SYMPHONY No. 4 in G MAJOR (1899)

MOVEMENT I

GUSTAV MAHLER
transcribed by Seth Monahan

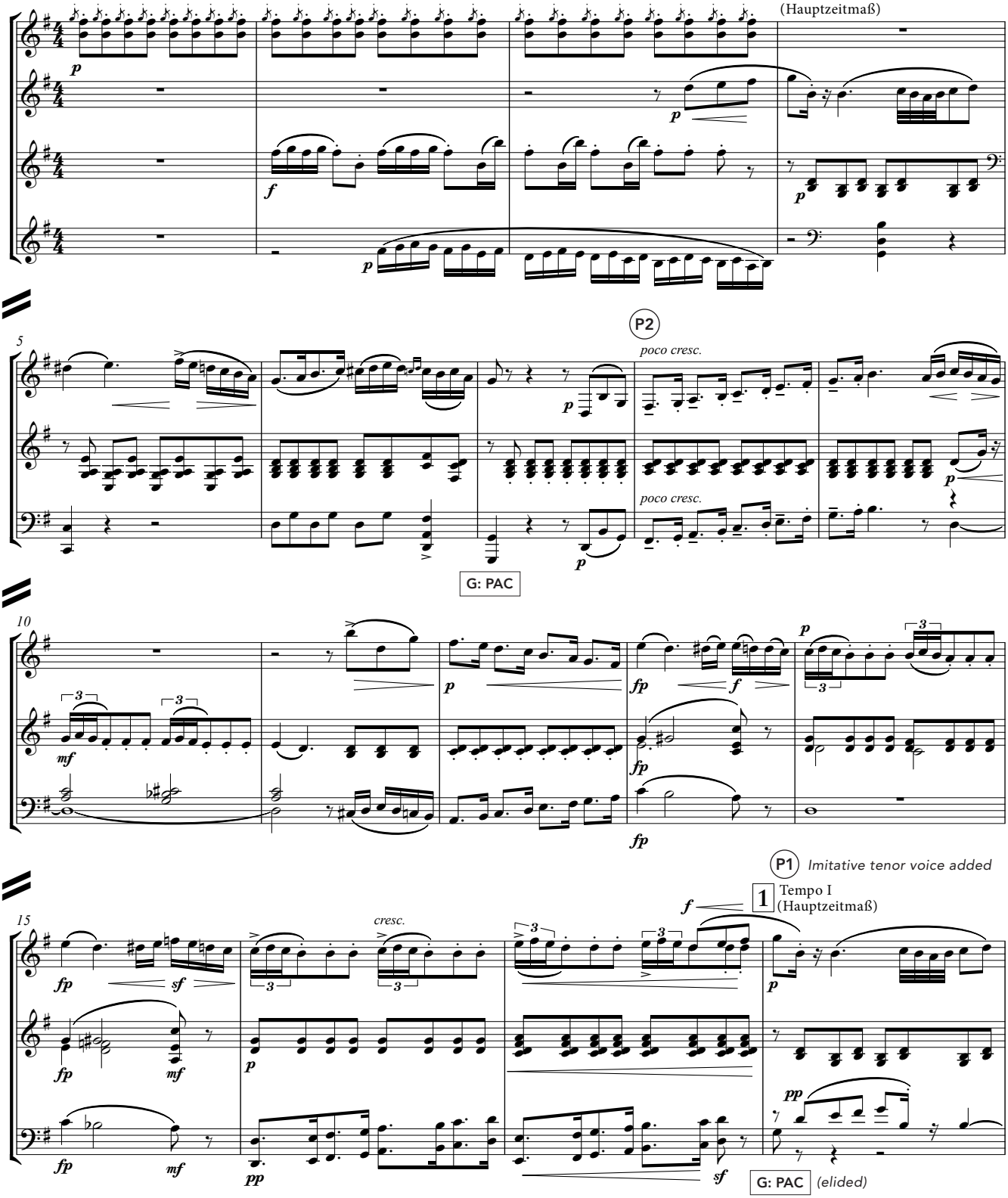
EXPOSITION 1 Corresponds to standard two-part exposition
(See Figs. 5.1, 5.2)

