, in canon, the “Veni” resounds from trombones and trumpets:

Musical score for Example 8-14. The top staff is for Trumpet (Trp.) with a dynamic marking of *ff*. The middle staff is for Trombone (Tbn.) and Tuba with a dynamic marking of *ff*. The bottom staff is for *8^{va} basso* (8va basso). The music is in a key with two flats and a common time signature. The Trp. part features a melodic line with a chromatic descent. The Tbn. and Tuba parts play a rhythmic pattern of eighth notes with accents. The *8^{va} basso* part is indicated by a dashed line.

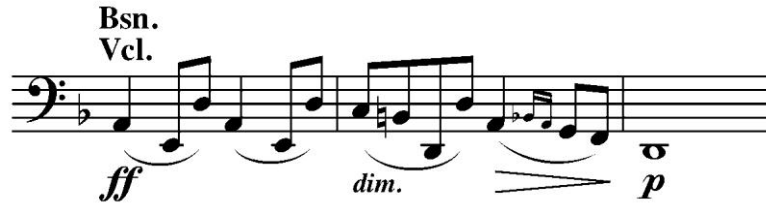
[Example 8-14: trumpets, trombones (and tuba), mm. 124-126]³¹

Hammering rhythms in strings and woodwinds accompany. A sudden chromatic aberration in trombones and trumpets leads into a somewhat restlessly undulating mood. The “Veni” theme sounds out in a rhythmically diminished and chromatically distorted transformation in the middle voices, pressing stepwise downward:

Musical score for Example 8-15. The top staff is for Trombone (Tbn.) with a dynamic marking of *ff*. The bottom staff is for Horns with a dynamic marking of *ff*. The music is in a key with two flats and a common time signature. The Tbn. part features a melodic line with a chromatic descent, marked with a *ff* dynamic. The Horns part features a rhythmic pattern of eighth notes with accents, marked with a *p* dynamic. A large slur covers both staves, indicating a sustained or held pedal point.

[Example 8-15: trombone, trumpet, mm. 130-132; flutes 1 and 2, piccolo, oboes, clarinets, horns, first violins (top voice), second violins, violas, mm. 131-134]

It is as if a shadow suddenly falls. The tempo becomes twice as slow, and a held pedal point A in the basses allows the key to change from E-flat major to D minor. Deep bells ring, horns and trombones call the “Veni” theme in D- and A-minor, and a muffled timpani roll provides an eerie background. In bassoons and cellos, the darkened opening of the “Veni” now sounds:



[Example 8-16: bassoons and cellos, mm. 139-141]

The upper voices are silent. Accompanied by the violin motive from the beginning, now turned to minor, the choir intones the main theme in a plaintive transformation:



[Example 8-17: choir 2 altos, mm. 141-145; first violins (doubled by English horn), mm. 142-143]

“Our weakness strengthen by your miraculous power.” The consciousness of weakness is given by the sudden despondency of expression in the whispering tone of the choir and in the minor-key turn of the theme. The orchestra falls silent. Only the bass tone D, firmly resting in the depths, continues to sound. A solo violin wanders, “always somewhat fleetingly” (“stets etwas flüchtig”) and “without regard for the tempo” (“ohne Rücksicht auf das Tempo”), with lightly drifting sounds, as if lost, through the darkness. From the piccolo, brief, fearful calls sound. Something dreadful and hollow lies over this brief episode, from which the solo voices, with the sounds of the song theme set to “Firmans,” lead back to E-flat major:



[Example 8-18: alto 1 solo (doubled an octave above by first violins), mm. 156-162]

It is the same motive that previously, at “Imple superna,” had been assigned to only the instrumental voices [282] and now, in the moment of heavy oppression, experiences its interpretation through the singing voices. The mood is consolidated. Powerfully slowing with the inversion of the main theme, the choirs, as if in anticipation of that which is now coming, break off the swelling cadence immediately before the closing chord:



[Example 8-19: choral sopranos, altos, and tenors, with doubling from violins and horn, mm. 166-168]

“Firmans,” the plea for strength, is the confident closing call. The exposition has been given. It brought, in the musical relationship, the presentation of the two main themes. To them was added, as many times in earlier works of Mahler, a brief episodic development—as such is the D-minor passage “Infirma” to be seen according to its technical construction. Beyond this thematic presentation, the exposition brought an identification of the intellectual and emotional foundations. First the ecstatic call to the creator spirit in heroic E-flat major. Then the “Imple superna,” sinking into worshipful abandon in mystical D-flat major. On top of that is the D-minor “Infirma,” the confession of weakness, of one’s own powerlessness. Finally, the upturn to

the hopeful “Firmans,” with half-close on the dominant seventh chord B-flat, awaiting divine assistance. The poetic and musical plan is given with a strict insistence. The working-out begins, musically and technically speaking the development section.

As always with Mahler, and as in the design of this symphony as a whole, the architectonic structure is primary, also within the subsections. It would be difficult to determine to what extent Mahler followed a preconceived plan in the arrangement of the structure. In general, his creative style was of a hallucinatory kind, standing under the spell of the momentary inspiration. In times of creative activity, Mahler even appeared to himself as only a vessel, as a tool of compelling forces under whose influence the work arose, as if it had been dictated to him into the pen. It would be an exaggeration, however, to conclude from this that Mahler’s complete output, especially a work of the extent and unusual layout of the Eighth, somehow arose without any consciousness in a state of dreamlike rapture, that each measure was written down passively without regard to what was coming. It is difficult here to draw the line between conscious, unconscious, and subconscious. In the sense of philological conclusion, it is even impossible. But it must be regarded as certain that the anticipation of the overall formal rhythm, the idea of the complete architectonic plan, and the arrangement of groups and sections were all present for the composer during the act of creation. Perhaps he decided on individual changes here and there in the execution, discarding original plans and interpolating new ones. The essentials, however, were internally seen in advance and correspondingly prepared by him. To assume the contrary, one would not only render a disservice to Mahler as an artistic designer. At the same time, one would identify a crucial feature of his effectiveness—the impression of broad-lined architecture—as a coincidental secondary consequence. As distorted as the picture

would be of a Mahler who builds his forms according to a meticulously worked-out scheme, [283] it would be just as wrong to assume that these gigantic forms effortlessly fell from above as a gift to the composer. As with every great artist, the conscious and the subconscious also flow into each other with Mahler. As certain as the formal design is a matter of intuition, is in fact the most important precondition, the actual first inspiration, it is just as certain that one may view the detailed expansion as the result of a conscious work carried by a creative drive.³²

The exposition with its establishment and structuring of contrasts had shown such a plan, and the development shows a similar, clearly targeted formal design. It is divided, again corresponding to the textual pattern, into three parts. This three-part division of the layout, the most natural and effective for all large formal structures, already shows an inner methodology. The first part takes up the “Infirma” with a new strength that is prepared by the final developments of the exposition, continuing over into the tender plea for enlightenment. This plea, first presented in restrained, intimate humility, suddenly rises to a passionately excited upswing. The “Accende,” still sounding from before, becomes the starting point of a visionary, blazing elevation of the spirits and almost exceeds the beginning of the movement in its irresistible power. Following this outbreak of feelings, as the third and last buildup that summarizes all that has gone before, is the mighty fugue. Intellectual logic and the highest intensity of feeling flow into one, awakening an ecstatic conception of a superhuman revelation of the will, before which all individual energy gives way and can only surrender itself without resistance to this surging sea of sensual stimuli.

This is how Mahler builds his development section. If, despite its structure that testifies of the highest artistic consciousness, it flows in one stream, never awakening in the unbiased

listener a compulsion to consider the cause, then this is a sign that here, as in every genuine artistic creation, the extremely thoughtful design is always subordinate to inspiration.

An orchestral prelude introduces the first part. New colors and new sounds. A chaotic, fantastic world of mist set in motion by skittering apparitions. It is as if clouds suddenly sink upon the revelation of the exposition, and only memories of that which was just experienced flash through the imagination. Tempo primo, Allegro, “somewhat hurried” (“etwas hastig”). A timpani roll on B, with basses and cellos, triple *piano*, fixed like a pedal point upon the same pitch. The $\frac{5}{4}$ meter heightens the impression of unease and insecurity. Muted horns intone the main theme in inversion. Woodwinds and muted trumpets, flaring up in between, attempt a dissonant addition. Their dotted rhythms descend without melodic closure in violent string *pizzicati*. The basses sink to A-flat in a chromatic *tremolo*. Then fermatas and deep bell sounds. Once again the theme in muted horns, this time in its original form. The basses change to E-flat, and there is a timpani roll, *pianissimo*. Again the woodwinds attempt to take hold of the theme. The meter changes: $\frac{5}{4}$, $\frac{4}{4}$, $\frac{6}{4}$, $\frac{5}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, always at very brief one- or two-measure intervals. Here or there, the theme briefly sounds out in an individual voice—in the horn, in the trombone, in string *pizzicati*—“always equally fast and hurried” (“immer gleich schnell und hastig”), calling and then immediately fading away again, an apparition in the mist that cannot be grasped. Similarly as before, the [284] transitional motive to the first “Infirma” sinks down in violin *tremolos* and flute sounds. The voices cease to chase after the theme. The A-flat of the basses is enharmonically changed to the dominant note G-sharp. With the change to C-sharp minor, a harmonic resting point has finally been achieved. “Twice as slowly as before” (“Noch einmal so langsam als vorher”), the minor-key transformation of the main theme sounds with strong

emphasis from the solo bass:



In - fir - ma, in - fir - ma nos - tri cor - po - ris

[Example 8-20: bass solo, mm. 218-219]

The remaining solo voices take up the call, which penetrates from the depths, and lead it further into the supplementary motive of the main theme:



Fir - mans per - pe - ti,

[Example 8-21: alto 2 solo, second violins, violas, mm. 223-224]

The seven-voice solo vocal passage, only supported by gentle woodwind and string registers, becomes clarified from the “passionate” (“leidenschaftlich”) C-sharp minor to F major. From there, “very gently and restrained” (“sehr zart und gehalten”), D major blooms, the plea for enlightenment: “Ignite your light unto our senses, stream your love into our hearts”:



Lu - men ac - cen - de - sen - si - bus

[Example 8-22: alto 1 solo, doubled an octave above by solo violin, mm. 231-234; doubled two octaves above by flute, mm. 231-232]

It is the “Imple superna,” already known from the second theme, in a new tonal transformation.

Pacified, the melancholy minor-key theme from the beginning of the development section sounds from the bass in pure C major:



Lu-men ac - cen - de

[Example 8-23: bass solo, cellos and basses, mm. 235-237]

It continues to be heard through the ever more tenderly echoing solo voices, in alternation with the song theme. “Without expression” (“Ohne Ausdruck”), flutes and second violins quietly work in the “Gratia” call until the singing voices lose themselves as if floating away. The tempo sinks, becoming ever slower, into a dreamy twilight, and the instrumental voices also fade away. Then suddenly, in a threefold contrapuntal combination, the “Veni” rings out: in augmentation from trumpets, in double diminution from bassoons, and in simple diminution from horns:

A musical score for three instruments: Trumpet, Bassoon (Bsn.), and Horn. The Trumpet part is in treble clef, marked *pp* *molto marcato*. The Bassoon part is in bass clef, marked *f*. The Horn part is in bass clef, marked *p*. The music features a complex contrapuntal texture with various rhythmic values and dynamics.

[Example 8-24: bassoons, horns, trumpet, mm. 254-257]

That which was sought at the beginning of this section has been found, and is now revealed anew. Jubilation breaks out. The basses suddenly shift from the fading C to a *fortissimo* B. E major flares up. “Suddenly very broadly and with passionate expression” (“Plötzlich sehr breit und leidenschaftlichen Ausdrucks”), in the full orchestra, the main theme is briefly heard as a prelude, with a massive *molto ritenuto*. “With a sudden upswing” (“Mit plötzlichem Aufschwung”),

shattering with ecstatic force, a unison cry of double choir, boys' choir, and all soloists:

Mit plötzlichem Aufschwung

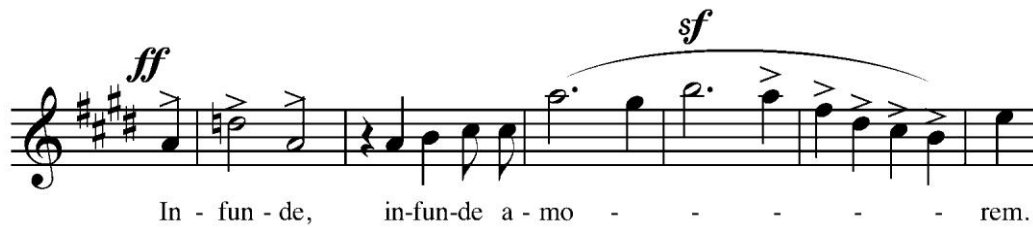
ff

Ac - cen - de, ac - cen - de lu - men sen - si - bus, lu - men sen - si - bus, sen - si -
bus, ac - cen - de sen - si - bus.

