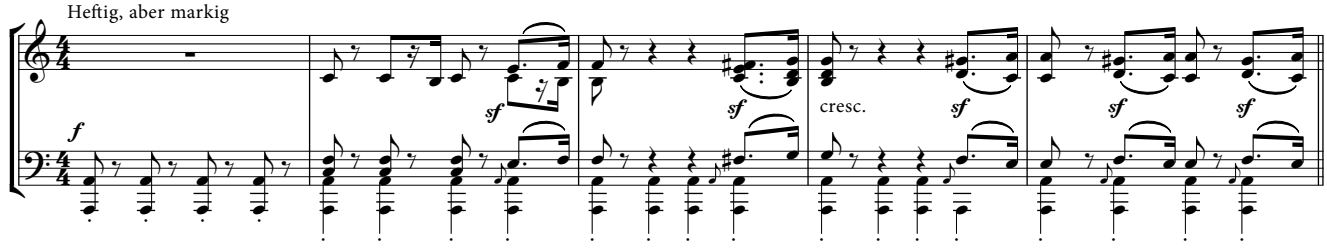
SYMPHONY No. 6 in A MINOR (1904)

MOVEMENT I

GUSTAV MAHLER
transcribed by Seth Monahan

Introduction (P0)

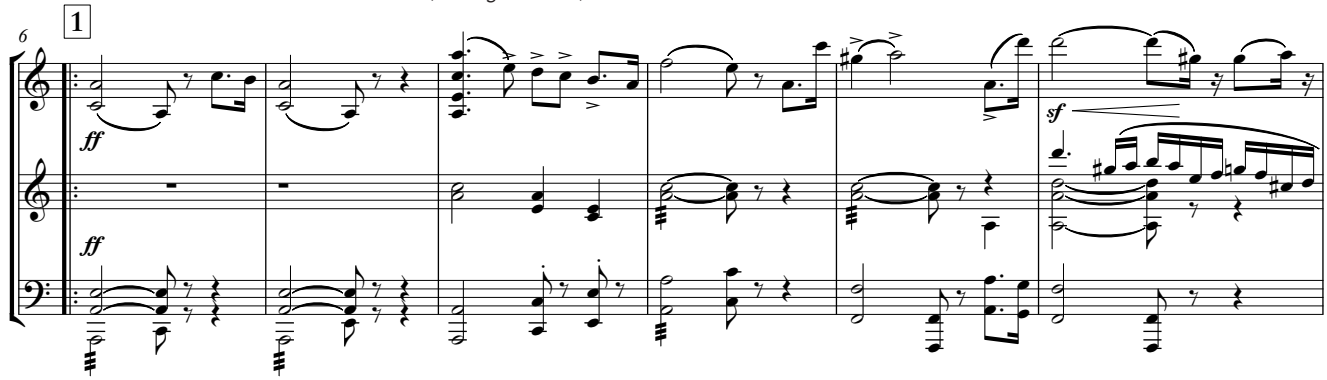
Allegro energetico, ma non troppo
Heftig, aber markig

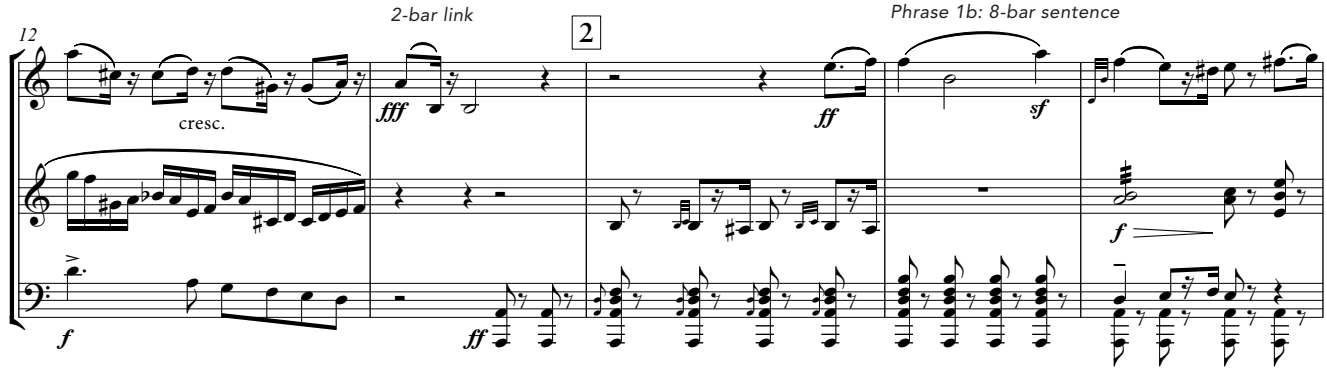


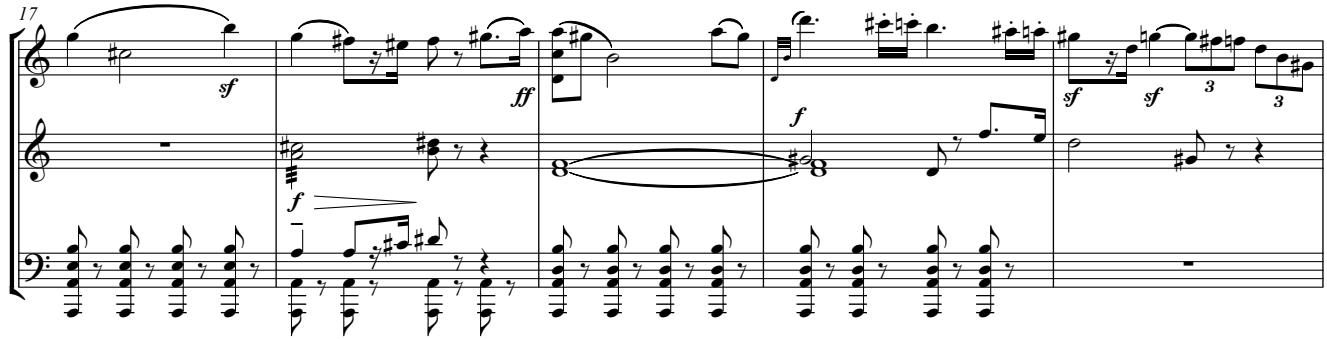
EXPOSITION

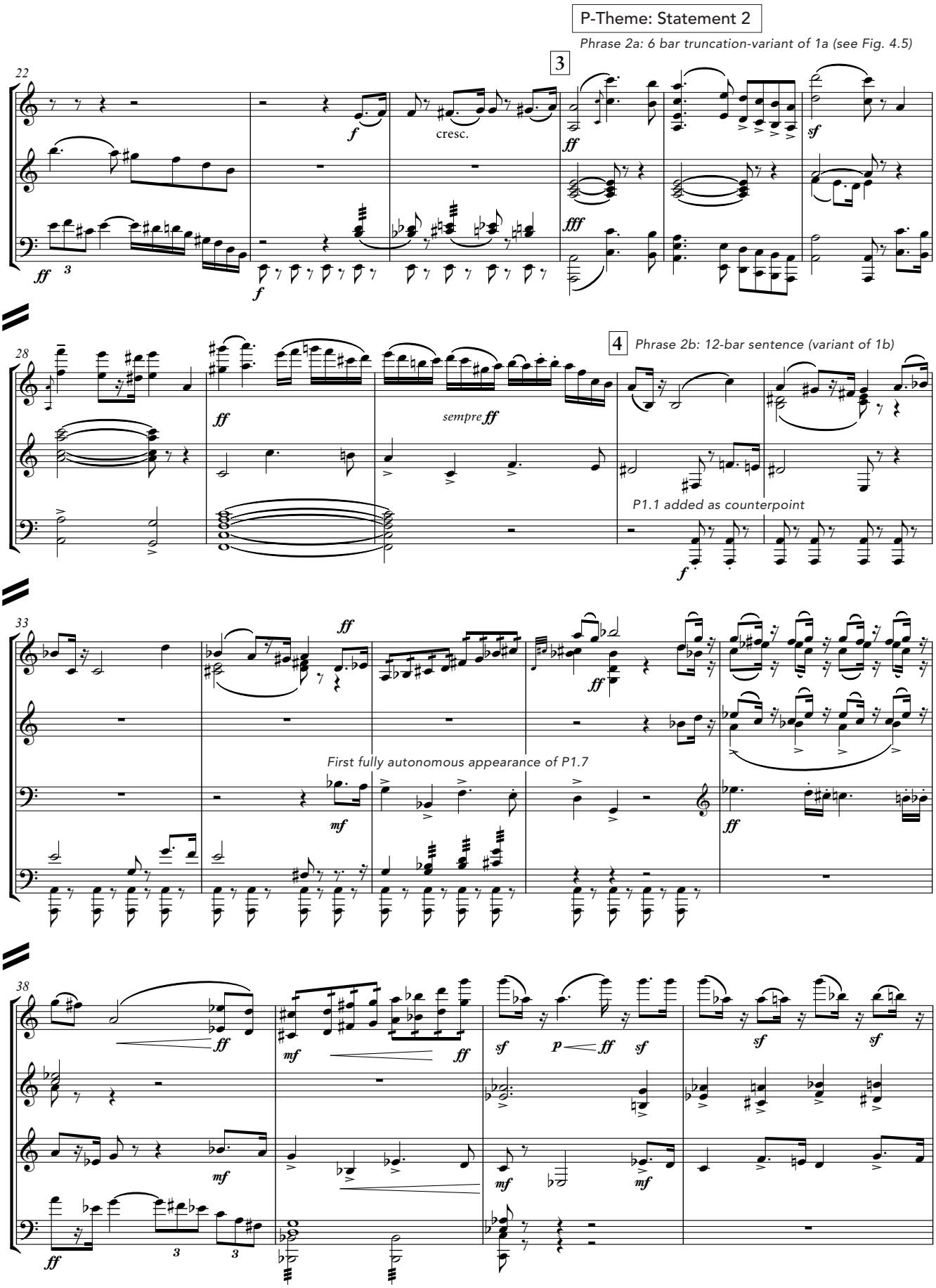
Primary Theme: Statement 1

Phrase 1a: 7 bars (see Figs. 4.4/4.5)