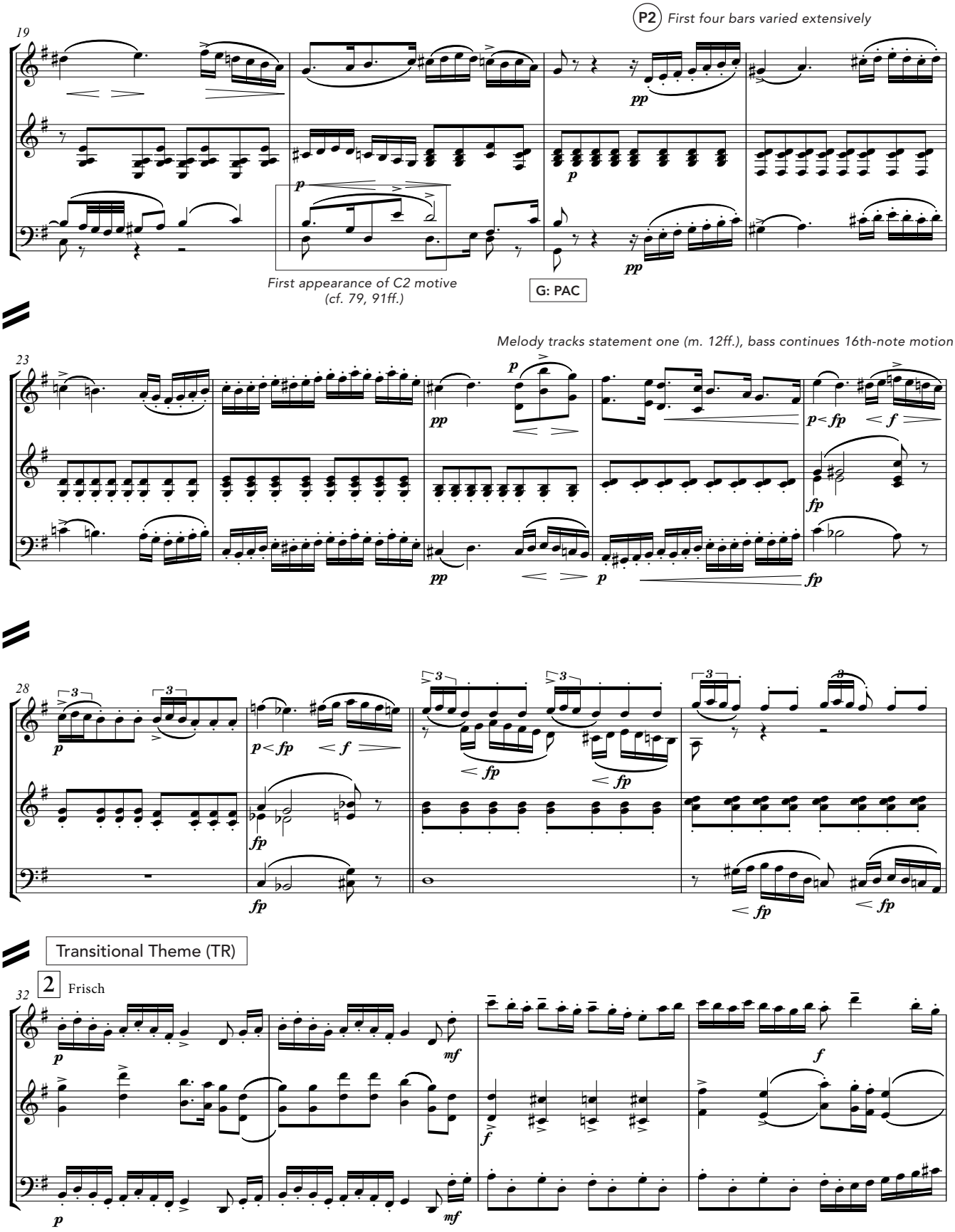
Introduction (P0): Bell world

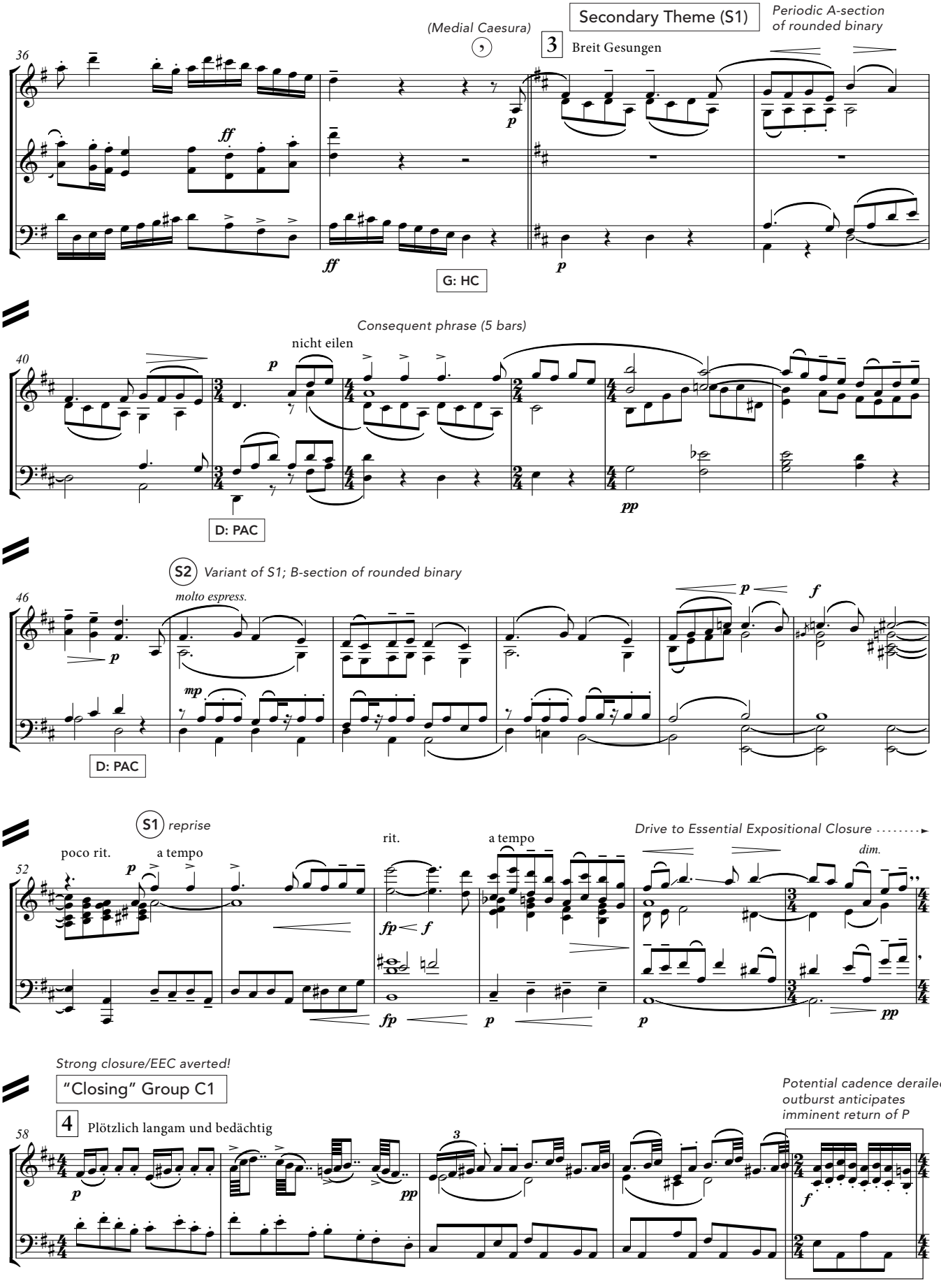
Bedächtig Nicht eilen

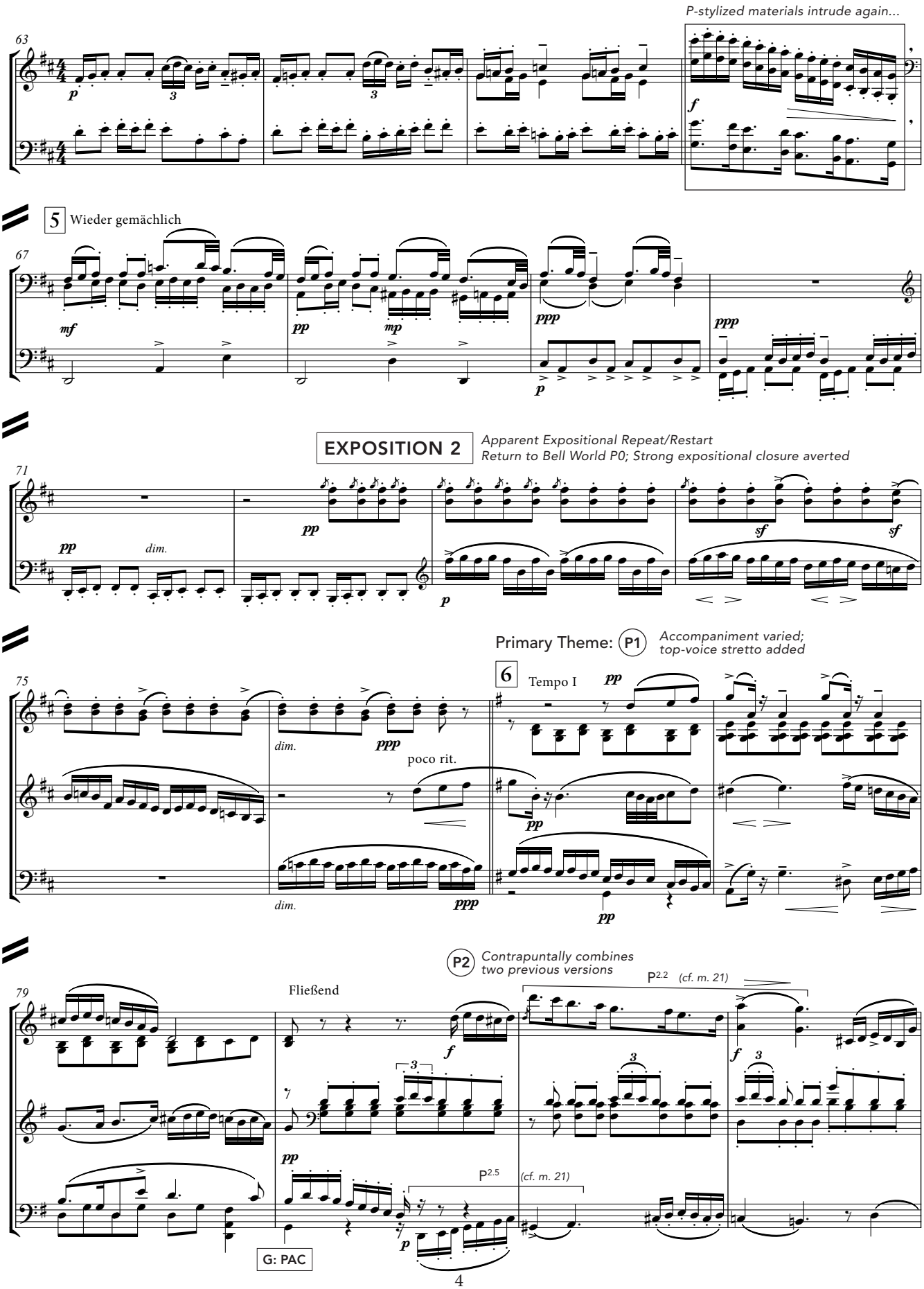
Primary Theme: (P1)

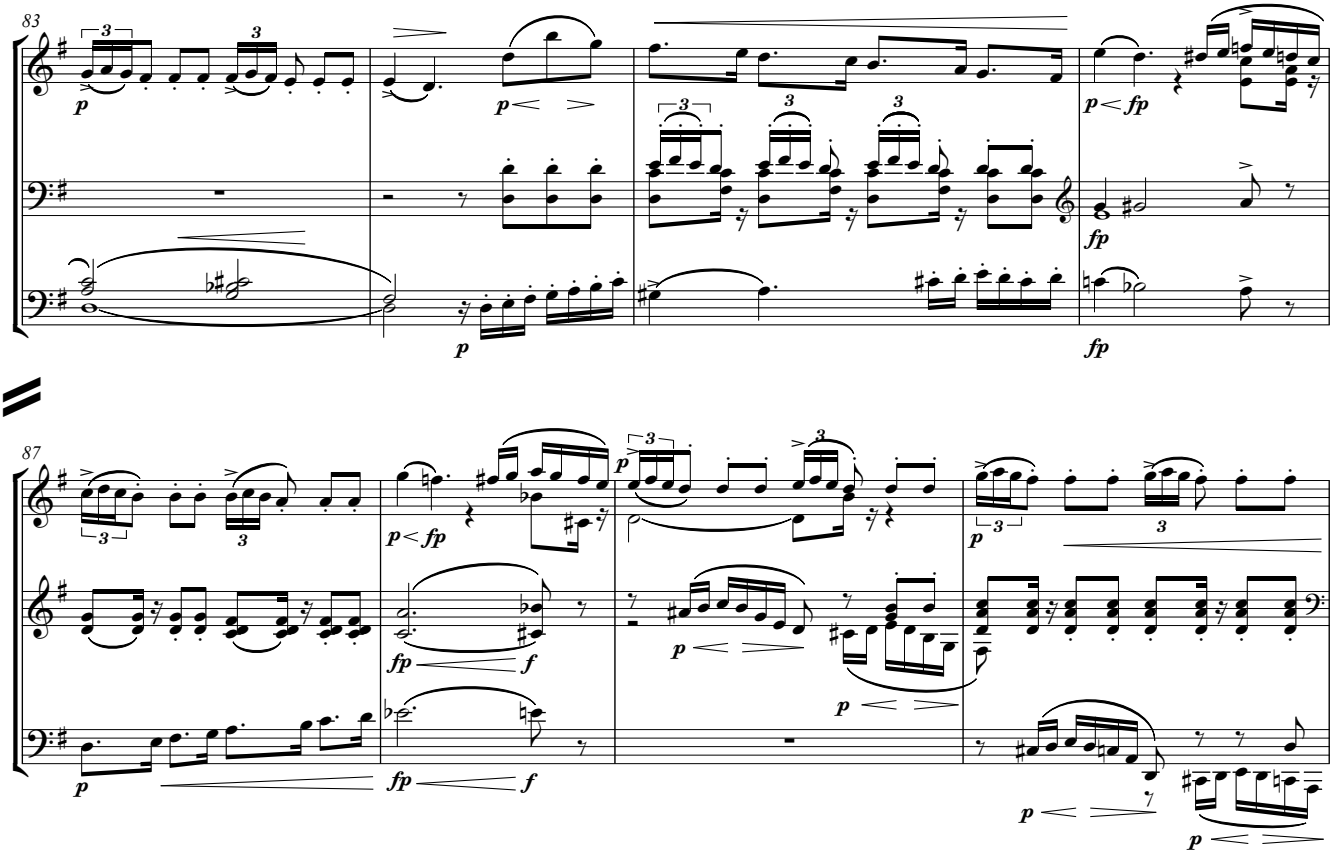
Recht gemächlich
(Hauptzeitmaß)




P2 First four bars varied extensively
19
First appearance of C2 motive
(cf. 79, 91ff.)
G: PAC
Melody tracks statement one (m. 12ff.), bass continues 16th-note motion
23
28
Transitional Theme (TR)
32
2 Frisch


Secondary Theme (S1)
Periodic A-section of rounded binary
(Medial Caesura)
3 Breit Gesungen
36
ff
p
G: HC
Consequent phrase (5 bars)
nicht eilen
40
D: PAC
S2 Variant of S1; B-section of rounded binary
molto espress.
46
D: PAC
S1 reprise
poco rit.
a tempo
rit.
a tempo
Drive to Essential Expositional Closure
dim.
52
Strong closure/EEC averted!
"Closing" Group C1
Potential cadence derailed, outburst anticipates imminent return of P
4 Plötzlich langam und bedächtig
58


P-stylized materials intrude again...
63
5 Wieder gemächlich
67
EXPOSITION 2
Apparent Expositional Repeat/Restart
Return to Bell World P0; Strong expositional closure averted
71
Primary Theme: P1
Accompaniment varied;
top-voice stretto added
6 Tempo I
75
poco rit.
P2
Contrapuntally combines
two previous versions
79
Fließend
P2.2 (cf. m. 21)
P2.5 (cf. m. 21)
G: PAC

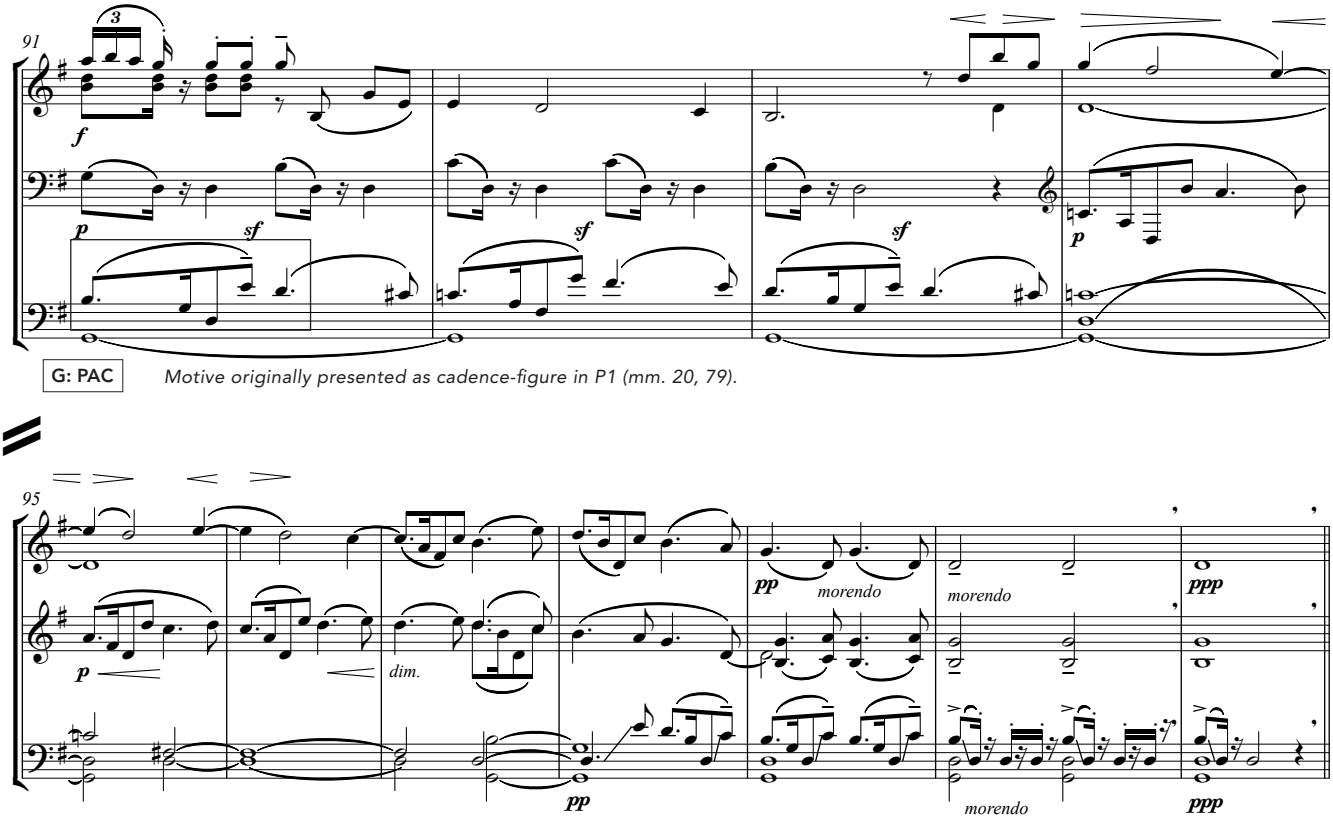


Adorno: "A blissful passage lies before the listener like a village before which he is siezed by the feeling that this might be what he seeks" (1992, 44)

Closing Theme: C2

Ersatz "EEC" closes exposition in tonic!
Bucolic pastoral topic strongly suggestive of Das himmlische Leben

7 Wieder sehr ruhig und etwas zurückhaltend

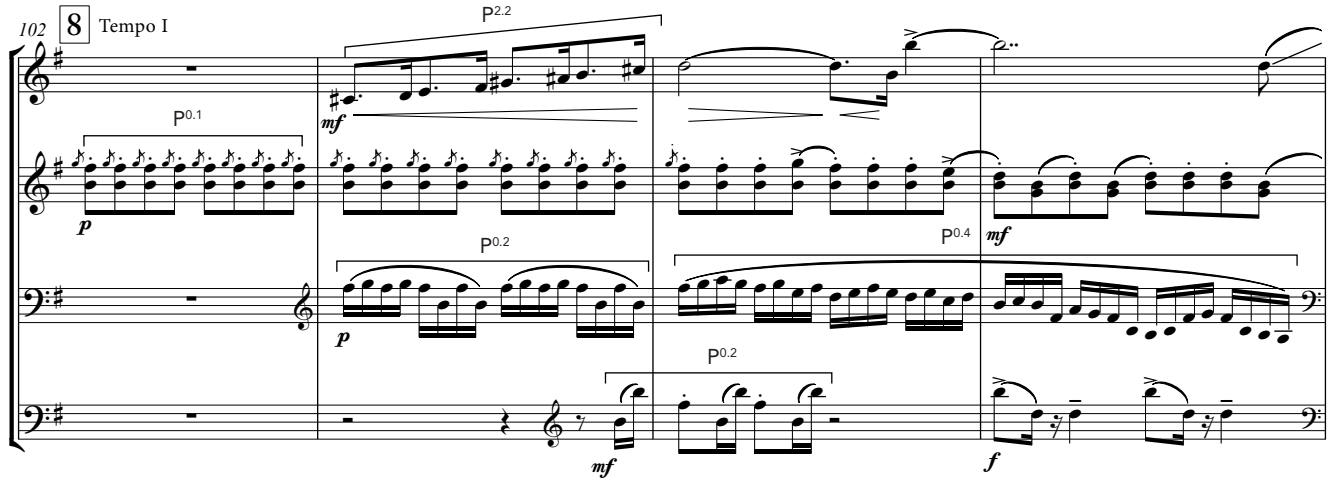


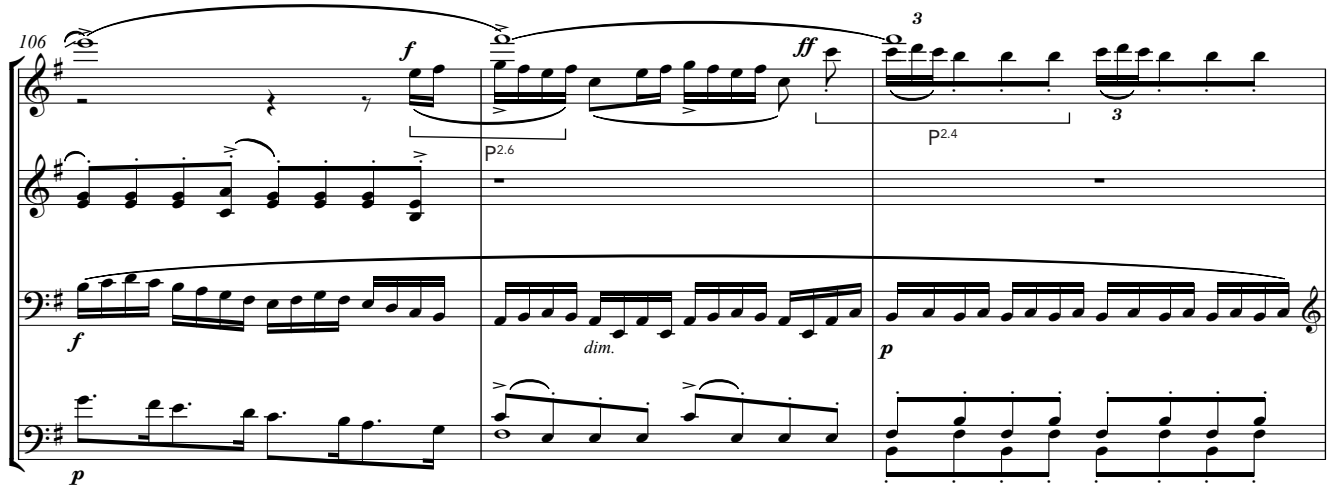
G: PAC

Motive originally presented as cadence-figure in P1 (mm. 20, 79).