[Example 8-25: all solo and choral voices, mm. 261-267]

It is one of the most powerful moments in this work, in Mahler's oeuvre, in the entire literature. A moment that comes close to Haydn's grandiose "And there was light"³³ in the greatness of its inspiration, in the impact of its contrasts, in its emotional inner strength. A tremendous unison wave rises up, broadly calling out in mighty intervals, and then it turns back to the starting point, almost rushing over itself in ever more strongly accelerated rhythms, [285] pressing beyond it to the depths with boundless energy, as if hardly comprehending its own fullness. It is a revelation of the same elemental force from which the first theme also originates, and related to that theme in melodic and rhythmic details. Technically, it is the addition of a new theme in the development section, something to be found already in Beethoven. The key relationship is also similar to the classical model. In Beethoven, the new development theme appears within the first E-flat-major movement of the "Eroica" in E minor, and in Mahler within the E-flat-major movement in E major. The key is characteristic for Mahler precisely at this point, for an E-major breakthrough always signifies for him—in the "Totenfeier" of the second, in the slow movement of the Fourth, in the Andante of the Sixth, in the first movement sunrise of the Seventh—a celestial revelation, the opening of the heavens.³⁴ E major is also belted out here

with liberating force. As a confirmation, the theme sounds in D major in the repetition that directly follows, and is then led back to E major by the solo soprano³⁵ in an intense continuation of the line:



[Example 8-26: all voices, mm. 269-271; soprano voices, mm. 272-275]

Now the voices divide, carrying the message further, combining it with the previous themes, adding new ones from the profusely gushing spring. The choirs, which were unified at the “Accende,” are separated and stand again against each other, supplementing one another with antiphonal calls. The soloists are silent or added to the choral voices to enhance the luminous force. The boys’ choir by contrast, first used at the “Accende,” now emerges independently with a fresh, penetrating sound. It intones a victoriously marching theme, an anticipation of “Freudig empfangen wir diesen im Puppenstand” (“Joyfully we receive this man in the pupal state”) from the second part. In the choral basses, the “Veni” theme sounds in further combination with the “Accende”:

A - mo - rem cor - di - bus lu - men sen - - - si - bus, a -

A - mo - rem cor - di - bus sen - si - bus, sen - si - bus lu - - - In - mor - rem cor - di - bus fun - de in - fun - de a

[Example 8-27: boys' choir, mm. 274-280; oboes, clarinets, horns, mm. 274-277; choir 1 basses, bassoons, bass clarinet, cellos, mm. 275-278; choir 2, mm. 278-280]

Powerful chords in the strings, woodwinds, and organ strengthen the triumphal impression while horns and trumpets blow out the “Accende.” The forces gather themselves anew. Both choirs again come together. The key swings from an E-major cadence to G and C major. The mood of a battle breaks through. “Cast the enemy to the ground.” The voices stomp, and the shrill battle cry “Hostem” is yelled out:

Ho - stem re - pel - las, ho - stem, re - pel - las lon - gi - us, ho - stem.

[Example 8-28: choral sopranos and altos (and top voice of tenors), mm. 290-295]

A mighty eighth-note motion in scales rises from the string basses and takes in the upper voices. The boys' choir takes up the “Spiritus” theme:



Ho - stem — re - pel-las, re-pel-las — lon - gi - us,

[Example 8-29: boys' choir, mm. 304-306; choir 1 altos, horns, m. 304]

[286] In the other choral and solo voices, the “Hostem” and “Accende” motives continue like a march, closing together in this imperious combination:



Pa - cem-que do - nes, pa - cem-que pro - ti - nus.

[Example 8-30: choral soprano voices, mm. 308-311]

The energy is strained to the utmost level as the interweaving and intensification of the voices in free counterpoint has apparently arrived at its peak. The masses have found each other and come together. The call sounds to the leader who guides them to their destination. The spiritual battle in which all engage together according to a higher law, guided by the force of will, the heightened expression that leads beyond the manifestation of energy to action—this law that binds forces that were previously unrestrained is found by Mahler in the fugue. For the third time in the course of the development, the key pivots. From the passionate C-sharp minor of the “Infirma” it had changed, by way of the mediating D major, into the revelatory E major of the “Accende” with the G-major battle passage. Now, in the moment of triumphant confidence, it leads back to the heroic main key of E-flat major. “Go before us” resounds the call upon the sharply dotted “Spiritus” motive. As if to indicate who should lead the way, both themes of the creator spirit sound at the same time, the “Veni” and the storming continuation of the “Spiritus”:

Prae - vi - o, Prae - vi - o, prae - vi - o te duc-to-re sic vi -

Prae - vi - o, duc - to - re prae - vi - o te,

te mus - o - mne, - o -

prae-vi-o, praevi-o, te praevi-o

[Example 8-31: all choral voices, mm. 312-317; cellos and basses, mm. 314-317; choir 2 sopranos, m. 318]³⁶

With this, the departure point for the crowning fugal construction is given. It is also divided into three parts again within itself. The architectonic principle that determines the movement as a whole remains definitive for all sections and subsections, again and again providing the basic feeling of a strong governing direction. The first part of the fugue already exhausts the complete text. This is now no longer interpreted in correspondence with the individual trains of thought. The word as a discernible text, until now declaimed with extreme accuracy and clearly defined conceptually, now steps back. As if by intent, the voices, set to different texts, are now so intertwined that recognition of the conceptual sense is impossible. There remains only the musical impression of an immense plurality that presses forward from the most varied directions, brought together and unified through the bonds of formal design. Particularly the first part of the fugue shows this convergence from all sides. It begins in E-flat major and firmly maintains this key until directly before its conclusion. To the two choirs are added as a third, independent group the seven soloists, and as a fourth the boys' choir, this last

belting out the themes in the manner of a *cantus firmus* over the mass of singing voices. All the devices of contrapuntal writing are called for. Both principal themes, initially assigned to the double choir and only accompanied in the orchestra by prominent chords after the beat, appear combined later on in inversion along with simple and double augmentation. The orchestra is drawn into the thematic development, and the choirs no longer alternate with each other, but are heard at the same time. The leading of voices winds itself tighter and tighter, always maintaining the urgent march rhythm, [287] until, after a brief swing of the choir over A major to D-flat major, a broad unison of the soloists proclaims “Now and forever” in a solemn augmentation of the “Spiritus” theme, while the “Veni” sounds out at the same time in the orchestra:

The image shows a musical score for two parts: solo voices and basses. The top staff is for the solo voices, with lyrics "Per te cre da - - - mus". The bottom staff is for the basses, with lyrics "om - - - ni, om - - - ni". Both parts are marked with a forte dynamic (*ff*). The music is in a minor key and features a complex, rhythmic pattern with many accents and slurs. The solo voices part has a long, sustained note on "da" and "mus". The basses part has a more active, rhythmic line.

[Example 8-32: all solo voices, cellos and basses, mm. 360-365]

With that, the aspiration to E major is newly won. The previous development of the entire movement is reviewed in a sort of condensed and intensified version. The “Accende” sounds out, accompanied by the “Veni”:

Ac - cen - de ac-cen-de lu - men — sen - si - bus.

Ac-cen-de lu - men lu - men sen - si-bus.

[Example 8-33: choir 1 sopranos, mm. 365-369; choir 1 tenors and basses, mm. 365-367; boys' choir, mm. 365-366; choir 1 and 2 basses, horns, mm. 366-369; trombones 1 and 2, mm. 366-367]

This theme is also swept into the whirlwind of the fugue, losing its prevalent independence, its tonal symbolism, combining itself with the other thematic appearances. Even the “Imple superna” is stripped of its reverently imploring expression and, carried by the “Accende” in the basses, forms itself into a penetrating, upward sweeping cry of jubilation:

lu - men, lu-men ac - cen - de, ac - cen - - - de

8va basso
In - fun - de a - mo - rem cor - di - bus.

[Example 8-34: boys' choir, partially doubled by choral sopranos and altos, mm. 380-384; choral basses, cellos, string basses, mm. 381-383]

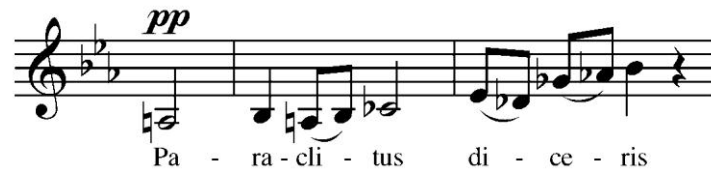
From the modulatory restlessness of the middle passage, the harmonic curve turns back to E-flat major. A pedal point spanning over 22 measures presages the coda group of the fugue. The soloists and both choirs crowd ever closer together until a unison wave of the choir, its sound penetrated by long-held calls of the solo voices, leads back into the reprise of the main movement with the “Spiritus” theme, rolling in inexhaustible breadth:

The image shows a musical score for a vocal line. The notation is in a single staff with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The tempo and dynamics are marked *ff* (fortissimo). The lyrics are: "Spi-ri-tus, ve - - - - - ni, ve-ni, cre -". The music consists of a series of eighth and sixteenth notes, with a long melisma on the word "ve" indicated by a long horizontal line. The score ends with a 3/4 time signature.

[Example 8-35: all choral voices, mm. 408-413; sopranos and tenors, m. 414]

The development, perhaps better called the heightening based on its significance, has ended.³⁷ The promise has been fulfilled. What sounded in the beginning of the movement as an urgent call, then disappeared in the mist at the beginning of the development, became hopeful again through the “Accende” and more and more certain through the fugue, that now appears as reality, as a living presence, similar to the opening and yet different. The pedal point B-flat of the fugue coda does not proceed to E-flat at the entry of the main theme. It continues to drone during the first measures up until the turn to B-flat major, identifying the return of the main idea as something that has been very long awaited. The words that Mahler allows to return here are a bold expansion of the original, but such an expansion that not only gives the poem a tighter structure, but also illuminates the sense—after the fact—of what has gone before. Mahler only uses the first line, “Veni creator spiritus,” then skips immediately to the second stanza, “Qui Paraclitus,” and jumps, omitting the stanzas used for the development, to the penultimate quatrain, the plea for “the salvation of grace, [288] the anticipation of joy, the freedom from discord, and the gift of peace.” The recapitulation therefore lacks the verses of the “Imple superna” that underlay the secondary theme. Not only the words are absent, but also the music that belongs to them: the mystical D-flat- and A-flat-major passage with the song theme. They are absent because they are now redundant. That reverent plea for the fulfillment of grace, that gentle, devoted dream is, in the face of that fulfillment, no longer necessary. There is now no

room for the unworldly contemplation and passivity of those moods.³⁸ Perhaps individual brief turns in the plea for peace echo the secondary theme:



[Example 8-36: choir 1 altos and tenors, mm. 434-436]

But these are only fleeting reminiscences. The Pentecostal spirit inexorably rushes on, with both choirs and the soloists alternating and calling in unremitting intensification. With the call for leadership, resounding with the greatest strength, “Go before us and lead us on: So will we be conquerors of all evil,” the concluding cadence is directed upward to a massive *ritenuto*, similar to that in the main section:



[Example 8-37: choir 2 sopranos, mm. 484-489; choir 2 altos and alto soloists, m. 484; choir 1 sopranos and soprano soloists, mm. 485-489]

A-flat major now provides the glorious conclusion, and a dramatic change to E major in the orchestra provides one more memory of the “Accende” awakening. Now the last transformation, the transfiguration. The “Infirma” theme, once a passionate C-sharp-minor lament of weakness, now, in the returning E-flat major, becomes a Gloria. Like a bright pealing of bells it sounds from the boys’ choir, which enters in majestic D-flat:



Glo - ri - a, glo - ri - a Pa - tri Do - mi - no.

[Example 8-38: boys' choir, mm. 508-511]

It is a moment of shattering glory, of solemn rapture. A quiet timpani roll on F, a deep-breathed upward pressing scale motive in the horns, a shimmering *tremolo* in the strings. As from the highest spheres, the “Veni” theme sounds in double augmentation from both solo sopranos:



Glo - ri - a, glo - ri - a Pa - tri Do - mi - no.

[Example 8-39: soprano soloists, mm. 512-518; trumpet 1, mm. 516-518]

It is as if the heavens were opening and the “Gloria” of the hosts sounding down to a reverently silent humanity. The vision only lasts for a few measures. Then the answer roars up from below: “Glory to the Father, to the Son, to the Redeemer Spirit from eternity to eternity.” Double choir, soloists and orchestra in the most extreme fullness. Sounding above everything, “posted in isolation” (“isoliert, postiert”), are four trumpets, three trombones, and the boys’ choir with the revelatory theme of the “Accende,” pointing to otherworldly heights:



Glo-ri - a, in sae-cu - lo - rum sae - cu - la Pa - tri in sae - cu - la,

[Example 8-40: boys' choir, mm. 564-572, doubled by trumpets posted in isolation, mm. 564-569]

The first part, which maintains the Allegro impetuoso character throughout with minor episodic deviations, is a flight of such unprecedented strength, without precedent even for the intensity of a Mahler, and such breathtaking force of momentum, that a continuation in the same line, even externally, seems hardly conceivable. [289] Even if another poetic subject of a similar kind had been found for the second part and the creative strength of the musician had been sufficient for such a renewed intensity—the uniformity in the principles of the design would have already caused a weakened effect. It would have either ruined the effect of the first part after the fact or, with more probability, the significance of the second. The receptivity of the audience would have necessarily collapsed, for continuous ecstasy loses its persuasive forcefulness. The first movement represents the utmost extent of that which the majority of listeners are capable of receiving, witnessing, and returning. It was not only about giving the first movement an analogous complement. The complement was to be designed in such a way that it deepened through contrast the sweeping ascent that preceded it, while still maintaining its loftiness. It was important to fill the intensity, which up to now has been mainly turned outward, with internal life, to give intimacy and the devotion of a religious vision to the upward impulse that impels a spiritual transcendence of the self. Mahler finds the poetic basis for such an assignment in the closing scenes of Goethe's *Faust*. The diversity in its world of appearances, the rich changes of mood, and the variety in the use of language all constitute a strong contrast to the hymn, whose effect comes through uniformity of idea and diction. Mahler forms these scenes musically according to their nature. A storm up to the summit does not provide the musical impetus, and it is not necessary to preserve any unity. The summit has been reached, and now the plurality of forms must obtain a single shape. The moment of intensification as a

determining force is abandoned, and a wide-ranging mosaic of pictures spreads out. Not in the sense of loosely connected episodes that are arbitrarily strung together. Cohesion and a large architectonic line are also present here. As rich as this part is in individual features, it appears just as closed as a whole. But the harnessing of the form is not prominent, as it was in the first part, as an artistic medium that is consciously applied. It remains latent in the subconscious of the listener. Above the richness and the constant alternation of impressions, he does not become aware of the secret connection that allows everything to emerge from one source, to strive toward one point. The persuasive means of the first movement was an inescapable power, a dictatorial compulsion. It grabbed the listener from the outside, so to speak, and dragged him into the whirlwind of events before which the individual must have felt like an atom. The second part loosens this bond, as it generally loosens everything that is material, and penetrates from within. The boundaries of the individual are not blurred by the formation of the massed crowd. They are laid bare by an ever more delicate atomization from the outer layers to the spiritual core. A life of fellowship from the idea of love is here as it was there. Both times, however, it acts from opposite directions and works through diverse means. There, an onslaught of the masses that bursts all boundaries, here purification and transfiguration of the most private personal experience.