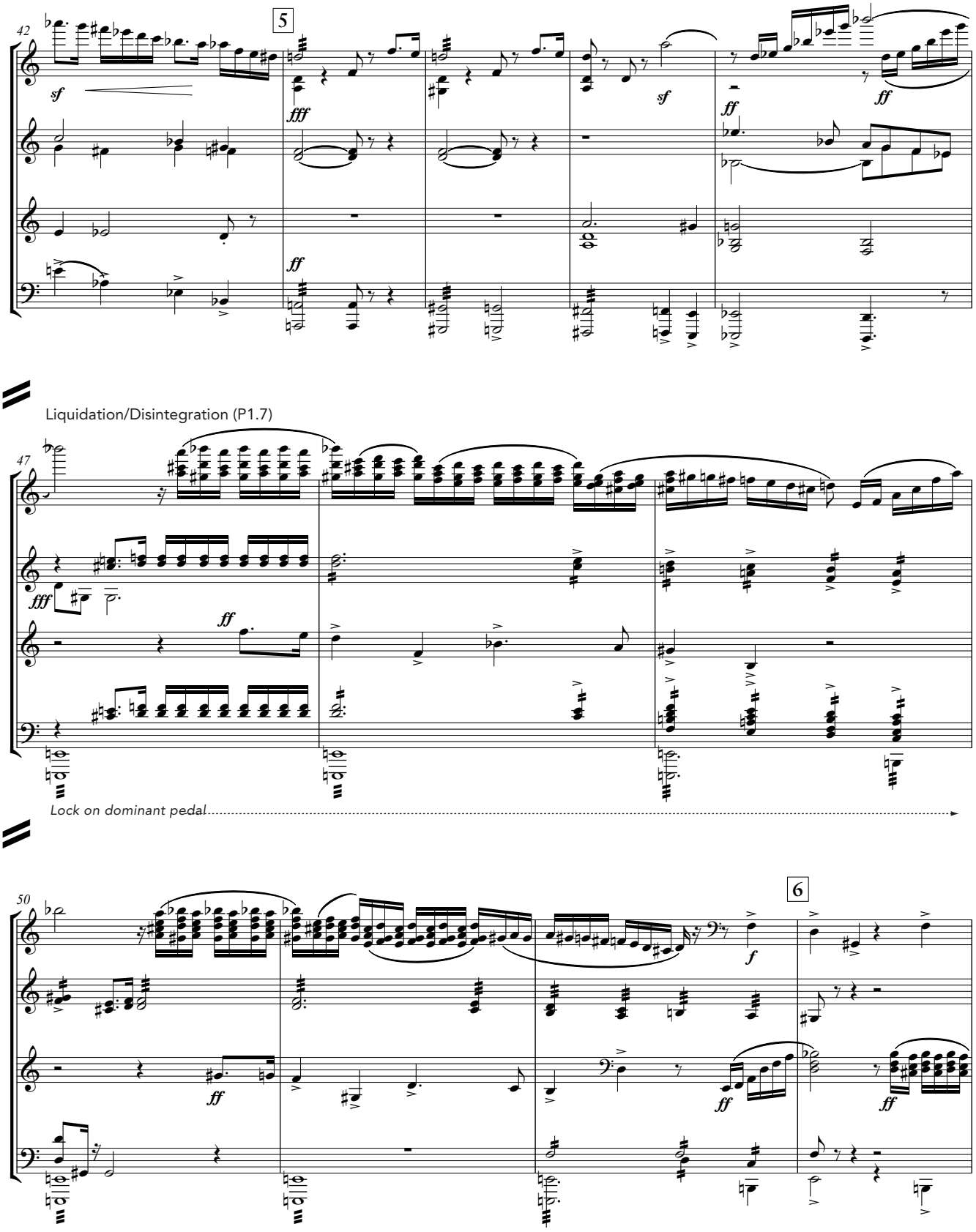


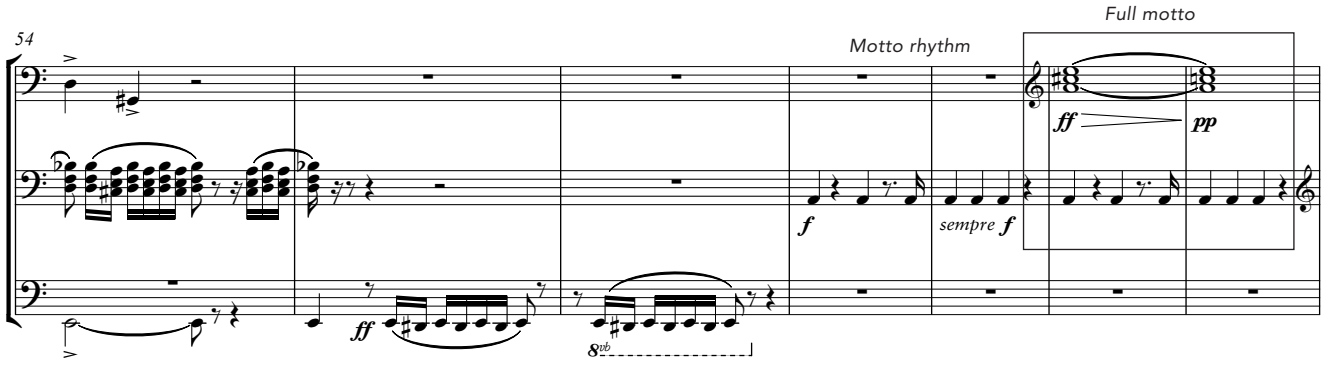



P-Theme: Statement 2
Phrase 2a: 6 bar truncation-variant of 1a (see Fig. 4.5)
3
cresc.
4
Phrase 2b: 12-bar sentence (variant of 1b)
sempre ff
P1.1 added as counterpoint
First fully autonomous appearance of P1.7

P-Theme: Statement 3

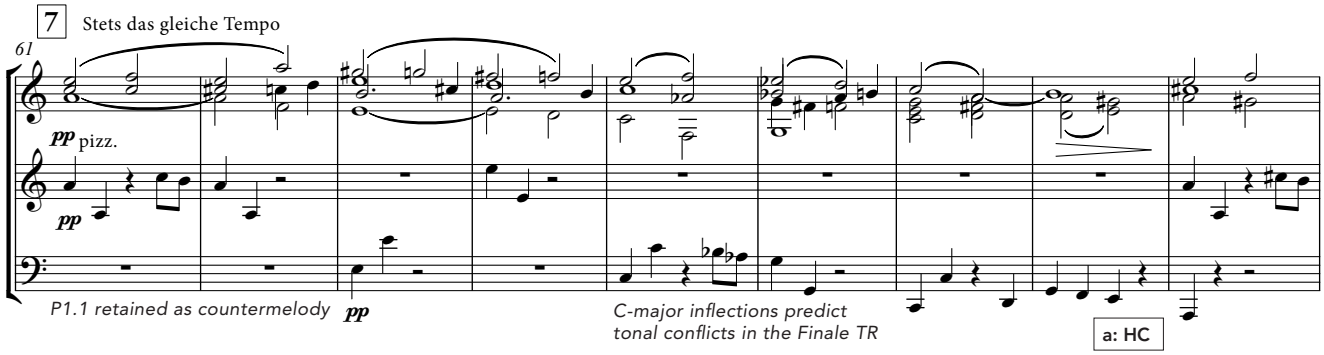
Compression of Statement 1 opening and P1.7 liquidation

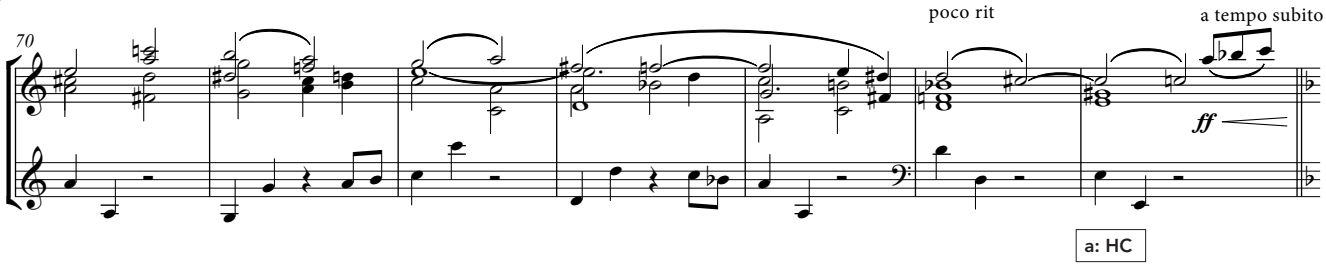




Transitional Theme: Chorale

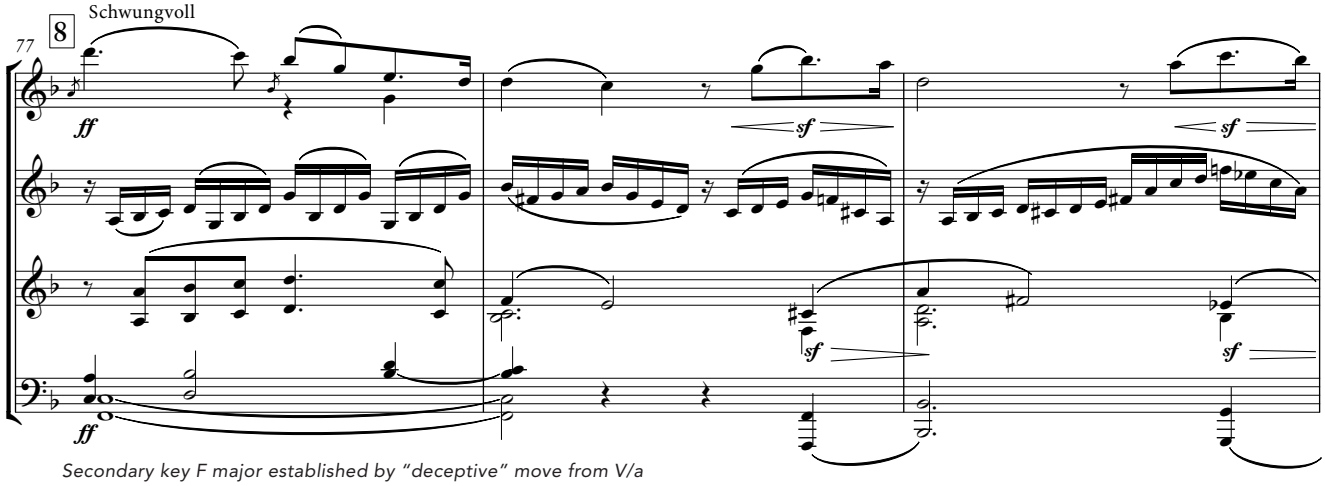
A-minor tonic retained
P-theme Fortspinnung gives way to 16-bar period.