Development: Episode 1 — *Switch from a "formalist" to a "nominalist" impulse (Begins broad Subrotation 1; see Fig. 5.4.)*

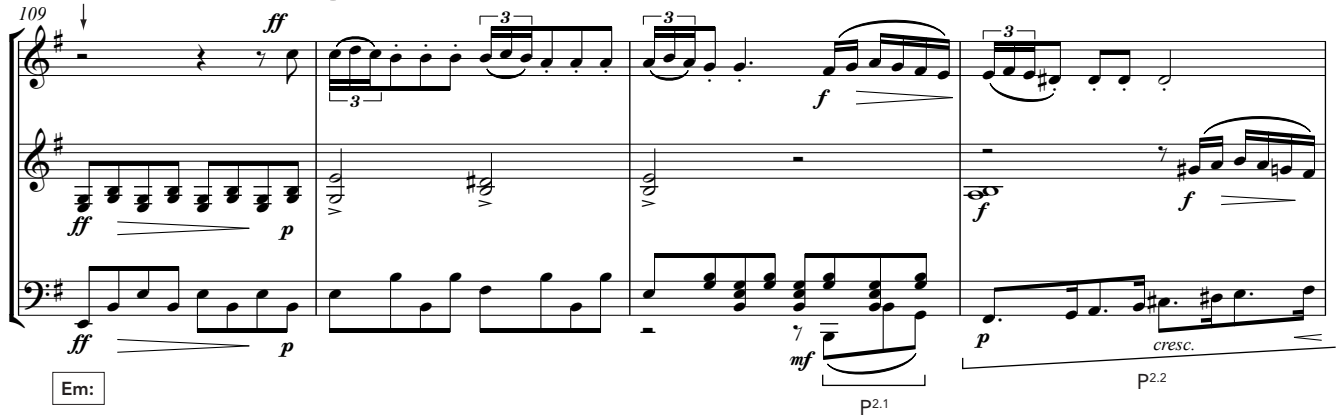
N0 *New "nightmare topos" formed from elements of P0 and P2*





B minor bell tonic revealed to be dominant of E minor.

N1 *Properly thematic impulse congeals from residues of P2*



P1 *Returns*

Nicht eilen 9

113

Harmony lightens: hints of C major
Sudden reversion to all-strings texture

Winds intrude with framents of N1

117

Ein wenig drängend

cresc. molto

COLLAPSE!

Scalar disintegration figure derives from Bell theme P0.4

121

Episode 2: "Paradise Theme"

10 Fließend, aber ohne Hast

H1 *First explicit reference to "Das himmlische Leben"*
See Fig. 5.5 for derivation from S1, TR, and C2

125

C2 used as accompaniment

Texture recalls "marching in" of Summer in Symphony No. 3/I (m. 239ff.)

130

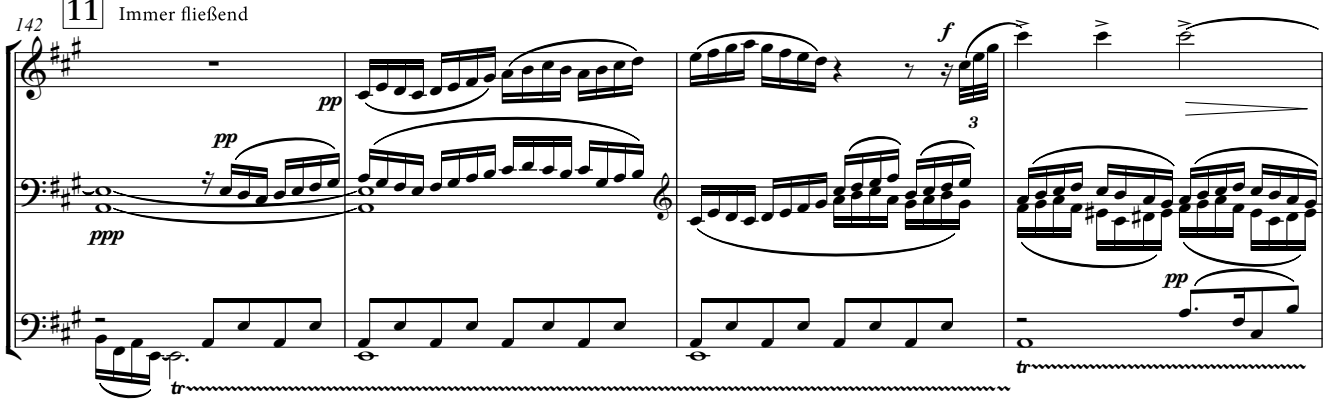
134

138

Episode 3: Paradise Corrupted

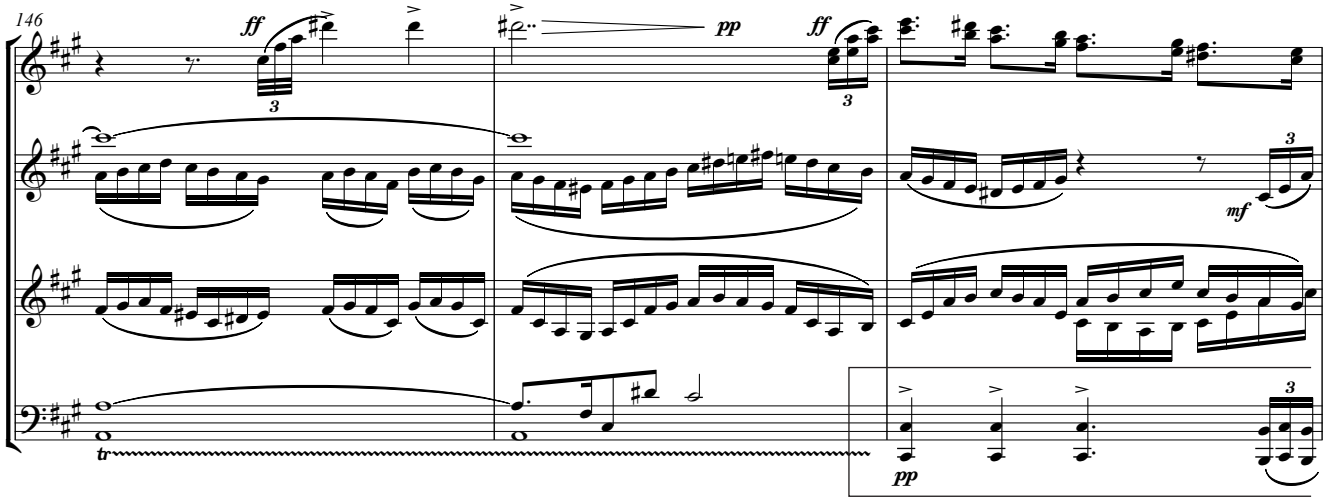
11 *Transition to Episode 3*
Immer fließend

142



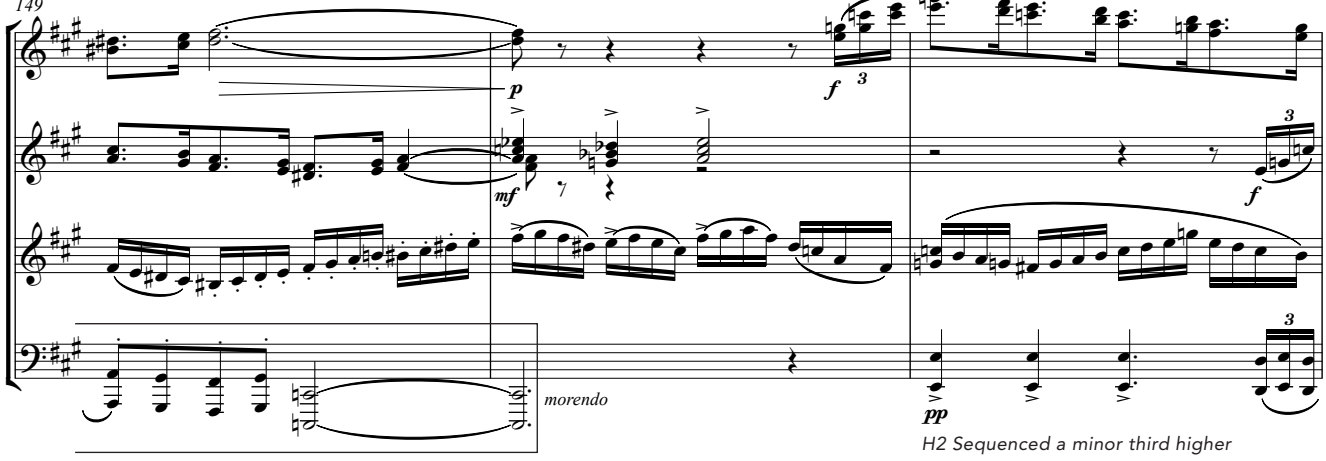
H2 *Corruption of Paradise Theme*
See Fig. 5.7 for derivation from H1, S1, and P2.6.