This variety corresponds to the method of presentation. The main feature of the first part is activity. It makes its effect in dramatic liveliness. The main feature of the second part is lyrical calm. It is developed in a series of diverse scenes to an ever more profound introspection. Accordingly, the type of melodic stylization is different from that of the first part. [290] The themes of the first part aim for the sharpest formulation, prominence of accents, strict contour,

and urgency of linear expression. The themes of the second part have something suspended, easy, relaxed, and ethereal throughout. An appealing sound, flexibility, and the capability of persuasion by working not upon the affect, but upon the feeling, are emphasized in them. They rest upon the urge to mysticism, upon the gentle stirrings of a hidden inner life. Naturally, this opposition is not valid for every detail, only for certain basic stylistic features. It is most distinctly characterized in the way in which the main themes of the first movement are used within the second. Here, they unfold expressive values that are partially opposed to the earlier ones.

There were not only questions of style, of inner continuation and opposition, but it was above all the question of formal structure that was raised by taking up the plan for a *Faust* composition. Mahler composed the conclusion of the *Faust* dramatic poem from the Anchorite scene on through the Chorus mysticus, with cuts only in the songs of Pater seraphicus, Doctor Marianus, and the choir of blessed boys.³⁹ The poem does not offer the musician any distinctly recognizable breaks. It allows the imagination great leeway in regard to the musical treatment. The task was, not only in a spiritual sense, but also in terms of formal design, considerably more difficult than with the hymn of the first movement.

Mahler became the master of these difficulties as a symphonist. He divides the poetic model into three groups. As the first, introductory group he takes the purgatory scene of the mystics: the Anchorites and the three “holy men,” Pater ecstaticus, Pater profundus, Pater seraphicus. This scene of the “world conquerors,” imagined as the limbo between heaven and earth, becomes for him an Adagio. Following as the second section, a scherzo-like passage arises that is full of light, floating rhythms and sounds. It begins with the song of the angels in

the “highest Atmosphere” (“höhern Atmosphäre”):⁴⁰ “Gerettet ist das edle Glied” (“Saved is the noble member”). The conclusion is provided by the hymn of Doctor Marianus “in the highest, purest cell” (“in der höchsten, reinlichsten Zelle”): “Hier ist die Aussicht frei” (“Here the view is clear”), which finishes with the call to the queen of heaven. The last, actual final portion begins with the appearance of the Mater gloriosa, proclaimed by the choir of penitent women. It ends with the Chorus mysticus.

It should be emphasized that this division is not carried out in an externally discernible way and that one may not speak of an unquestionable intention of Mahler. One could set the boundaries of the sections differently, particularly the second and third, for they flow over into each other. That a similar basic idea operated in Mahler, however, must be regarded as certain, as long as one rejects the view of a purely compulsive, unconscious type of design as unworthy, as inadequate with respect to the great work of art. In addition, the three-part division, as with the “Veni” hymn, reveals the sense of the poem. It reflects the process of purification, of the stepwise ascent from the “holy mountain” of the Anchorites to the region of the angels and the “purest cell” of Doctor Marianus, and from there to the spheres of the Mater gloriosa. Thus, the musical formal design also corresponds here to the poem. In a certain sense, the symphonic construction provides the scenic architecture. The musician takes the law of his action [291] from the visual imagination of the poet. With this, he provides a more deeply internalized interpretation than the pictorial aspects of the staged production were ever capable of doing.⁴¹

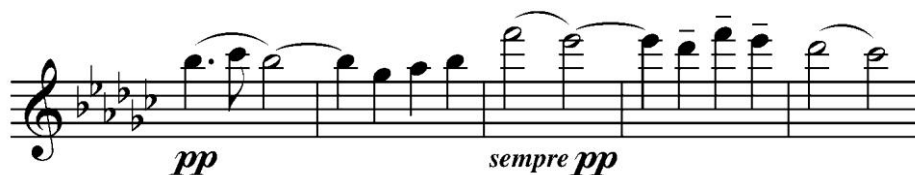
“Mountain glens, forest, rocks, desert” (“Bergschluchten, Wald, Fels, Einöde”), Goethe heads the Anchorite scene. Commentators believe that that he may have had the Montserrat Mountains in mind, upon which, besides an abbey, a large number of hermitages, distributed

along the slopes and upon the peaks, can be found. Others think of the holy Mount Athos in Greece, whose mighty plateau houses a religious free state—several thousand souls, many monasteries, chapels, hermitages—the center of the Anatolian faith. Mahler draws a primeval landscape, lying outside of times. He begins *Poco adagio* with an orchestral prelude, the most extensive instrumental passage of the work. E-flat minor is the principal key, but initially it can only be surmised. A quiet cymbal beat and a *tremolo* E-flat in the first violins, which buzzes *pianissimo* after a jarring entry, begin. In the string basses, an upward directed *pizzicato* motive emerges and rises in the second measure:



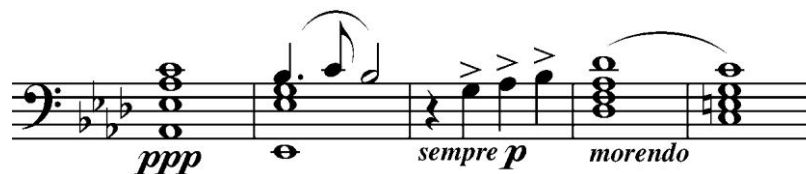
[Example 8-41: cellos and basses, mm. 2-3]

It is the “Accende” of the first movement, the call to light. There triumphantly resounding into the closing Gloria from boys’ choir, trumpets, and trombones, it now appears shadow-like, divested of its splendor. The scene that begins here already lies far above the region in which the first movement closed. The brightest appearance of the first part now sounds from the lowest depths. Layered above it are delicately floating sounds from flutes and clarinet, in a simple line without harmonic filling:



[Example 8-42: flutes, mm. 4-8, clarinet 1, mm. 4-5]

From the second measure on, the theme is the augmented repetition of the new form of the “Accende,” its continuation, as it were. Both appearances, the one pressing up from the depths of the strings and the one sinking down in the winds, strive against one another, and the constantly floating violin *tremolo* between them provides a shimmering celestial light. The wind theme first establishes itself harmonically in the A-flat major of the bassoons and cellos. In triple *piano* from the bass voices, it sounds solemnly, like a chorale, with a mystical closing turn that slides from D-flat major to C major:



[Example 8-43: clarinets, bassoons, violas, cellos, basses, mm. 24-28]

The violin *tremolo* suddenly dies away as horns and bassoons attempt to continue the chorale. It does not arrive at a conclusion and fades away. The opening returns again. The *tremolo* starts to flicker, the *pizzicato* “Accende” now sounds in the higher register of the middle voices, and of the descending wind theme only the beginning is heard, sinking stepwise from the A-flat of the flute to the *morendo* E-flat:



[Example 8-44: flutes 1 and 2, mm. 35-41]

Once again the incomplete chorale in E-flat major from bassoons and low strings. Then a turn back to E-flat minor. The two opposing themes appear for the last time, losing themselves in

dying sounds. Suddenly, a violent protest. The tempo becomes “somewhat quicker” (“etwas bewegter”), and *piano* suddenly changes to *fortissimo*. “*Appassionato*,” the horn intones the wind theme, and oboes continue it with a passionate extension: [292]

The image shows two staves of musical notation. The top staff is labeled "Vcl. Horn" and begins with a dynamic marking of *ff appassionato*. It features a melodic line with several accents (>) and a fermata. The bottom staff begins with a dynamic of *non legato sf*, followed by a five-measure rest marked with a "5" and a fermata, and then continues with a melodic line marked *sf*.

[Example 8-45: horn 1, top voice of cellos, mm. 57-66; oboes, horns 3 and 7, mm. 62-66; violas, all cellos, mm. 64-66]

The melodic motion, driven by the urgent bass theme, increases, and the wind theme, encroaching onto the strings, forms itself into a broadly sweeping melody. Then it rises up again in the winds without concluding, unresolved, back to the height from which it originated:

The image shows two staves of musical notation. The top staff features three parts: "2. Viol. Vcl." starting with *ff* and a five-measure rest; "1. Viol" starting with *sf*; and "Horn" marked "simile Horn" with dynamics *ff* and *pp*. The bottom staff includes parts for "Ob" (oboe) with dynamics *f* and *p*, "Vcl. Cb." (cellos and basses) with dynamic *f*, and "Fl." (flutes) with dynamics *ff* and *pp*.

[Example 8-46: second violins, mm. 76-77; cellos, mm. 76-81, basses, mm. 79-81; first violins, mm. 78-79; horn 1, mm. 80-81; English horn, bassoons, mm. 80-87; oboes, violas, mm. 82-87; flutes, mm. 86-87]

The opening mood returns again. The violin *tremolo*, now on B-flat, the *pizzicato* motive of the strings in the depths, and floating above them, expanded by incisive interjections from the flute, the wind theme, hollowly fading in B-flat-minor sounds of the clarinets. A second outburst begins with a sudden *Più mosso*, *Allegro moderato*. The “Accende” motive is formed into a horn melody, and in the violins, a wildly ascending countermelody rings out, led in broken rhythms and a restless line:

The image shows a musical score for Example 8-47, consisting of two staves. The top staff is for Violin (Viol.) and Horn, and the bottom staff is for Basses and Flute/Oboe (Ob.). The score is in B-flat minor. The first section is marked *Più mosso* and the second section is marked *Allegro moderato*. The Violin part features a *tremolo* and a wildly ascending countermelody. The Horn part plays the “Accende” motive. The Basses and Flute/Oboe parts provide accompaniment with triplets and dynamic markings. The score includes dynamic markings such as *f*, *ff*, and *sf*, and performance instructions like *accel. 3* and *3* (triplets).

[Example 8-47: first violins, mm. 96-101; horn, mm. 97-103; oboes, mm. 97-98, 103; cellos, mm. 99-103; basses, mm. 101-102; flutes, m. 103]

Accelerando and *stringendo*, the motion presses forward. The violin theme reaches into the whole string section and the woodwinds. Horns and trumpets belt out the “Accende,” darkened into minor. The themes are violently driven against each other. There then sounds from the flute quartet, in triple *piano*, a bright E-flat major:

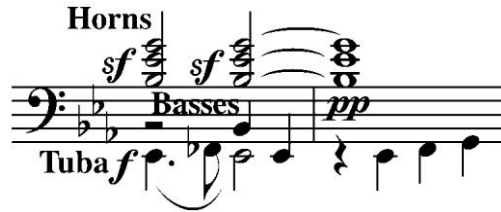
4 Flutes

ppp

pp

[Example 8-48: flutes, mm. 147-154; bassoon, mm. 153-154]

The minor-key beginning is reminiscent of the opening of the introductory wind theme, but leads it further in a new, songlike closed form. The theme obtains an interpretation later from the angel choir: “Ich spür soeben nebelnd in Felsenhöh’ ein Geisterleben, regend sich in der Näh” (“At this moment I perceive, in the mist of the rocky heights, a lively spirit stirring nearby”). Here the commentary of the words is still missing. The flute quartet has only the effect of a message from above, bringing major-key liberation out of minor-key agitation. The low voices fall silent. After the flutes finish, the lower woodwinds continue to quietly hum the melody. Trumpet and trombones attempt the same, but do not move beyond the beginning. They fall back into the original wind theme without [293] continuing it. As in the beginning, the *tremolo* E-flat of the violins sharply starts up, and the *pizzicato* motive sounds from the basses. The wind theme, however, now forced from its high regions into the depths, sounds from clarinet, bassoon, contrabassoon, and tuba to the softly fading E-flat-major close in the horns:



[Example 8-49: bass clarinet, bassoons, contrabassoon, tuba, horns, cellos, basses, mm. 159-160]

The instrumental prelude is at its end. It brought the two principal themes, the upward pressing one from the basses, and the downward sinking one in the winds. It combined them, weaving them into a passionate penetration, threw the angelic message of the flute choir into the gathering darkness, then allowed both themes, lying beside each other in the depths, to conclude in pure major. Thus, it provided an introduction into the basic mood of the piece and a brief hint of its entire course. The curtain rises, and the choir begins.