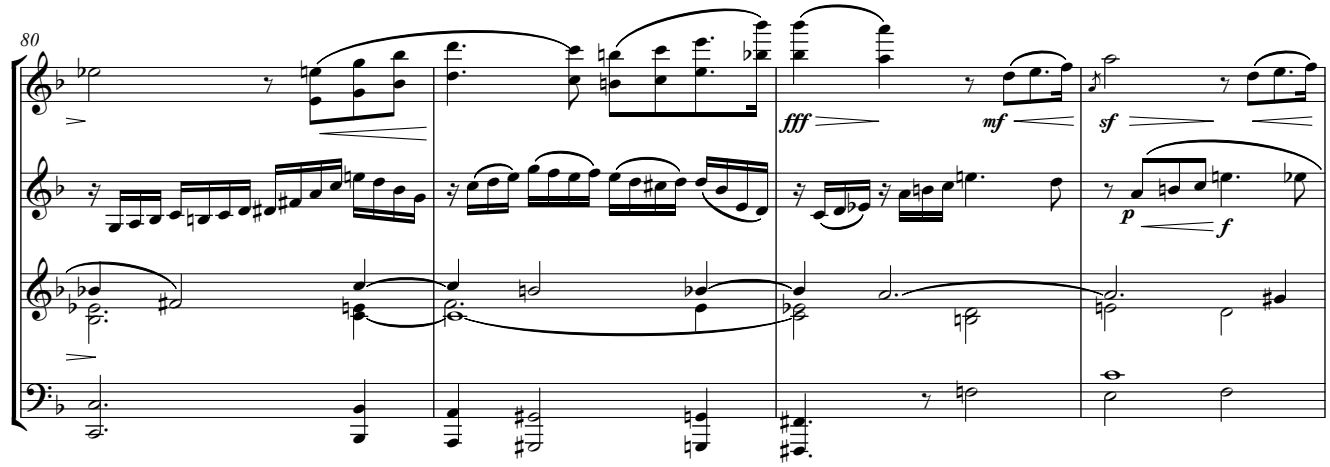


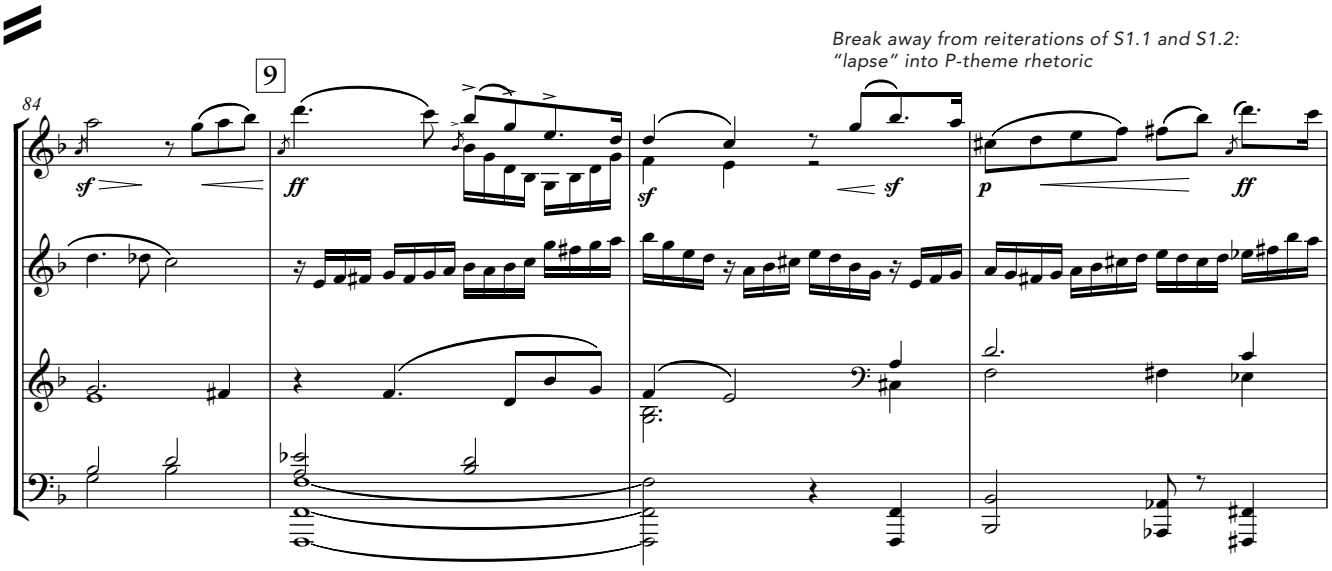
Secondary Theme (S)

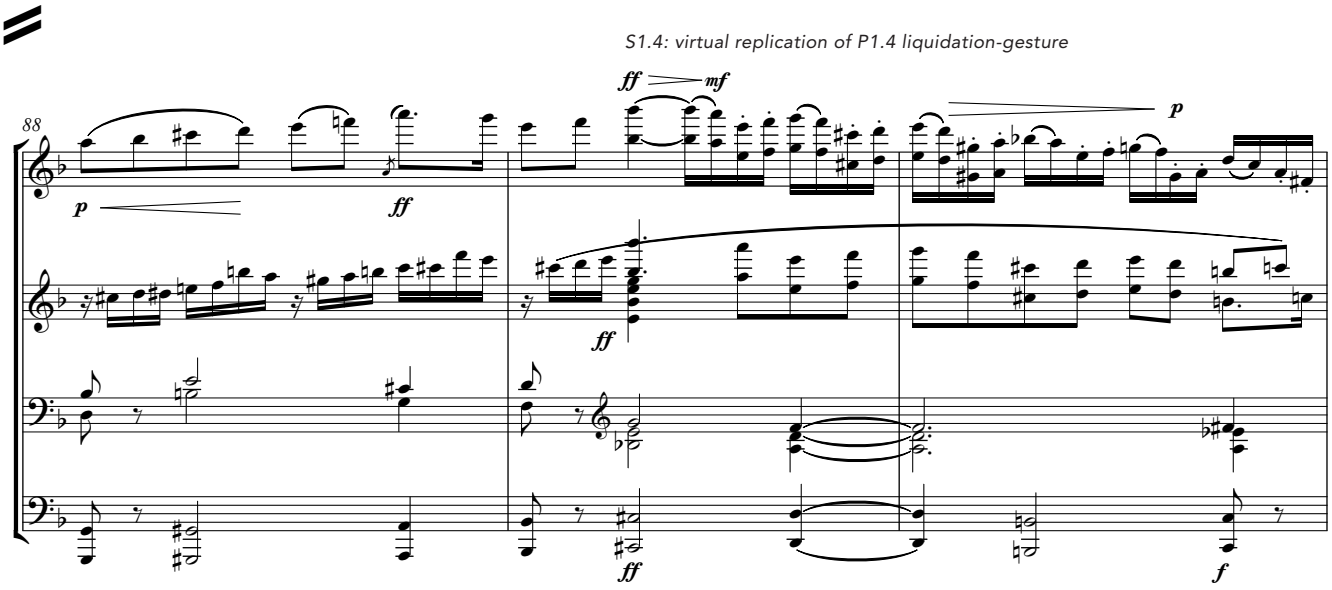
Ternary Form: A-section (S1)
See Figs. 4.7–4.9 for derivation from P