146

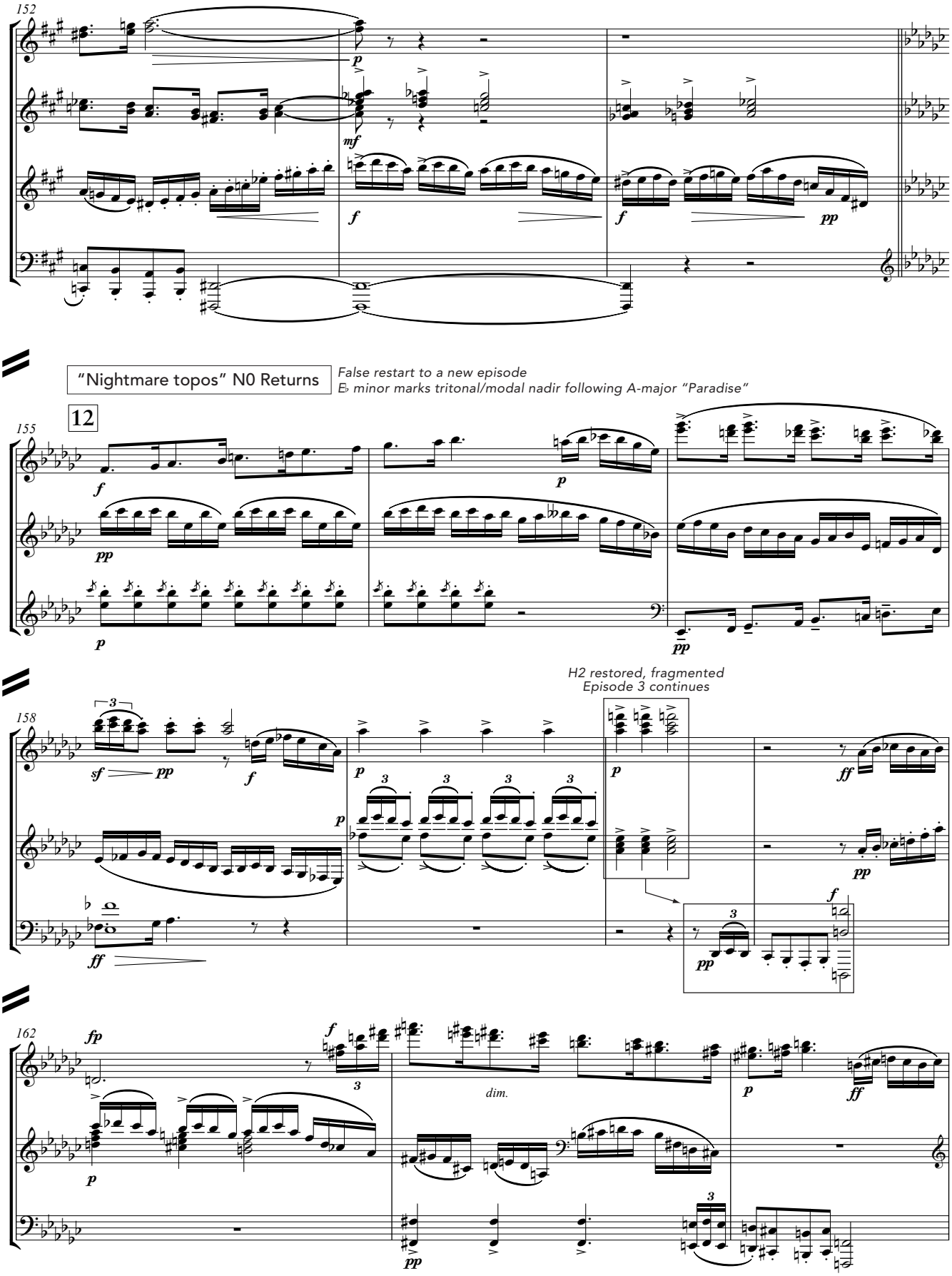


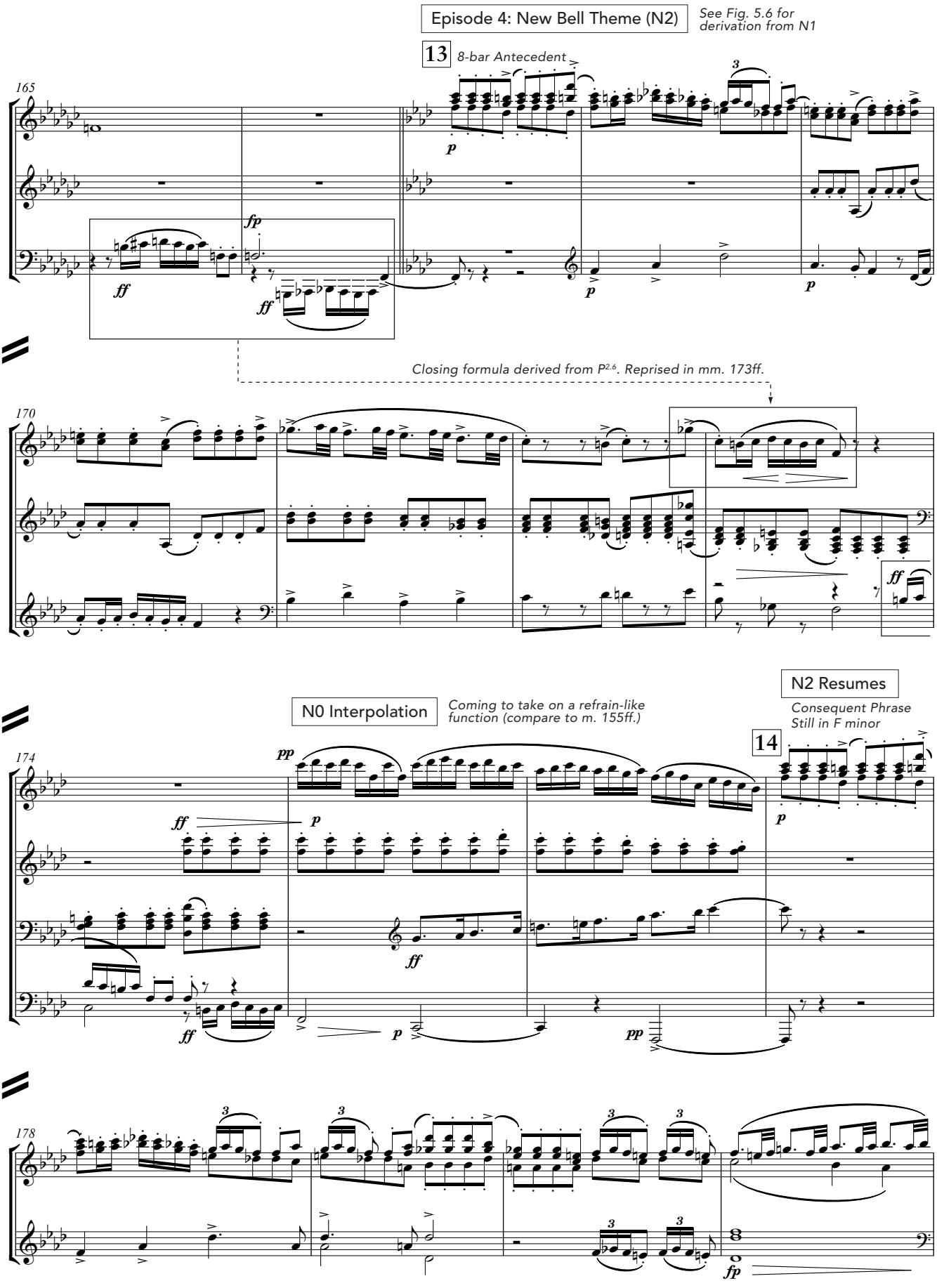
P2.2 marks rotational elision, anticipating the return of the "Nightmare" topos (N)