The instrumental picture is the same as at the beginning, the fantastic landscape of the holy mountain: the violin *tremolo* with the two themes that strive toward each other. Now the choir is added. “Holy Anchorites, spread across the mountain, lodged between clefts. Choir and Echo.” (“Heilige Anachoreten gebirgauf verteilt, gelagert zwischen Klüften. Chor und Echo.”) The stage direction is significant, as it gives instruction for the musical style. The choir does not flow in one stream. It sounds out in brief aborted chordal calls and sharp dotted rhythms. Coming from different heights, they sound into each other like an echo, in floating $3/2$ meter instead of the $4/4$ of the instrumental passage:

Wal - dung, sie schwankt he - ran

Wal - dung, sie schwankt he - ran

[Example 8-50: choir 1 tenors, choir 2 basses, mm. 171-173]

E-flat minor again provides the basic harmonic color. The choirs begin without thirds, heightening the unearthly impression with hollow fifths and fourths. The thematic grouping is transferred onto the vocal lines. In the upper voices is a suggestion of the wind theme. With the continuation of the text, the bass theme is pictorially adapted to the words:

Stamm dicht an Stamm hin - an,

sempre *pp* Sie klammern an, dicht, Stamm dicht an Stamm hin-an,

[Example 8-51: choir 1 tenors and basses, choir 2 basses, violas, cellos, str. basses, mm. 180-182]

The mood remains uniformly mysterious. There is no building or increase of the instrumental voices. Height and depth are lodged directly above each other without harmonic filling. So sound the voices of the holy hermits who, startled out of their rest, observe a new event proclaiming itself in unusual signs of nature:⁴²

Waldung, sie schwankt heran,
 Felsen, sie lasten dran,
 Wurzeln, sie klammern an,
 Stamm dicht an Stamm hinan.
 Woge nach Woge spritzt
 Höhle, die tiefste schützt.

The woods sway in this direction,
 The rocks weigh down nearby,
 The roots cling onto them,
 The trunks are very close to each other.
 Waves splash after each other,
 The deepest cave protects us.

[294] The song suddenly falls silent. The development of the instrumental introduction is repeated. From low winds and strings the chorale sounds, dying away without closure as before. The unusual signs are multiplied, observed in astounded broken whispers that gradually take on a melodic outline:

Lö - wen, sie schleichen stumm freund - lich um uns he-rum

p *ppp*

Lö-wen sie schlei-chen

[Example 8-52: choir 1 first altos, mm. 204-207, choir 1 first tenors, mm. 205-206, text “Löwen, sie schleichen stumm / Freundlich um uns herum.” (“Lions silently prowl / About us in a friendly way.”)]

The orchestra becomes silent except for the *tremolo* violins. The chorale tune now obtains its interpretation in the choir of holy men:

pp *pp* *pp* *ppp*

eh - ren ge - weih-ten Ort, hei - li - gen Lie - bes - hort

[Example 8-53: choir 1 tenors, mm. 209-213 (first tenors only, mm. 212-213), text “Ehren geweihten Ort, / Heiligen Liebeshort.” (“Honoring the consecrated place, / Holy refuge of love.”)]

The echo reverberates in the orchestra, and the hermit choir becomes silent. Out of their midst, the individual voice of Pater ecstaticus struggles upward, broadly presenting the newly won and established melody in a “very passionate” (“sehr leidenschaftlich”) E-flat-major song:

Mit mächtigem Ton

Wie Fel-sen-ab-grund mir zu Fü-ßen auf tie - fem Ab-grund las-tend
ruht, wie tau-send Bä - che strah - lend flie - ßen

[Example 8-55: Pater profundus (solo bass), mm. 265-273, text “Wie Felsenabgrund mir zu Füßen / Auf tieferm Abgrund lastend ruht, / Wie tausend Bäche strahlend fließen” (As a rocky chasm at my feet / Rests heavily upon a deeper chasm, / As a thousand streams brightly flow”)]

Zum grausen Sturz des Schaums der Flut,
Wie strack, mit eignem, kräftigigen Triebe,
[295] Der Stamm sich in die Lüfte trägt,
So ist es die allmächtige Liebe,
Die alles bildet, alles hegt.
Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund,
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen, gleich das Tal zu wässern;
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug,
Sind Liebesboten, sie verkünden,
Was ewig schaffend uns umwallt.
Mein Inn'res mög' es auch entzünden,
Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,
Scharfangeschloss'nem Kettenschmerz.
O Gott! Beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz!

To the terrible plunge of foam into the flood,
As with its own powerful urge,
The tree trunk lifts itself uprightly in the air,
So is the almighty love
Which shapes and nurtures everything.
A wild roaring is around me,
As if forests and rocks were undulating,
And yet, lovingly in the rush,
The abundant water falls down the cavity,
As if now ordained to irrigate the valley;
The lightning bolt that crashed in flames
To improve the atmosphere
That carried poison and smog in its breast,
These are messengers of love, proclaiming
What eternally, creatively flows around us.
May it also kindle my bowels,
Where the spirit, cold and confused,
Torments itself, restrained by stunted senses,
Tightly closed chains of pain.
O God! Placate my thoughts,
Enlighten my impoverished heart!

Wide intervallic leaps, eruptive intensity and fervor of presentation, richly executed

instrumental accompaniment that presses in heightened animation, sharp-edged rhythm, and above all the declamatory treatment of the voice make this second solo song the antithesis of the first. The raw minor-key elements of the introduction are released and thereby pacified. This is the goal of the music. As with the song of Pater ecstaticus, it also here concludes with the triumphal “Accende” of the brass choir. To lead this “Accende” to its liberation from all inhibitions is the musical function of the first main group in the second part.⁴⁵ In the orchestra, the broad melody of the Ecstasius song follows, the tempo increases, and a dynamic swelling proclaims a new outlook. The landscape of the Anchorites sinks away. The choir of angels “soaring in the higher atmosphere, carrying Faust’s immortal soul” (“schwebend in der höhern Atmosphäre, Faustens unsterbliches tragend”), becomes visible. In a B-major *fortissimo* from both female choirs, the “Gerettet” (“Saved”) sounds out to the theme of the “Accende” in its original form, confirmed and continued by the orchestra:

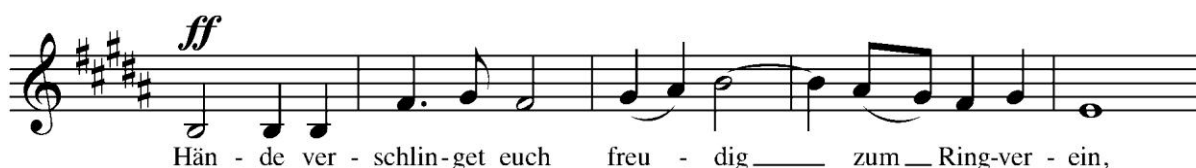
The image shows a musical score for the vocal line of 'Gerettet'. It is written in B major (two sharps) and 4/4 time. The tempo is marked 'Allegro deciso' and the dynamics are 'ff' (fortissimo). The lyrics are: 'Ge - ret - tet ist das ed - le Glied der Gei - ster - welt von Bö - sen'. The score consists of two staves of music. The first staff has a treble clef and a key signature of two sharps. The second staff also has a treble clef and a key signature of two sharps. There are various musical notations including notes, rests, and dynamic markings.

[Example 8-56: all choral sopranos and altos, mm. 384-389; flutes, oboes, and clarinets, mm. 389-393, text “Gerettet ist das edle Glied / Der Geisterwelt vom Bösen.” (“Saved is the noble member / Of the spirit world from evil.”)]

Wer immer strebend sich bemüht,
Den können wir erlösen;
Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die selige Schar
Mit herzlichem Willkommen.

He who strives and endeavors,
Can be redeemed by us;
And when on him the love
From above has taken its part,
The blessed host will meet him
With a warm welcome.

[296] The entry of the previously unused women’s voices in contrast to the now silent men’s choirs, the change from the circle of flat keys to B major, the fresh Allegro deciso, flowing ever more freely, and the transparent treatment of the orchestra in comparison to the either mystical or solid and heavy sound of the first section, immediately give the impression of a higher, untroubled region. Almost exactly corresponding to the “Accende” of the first movement, only changing the powerful outburst there to the expression of transfiguration, the song continues to sound. The “Amorem cordibus” of the earlier boys’ choir now becomes a “choir of blessed boys, circling around the highest summit” (“Chor seliger Knaben, um die höchsten Gipfel kreisend”):



[Example 8-57: boys’ choir, mm. 402-406, text “Hände verschlinget euch / Freudig zum Ringverein!” (“Join your hands together / Joyfully in the round dance!”)]

Regt euch und singet
 Heil’ge Gefühle drein!
 Göttlich belehret,
 Dürft ihr vertraun,
 Den ihr verehret,
 Werdet ihr schau.

Become excited and sing
 Holy feelings into your song!
 Divinely instructed,
 You may be confident
 That him whom you honor
 You will behold.

The women’s and children’s choirs are led in two voices against one another as if in a dance, and fluttering trills of woodwinds and strings heighten the lightness of mood. “Ever more quickly” (“Immer flotter”), the tempo presses to Allegro mosso. The singing voices become silent, and the dance theme “Hände verschlinget euch” sounds jubilantly like a refrain from trumpets, oboes, violas, and cellos. The trilling motion reaches over into all the agile instruments including the

horns, and low basses are absent. Everything is immersed in a sparkling light. The buildup leads higher, and the dazzling brilliance abates. As if from still more pure regions, after a brief mediating *molto leggero* G-major interlude, sounds the lovely E-flat-major *scherzando* of the “younger angels” (“die jüngeren Engel”), led in graceful thirds and sixths (according to the score “a selection of light voices from the women of the first choir” [“Auswahl von leichten Stimmen des ersten Frauenchores”]):

*Scherzando
grazioso
dolce*

Je - ne Ro - sen, aus den Hän - den
lie - bend heil' - ger — Bü - ße - rin - nen

[Example 8-58: choir 1 sopranos and altos (selection), mm. 443-452, text “Jene Rosen, aus den Händen / Liebend heil’ger Büsserinnen, (“Those roses, from the hands of / Loving holy penitent women,”)]

Halfen uns den Sieg gewinnen
Und das hohe Werk vollenden,

Helped us to win the victory
And complete the great work,

The cadence motive of the first grand “Veni” conclusion returns:

Die - sen, die - sen See-len - schatz er - beu - ten

[Example 8-59: choir 1 sopranos (selection), oboes, mm. 462-469, flutes 1 and 2, mm. 462-465, text “Diesen Seelenschatz erbeuten.” (“By capturing this treasured soul.”)]

A brief and light turn to E-flat minor, pointing back to the introductory wind theme, comes at the memory of the defeat of devils and demons:

Bö - se wi - chen, als wir streu - ten, Teu - fel flo - hen als wir tra - fen.

[Example 8-60: choir 1 sopranos (selection), mm. 474-482, flutes and oboes, mm. 478-482, text “Böse wichen, als wir streuten / Teufel flohen als wir trafен.” (“The wicked gave way as we scattered them / Devils fled when we met them.”)]

It is not the mood of a battle. The victory was won through the power of love, [297] and the “Rose” theme conquered the evil spirits. Only the lowering from E-flat to C-flat major hints at the lower sphere:

Statt ge - wohn - ter Höl - len - stra - fen, statt ge - wohn - ter Höl - len - stra - fen

[Example 8-61: choir 1 altos (selection), bassoons, mm. 483-488, choir 1 sopranos (selection), mm. 489-492, text “Statt gewohnter Höllenstrafen” (“Instead of the usual punishments of hell”)]

The pain of love took hold of the demons; the dance rhythm breaks through:



[Example 8-62: choir 1 sopranos and altos (selection), second violins, mm. 496-499, text “Fühlten Liebesqual die Geister;” (“The spirits felt the pain of love;”)]

The orchestral sound becomes ever more transparent, and the triangle comes into it. With a somewhat timid mockery, Mephisto is depicted in unusual descending six-four chords:



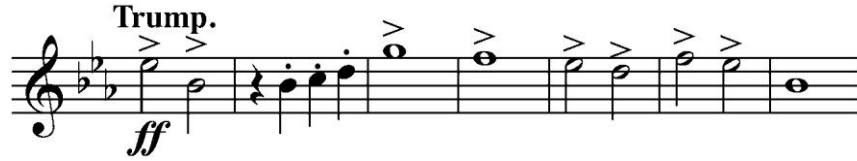
[Example 8-63: choir 1 sopranos and altos (selection), flutes, clarinets, mm. 504-507; sopranos only, mm. 508-511, text “Selbst der alte Satansmeister / War von spitzer Pein durchdrungen,” (“Even the old master of devils, / Was pierced by sharp pain,”)]

But now the play is over. E-flat major rushes forth, and all women’s voices of the first choir unite in solemn sounds, moving in their childlike simplicity:⁴⁶



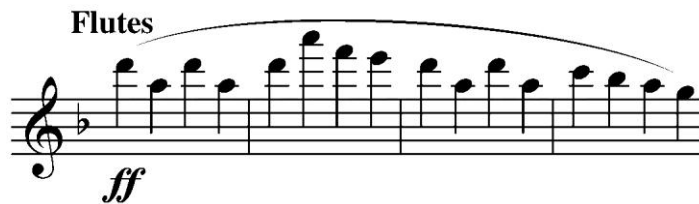
[Example 8-64: choir 1 sopranos and altos (all), mm. 512-520, text “Jauchzet auf! Es ist gelungen.” (“Shout for joy! It has succeeded.”)]