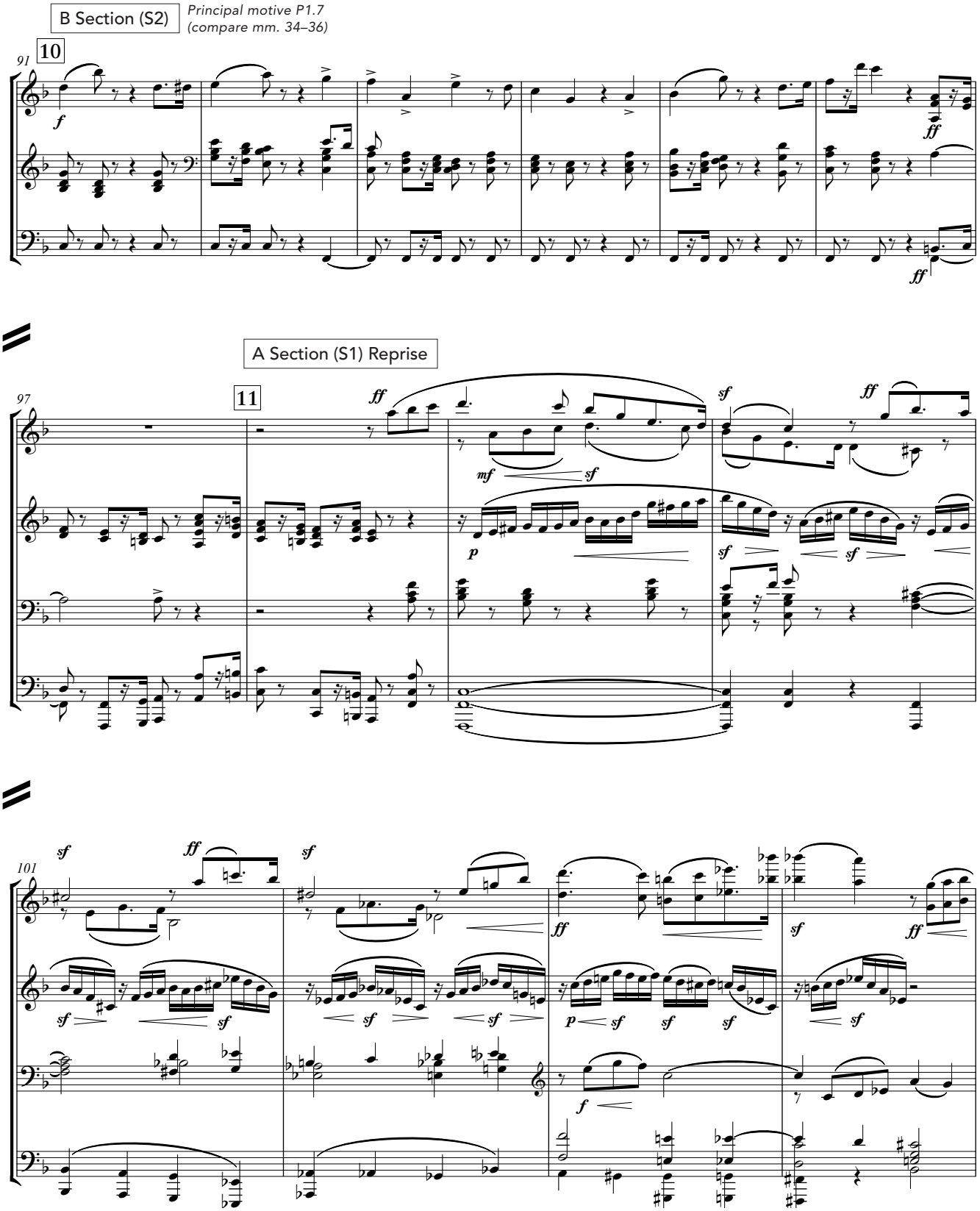


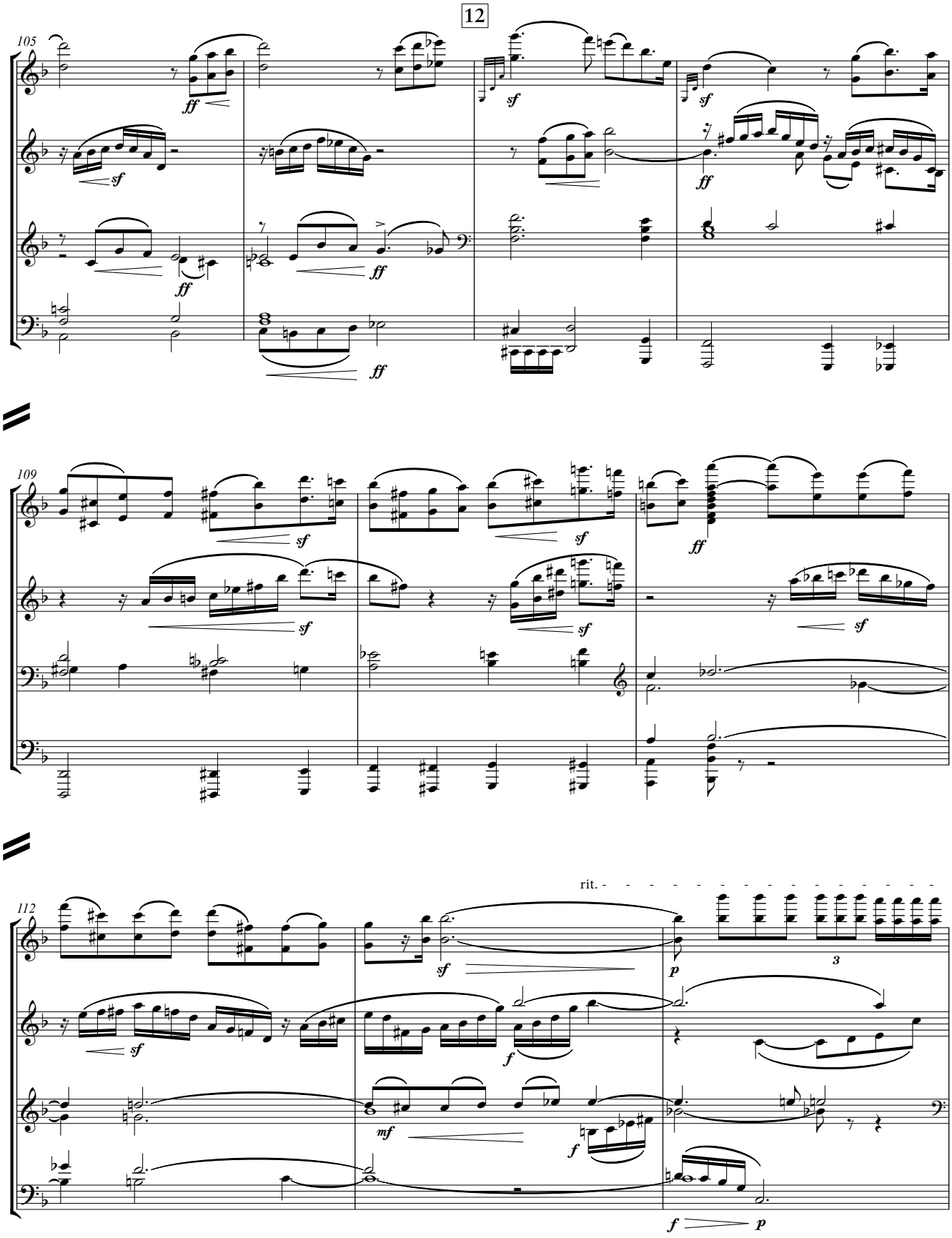
Secondary key F major established by "deceptive" move from V/a


80
fff
mf
sf
p
f


Break away from reiterations of S1.1 and S1.2:
"lapse" into P-theme rhetoric
9
84
sf
ff
sf
sf
p
ff


S1.4: virtual replication of P1.4 liquidation-gesture
88
ff
mf
p
p
ff
ff
ff
f


B Section (S2)
Principal motive P1.7
(compare mm. 34–36)
91
10
A Section (S1) Reprise
97
11
101


12
105
ff
sf
ff
ff
sf
sf
ff
109
sf
sf
sf
ff
sf
112
rit.
sf
p
3
sf
f
mf
f
f
p

EEC: Expositional Telos

S1-based aftermath confirms F-major tonic

13 a tempo

115

rit. a tempo

Allmählig wieder zum I. Tempo übergehen.

F: PAC

121

1.

morendo

poco a poco cresc. - - - molto

DEVELOPMENT

Episode 1: Primary Theme

"Nightmarish" texture, 2-bar units. Secondary motives P1.6, P1.7, P1.8 predominate (see Fig. 4.3).

14 Tempo I

123

2.

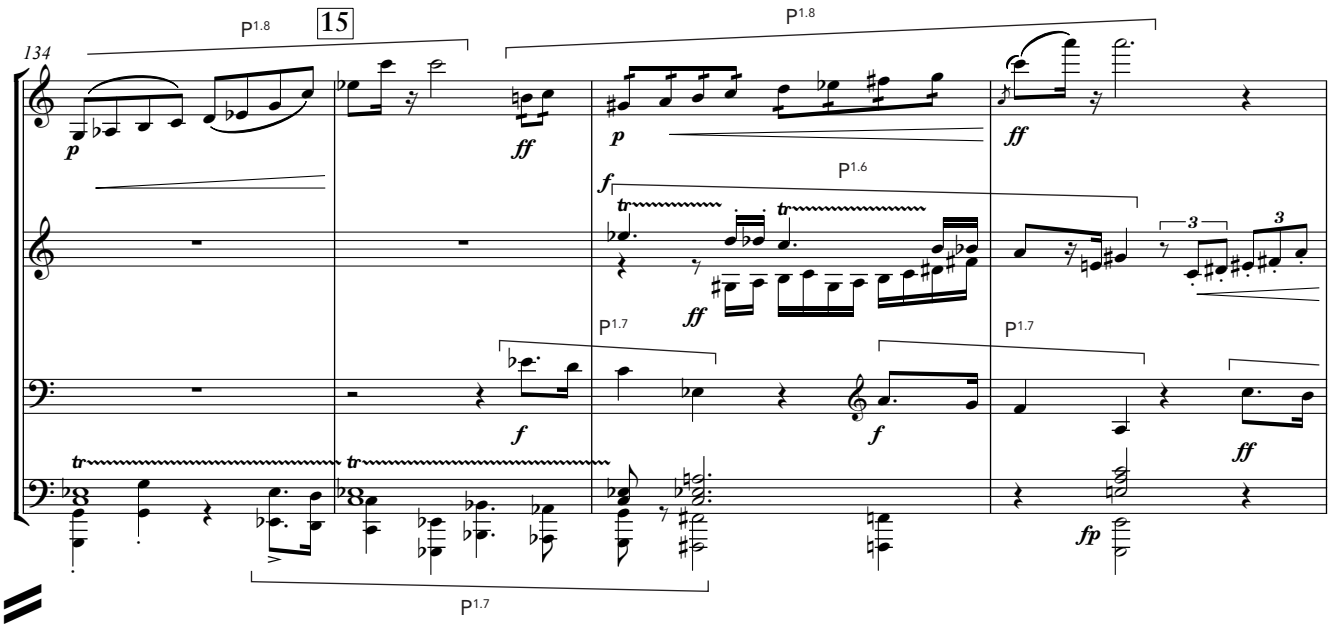
New developmental motive

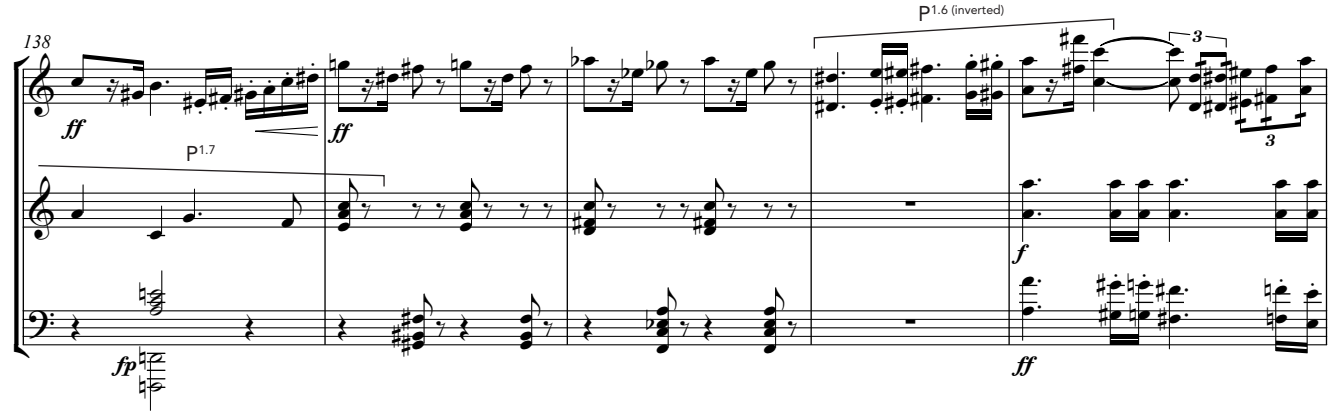
sempre ***p***

MOTTO: Tonic key immediately reinstated!

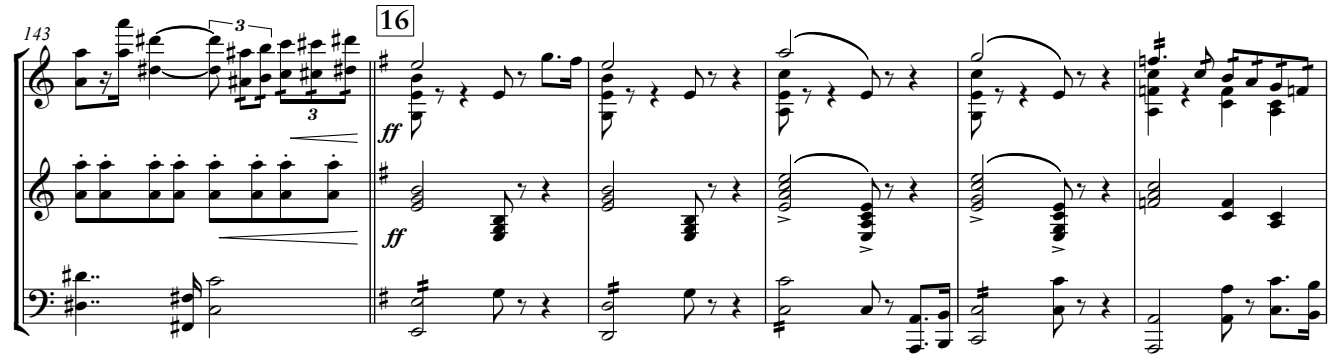
motto rhythm repeats, gradually transformed...