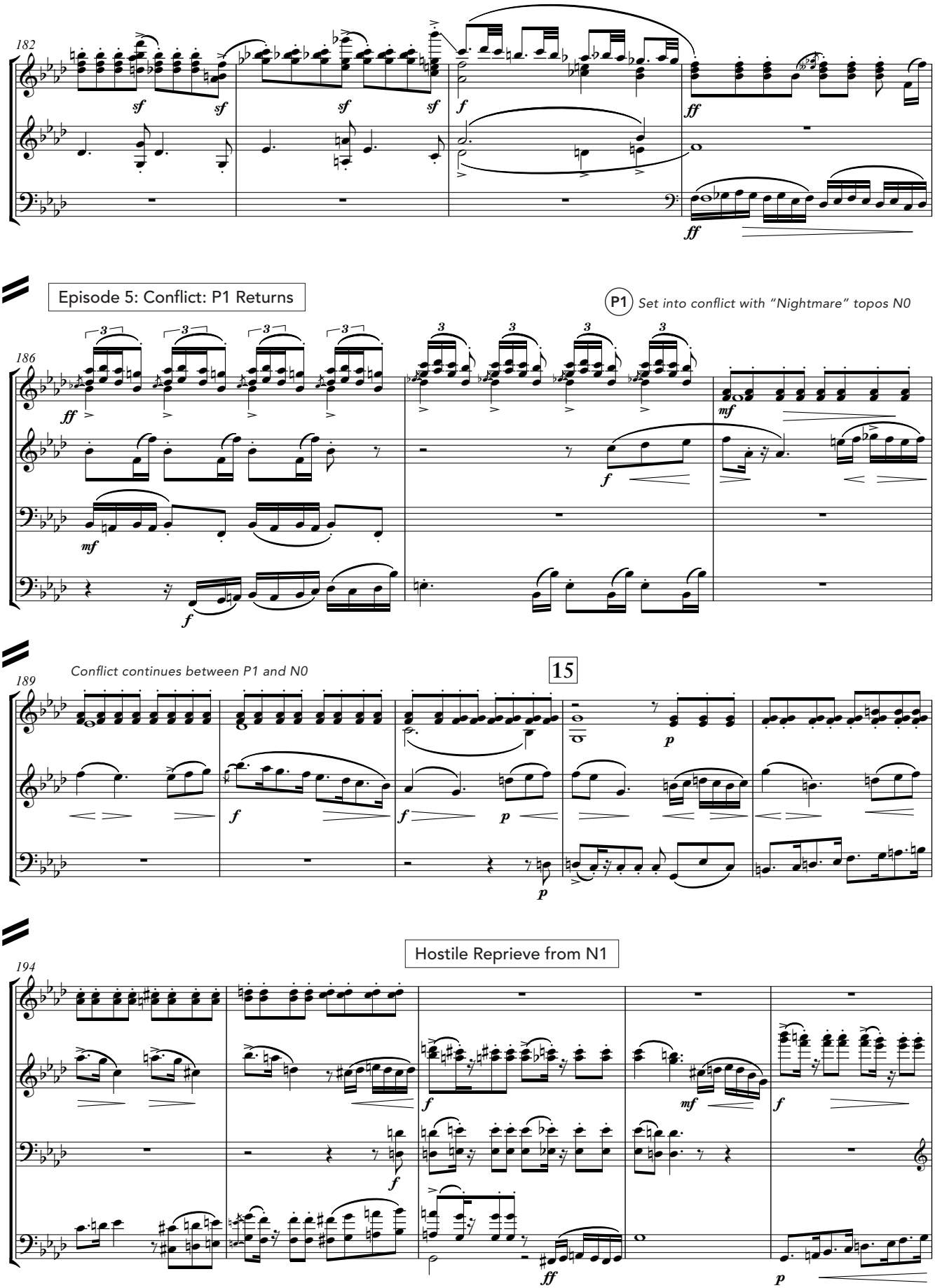
149

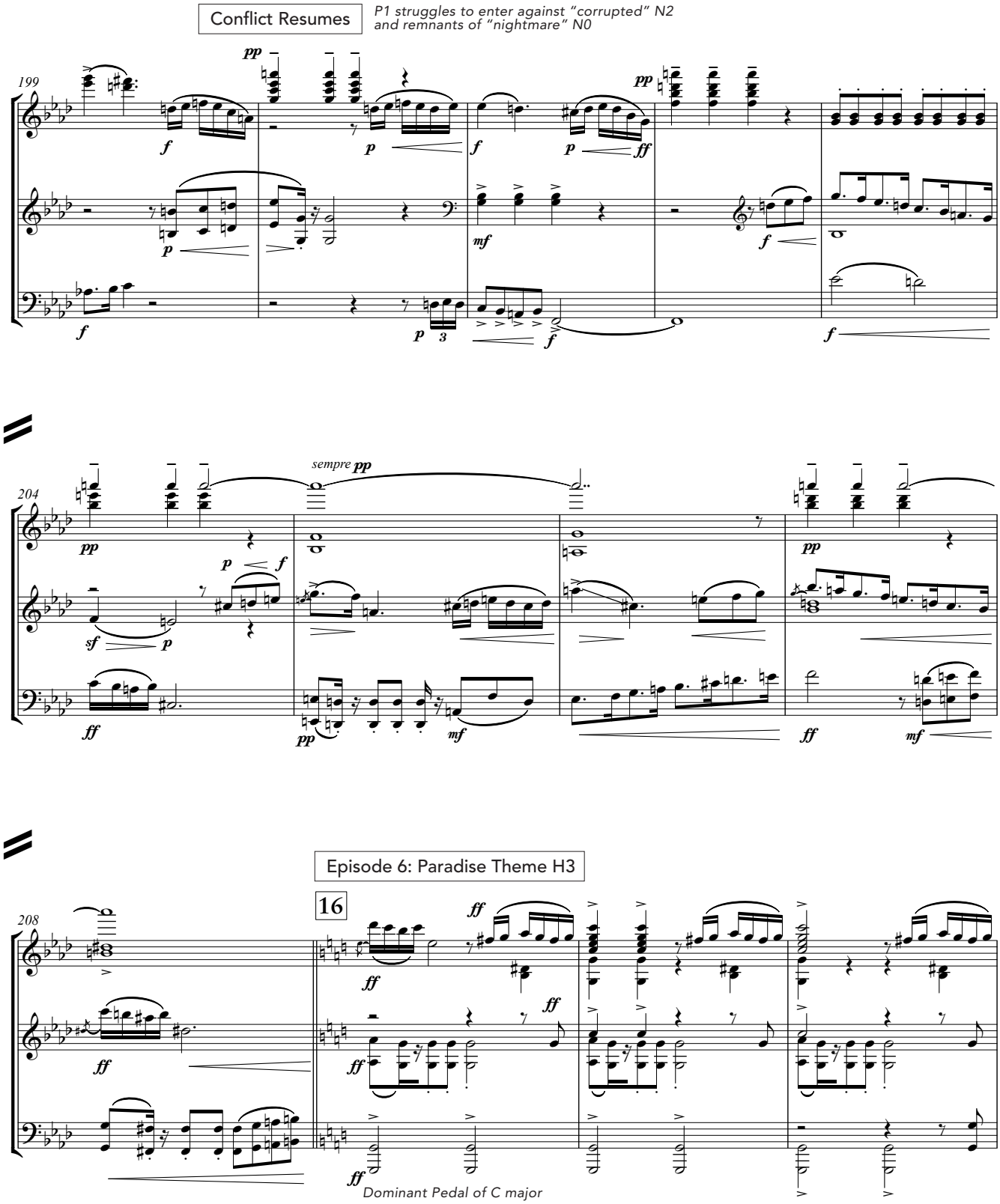


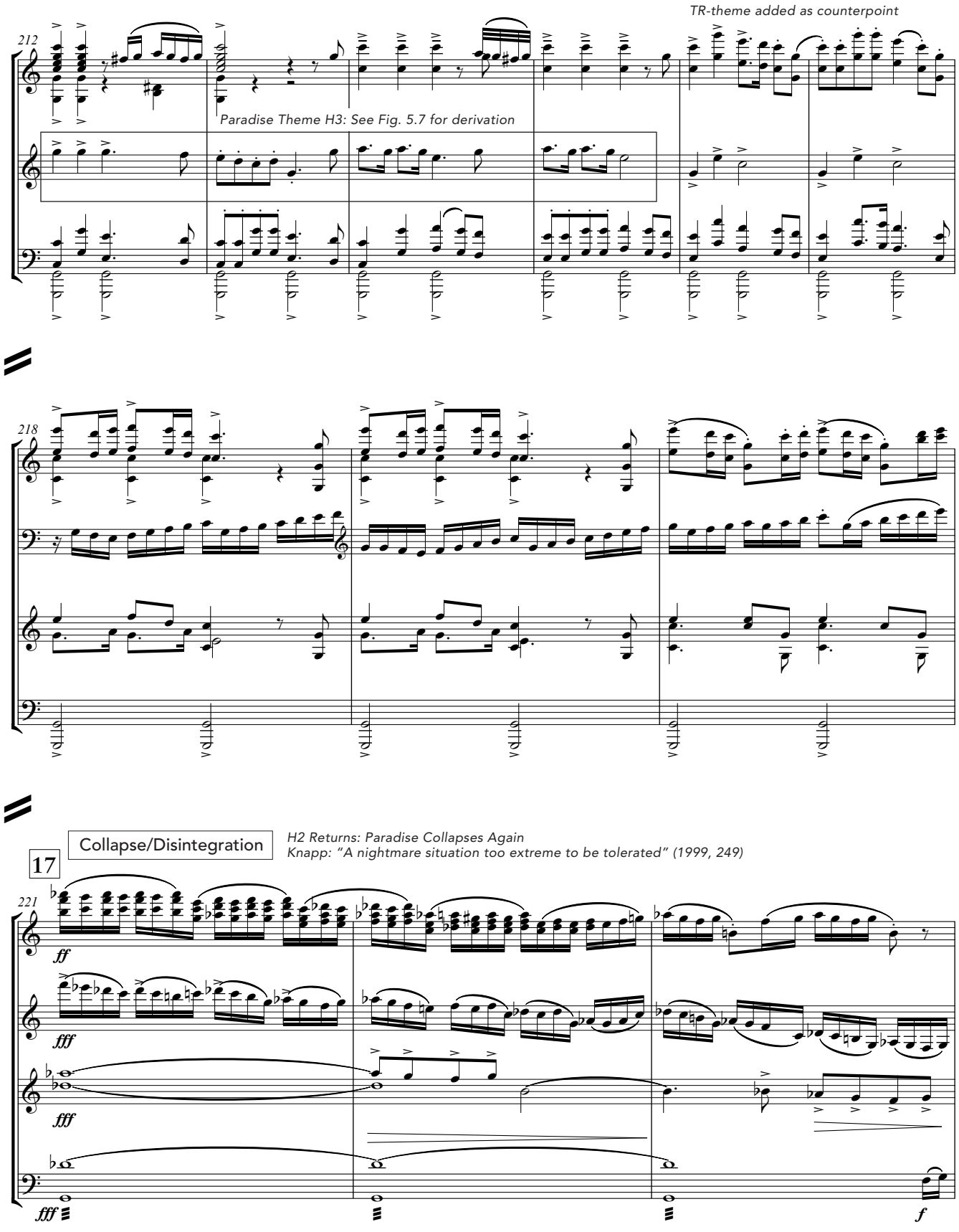
H2 Sequenced a minor third higher

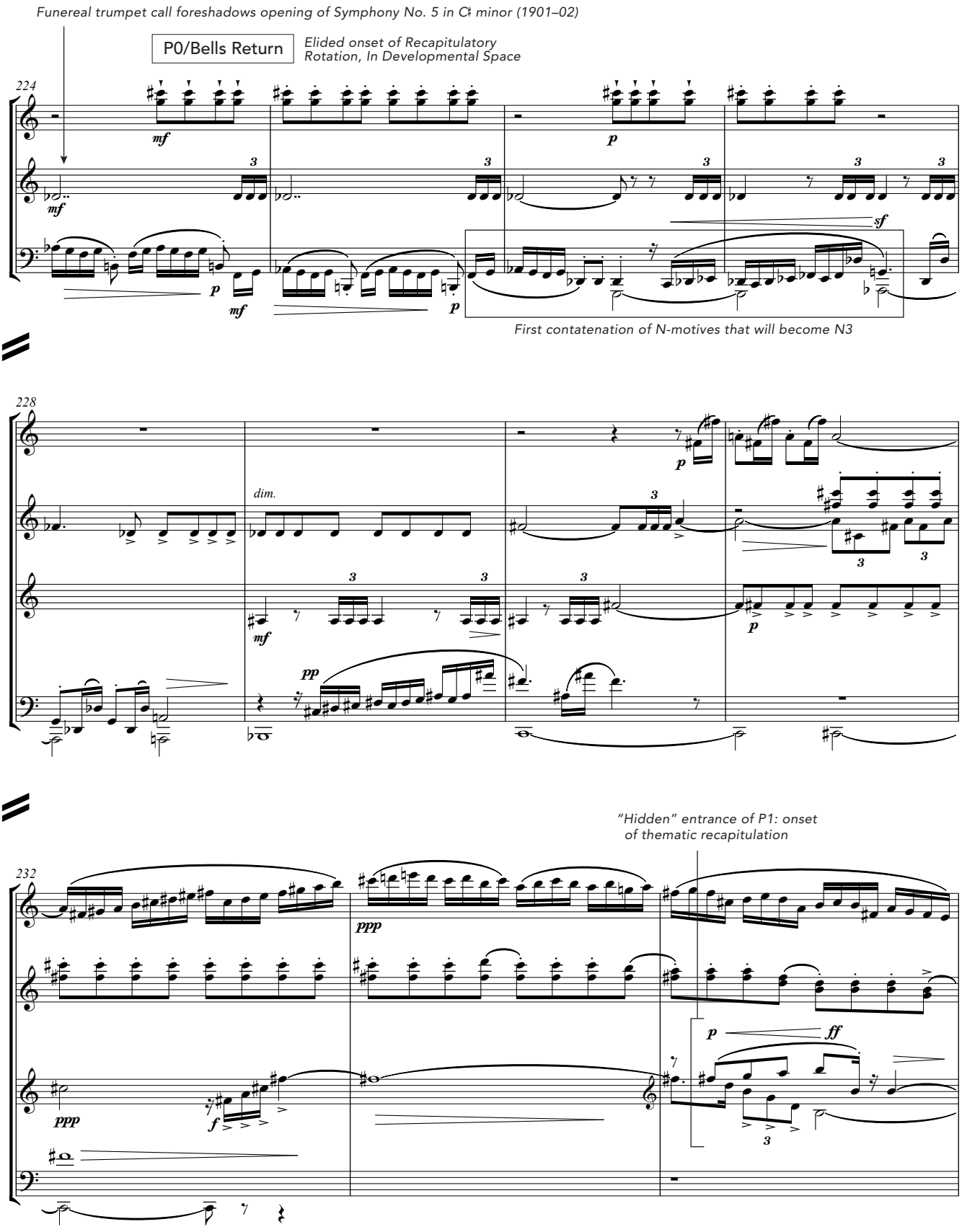

152
155
158
162
"Nightmare topos" N0 Returns
12
False restart to a new episode
E♭ minor marks tritonal/modal nadir following A-major "Paradise"
H2 restored, fragmented
Episode 3 continues
dim.

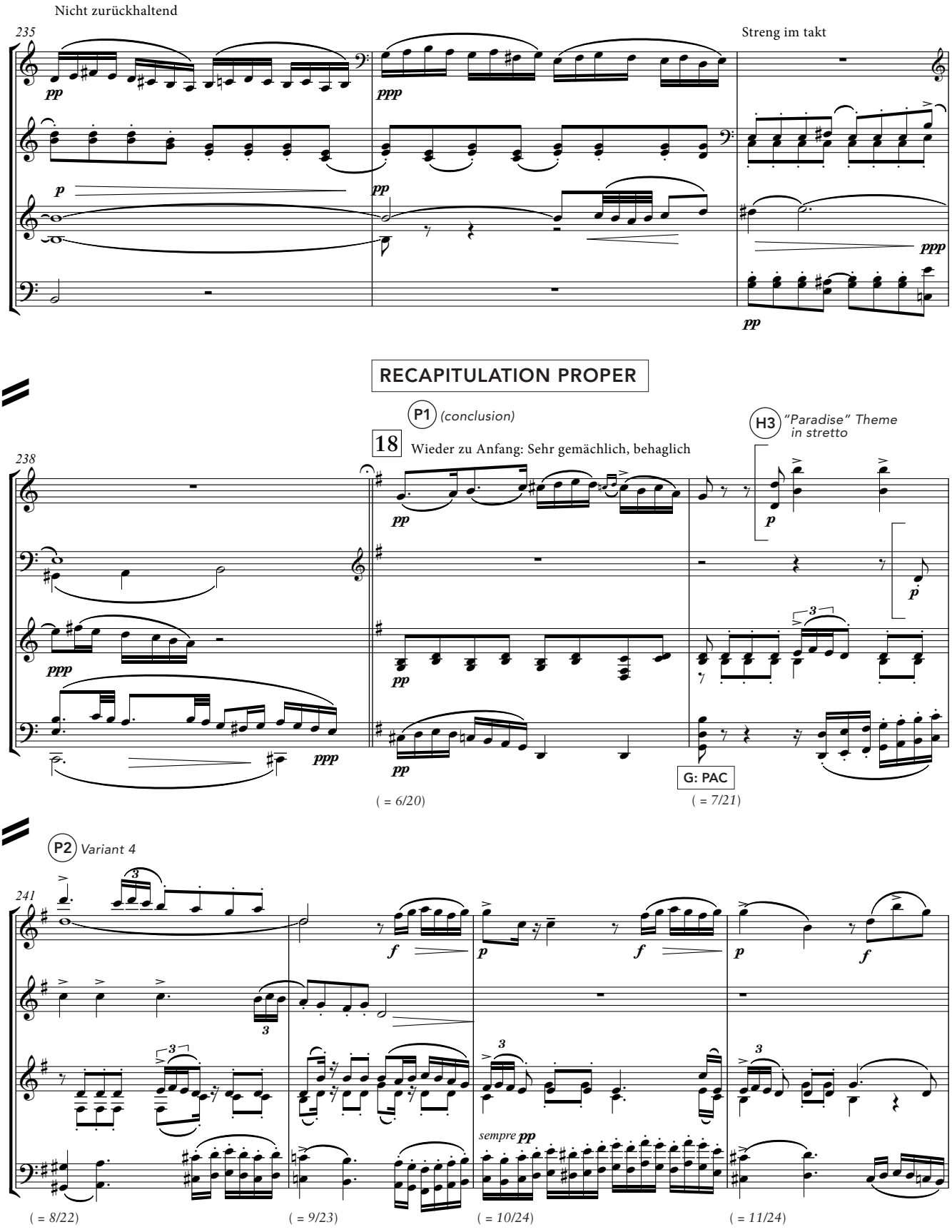

Episode 4: New Bell Theme (N2)
See Fig. 5.6 for derivation from N1
13
8-bar Antecedent
165
Closing formula derived from P2.6. Reprised in mm. 173ff.
170
N0 Interpolation
Coming to take on a refrain-like function (compare to m. 155ff.)
N2 Resumes
Consequent Phrase
Still in F minor
14
174
178

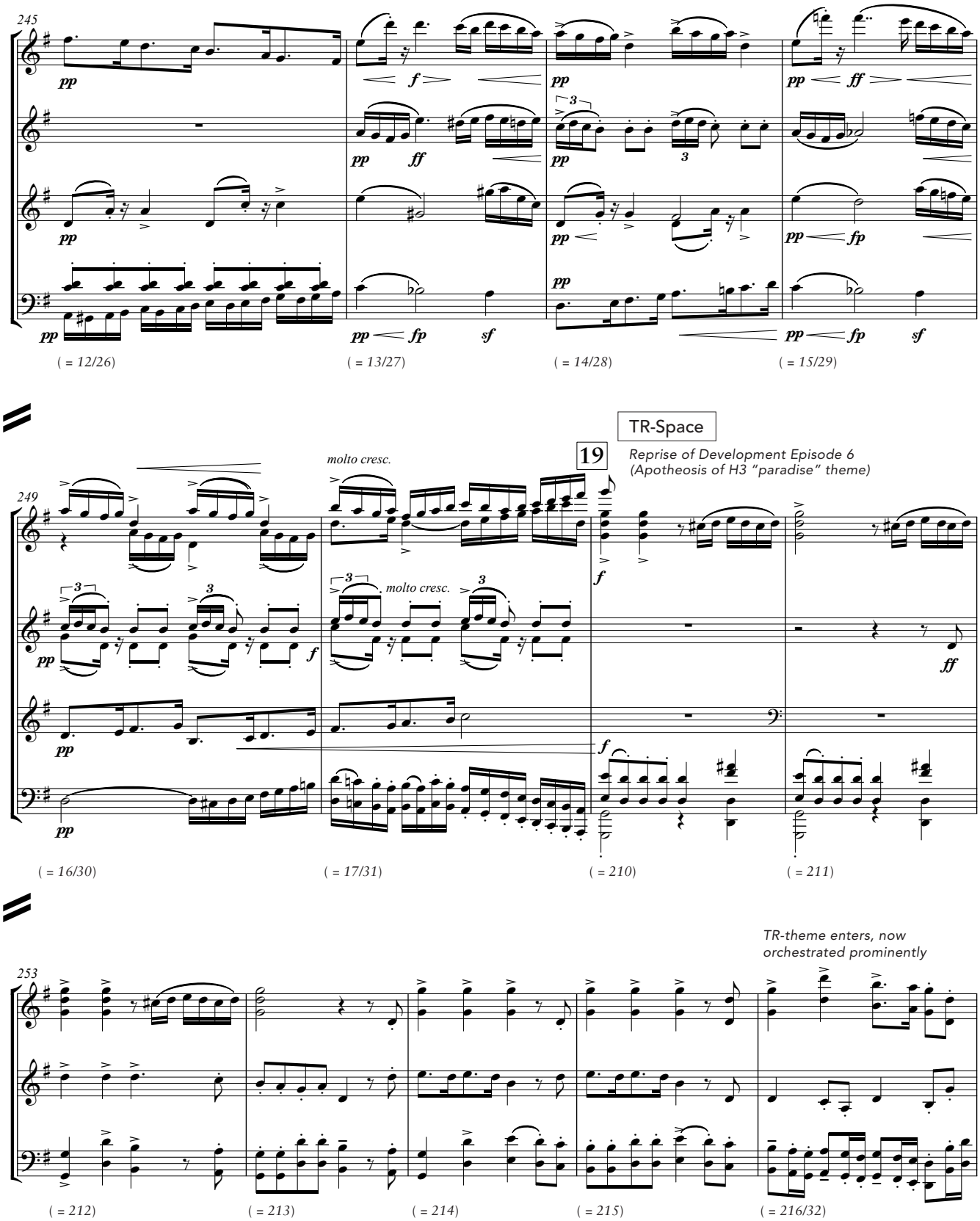

182
186
Episode 5: Conflict: P1 Returns
P1 Set into conflict with "Nightmare" topos N0
189
Conflict continues between P1 and N0
15
194
Hostile Reprieve from N1