The trumpets brightly belt out the “Accende–Gerettet”:



[Example 8-65: trumpets, mm. 520-526]

“Quickly” (“Flott”), the orchestral voices swing upward. Suddenly the cheerful strength appears to let up, and a shadow falls over the dynamics and rhythm. Basses sink from the pedal point E-flat to D, the tempo becomes slower, almost dragging, and D-minor sounds press to the forefront. It is the same change as after the first conclusion of the “Veni creator,” with the same heavy, downward pressing motive of fourths:



[Example 8-66: flutes, E-flat clarinet, first violins, mm. 540-543]

It is not only the instrumental interlude that points back to the first part. The choir also begins the earlier lament, though certainly with a different meaning. Once, the despondency due to the consciousness of weakness caused the minor-key recoloring of the “Veni” motive. Now it is taken over by the choir of the “more perfect angels” (“die vollendeteren Engel”), still carrying with it a reminiscence of the yet incompletely resolved past:



[Example 8-67: choir 2 altos (half), mm. 553-556, text “Uns bleibt ein Erdenrest / Uns zu tragen peinlich,” (“An earthly residue remains with us / That is painful for us to bear,”)]

Und wär' er von Asbest,
 Er ist nicht reinlich.
 Wenn starke Geisteskraft
 Die Elemente
 An sich herangerafft,

And were it made from asbestos,
 It is not clean.
 When strong spiritual power
 Gathers up the elements
 Unto itself,

With minimal deviations, the entire choral passage of the “Infirma” is retained: the mystical darkness of the color, the individually sounding “Veni” calls, the double choral layout. “Very warmly” (“Sehr warm”), the song theme of the first movement is heard from the solo alto:

p sehr warm

Kein En - - - gel - trenn - te ge - ein - te Zwie - na - tur - - -
 - - - der - in - ni - gen bei - den,

[Example 8-68: alto 1 solo (with much doubling from violins), mm. 566-573, text “Kein Engel trennte / Geeinte Zwienatur / Der innigen beiden.” (“No angel will separate / The united dual nature / of these two intimately connected things.”)]

[298] Now the promise, from modulatory changes pointing to E-flat major with the inverted “Veni” theme:

f *Breit stark hervortretend* *immer breiter rit.* >>>

Die e - - - wi - ge Lie - be nur ver - mags zu schei - - - den

[Example 8-69: alto 1 solo, mm. 573-580, text “Die ewige Liebe nur / Vermags zu scheiden.” (“Only eternal love / Is able to part them.”)]

“Ever more broadly, strongly coming forward” (“Immer breiter, stark hervortretend”) swells this

song of the solo alto, following the line of the “Infirma.” Now there is a significant deviation. There the song broke off uncompleted before the closing chord, and the fantastic development section began. Here the melodic conclusion glides directly into the confirming E-flat of the closing chord. The bridge has been forged. From the heights, harking back to the orchestral introduction of the second part, sounds the choir of “younger angels,” proclaiming the awakening to life with the bright strokes of the glockenspiel:

Frisch

Ich spür' so - e - ben, ne - belnd um Fel - sen - höh',

allmählich flotter

ein Gei - ster - le - ben, re - gend sich in der Näh!

[Example 8-70: choir 1 sopranos and altos (doubled throughout by high woodwinds), mm. 580-587, text “Ich spür’ soeben / Nebelnd um Felsenhö’, / Ein Geisterleben / Regend sich in der Näh!” (“At this moment I perceive / In the mist of the rocky heights, / A lively spirit / Stirring nearby!”)]

Die Wölkchen werden klar,
 Ich seh’ bewegte Schar
 Seliger Knaben,
 Los von der Erde Druck,
 Im Kreis gesellt,
 Die sich erlaben
 Am neuen Lenz und Schmuck
 Der obern Welt.
 Sei er zum Anbeginn,
 Steigendem Vollgewinn
 Diesen gesellt!

The clouds become clear,
 I see an excited throng
 Of blessed boys,
 Free from the pressures of earth,
 Joined in a circle,
 Taking refreshment
 In the new springtime and adornment
 Of the upper world.
 Let him, as a beginning,
 For his increasing gain of perfection,
 Be joined to these!

The glockenspiel becomes more prevalent. New hosts flock in. Into the choral lines that are redirected to G major sounds, “accompanying” (“begleitend”), as if still in the distance, the devout song of Doctor Marianus from the “highest, purest cell” (“in der höchsten, reinlichsten Zelle”).

Hier ist die Aussicht frei,
Der Geist erhoben.

Here the view is clear,
The spirit lifted up.⁴⁷

It is a constant lifting and floating. The choir of blessed boys begins to sing the erstwhile “Amorem cordibus” and later “Hände verschlinget euch” for the third and last time, greeting the redeemed one in their midst:



[Example 8-71: boys' choir, mm. 613-616, text “Freudig empfangen wir / Diesen im Puppenstand;” (“Joyfully we receive / This man in the pupal state;”)]

Also erlangen wir
Englisches Unterpfind.
[299] Löset die Flocken los,
Die ihn umgeben,
Schon ist er schön und groß
Von heiligem Leben.

Thus we attain
An angelic pledge.
Release the scales
That enclose him,
He is already handsome and great
With sacred life.

“Accompanying” (“Begleitend”), “gradually somewhat stronger” (“allmählich etwas stärker”), and then “suddenly emerging in the forefront with full voice” (“mit voller Stimme plötzlich hervortretend”), the song of Doctor Marianus, “enraptured” (“entzückt”), in sight of the opened

heavens:

Mit voller Stimme, plötzlich hervortretend

Hoch - ste Herr-sche-rin der Welt! — Las-se mich im blau - en
aus-ge-spann-ten Him - mels - zelt _____

[Example 8-72: Doctor Marianus (solo tenor), mm. 639-649, text “Höchste Herrscherin der welt! / Lasse mich im blauen, / Ausgespannten Himmelszelt” (“Highest Mistress of the world! / Allow me, in the blue / Expansive firmament”)]

Dein Geheimnis schauen!
Billige, was des Mannes Brust
Ernst und zart bewegt
Und mit heiliger Liebeslust
Dir entgegenträget!
Unbezwinglich unser Mut,
Wenn du hehr gebietest.

To behold your secret!
Grant that, by which this man's heart
Has been so earnestly and tenderly moved
And, with the joy of holy love,
Is carried in your direction!
Unfailing is our courage
When you nobly command.

In solemn breadth streams the song, tender throughout, yet filled with deep ardor. Transparent wind harmonies support it, while intimately eloquent melodic string turns complement and flow about it. At the closing lines, it sinks from the E-major rapture into E-flat major with organ-like accompaniment:

pp *zart*
 Plötz - lich mil - dert sich die Glut _____ *Vcl.* *p*
 wenn _____ du uns be - frie - - - - dest. _____
espr.

[Example 8-73: Doctor Marianus (solo tenor), mm. 706-719; cellos, mm. 713-718, text “Plötzlich mildert sich die Glut, / Wenn du uns befreiest.” (“Suddenly the glow abates, / As you give us peace.”)]

The tempo becomes slower and slower. The motion almost dies, and only harmonies that slide into each other are still heard. In the solo violin, *molto devoto*, an unearthly, tender melody soars upward, the transfiguration of the Marianus song, which, accompanied by a mystical men’s choir, sinks into sacred contemplation:

Sehr langsam
Molto devoto
Solo Viol. *p*
 Jung - frau, rein im schön - sten Sin - ne
 Jung - frau
steigernd
 rein im schön - sten Mut - ter
 ne

[Example 8-74: Doctor Marianus (solo tenor), mm. 724-733; choir 1 basses, mm. 728-733 (top line only except for m. 732; solo violin, mm. 724-730, text “Jungfrau, rein im schönsten Sinne,” (“Virgin, pure in the loveliest sense,”)]

Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

Mother, worthy of honors,
Chosen queen for us,
Equal to the gods.

48

Unfinished, not capable of speaking the unspeakable, the song breaks off on the dominant.⁴⁹ The orchestra provides the E-flat-major conclusion with the “Accende” in the horns, and then swings to E major. All harps and the piano rush up, and in the wind and string orchestra are only celestial harmonies of an incorporeal sound. The ascent of the second large group is complete, the last sheaths fall, and the highest manifestation draws near. There sound only harmonium [300] (“weakest rank” [“schwächstes Register”]) and quiet harp chords. Above them, “soaring” (“schwebend”), *vibrando*,” in “extremely slow” (“äußerst langsam”) Adagissimo, is the solo violin, “*espressivo*, but always *pianissimo*, on the fingerboard” (“*espressivo*, aber stets *pianissimo*, am Griffbrett”):

Äußerst langsam. Adagissimo.
schwebend
Viol.

pp vibrando *espr. aber stets pp* *sempre molto cantando*

[Example 8-75: first violins (or solo violin), mm. 780-795]

“Mater gloriosa soars above” (“Mater gloriosa schwebt einher”).

In unapproachable tenderness, the melody sings out, heightening the song of Doctor Marianus to the expression of rapture beyond comprehension. A curious spiritual relationship of

Mahler the lyricist with Robert Schumann, already noticeable in the second “Nachtmusik” of the Seventh Symphony, again attracts attention here. In this last version, Mahler’s melody corresponds with Schumann’s familiar lullaby for piano almost note for note. Not only to the line, but also to the emotional meaning. The rocking, dreamlike, soaring aspects of the mood, between slumber and wakefulness, provide the fundamental inner tone that is here spiritualized to a visionary trance.⁵⁰ Soft choral voices blend into the instrumental sounds, pleading for the penitent women who press themselves at the feet of the universal mother:

Dir, der Unberührbaren,
Ist es nicht benommen,
Daß die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft,
Sind sie schwer zu retten;

You, who cannot be touched,
Are not taken aback
When those who are easily led astray
Comfortably come to you.
Swept away by their weakness,
It is difficult to save them;

At first tenderly nestling into the orchestral sound, the voices gradually obtain their own melodic shaping:



Wer — zer - reißt aus eig - ner Kraft — der Ge - lüs - te Ket - ten?

[Example 8-76: choir 1 sopranos (with doubling from flutes, clarinets, and violins), mm. 825-834, text “Wer zerreißt aus eigener Kraft / Der Gelüste Ketten?” (“Who, with his own strength, can tear apart / The chains of desire?”)]

Wie entgleitet schnell der Fuß
Schiefem, glattem Boden?

How quickly does the foot slip
Upon sloping, smooth ground?

51

Radiantly, the Gloriosa theme rushes upward in the woodwind choir, piano and celesta accompany in *tremolo*, and harp arpeggios join in flowing motion. Together with the choir is heard the voice of the single penitent woman (Una poenitentium):

Du schwebst zu Höhen
 Der ewigen Reiche,
 Vernimm das Flehen,
 Du Ohnegleiche,
 Du Gnadenreiche!

You soar to the heights
 Of the eternal realms;
 Hear their entreaties,
 You without equal,
 Rich in grace!

The gently oncoming voices echo as if in a wide space. In contrast to the supplicants, the appearances of the three greatly blessed penitents, [301] Maria Magdalena (Magna peccatrix), the Samaritan woman (Mulier Samaritana), and Mary of Egypt (Maria Aegyptiaca), descend, directing their pleas above. “With restrained expression” (“Mit verhaltenem Ausdruck”), placed above dark woodwind chords, and only accompanied by the sounds of the harp, Magna peccatrix begins in a tenderly hastening, secretive tone:

Fließend
Mit verhaltenem Ausdruck

Bei der Lie - be, die den Fü - ßen__ dei - nes__ gott - ver -
 klär - ten__ Soh - nes

[Example 8-77: Magna peccatrix (solo soprano 1), mm. 868-875, text “Bei der Liebe, die den Füßen / Deines gottverklärten Sohnes” (“By the love, which at the feet / Of your son, glorified by God”)]

Tränen ließ zum Balsam fließen,
Trotz des Pharisäerhohnes;
Beim Gefäße, das so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Locken, die so weichlich
Trockneten die heiligen Glieder –

Let tears flow into balm,
Despite the scorn of the Pharisee;
By the vessel that so richly
Dropped down pleasant fragrances,
By the tresses of hair that so softly
Dried the holy limbs –

Falling into the words with a tender lament, as it were, exchanging the closing E-flat major with E-flat minor, *Mulier Samaritana* follows, accompanied by a “lamenting” (“*klagend*”) treble voice of flute and violin:

The musical score shows a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The flute and violin parts are marked with *f* *klagend* and *pp*. The vocal line is marked with *p* and *Rit.*. The lyrics are: Bei dem Bronn, zu dem schon wei - land A - bram ließ die Her - de füh - ren,

[Example 8-78: *Mulier Samaritana* (solo alto 1), flute, solo violin, mm. 906-914, text “Bei dem Bronn, zu dem schon weiland / Abram ließ die Herde führen,” (“By the well, to which in former times / Abram had caused the flock to be led,”)]

Bei dem Eimer, der dem Heiland
Kühl die Lippe durft’ berühren.

By the bucket to which it was granted
To cool and touch the lips of the Savior.