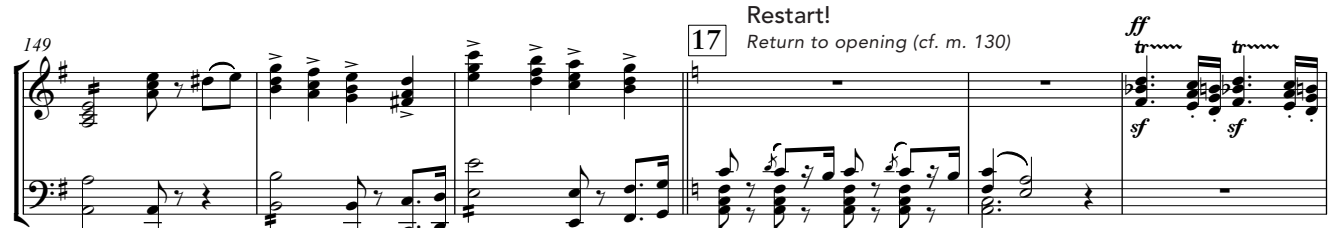
129

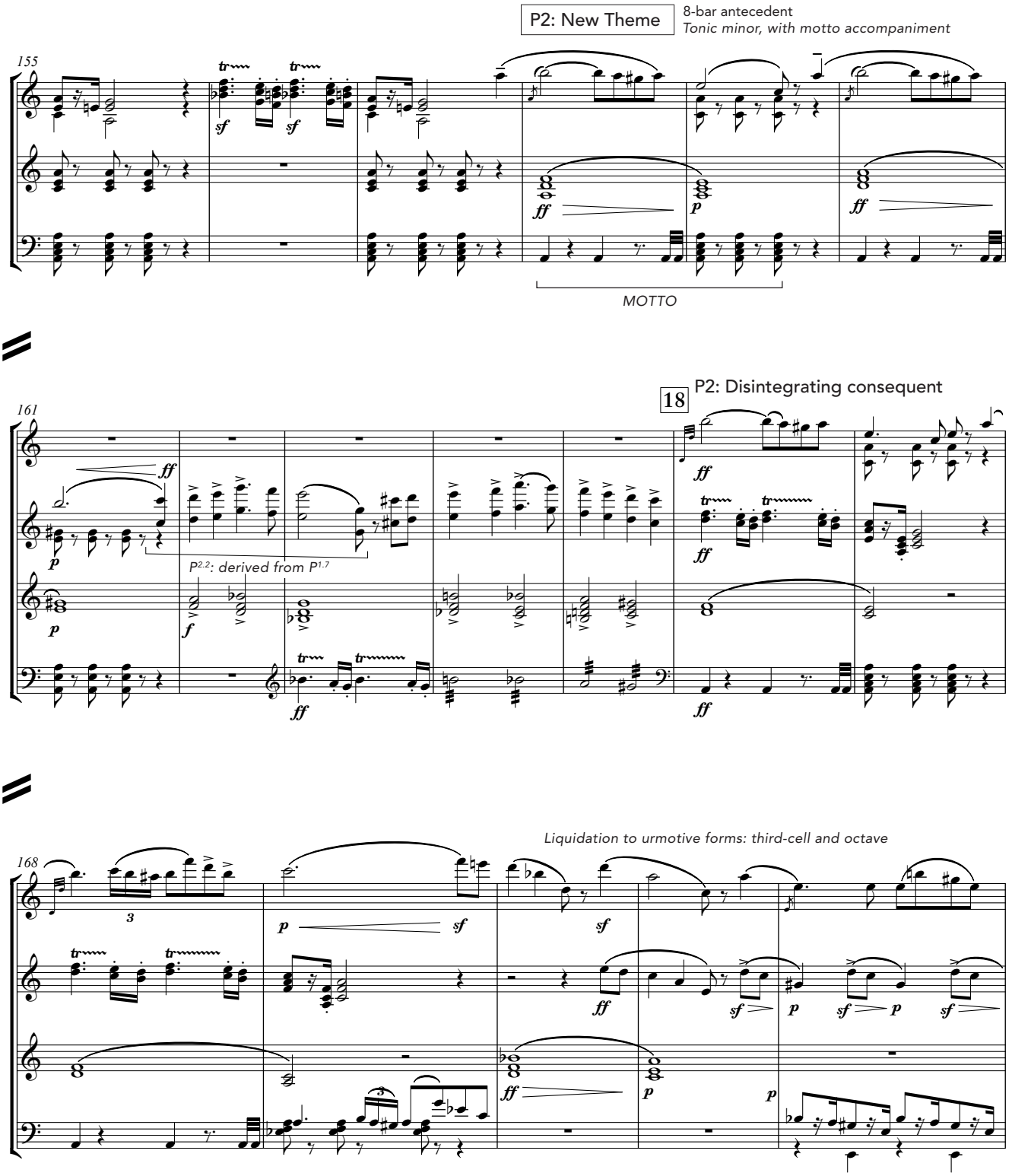


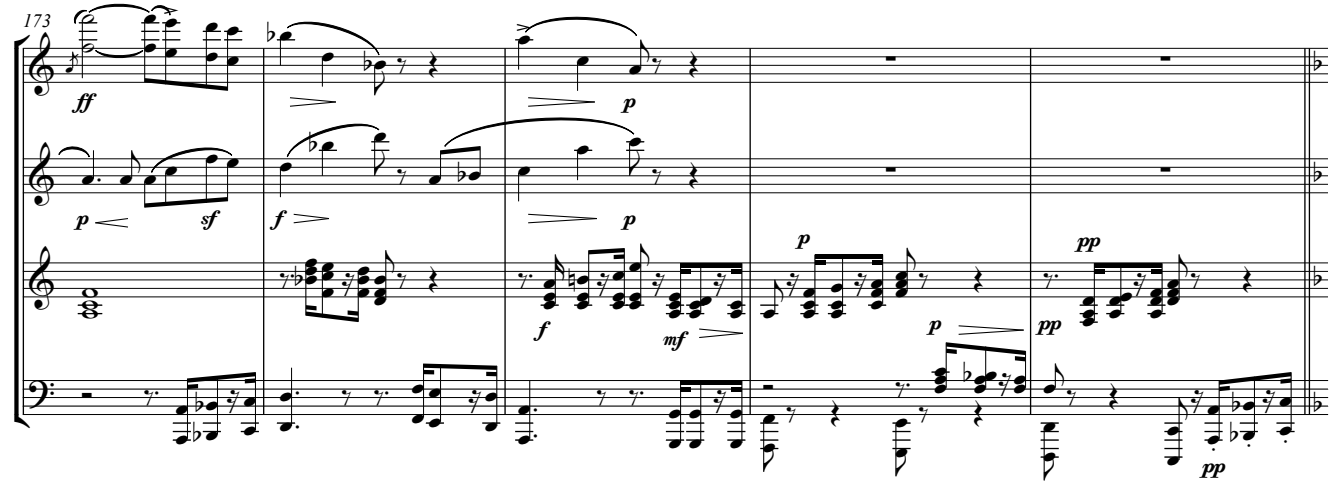


P1: "Thematic" Presentation *Variant of Exposition Statement One*



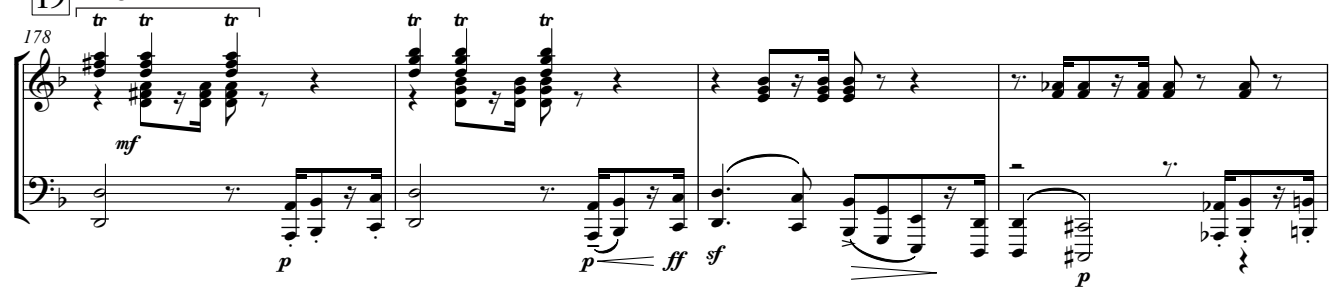


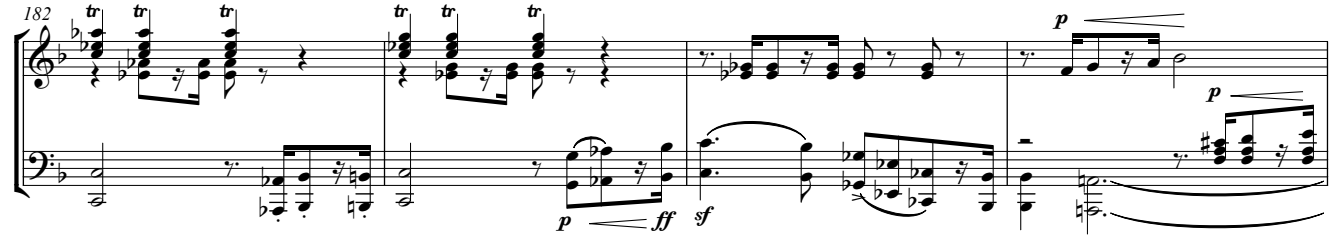

P2: New Theme
8-bar antecedent
Tonic minor, with motto accompaniment
155
MOTTO
18
P2: Disintegrating consequent
161
P2.2: derived from P1.7
Liquidation to urmotive forms: third-cell and octave
168



S1: Corrupted, still within the sound-world of P

19 *vestigial motto-strikes*

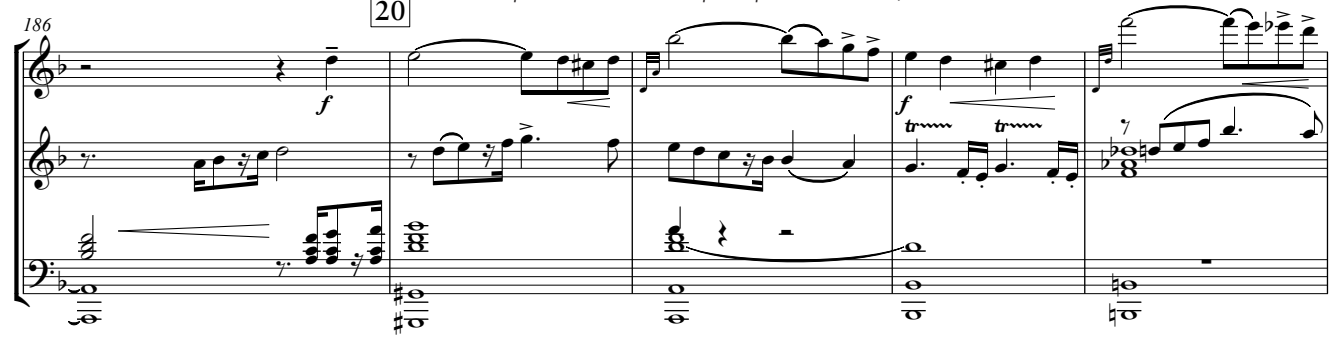




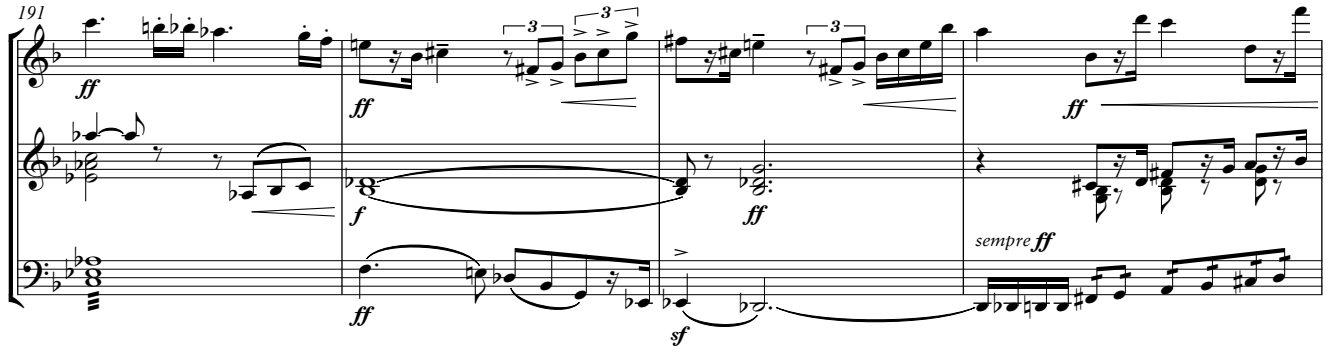
Thematic Conflation

All development materials except P1 presented so far, combined

20



"Leaping" motive previously prepared massive presentation of P1 (m. 144ff.)