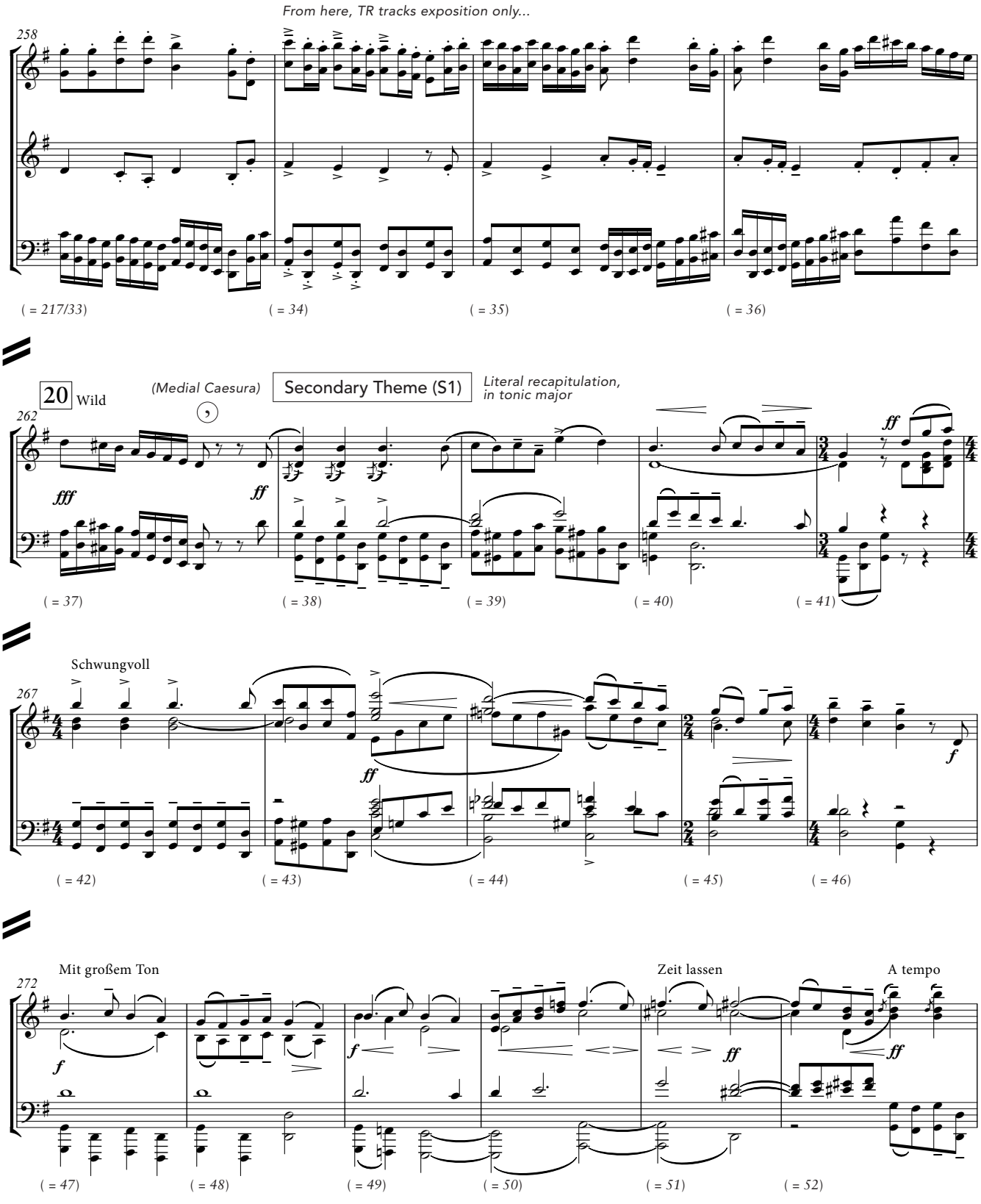

Conflict Resumes
P1 struggles to enter against "corrupted" N2
and remnants of "nightmare" N0
199
204
sempre pp
Episode 6: Paradise Theme H3
16
208
Dominant Pedal of C major

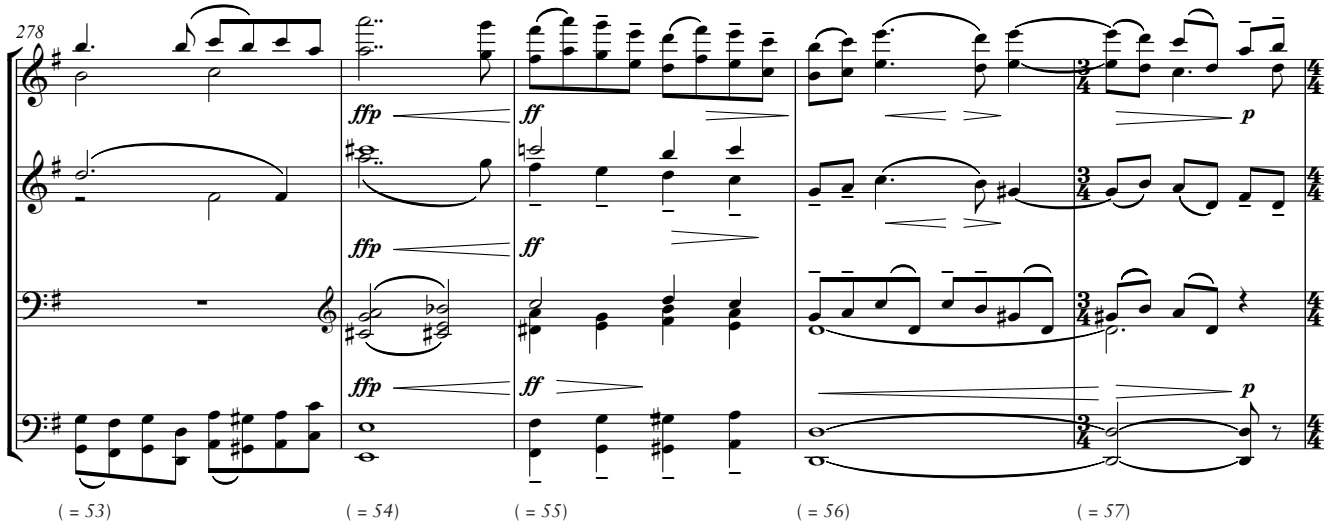

TR-theme added as counterpoint
212
Paradise Theme H3: See Fig. 5.7 for derivation
218
17
Collapse/Disintegration
H2 Returns: Paradise Collapses Again
Knapp: "A nightmare situation too extreme to be tolerated" (1999, 249)
221
ff
fff
fff
fff
f


Funereal trumpet call foreshadows opening of Symphony No. 5 in C♯ minor (1901–02)
P0/Bells Return
Elided onset of Recapitulatory Rotation, In Developmental Space
224
First contatenation of N-motives that will become N3
228
dim.
232
"Hidden" entrance of P1: onset of thematic recapitulation

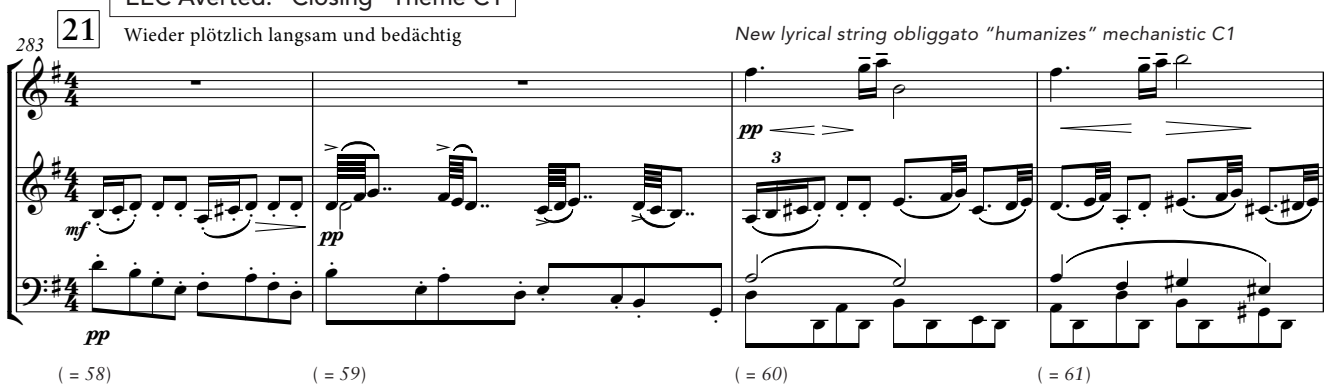

Nicht zurückhaltend
235
Streng im takt
RECAPITULATION PROPER
P1 (conclusion)
18
Wieder zu Anfang: Sehr gemächlich, behaglich
H3 "Paradise" Theme in stretto
238
G: PAC
(= 6/20)
(= 7/21)
P2 Variant 4
241
sempre pp
(= 8/22)
(= 9/23)
(= 10/24)
(= 11/24)


245
(= 12/26)
(= 13/27)
(= 14/28)
(= 15/29)
TR-Space
19
Reprise of Development Episode 6
(Apotheosis of H3 "paradise" theme)
molto cresc.
249
(= 16/30)
(= 17/31)
(= 210)
(= 211)
TR-theme enters, now
orchestrated prominently
253
(= 212)
(= 213)
(= 214)
(= 215)
(= 216/32)

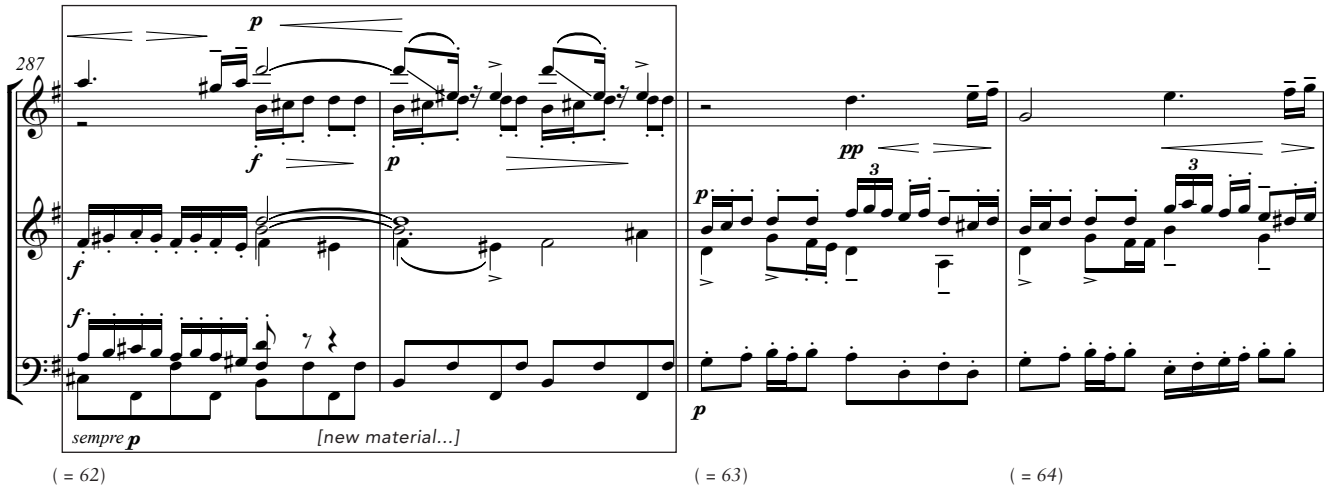

From here, TR tracks exposition only...
258
(= 217/33)
(= 34)
(= 35)
(= 36)
20 Wild
(Medial Caesura)
Secondary Theme (S1)
Literal recapitulation, in tonic major
262
fff
ff
ff
(= 37)
(= 38)
(= 39)
(= 40)
(= 41)
Schwungvoll
267
ff
f
(= 42)
(= 43)
(= 44)
(= 45)
(= 46)
Mit großem Ton
Zeit lassen
A tempo
272
f
f
ff
ff
(= 47)
(= 48)
(= 49)
(= 50)
(= 51)
(= 52)