In the orchestra, the alternation of the trombone quartet together with the tuba, then the cellos in fourfold division with the clarinets trilling on a low F, then the horns, provides an unusual harmonic and instrumental play of colors. The song line rises, and the accompanying upper registers with it:

bei der rei-nen, rei - chen Quel-le, die nun dort-her sich er - gie - ßet,
 [Example 8-79: Mulier Samaritana (solo alto 1), mm. 927-935, text “Bei der reinen, reichen Quelle, / Die nun dorther sich ergießet,” (“By the pure, rich source / That now gushes from thence,”)]

A painting of sound in the tender rustling of the orchestra. The melody rises up in harps and flutes, as in a softly urgent plea, and intensifies at the close of the song, carried by accented harmonies of the wind section to a broad E-flat major:

ü - ber - flüs - sig, — e - wig hel - le, — rings — durch al - le
 Wel - ten — fließt —

[Example 8-80: Mulier Samaritana (solo alto 1), mm. 946-956, text “Überflüssig, ewig helle, / Rings durch alle Welten fließt –” (“Overabundant, eternally bright / Flowing around through all worlds –”)]

In the orchestra, it sounds like the undulating ringing of high bells: string trills and *pizzicati*, flute trills, *tremolo* in celesta and piano, and also the idyllic double motive of the harps:

[Example 8-81: harp 1, mm. 964-967]

Becoming quieter, it continues to sound in the G-minor song of the third blessed penitent woman,

Maria Aegyptiaca:



Bei dem hoch - ge - weih-ten Or - te, — wo den Herrn man nie - der - ließ,
 [Example 8-82: Maria Aegyptiaca (solo alto 2), mm. 970-977, text “Bei dem hochgeweihten Orte,
 / Wo den Herrn man niederließ,” (“By the highly consecrated place / Where the Lord was laid to
 rest,”)]

[302] Bei dem Arm, der von der Pforte,	By the arm which, from the gate,
Warnend mich zurücke stieß;	Did warningly thrust me back;
Bei der vierzigjährigen Buße,	By the forty-year penance
Der ich treu in Wüsten blieb,	To which I remained faithful in the desert,

Auspiciously, the Gloriosa theme now begins in the orchestra, taken up by the singing voice:



bei dem sel-gen Schei - de - gru - ße, den im Sand ich nie - der - schrieb
 [Example 8-83: Maria Aegyptiaca (solo alto 2), mm. 1005-1012, text “Bei dem selgen
 Scheidegruße, / Den im Sand ich niederschrieb —” (“By the blessed farewell / That I wrote down
 in the sand —”)]

The song becomes more and more fleeting, sinking down to a ghostly whisper in A minor. The voices of the three women intertwine canonically:



[Example 8-84: Magna peccatrix, Mulier Samaritana, and Maria Aegyptiaca, mm. 1023-1028,
 text below]

Die du großen Sünderinnen
 Deine Nähe nicht verweigerst,
 Und ein büßendes Gewinnen
 In die Ewigkeiten steigerst.

You, who to greatly sinful women
 Do not deny your presence,
 And who increase the benefits of penance
 In the eternities.

A minor changes its sound to A major, and the whispering voices obtain strength, taking up the graceful melody in thirds from the rose chorus:

gönn auch die - ser gu - ten See - le,
 gönn - auch - die - ser, die - ser - gu - ten - See - le,
 die - sich ein - mal nur ver - ge - sen,
 die sich ein - mal - nur - ver - ge - sen,

[Example 8-85: Magna peccatrix, Mulier Samaritana, and Maria Aegyptiaca, mm. 1057-1069, text “Gönn auch dieser guten Seele, / Die sich einmal nur vergessen,” (“Grant also unto this good soul, / Which forgot itself but one time,”)]

Die nicht ahnte, daß sie fehle
 Dein Verzeihen angemessen!

Which was not aware that it was lacking,
 Your suitable forgiveness!

A “somewhat passionate” (“etwas leidenschaftlich”) F-major closing turn gives the veiled mysticism of this scene of the three female advocates a transitional conclusion.⁵² The voices fade away, and D major spreads out. As if dissolved into floating clouds, the tender registers of the instrumental voices vibrate. Above them in the shining light is the trembling, atmospheric tone of the vibrating mandolin. The voice of the “Una poenitentium (otherwise known as Gretchen, coming close [sonst Gretchen genannt, sich anschmiegend])” sounds out “warmly”

(“warm”) to the Gloriosa melody:

warm

Nei-ge, nei-ge, du Oh-ne - glei-che, du Strahlen - rei-che, dein Ant-litz
gnä - dig mei-nem Glück! ____

[Example 8-86: Una poenitentium (solo soprano 2), mm. 1104-1115, text “Neige, neige, / Du Ohnegleiche, / Du Strahlenreiche, / Dein Antlitz gnädig meinem Glück!” (“Turn, turn, / You without equal, / You abundant in radiance, / Your countenance favorably toward my happiness!”)]

Der früh Geliebte,
Nicht mehr Getrübte,
Er kommt zurück.

The beloved of my youth,
The one no longer troubled,
He returns.

The overflowing joy, still tenderly restrained in the vocal expression, breaks through in the orchestral postlude. “Imperceptibly becoming more fresh” (“Unmerklich frischer werdend”), it gives the melody [303] a dance-like character through a slight acceleration. The voices of the “blessed boys (coming close in a circular motion)” (“selige Knaben [in Kreisbewegung sich nähernd]”) powerfully strike up:

Frisch

Er ü-ber - wächst uns schon an mächt-gen Glie - dern, wird treu-er
Pfle - ge Lohn reich - lich er - wi - dern.

[Example 8-87: boys' choir, mm. 1141-1150, text "Er überwächst uns schon / An mächtigen Gliedern, / Wird treuer Pflege Lohn / Reichlich erwidern." ("He already grows above us / In his mighty limbs, / Our faithful care he will / Amply repay.")]

Wir wurden früh enternt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

We were removed early
From the choirs of the living;
But this man has learned,
And he will teach us.

Harp, glockenspiel, piano, and harmonium provide the basic instrumental colors. It is a festive sound of bright, celestial harmonies in evenly striding half-measure rhythms, like a triumphal march of heavenly children, without gravity, only joyful play. The voice of Una poenitentium sings into it:

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,

Surrounded by the noble choir of spirits,
The new arrival is hardly aware of himself;



Er ah-net kaum das fri - sche Le - ben, so gleicht er schon ___ der
heil - gen Schar.

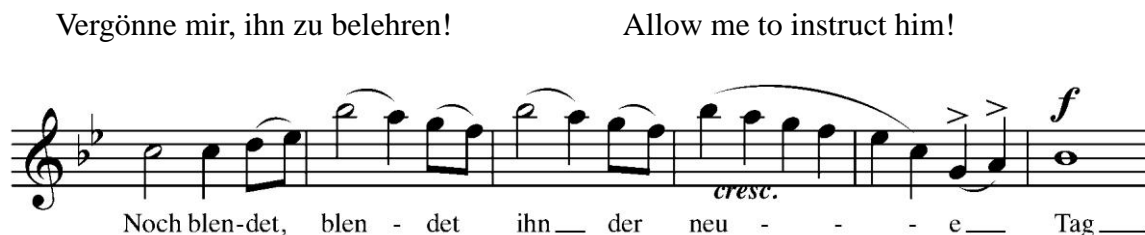
[Example 8-88: Una poenitentium (solo soprano 2, with some doubling from flute and oboe), mm. 1213-1219, text “Er ahnet kaum das frische Leben, / So gleicht er schon der heiligen Schar.” (“He scarcely perceives his fresh life, / And he already resembles the holy throng.”)]

Sieh, wie er jedem Erdenbände
Der alten Hülle sich entrafft,
Und aus ätherischem Gewände
Hervortritt erste Jugendkraft!

Behold, how every earthly band
Of the old shell is pulled away by him,
And how, from the ethereal garment,
The first strength of youth comes forth!

Once more, the “Imple superna” resounds in this song of Gretchen. Immediately before the life that had been wished for is granted through love, the plea for grace from the first movement is repeated by the love that brings fulfillment. The closing measures, stripped of all their former pomp, swell to the most heartfelt buildup of feelings:

Vergönne mir, ihn zu belehren! Allow me to instruct him!



Noch blen-det, blen - det ihn ___ der neu - - - e ___ Tag ___

[Example 8-89: Una poenitentium (solo soprano 2), mm. 1238-1243, text “Noch blendet ihn der neue Tag!” (“He is still dazzled by the new day!”)]

“Slowly” (“Langsam”). Solemn B-flat major. Basses, bassoons, and low harps sink

below in scales, the celesta plays *fortissimo* in *tremolo*, and everything else dies down from *piano* to *pianissimo*. The quiet “Accende” bass theme of the orchestral prelude is in horns and trumpets. A roll from the bass drum. It is as if everything still visible is sinking away. The highest devotion, requiring no strength, only the still vibrating shimmer of sound. The motionless silence of Divinity reveals itself in sound. *Dolcissimo*, moving in broad, almost inanimate sounds, the voice of the Mater gloriosa, with the melody playing around it in the flute and in harp harmonics, permeated by the “Accende”: [304]

Sehr langsam

Komm! Komm! He - be dich zu hö - hern

Sphä - ren. *p*

pp Wenn er dich ah - net, folgt er nach. *pp* **Komm!**
Horn *pp* **Choir**

[Example 8-90: Mater gloriosa (solo soprano 3), mm. 1249-1273; flute 1, mm. 1249-1254, 1267-1268; harmonium, violas, cellos, mm. 1249-1252; harp 1, mm. 1249-1260; horn 1, mm. 1253-1272; violins, mm. 1256-1260; trumpet 1, mm. 1261-1264; oboe 1, harp 2, mm. 1267-1268; solo violin, mm. 1269-1272; choir 2 tenors and basses, m. 1273, text “Komm! Hebe dich zu höhern Sphären! / Wenn er dich ahnet, folgt er nach.” (“Come! Raise yourself to higher spheres! / When he knows of you, he will follow.”)]

“Komm!” (“Come!”), the choir whispers almost without tone. Only the harmonium continues to sound, *pianissimo*. Silent worship, reverent trembling. “Komm.” A tense F-sharp

pushes itself into the B-flat-major triad. Doctor Marianus, “prostrate in worship” (“auf dem Angesicht anbetend”), as the first to compose himself, begins in a “hymnlike” (“hymnenartig”) way:

Woodw. *f*

p *f* *p*

Bli - cket auf, bli - cket auf, al - le reu - ig Zar - ten,

[Example 8-91: Doctor Marianus (solo tenor), mm. 1277-1283; flutes, oboes, clarinets, mm. 1278-1279, text “Blicket auf [zum Retterblick], / Alle reuig Zarten,” (“Look upward [to the view of salvation], / All you tender repentant ones,”)]

Those who have been constrained down in reverence and moved by miracles now arise and gather together. The coda of the verse as well as the music now begins. The “tenderly, but intimately” (“zart, aber innig”) sounding words and tones of Marianus announce the solution to the mystery. The introduction theme of the winds, and with it the inconceivable experience, now obtains its interpretation:

Sehr gehalten
zart aber innig

cresc.

sf *sf* *sf* *sf*

auf zum Ret-ter-blick, al-le reu-ig Zar-ten, euch zu sel-gem Glück dankend um-zu-
ar - ten! Wer-de je-der bess - re Sinn dir zum Dienst er - bö - tig,
Jung-frau, Mut-ter, Kö - ni - gin, Göt-tin, blei - be gnä-dig,

blei - be gnä-dig, blei-be gnä - - - dig!

[Example 8-92: Doctor Marianus (solo tenor), mm. 1291-1320, with doubling from clarinets (mm. 1291-1294), oboes (mm. 1295-1298), first violins (mm. 1299-1303, 1308-1310), flute, oboe, and clarinet (mm. 1311-1315), text “[Blicket] auf zum Retterblick, / Alle reuig Zarten, / Euch zu seligem Glück / Dankend umzuarten! / Werde jeder bessre Sinn / Dir zum Dienst erbötig! / Jungfrau, Mutter, Königin, / Göttin, blebe gnädig!” (“[Look] upward to the view of salvation, / All you tender repentant ones, / So that you, in blessed happiness, / May be changed with gratitude! / May every better sense / Be ready at your service! / Virgin, Mother, Queen, / Goddess, be gracious!”)]

Effusively, as if reaching out into eternity, the melody is drawn out and broadened, flying upward, as it were, upon rushing sounds of harps and solemn organ harmonies, drawing everything behind it in a mightily expanding sweep.⁵³ The double choir and boys take up the song.

Undulating string and woodwind chords increase the soaring expression to the heights of the Gloriosa theme. A *tremolo* from celesta, piano, and mandolins provides a shivery atmosphere of ethereal brightness. Gently pressing forward, leading upward chromatically in enharmonic exchanges, the song continues to ring out:

Wer - de je - der bess - re Sinn dir zum Dienst er -
bö - tig de je - der bess - re Sinn

[Example 8-93: choir 1 sopranos, mm. 1344-1353, doubled by flutes and clarinets, mm. 1344-1351; choir 2 sopranos, doubled by violins, mm. 1352-1356, text “Werde jeder bessre Sinn / Dir zum Dienst erbötig!” (see previous example)]

A mighty *crescendo* wave floods upward, driving from E-flat to E major. The Gloriosa melody is taken by the choir and orchestra. The splendor of the open heavens shines above all. In a moment of greatest rapture, the worshipful choir sinks back again to E-flat major, breaking off on the dominant. [305] “Blicket auf” sounds from horns and woodwinds, and “Gloria” resounds in triple *forte* of trombones and harps. Then the picture slowly dissolves in flickering sounds of harps, celesta, harmonium, and flutes, melting and dying away.

The miracle has occurred. Darkness falls. Deep meditation follows the revelatory experience. Winds fall silent. Muted strings in triple *piano* begin with an E-flat-major chord. “Beginning very slowly” (“Sehr langsam beginnend”), the Delphic words of the Chorus mysticus are heard from the united choirs “like a breath” (“wie ein Hauch”):

Chorus mysticus
ppp *Wie ein Hauch*

Al - les Ver - gäng - li - che ist nur ein Gleich - nis,
das Un - zu läng - li - che, nur wird's Er - eig - nis,

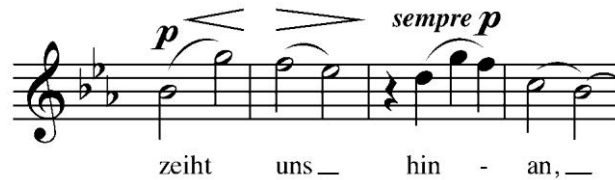
[Example 8-94: choirs and strings (with some reduced harmonies), mm. 1449-1458, text “Alles Vergängliche / Ist nur ein Gleichnis; / Das Unzulängliche, / Hier wird's Ereignis;”⁵⁴ (“Everything transient / Is but an imitation; / The unattainable / Is here experienced;”)]

Das Unbeschreibliche,
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

The indescribable
Is accomplished here;
The eternal feminine
Draws us onward.