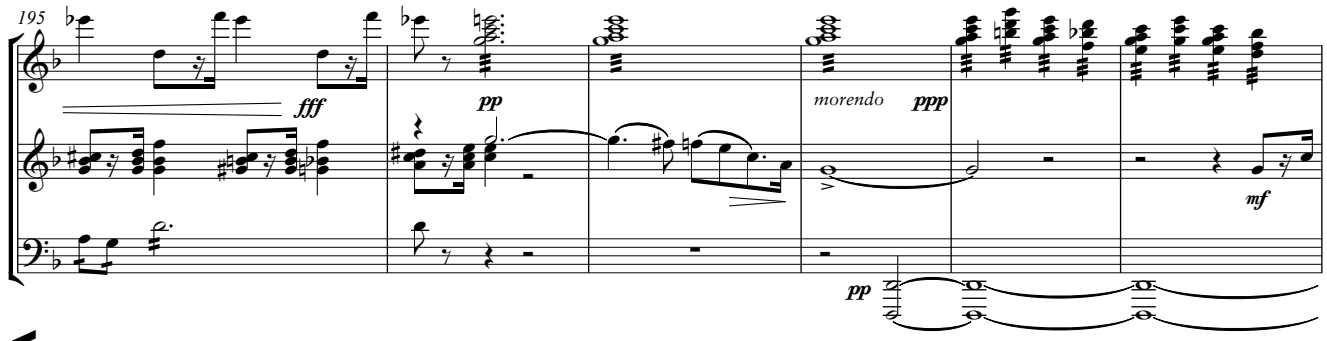


Development Episode 2: *Naturlaut*

Klangfläche, *pastoral signals, fragments of S1, distant soundings of TR*

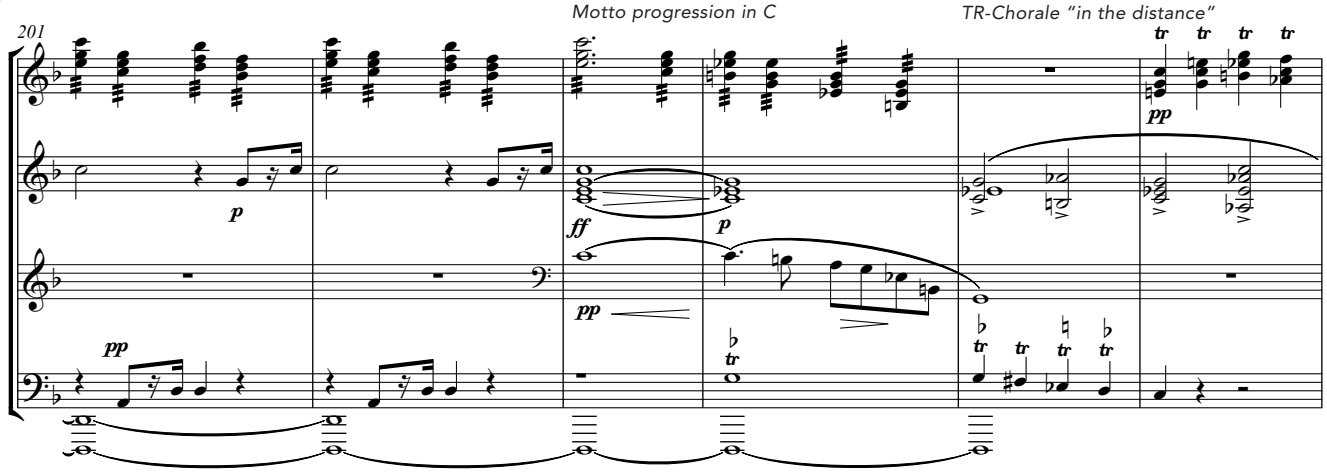
21 Allmählig etwas gehaltener.

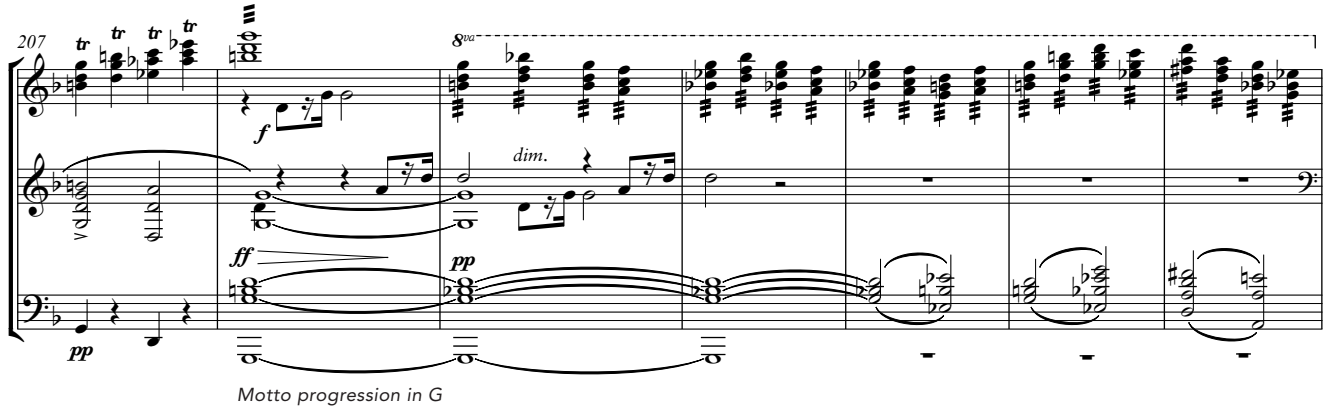
C mixolydian stratum superimposed over D bass



Motto progression in C

TR-Chorale "in the distance"





Motto progression in G

S1 Pastoral Variant

Music moves into "foreground"; nature sounds taper off

22

Grazioso.

214

p

pp

pp

pp zart

Immer ruhig, ohne zu schleppen.

220

sf

sf

sf

p

p

p

pp

Utopian *Telos:* S1 in E♭ major

Intimations of E-flat major

Andante movement

23

225

pp

p

p

p

"Deceptive" motion introduces S1 telos just as in exposition

Return to *Naturlaut*

24

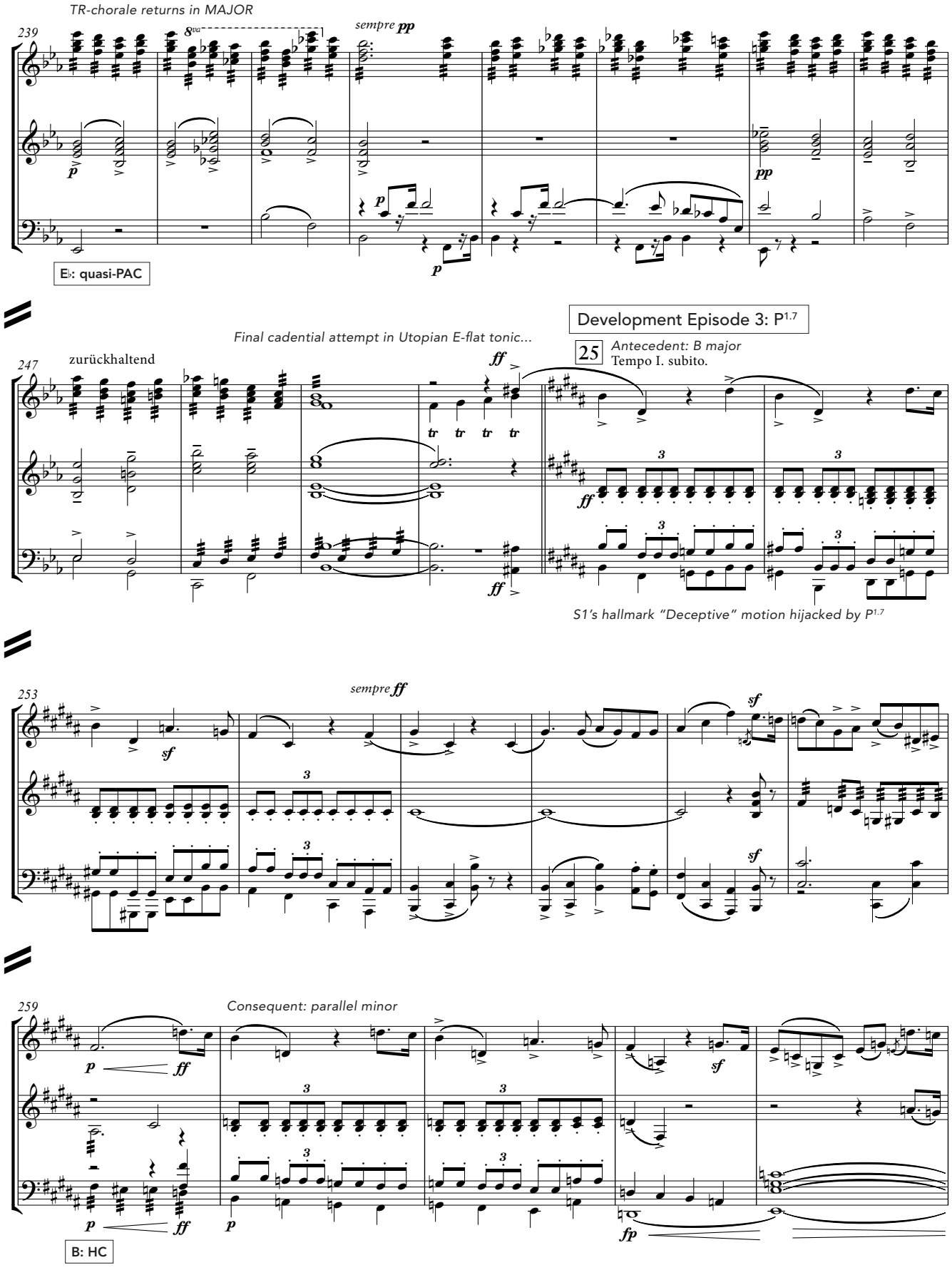
Loose retrograde begins, E-flat tonic endures