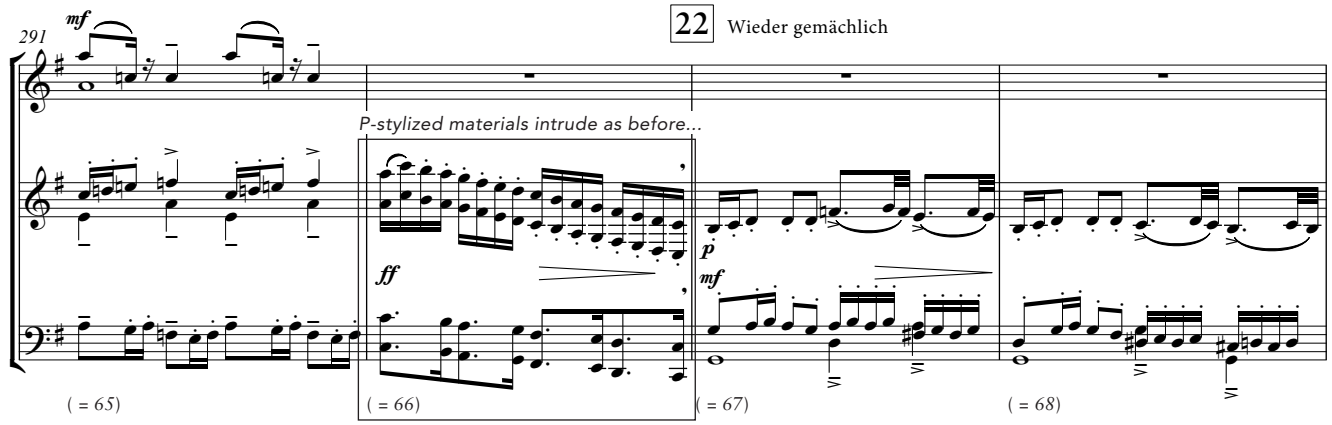


EEC Averted: "Closing" Theme C1



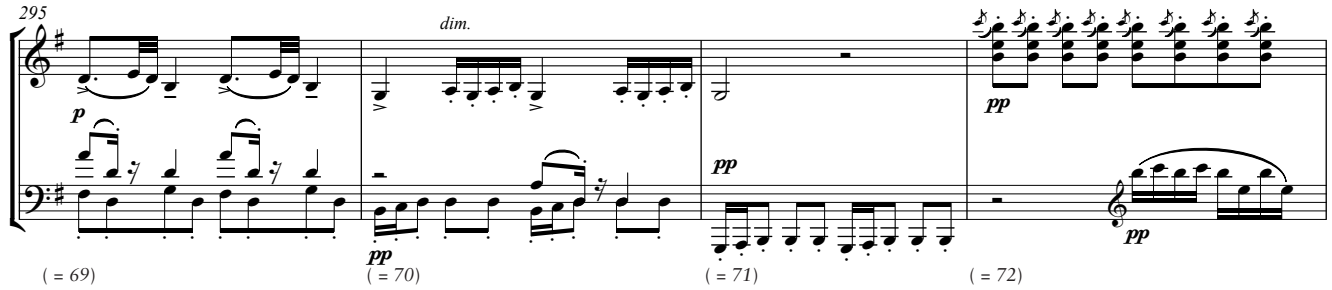
Original "P outburst" now gives way to a brief detour of new B-minor material.
Intimations of the "nightmare" music but also suggestions of the suppressed P1.



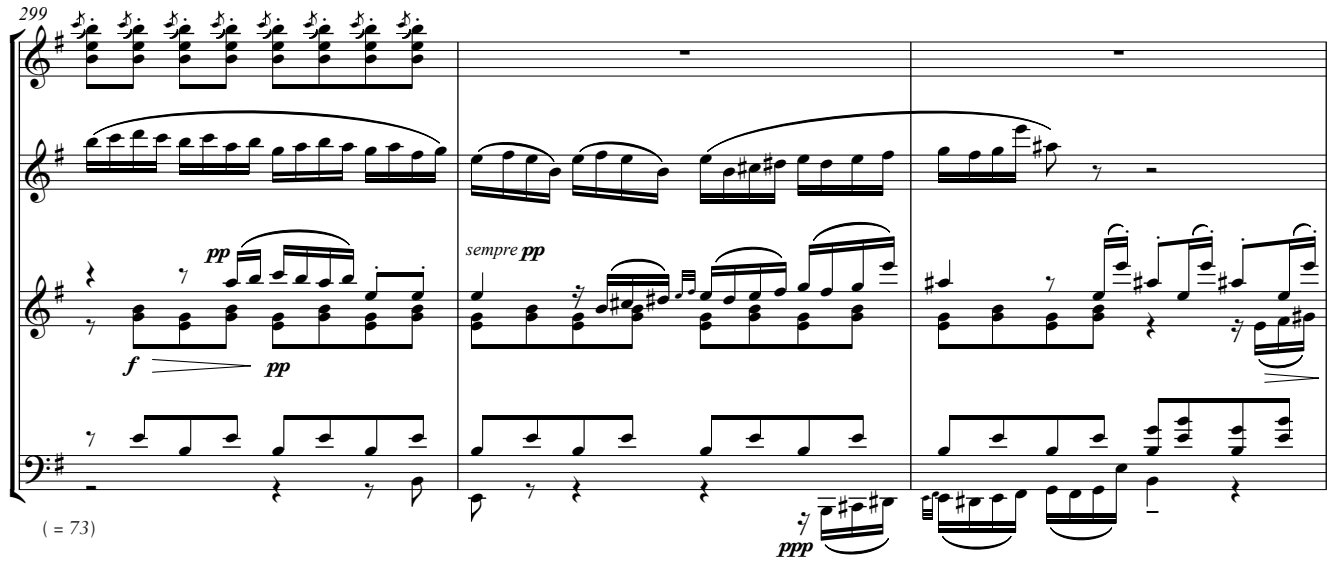


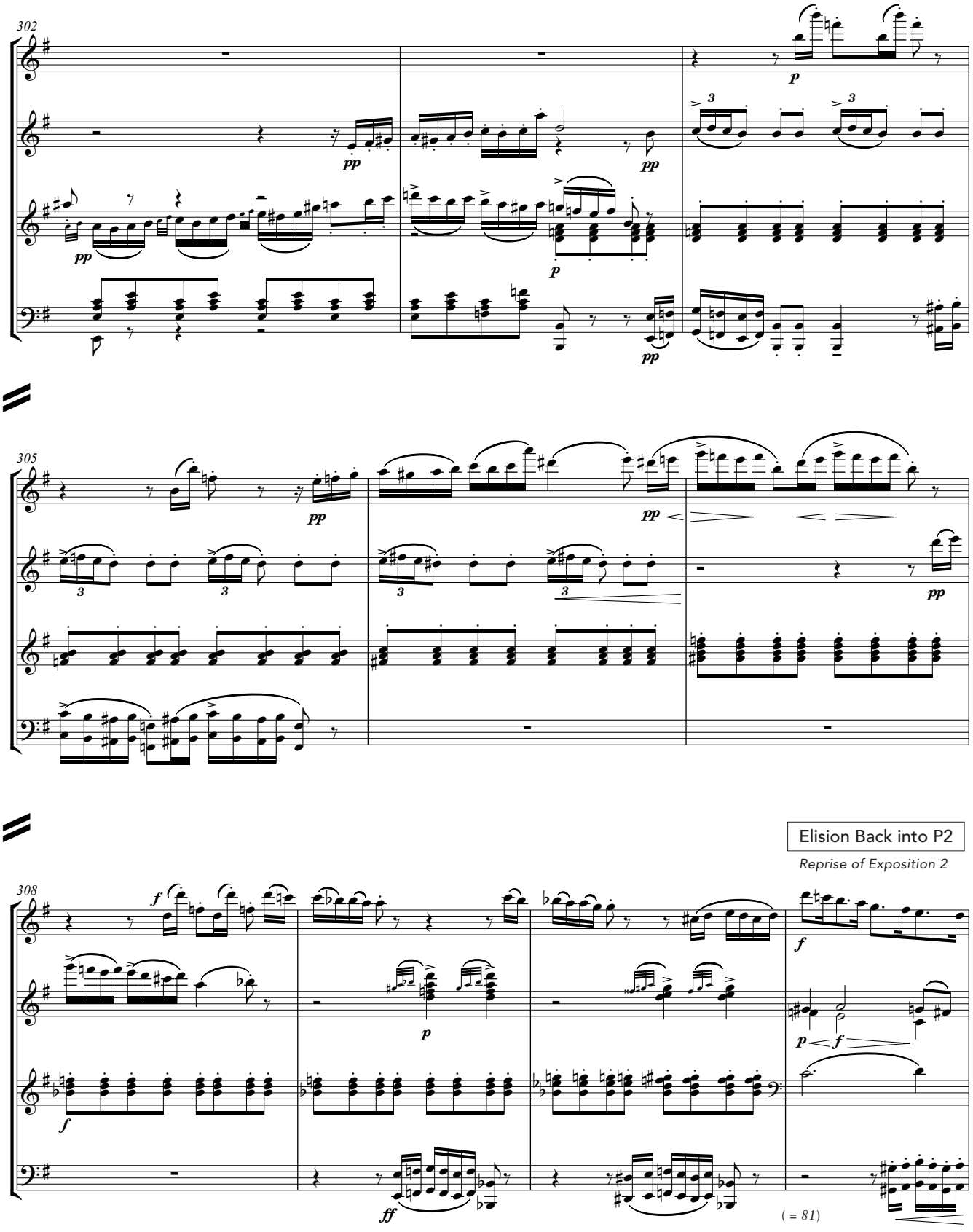
Nightmare Interpolation N3

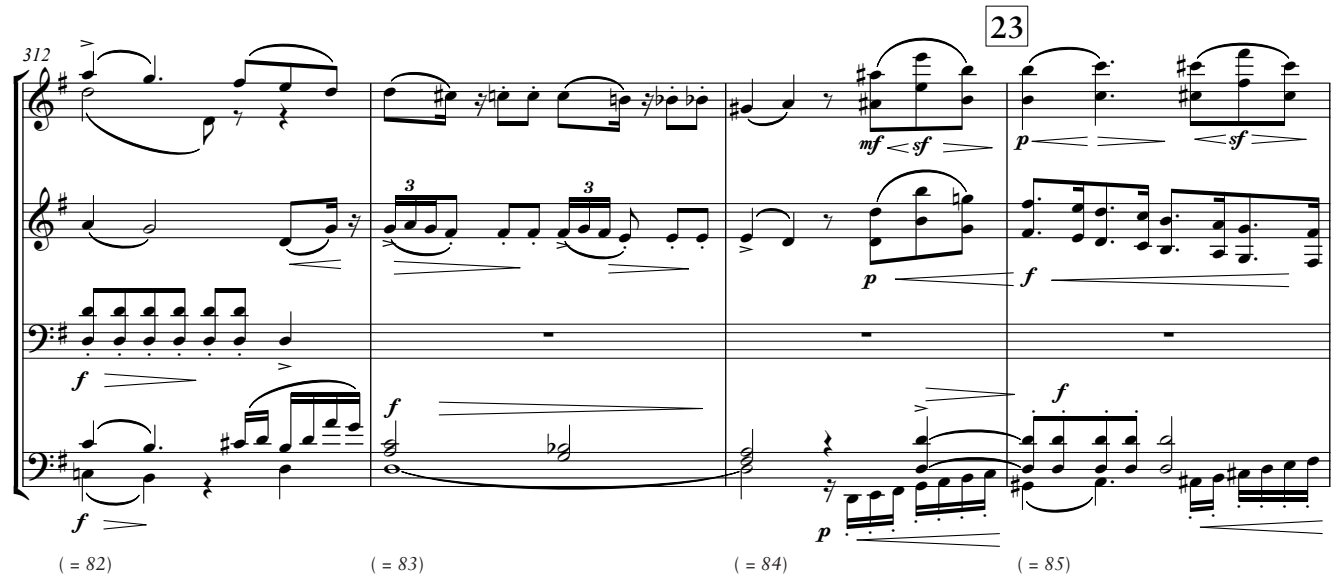
Would-be recapitulation of Exposition 2
Final stage in the suppression of P1