It is again that wind theme of the instrumental introduction. Here it finds its last interpretation as

a symbol of the transitory. United with it and soaring above it is the theme of the Eternal Feminine, the Gloriosa melody:



[Example 8-95: choir 1 sopranos, mm. 1478-1481, text of last line]

“Ewig, ewig” (“Ever and ever”), the melody continues to call. In trembling excitement, the Chorus mysticus resounds one more time, bringing all voices together, carried by the sound of the organ, intensified to the highest fullness by the orchestra, which enters behind it. It is not executed with repetitions or expansions. It is very brief, and for just one time, with the power of an ancient motto for humanity. “Posted in isolation” (“Isoliert postiert”), trombones and trumpets blast out the augmented “Veni creator.” From the orchestral trumpets and trombones throb the bell strokes of the Gloria. In solemn, majestic E-flat-major grandeur, the song of love concludes.⁵⁵ [306 blank]

NOTES

- 1 In this context, it is somewhat ironic that Theodor W. Adorno, writing in 1960, arrived at just such an assessment of the Eighth in particular. At a time when Mahler's importance was slowly being rediscovered and more objectively evaluated, Adorno provided one of the most eloquent voices. His attitude toward the Eighth, while not categorically dismissive, is skeptical enough to have had a profound influence on later writings about the symphony. Adorno approaches the Eighth from the perspective of its "official" status as Mahler's "*magnum opus*," and essentially arrives at the conclusion that the work could in no way accomplish that to which it aspired. See *Mahler: A Musical Physiognomy*, trans. Edmund Jephcott (Chicago: University of Chicago Press, 1992), pp. 138-42. The following is characteristic of Adorno's view of the symphony: "Like no other composer of his time, Mahler was sensitive to collective shocks. The temptation that arose from this, to glorify the collective that he felt sounding through him as an absolute, was almost overwhelming. That he did not resist it is his offense. In the Eighth he repudiated his own idea of the radical secularization of metaphysical worlds, uttering them himself. If on this one occasion one were to speak of Mahler in the language of psychology, the Eighth, like the Finale of the Seventh, was an identification with the attacker. It takes refuge in the power and glory of what it dreads; its official posture is *fear* deformed as *affirmation*" (p. 139, emphasis mine). The "attacker" in this case is probably the nationalistic, anti-Semitic establishment and its celebration of grand collective achievements of the time such as the architecture of the Ringstraße in Vienna. These attitudes eventually gave rise to the Nazis.
- 2 The word "abwartend" ("waiting," "watching" or "biding") appears to be a printing error and makes no sense in this context. The word should surely be "abwertend" ("pejorative" or "derogatory").
- 3 Original, "Lieder und Gesänge" two words that are impossible to differentiate in English. Mahler's songs had been released in an edition with that title. In general, "Gesänge" tend to be more serious or even religious.
- 4 The English word "artistic" does not really convey Bekker's meaning here with "alles artistische."
- 5 Much more of this letter, including the account of the visit to the bell factory, is included by Bekker in the chapter on the Second Symphony (see pp. 217-19 and p. 245, note 35). The long quotation there ends with the passage quoted here, although its inclusion there has the effect of an afterthought.
- 6 Cf. Matthew 11:15, 13:9, Mark 4:9, Luke 8:8.
- 7 Cf. Matthew 5:3, 11:28, 15:16.
- 8 These thoughts are echoed in Donald Mitchell's sympathetic, but highly objective analysis of the Eighth. In several places, Mitchell juxtaposes the "new simplicity" of the Eighth's language (particularly in the strophic solo arias, or "songs" in Part II) with that of the *Kindertotenlieder* and especially *Das Lied von der Erde*. In one of these discussions, he makes the following perceptive observation: "There is a public/private dichotomy in the output of most artists. In his Eighth, Mahler made a wellnigh total commitment to the public half of the equation . . . I have no doubt that it was Mahler's clear intention to compose a massive, heaven-storming work – a celebration of God the creator and the creative spirit in man, and of divine and human love, no less – that would speak, through its deployment of comparably massive resources, to a *mass* audience" (*Gustav Mahler: Songs and Symphonies of Life and Death* [London: Faber & Faber, 1985, rev. edition Woodbridge, UK: The Boydell Press, 2002], p. 574).
- 9 These comments provide more insight into Bekker's attitude toward the influence of song in the symphonies. The association of the *Wunderhorn* texts with "the Divine and the transcendent" is obvious from "Urlicht" in the

Second, “Es sungen drei Engel” in the Third and “Das himmlische Leben” in the Fourth.

- 10 The idiom “mir nichts, dir nichts” can be translated in several ways. This seems the most appropriate here.
- 11 Hermann Kretzschmar, *Führer durch den Konzertsaal, I. Abteilung: Sinfonie und Suite*, 6th ed. (Leipzig: Breitkopf & Härtel, 1921), p. 812. Bekker’s source was most likely the fourth edition (1912).
- 12 The provenance of this sketch page is unknown. It may or may not be the same sketch that was released by Alfred Rosenzweig in the Vienna newspaper *Der Wiener Tag* on June 4, 1933. Donald Mitchell gives an extensive history of Rosenzweig’s publication of the sketch, elaborates on its implications, and even includes the original article (See *Songs and Symphonies of Life and Death*, pp. 529-32, 635-37). The sheet was reproduced in the newspaper, but the original has not survived, and, according to Mitchell, it is very difficult to decipher in the newspaper. Like Bekker, Rosenzweig obtained the page from Alma. The version published by Rosenzweig differs from Bekker’s, not only in the reversal of the middle movements, but in the inclusion of a programmatic idea for the Scherzo. It reads as follows: “1) Veni Creator, 2) Caritas, 3) Weihnachtspiele mit dem Kindlein [Christmas games with the [Christ] Child]. Scherzo, 4) Schöpfung durch Eros [Creation through Eros]. Hymne.” Mitchell brings attention to the fact that two *Wunderhorn* texts, a sort of slumber song and a nursery song, both addressed to the infant Jesus, were written in Mahler’s hand on the back of a sheet that contained an early draft arrangement of the “Veni creator” strophes. He is convinced that these texts are connected to the planned Scherzo. Both sides of the sheet, including both the “Veni creator” material and the *Wunderhorn* texts, are reproduced by Mitchell (with transcription) on pp. 508-11 of *Songs and Symphonies of Life and Death*. Other writers have also made reference to this sketch, including Constantin Floros (*Gustav Mahler: The Symphonies*, trans. Vernon Wicker [Portland, Oregon: Amadeus Press, 1993], pp. 217-18) and John Williamson (“The Eighth Symphony” in *The Mahler Companion*, edited by Donald Mitchell and Andrew Nicholson [Oxford: Oxford University Press, 1999], pp. 409-10). Both Mitchell and Williamson suggest that the music for the blessed boys and younger angels in Part II may have had their origins in the “Christmas Games” Scherzo.
- 13 See the chapter on the Fourth Symphony, pp. 336-37 and p. 390, note 15. Mitchell also makes connections between the Eighth and Fourth Symphonies, particularly the use of the “heavenly” key of E major at important junctures in both works (see *Songs and Symphonies of Life and Death*, pp. 526-28).
- 14 Floros believed that “The Birth of Eros” may have been a projected setting of a part of the Classical *Walpurgisnacht* from *Faust II*, an idea which eventually developed into the setting of the final scene. He presented this argument in his first Mahler volume, not available in English (*Gustav Mahler*, vol. 1, *Die geistige Welt Gustav Mahlers in systematischer Darstellung* [Wiesbaden: Breitkopf and Härtel, 1977], pp. 129-32).
- 15 The persistence of this idea, which originated with Richard Specht, has caused no small degree of consternation among Mahler scholars. Mitchell is adamantly opposed to the concept. For example, he says that “dwelling on the opening orchestral *Adagio* as a ‘slow movement,’ or rather as the symphony’s ‘slow movement,’ may well hinder us from comprehending its unique function and singular organization,” which, he argues, is as a prelude or overture to Part II (*Songs and Symphonies of Life and Death*, pp. 545-56). He then continues to offer counter-arguments to the idea of analyzing Part II as a combination of three “movements” (pp. 545-49). Williamson goes even farther, saying that “in retrospect this notion is so foolish as to leave the Mahlerian marveling at the longevity which bad ideas may possess (“The Eighth Symphony,” p. 407). Even a traditional analyst such as Floros states that “closer analysis will reveal that the structure of the section is too complex for such a relatively simple scheme” (*The Symphonies*, p. 227), continuing that the recurrence of Part I material as well as the return and anticipation of passages within Part II make such a sectional division problematic (pp. 227-30). Bekker’s

adherence to Specht's idea is a major argument for his grouping of the Eighth with the First and the Sixth as a symphony that rises in a direct line toward the Finale (see the discussion in the "Symphonic Style" chapter, p. 62). Mitchell even casts doubt on that idea: ". . . while there can be no doubt that the concluding section clinches and crowns Part Two, it perhaps does not represent the resolution of the total work – a true *dénouement* – that more often than not is the prime objective of the Mahlerian finale, a target toward the achievement of which the formal organization of those movements that can be categorized as finales proper is dedicated, no matter how striking and radical their divergences from symphonic orthodoxy. Part Two of the Eighth is unorthodox enough, but not, I suggest, in ways that mean that one can introduce it into the tradition of symphony and then 'read' it as a modification of existing practice, as an alternative to it, or as innovation – or as a combination of all three" (p. 548). The analysis of Part I as a sonata form raises different issues which will be discussed in note 28 below.

- 16 Both Mitchell (*Songs and Symphonies of Life and Death*, p. 613) and Williamson ("The Eighth Symphony," pp. 417-18) attribute the transmission of this remark to Specht, and both interpret it in a decidedly non-nationalistic way.
- 17 This "humanist" view can be contrasted with Adorno's comments cited in note 1 above. Adorno seems suspicious of the aesthetic impulse, as if this is a kind of nationalistic, proto-Nazi type of agenda. The Holocaust and our knowledge in hindsight of Hitler's way of mishearing Wagner surely colored Adorno's view, but it is not necessarily more believable than those of Bekker and others, who hear the work as a more sincere hymn to love, brotherly and otherwise.
- 18 Bekker's somewhat idealistic idea here contradicts the more common perception that the counterpoint in certain passages of Part I is so dense and overloaded that individual lines do not always come through as clearly as Mahler perhaps intended.
- 19 Here, Mitchell strongly echoes Bekker: ". . . the particular compositional method of the Eighth was neither the result of inspiration working on a reduced power nor the manifestation of a failure to meet the challenge of the texts. On the contrary, the symphony was exactly what Mahler wanted it to be. Given his aesthetic intention, which was, I believe, to create a work of mass appeal, it was obligatory to find a manner, a method, that would serve that intention" (*Songs and Symphonies of Life and Death*, p. 589). The folk qualities mentioned by Bekker in some of the melodies are certainly a part of this. The elaborate counterpoint is not as simple and direct in the same sense. Here, the "mass appeal" would lie in the sheer volume and monumental impact of the sound. For Adorno and other critics, this may have resonated more as grandiloquence or bombast.
- 20 See the discussion of these provocative ideas in the introduction, p. 11.
- 21 Stravinsky would make statements of a similar kind about his approach to setting Latin in the *Symphony of Psalms*, *Oedipus Rex*, and other works. See, for example, Ruth Zinar, "Stravinsky and his Latin Texts" in *College Music Symposium* 18/2 (1978), pp. 176-88. Zinar quotes Stravinsky as saying in his autobiography that "the text . . . becomes purely phonetic material for the composer. He can dissect it at will and concentrate all his attention on . . . the syllable" (p. 177).
- 22 Bekker makes reference to a very famous letter to Willem Mengelberg. See *Gustav Mahler Briefe*, revised and edited by Herta Blaukopf (Vienna and Hamburg, Paul Zsolnay Verlag, 1982), pp. 311-12 (Letter 360).
- 23 This mention of the Dionysian brings to mind Nietzsche's pairing of the Dionysian and the Apollonian in *The Birth of Tragedy from the Spirit of Music* (*Die Geburt der Tragödie aus dem Geiste der Musik*, 1872). The sort

of universal “song” described by Bekker, along with his earlier emphasis of the communal “Volk,” reflects Nietzsche’s perspective. It is also very different from the intensely private Rückert settings.