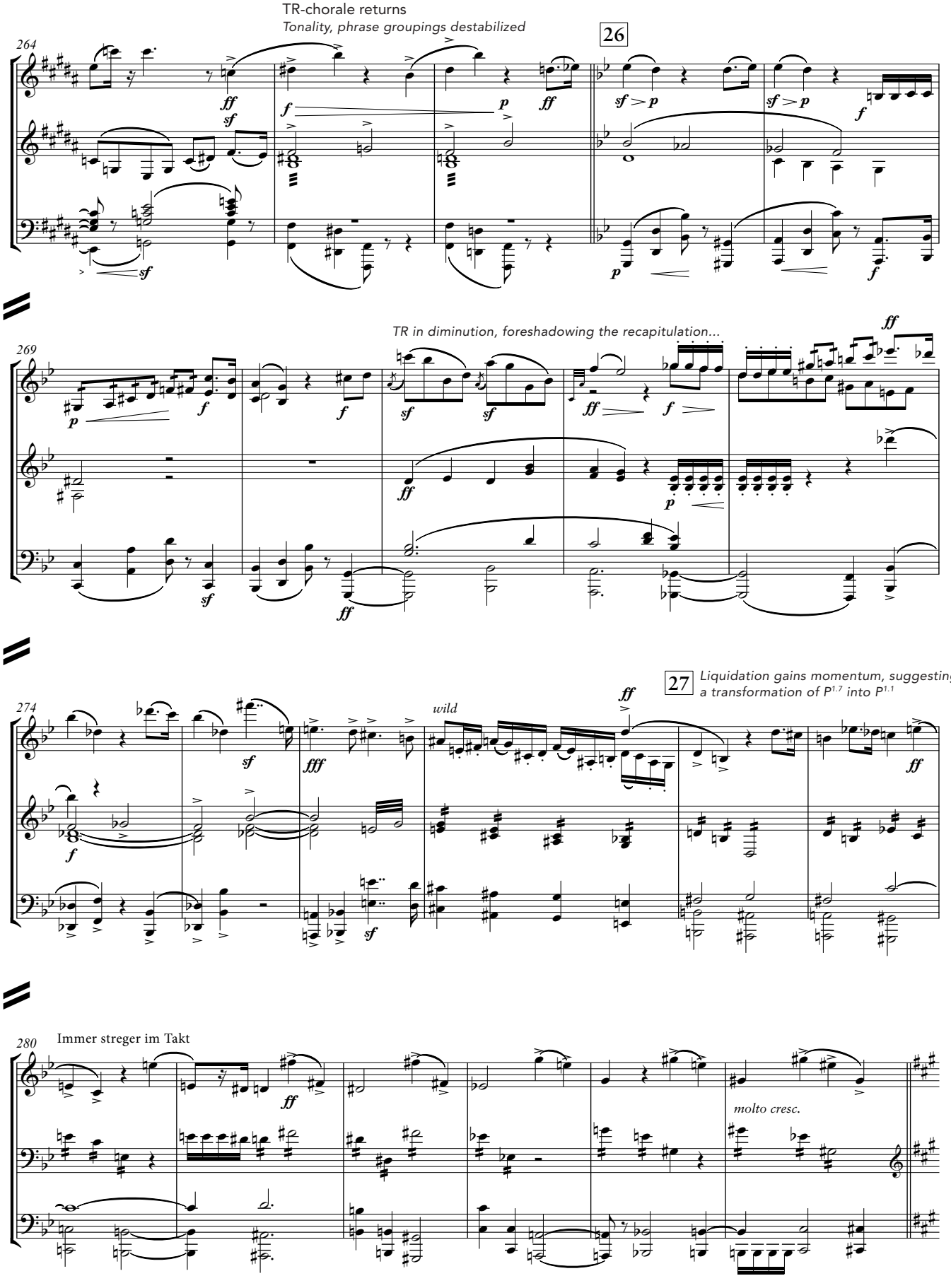
231

ppp

p espr.

Lock onto V/E-flat


TR-chorale returns in MAJOR
239
sempre pp
E♭: quasi-PAC
Development Episode 3: P1.7
Final cadential attempt in Utopian E-flat tonic...
247
zurückhaltend
25
Antecedent: B major
Tempo I. subito.
S1's hallmark "Deceptive" motion hijacked by P1.7
253
sempre ff
259
Consequent: parallel minor
B: HC


TR-chorale returns
Tonality, phrase groupings destabilized
264
26
TR in diminution, foreshadowing the recapitulation...
269
27
Liquidation gains momentum, suggesting a transformation of P1.7 into P1.1
274
wild
280
Immer streger im Takt
molto cresc.

RECAPITULATION Primary Theme: Statement 1
Recomposed in parallel major

Collapse into parallel minor: projection of motto formula onto P-theme

28 29

286

(= 6) (= 7) (= 8) (= 9) (= 10/11)

Melody tracks exposition, but tonic pedal replaced by dominant...

291

(= 12) (= 13) (= 14) (= 15) (= 16)

296

(= 17) (= 18) (= 19) (= 20) (= 21)