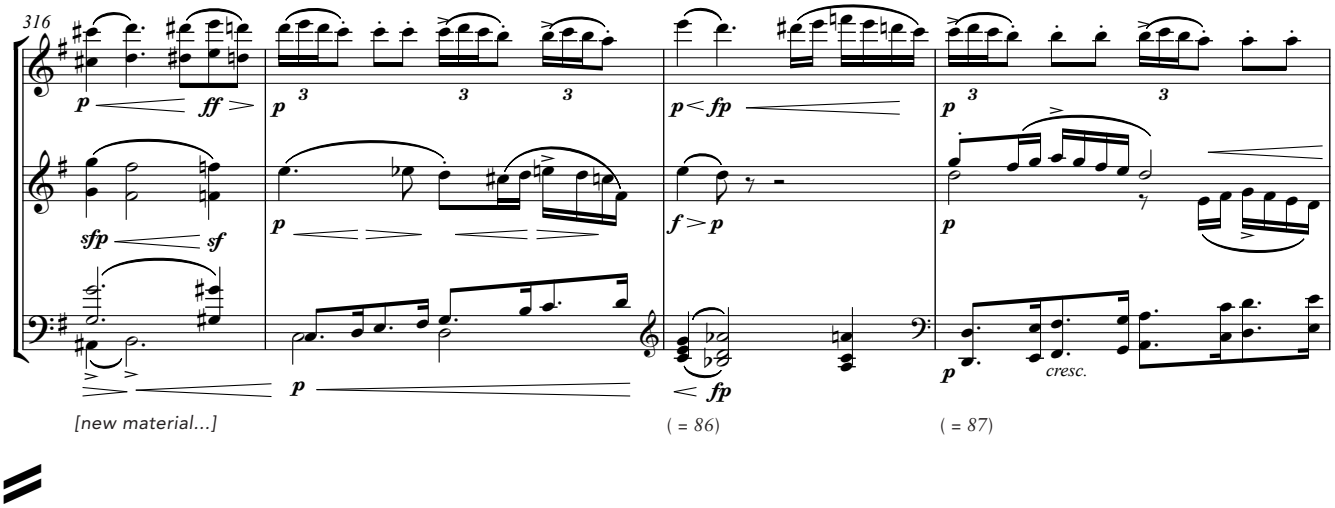


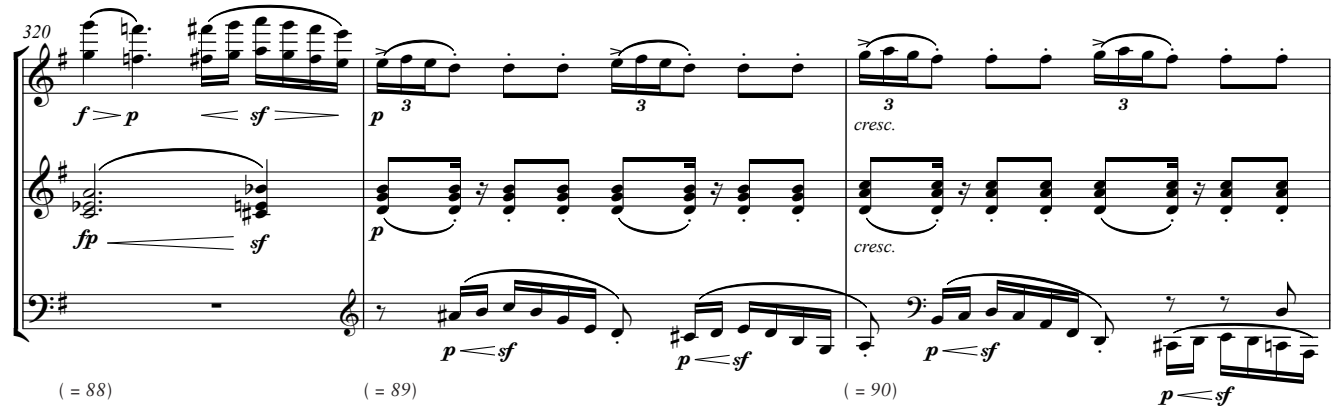
Principle N3 theme, with stretto extending from tail (compare mm. 226–27; see also Fig. 5.9).
Return of E minor; throwback to development Episode 1 (m. 102).




302
305
308
Elision Back into P2
Reprise of Exposition 2
(= 81)


23
312
(= 82)
(= 83)
(= 84)
(= 85)

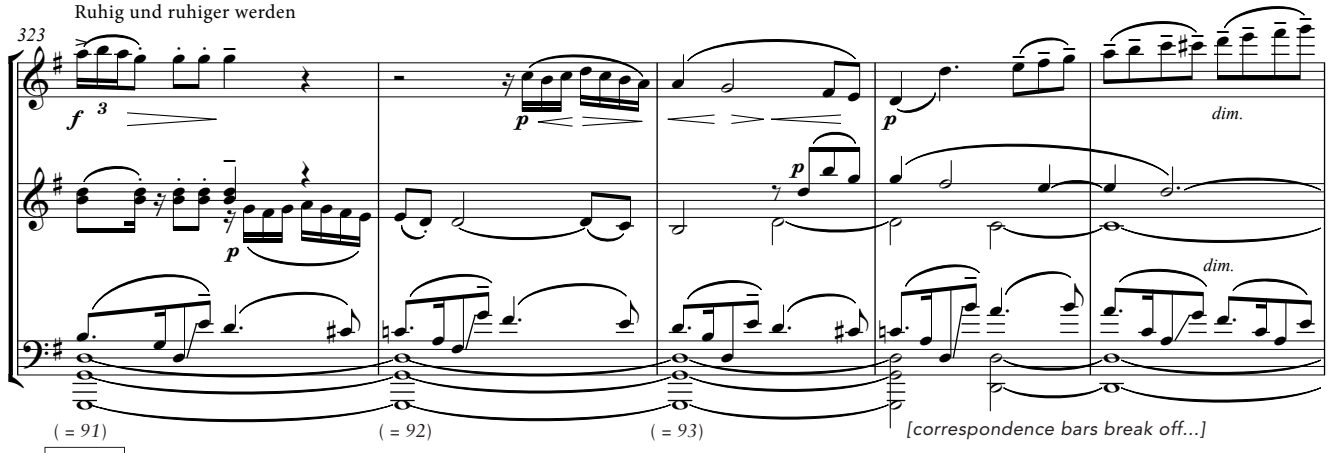

316
[new material...]
(= 86)
(= 87)
cresc.


320
(= 88)
(= 89)
(= 90)
cresc.
cresc.

Closing Theme C2

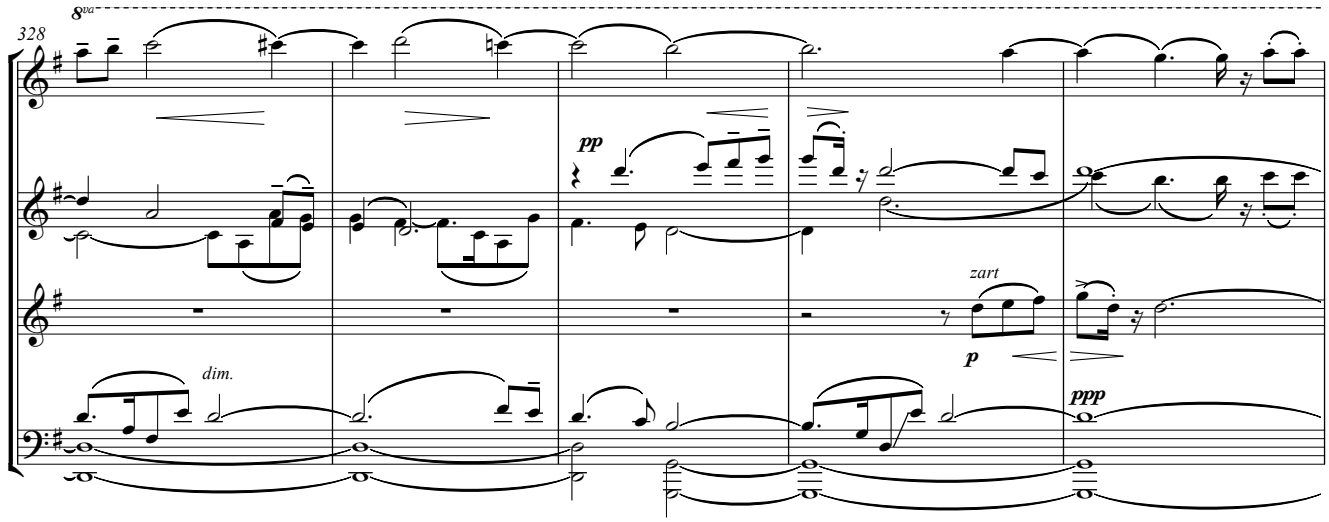
Provides notional tonic closure for entire structure.
First recapitulatory cadence since initiating PAC in m. 240).

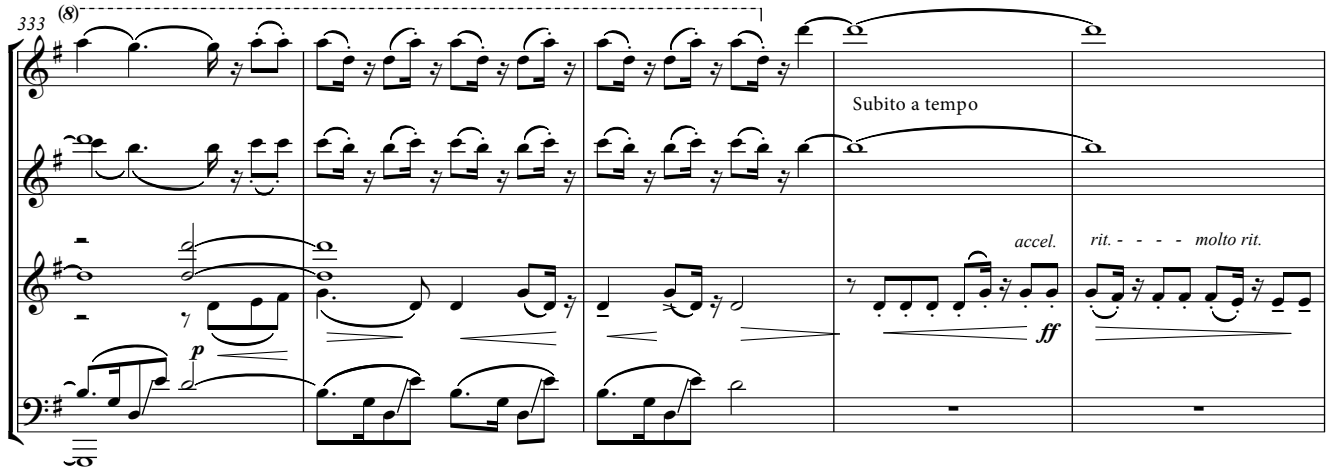
Ruhig und ruhiger werden

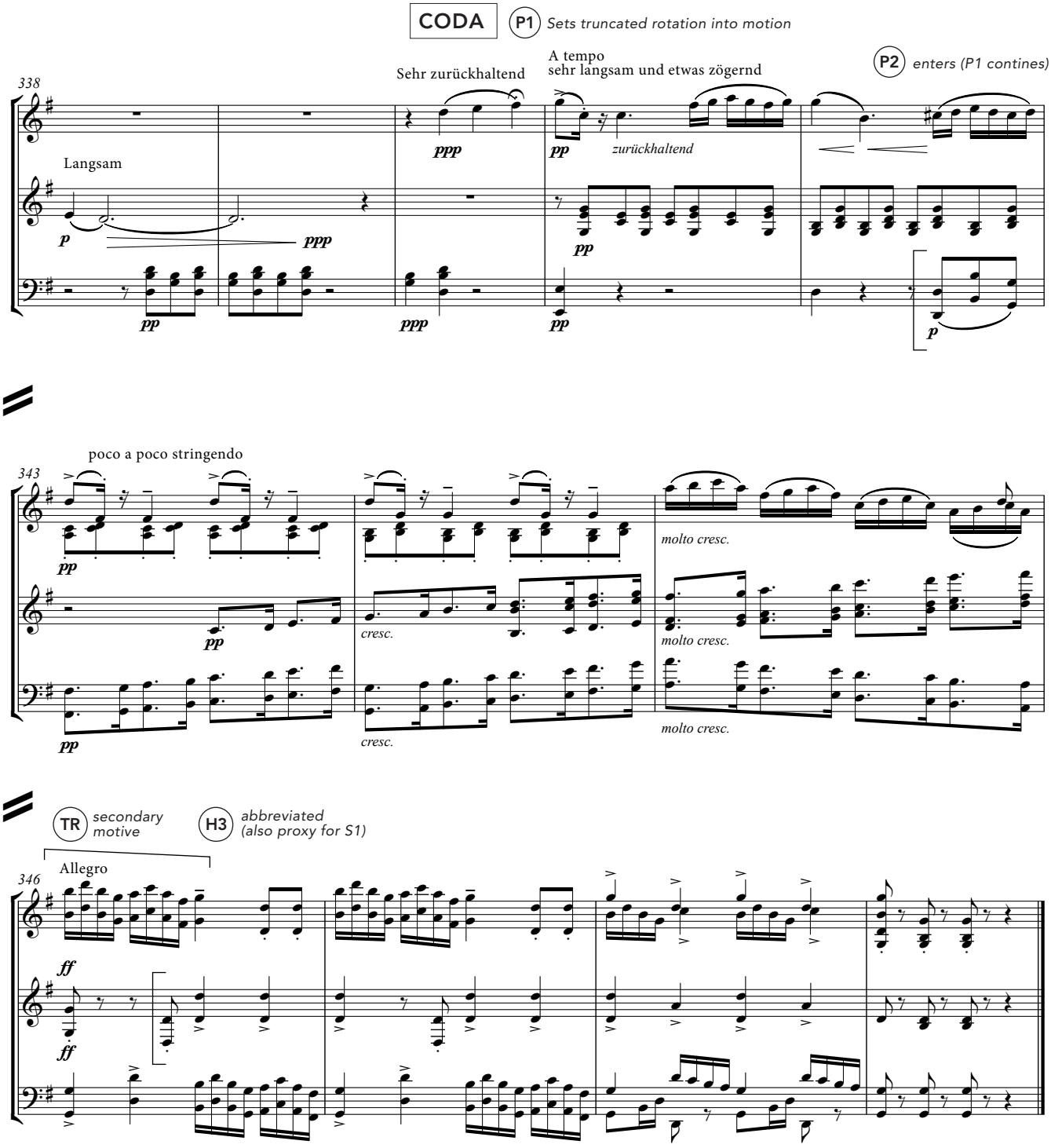


G: PAC

24 Allmählich zurückhaltend






CODA
P1 Sets truncated rotation into motion
P2 enters (P1 contines)
338
Sehr zurückhaltend
A tempo
sehr langsam und etwas zögernd
Langsam
zurückhaltend
343
poco a poco stringendo
cresc.
molto cresc.
TR secondary motive
H3 abbreviated (also proxy for S1)
346
Allegro