- 24 The attribution of the text to Hrabanus Maurus is now generally regarded as incorrect. The author is unknown.
- 25 This fascinating comment implies several things, including perhaps the idea that hymns to Mary could represent a kind of sublimated eroticism. If so, then this is an interesting foreshadowing of the appearance of the Mater gloriosa in Part II of the symphony. The organizing impulse of “Caritas,” already mentioned by Bekker, is a definite link to the *Faust* text and its closing reference to “das ewig Weibliche.”
- 26 Dr. Georg Göhler (1874-1954) was a composer, musicologist, and longtime director of the Leipziger Riedel-Verein, which took part in the 1910 premiere of the Eighth in Munich. Göhler played a large role in the choral preparation for the premiere. He had also written several articles on the rehearsal process for the Eighth and in celebration of Mahler’s 50th birthday for the *Dresdener Neuesten Nachrichten*. Mahler requested that he prepare the German translation of “Veni creator” for the program book at the premiere. Göhler remained a close friend to Mahler in the last year of his life. He was the recipient of the famous letter in which Mahler described his final revisions to the Fifth Symphony. See *Briefe*, ed. Blaukopf, pp. 394 (Letter 451), 398 (Letter 458), 403-4 (Letter 463, one of the latest surviving letters), 428 (biography). The English translation here is from Göhler’s German, not from the original Latin. Bekker was presumably making use of the program book from the premiere.
- 27 The “half” stanza referred to by Bekker was originally a quatrain, but Mahler cut the last two lines, as he did some words from lines that are included by Bekker here. He also rearranged the stanzas, transferring the “half” stanza from third to fifth position. The two couplets of the stanza now in third position (the first in Bekker’s “second section”) were reversed. Mitchell provides several sources of the text, including, in addition to the draft sheet referred to in note 12 above, a liturgical version and the text as set by Mahler. See *Songs and Symphonies of Life and Death*, pp. 508-17. The source of the seventh and penultimate stanza is obscure. It appears neither in Mahler’s handwritten draft nor in any liturgical source. Mahler apparently received it from Fritz Löhr. See also Floros, *The Symphonies*, pp. 219-20.
- 28 Mitchell, while he does not dispute the existence of a sonata structure in the movement, believes that it is of far less importance than is ascribed to it by Bekker, Floros, and others. He does not see a true duality in the first and second themes, but recognizes the real contrast in the “positive” and “negative” use of one of the principal motives, first presented by the brass in mm. 5-7, between the first two “Veni” statements (given by Bekker in the example labeled as 8-2). Mitchell prefers to view the hymn as a large-scale motet, fitting within the “compilation style” of the whole symphony, which allows for the assembly of various forms, genres, and styles and their unification through a narrative or dramatic idea. See *Songs and Symphonies of Life and Death*, pp. 533-45. *Faust*, not coincidentally, is another example of a work with a virtuosic compilation of genres, forms, and styles. Mitchell’s view seems more consistent with Bekker’s description of the work as a grand, universally appealing song. Sonata form would not be a natural choice for a song. Another interesting analysis of the movement is provided by David B. Greene, who, in contrast to Mitchell, sees dualities throughout the movement, all of which are overcome by the development section, leading to a recapitulation where, instead of a resolution, the perception is of a fulfillment that has already occurred. In other words, the process is more important than the arrival. His comparison of the movement’s process and the normal sonata process with different views of religious aspiration and fulfillment is intriguing. While Mitchell asserts that the second “Veni” theme (given by Bekker here in the example labeled as 8-4) is not recapitulated until the coda, Greene sees it as having been absorbed into the first “Veni” theme. It is of interest that, in contrast to most analysts, Greene begins the

development section not with the large instrumental interlude at m. 169, but earlier, with the first “Infirma” material at m. 141 (seen by most analysts as a “closing section”). He does this in order to preserve the duality between the two “Infirma” themes within the development section, but it makes the already disproportionate relationship between the vast development section and the other sections even greater. On the other hand, it brings the size of the exposition closer to that of the recapitulation. See Greene, *Mahler: Consciousness and Temporality* (New York: Gordon and Breach Science Publishers, 1984), pp. 199-220. The return of E-flat major before the interlude, either at the end of the exposition or at the beginning of the development, undermines a traditional analysis in sonata form.

- 29 Because of Bekker’s inclusion of the complete text above, the text of the examples will not be included in the captions, as it was in such examples as those for the finale of the Fourth Symphony (and in Part II of this symphony), where the examples were often Bekker’s only quotations of certain portions of the text, sometimes in context with purely textual lines that preceded or followed them, and where inclusion of the text and translation in the example captions was the only way of including the entire text.
- 30 “Spiritalis unctio” [sic] in original.
- 31 It is primarily in instrumental passages such as this where Mitchell sees the “negative” pole of the principal motive given in Example 8-2. See *Songs and Symphonies of Life and Death*, pp. 536-39.
- 32 These observations also call to mind the anecdote, shared by both Alma and Ernst Descey, that Mahler composed the music beyond the text he had at the time, and found that when he received an “authentic” version of the text from Löhr, the words precisely fit the music that he had “overwritten.” This anecdote and its plausible implications are examined by Mitchell (*Songs and Symphonies of Life and Death*, pp. 523-29) and Williamson (“The Eighth Symphony,” pp. 410-11).
- 33 Since Haydn’s *Creation* is most commonly performed in English, I translate this text.
- 34 See the chapters on the Second Symphony, p. 177 and p. 242, note 13, on the Fourth Symphony, pp. 344-45 and p. 391, note 21, on the Sixth Symphony, p. 505 and p. 539, note 21, and on the Seventh Symphony, p. 574 and p. 615, note 26.
- 35 Both solo sopranos and all choral sopranos sing this line.
- 36 The second measure of this example (m. 313) erroneously indicates a G–B-flat dyad. It is actually an octave G from the men of choir 1; there is no B-flat.
- 37 The word play here between “Durchführung,” the term generally used in German for the development section, but which literally means “leading through,” and “Emporführung” (“leading upward”), is not possible to replicate in English.
- 38 These ideas have an echo in Greene’s assessment of the recapitulation. See *Consciousness and Temporality*, pp. 212-20 and note 28 above.
- 39 Bekker never clearly states that Pater seraphicus is cut entirely.
- 40 When Goethe’s stage directions are quoted by Bekker, they will be given in English with the original German in parentheses. When actual text is quoted, this will be reversed, with the English translation in parentheses.

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- 41 Bekker's caveats about the three-part division are interesting. It is clear that even at this early stage, there were at least some misgivings about the idea of three movements being rolled into one. Where it is preserved in later analysis, there always seem to be similar caveats. Greene, for example, preserves the Adagio, Scherzo, Finale model, as it assists him greatly in the presentation of his highly philosophical analysis, but divides the "Scherzo" and the "Finale" into four alternating sections (*Consciousness and Temporality*, pp. 229, 233). The differences in perceptions of genre are also noteworthy. Floros considers the first part "cantata-like" and the second as "closer to the realm of music drama," with *Parsifal* as the most obvious model (*The Symphonies*, pp. 226-27). Mitchell, firmly holding to his perception of the first part as a motet, applies the "cantata" label, with convincing argument, to the second part, specifically stating that it is *not* a music drama, but conceding that the cantata genre is already close to the theater. He also allows for an application of the "oratorio" genre, particularly at the entry of the first male soloists. Ultimately, it is the freedom offered by either or both of these genres that is important: "No doubt this very lack of clear-cut formal and stylistic boundaries and definitions was exactly what Mahler wanted and exactly matched to what we perceive to be his formal needs as revealed to us in the actual composition of Part Two" (*Songs and Symphonies of Life and Death*, pp. 572-73).
- 42 With one minor (and arguably justifiable) exception, Bekker includes the entire Goethe text as set by Mahler, dividing it between musical examples and quotations in the body, often directly following an example with the text that succeeds it in the body. This is similar to the procedure used by Bekker in other vocal movements, such as the Finale of the Fourth. When an example is the only quotation of certain lines of text, the text and translation will be included in the caption for the example. The text will not be redundantly included in the captions for examples whose text is repeated in the body (such as the two directly above).
- 43 Greene's analysis of the "Adagio" convincingly divides it into instrumental and vocal sections where each instrumental section has a corresponding texted passage. Even the anticipation of the "Scherzo" (here given as Example 8-48) that precedes the first vocal entry is analogous to the beginning of the actual "Scherzo." It is in the discussion of the Pater ecstaticus solo where Greene's interpretation is most interesting. He divides the solo into three phrases, where the first two strive increasingly toward a goal and the third, which culminates in the "core of eternal love," does not actually fulfill or actualize that goal, but absorbs and intensifies the process (a smaller-scale reflection of the recapitulation in the first part). Love, then, is pure, subjectless loving. The subject of the process is totally merged with and submerged into the process itself (*Consciousness and Temporality*, pp. 222-26). This is not far removed from Mitchell, who focuses much of his discussion of Part II on these solo arias or songs and their role in establishing "Love" as the central topic of Part II (and the symphony). He divides the solo into an AABA' form, where B is developmental and A' is a reprise. He also emphasizes the expanded melisma at the end and states that this "rightly leaves us in no doubt that the idea of 'immortal love's core' is the core of the symphony's Part Two" (*Songs and Symphonies of Life and Death*, p. 575).
- 44 Bekker inserts two lines of dashes here without explanation. They seem to indicate Mahler's omission here of the Pater seraphicus speeches and the responses from the blessed boys.
- 45 Indeed, as Floros illustrates, Pater profundus breaks into the "Accende" theme three times, always in imitation with instruments. These passages all speak of "love and enlightenment" (*The Symphonies*, pp. 230-31). Mitchell emphasizes the vividness of the nature imagery and the more complex musical language, but also points out that the formal outline is similar to that of Pater ecstaticus (*Songs and Symphonies of Life and Death*, pp. 577-78). Greene also notes the similarities between the solos, but indicates that the forward pressure is more violent. Like the earlier solo, this one also, via the "Accende" theme, absorbs that pressure without actualizing its goal. (*Consciousness and Temporality*, pp. 226-28).

46 In contrast to the temporal method of the “Adagio,” Greene sees these emphatic “arrivals” in the “Scherzo” section as arrivals without effort, essentially the opposite effect, but still one that illustrates that pure love is not about a process toward an arrival. There is either a process or an arrival, but the one is subsumed in the other. With this in mind, Greene splits the “Scherzo,” considering the solo of Doctor Marianus and the appearance of the Mater gloriosa as the first part of the “Finale,” with the “Scherzo” resuming again for the three penitent women, Gretchen’s first appearance, and the return of the blessed boys (*Consciousness and Temporality*, pp. 228-31). Mitchell contends that this music is “not a scherzo at all, but a relatively fast flowing and brightly colored choral song.” He prefers to consider the central section of Part II as being in the “Wunderhorn” spirit. He emphasizes the predominance of higher voices and the absence of adult male voices throughout the section. Like Greene, he considers the following “Infirma/Uns bleibt ein Erdenrest” passage to be an interruption (*Songs and Symphonies of Life and Death*, pp. 579-80).

47 Bekker does not include the remainder of Doctor Marianus’s lines that are under the younger angels and blessed boys. They are as follows:

Dort ziehen Fraun vorbei,	There women pass by,
Schwebend nach oben.	Soaring up above.
Die Herrliche, mitteninn,	The glorious one, in their midst,
Im Sternenkranze,	In a wreath of stars,
Die Himmelskönigin,	The queen of heaven,
Ich seh’s am Glanze.	I see it in her splendor.

48 Bekker inserts another line of dashes here, presumably because Mahler omits seven lines of the Doctor Marianus speech at this point.

49 The solo of Doctor Marianus is another passage that elicits much commentary. Greene believes that the solo is yet another variation on the concept of aspiration and fulfillment. Here, the music that aspires toward fulfillment is itself transformed. Instead of an “arrival,” the “aspiring” music itself is, in its course, unconsciously changed into music that “sustains” a fulfillment. The ensuing appearance of Mater gloriosa is not an arrival, but a departure for the Marianus solo that precedes it (*Consciousness and Temporality*, pp. 232-37). For Mitchell, the Marianus solo is curious in that E major is a key of aspiration and he *begins* there (including the first entry of the harps with a chord on E). He then modulates to the home key of E-flat for the end of his solo, which can be interpreted as him not quite being able to reach the heights of the Virgin Mother herself. This seems to be confirmed when the music swings back to E for the orchestral “Gloriosa” music. While Mitchell speculates elsewhere that it may have been logical for the symphony to end in E, the symbolism of the key meant that the symphony, like Doctor Marianus, could not end there (*Songs and Symphonies of Life and Death*, pp. 575-77 and 600, n. 16).

50 Bekker refers to the “Schlummerlied,” Op. 124, No. 16 by Schumann, which is in E-flat rather than E. Mitchell sees the materialization of the Virgin Mother as the moment when Part II crosses the nebulous boundary between dramatic cantata and music drama. He also notes that the entry of the chorus, beginning with male voices alone, women joining only to swell the choral sound later on, is symbolic of the choir being pulled upward by the “Eternal Feminine” (*Songs and Symphonies of Life and Death*, pp. 580-82).

51 Another line of dashes from Bekker indicates two lines of text omitted by Mahler.

52 Mitchell makes an interesting comparison of this canonic trio with the music of the three boys from Mozart’s *Zauberflöte*, but thinks Mahler’s own use of a canon by Weber as a vocal trio for his completion of that

composer's *Die drei Pintos* is a more intriguing model (*Songs and Symphonies of Life and Death*, pp. 587-88).

- 53 Greene asserts that this Marianus solo "is a condensed version of the whole Finale," stating that it gathers together all the motifs from Part II. He says that Marianus's plea is heard as having already been answered, and that an urgent striving toward a culmination is supplanted directly by a sustaining of that culmination without a direct arrival. This is the same process heard in his earlier solo (*Consciousness and Temporality*, pp. 238-39).
- 54 Goethe's word "hier" is in the score; The word "nur" in the example before "wird's Ereignis" is a misprint.
- 55 For Greene, the Chorus mysticus represents the same process as the two Marianus solos, but on a greatly expanded scale: "Human consciousness has not only been fulfilled, but in having already been fulfilled, it is also transformed. Hushed awe has been changed into unbuttoned exhilaration" (*Consciousness and Temporality*, pp. 239-40). Mitchell spends most of the last part of his analysis discussing the Chorus mysticus, including a comparison of Mahler's setting to those of Liszt (in the *Faust* Symphony) and Schumann (in the "*Faust*" *Scenes*). He arrives at a conclusion that Mahler's "compilation style" encompasses a sort of summary of composers who have come before him. He compares the *Wunderhorn*-like middle section, with its bright female chorus, to Wagner's flower maidens in *Parsifal*, for example. It is also a summation of his own works to that point. A comparison of this E-flat-major conclusion to that of the Second Symphony is almost unavoidable. See *Songs and Symphonies of Life and Death*, pp. 182-92. One of Mitchell's last points is that by the end of the symphony, any sense of duality is erased, a point also made by Greene, although his concept of the initial dualities is, as has been mentioned, rather different from Mitchell's.