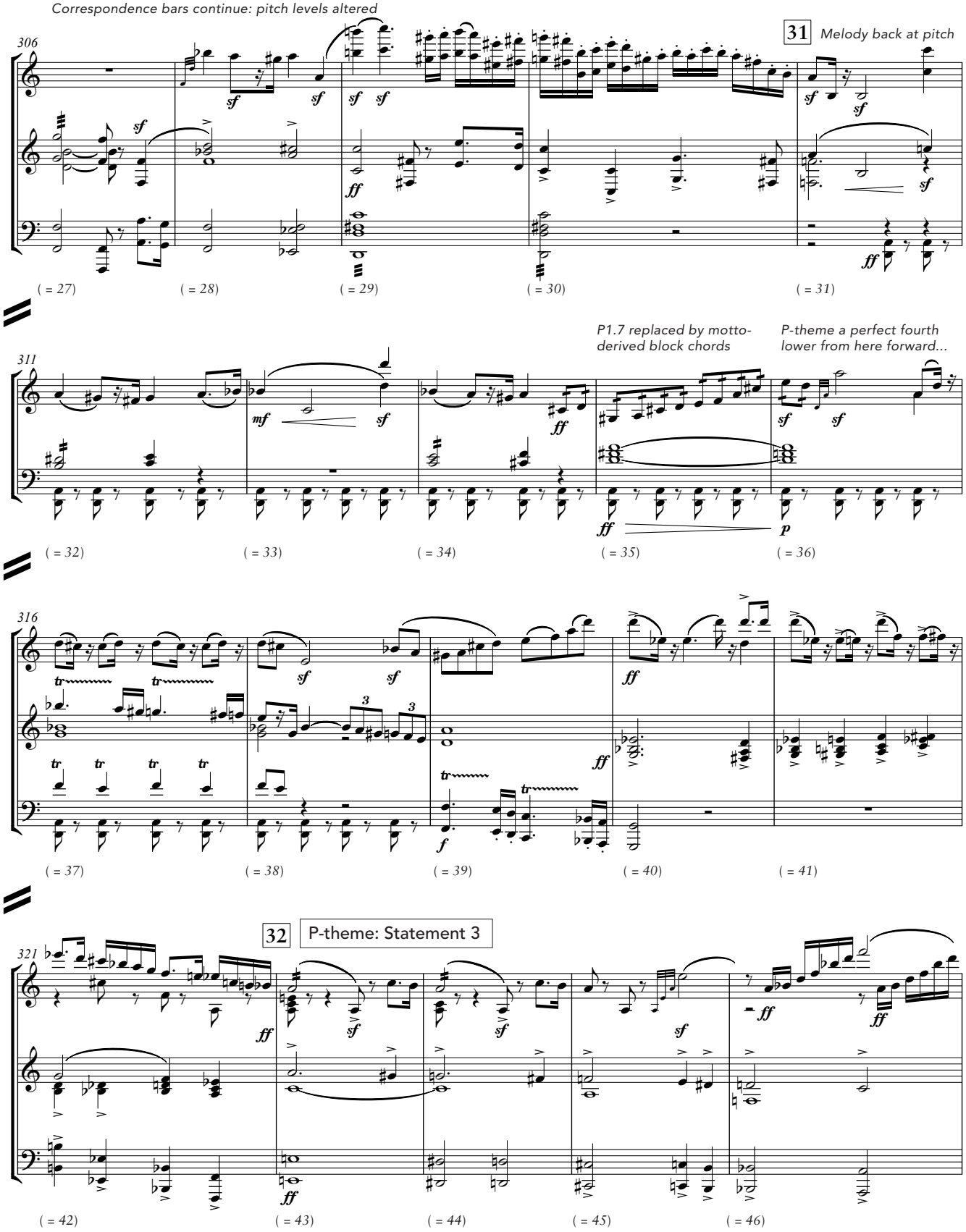
P-theme: Statement 2

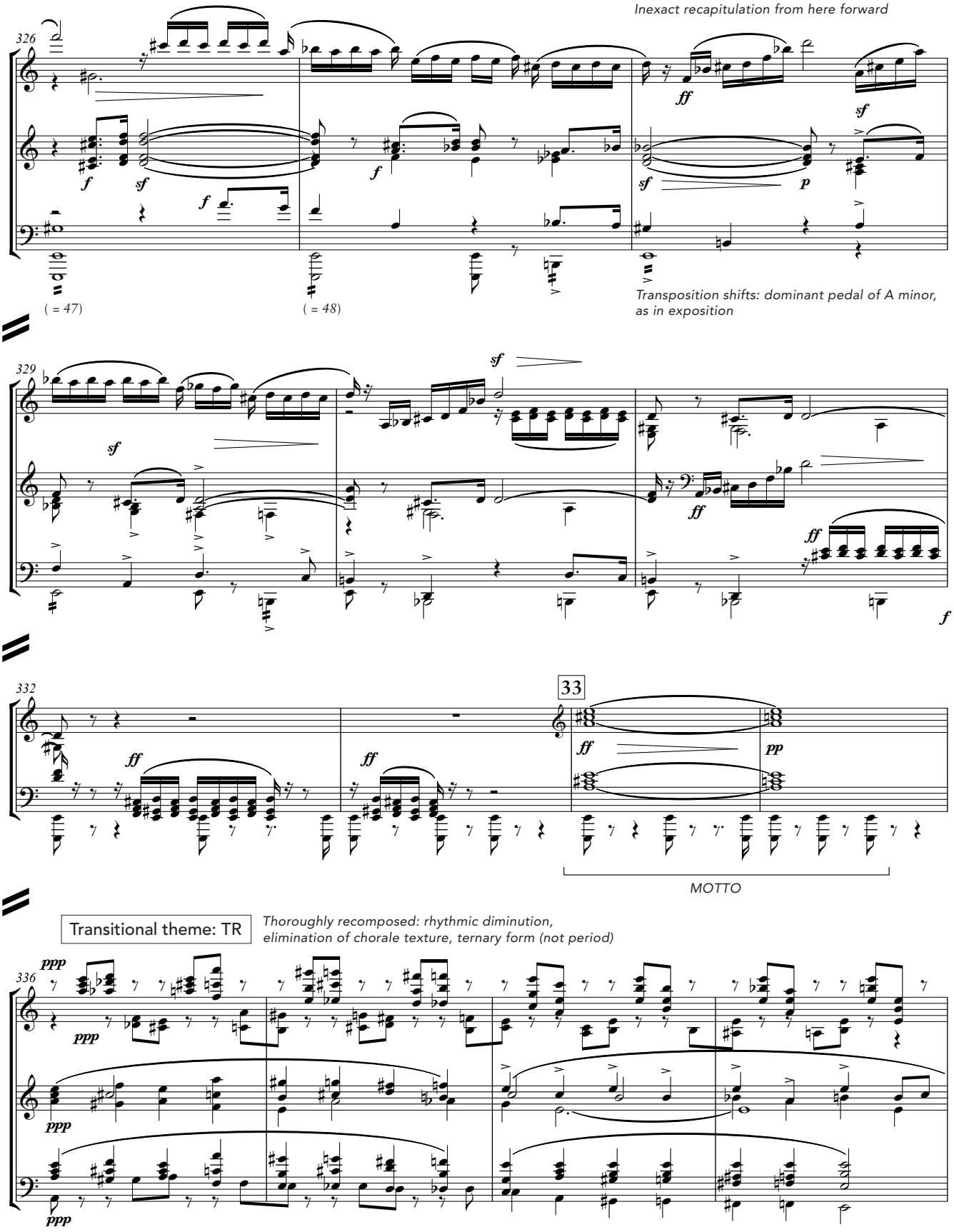
Harmonic change begins here

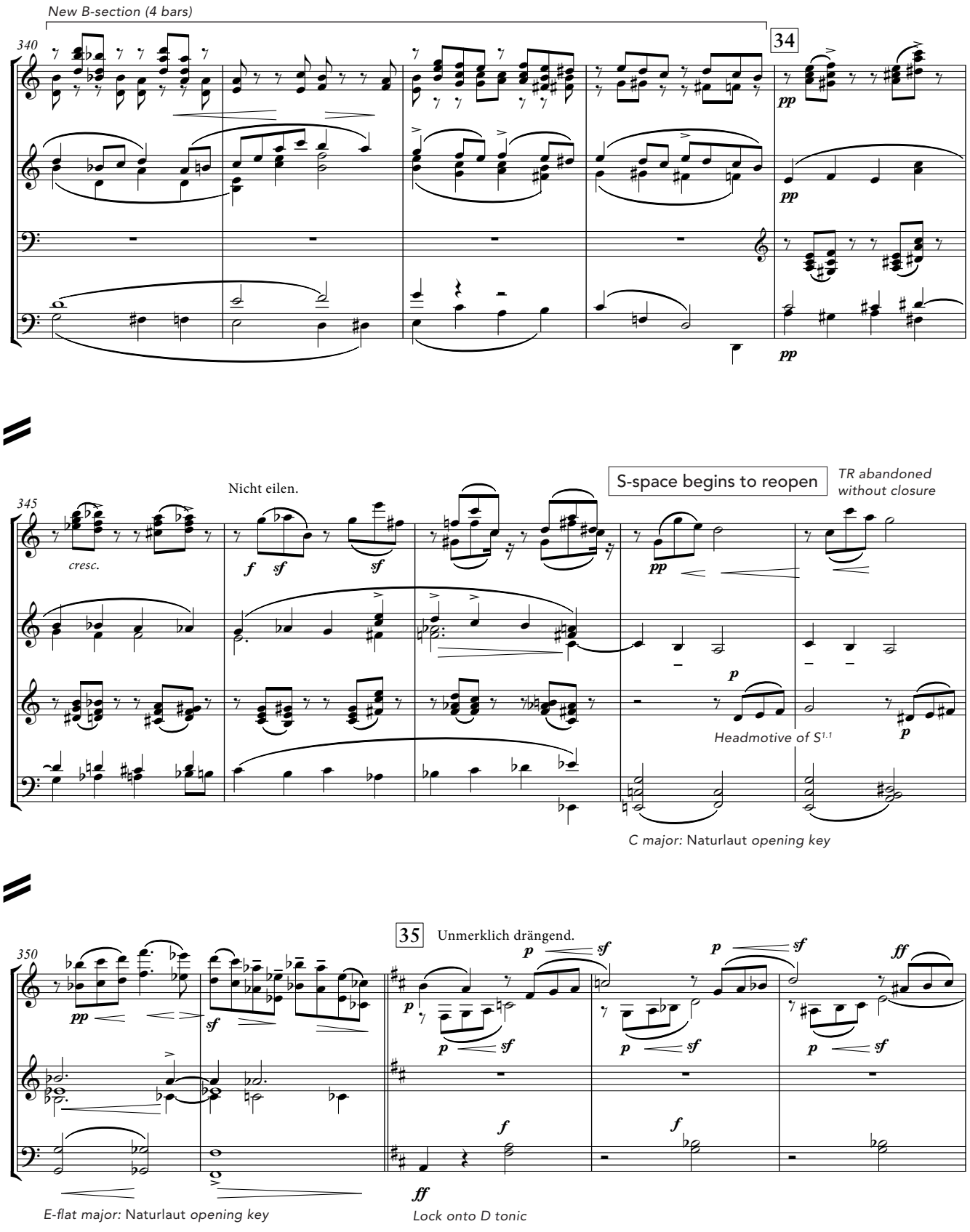
30

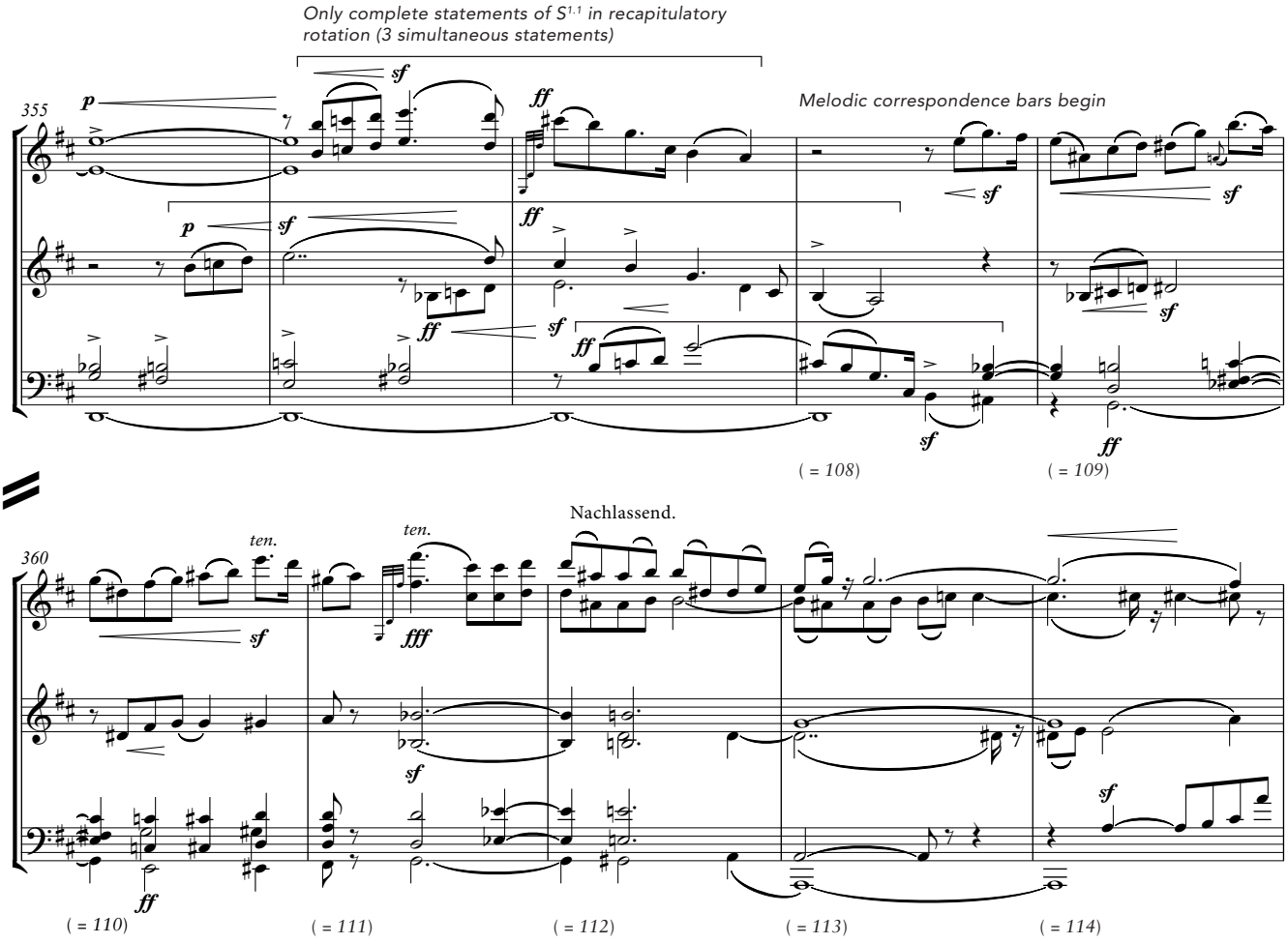
301

(= 22) (= 23) (= 24) (= 25) (= 26)


Correspondence bars continue: pitch levels altered
306
31
Melody back at pitch
(= 27)
(= 28)
(= 29)
(= 30)
(= 31)
311
P1.7 replaced by motto-derived block chords
P-theme a perfect fourth lower from here forward...
(= 32)
(= 33)
(= 34)
(= 35)
(= 36)
316
(= 37)
(= 38)
(= 39)
(= 40)
(= 41)
32
P-theme: Statement 3
321
(= 42)
(= 43)
(= 44)
(= 45)
(= 46)

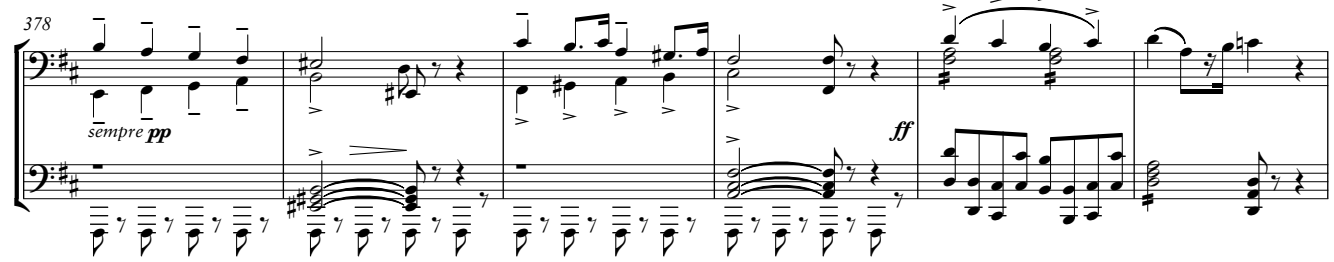

Inexact recapitulation from here forward
326
(= 47)
(= 48)
Transposition shifts: dominant pedal of A minor, as in exposition
329
332
33
MOTTO
Transitional theme: TR
Thoroughly recomposed: rhythmic diminution, elimination of chorale texture, ternary form (not period)
336

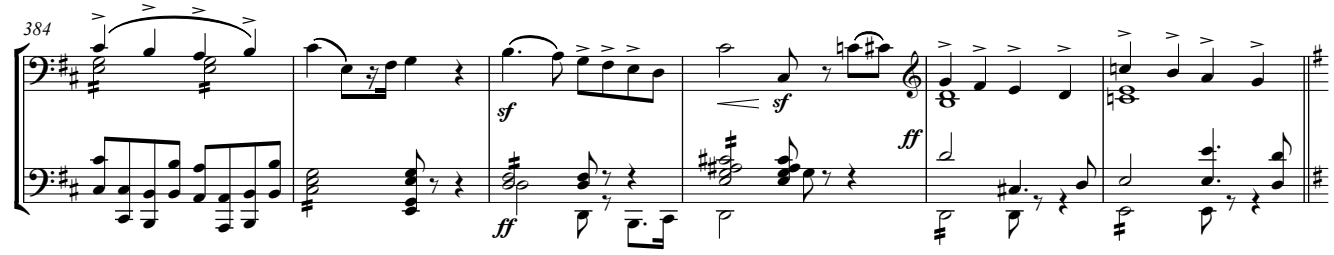

New B-section (4 bars)
340
34
pp
345
Nicht eilen.
S-space begins to reopen
TR abandoned without closure
cresc.
f
sf
Headmotive of S1.1
C major: Naturlaut opening key
350
35
Unmerklich drängend.
E-flat major: Naturlaut opening key
Lock onto D tonic


Only complete statements of S1.1 in recapitulatory rotation (3 simultaneous statements)
355
Melodic correspondence bars begin
(= 108)
(= 109)
Nachlassend.
360
ten.
ten.
(= 110)
(= 111)
(= 112)
(= 113)
(= 114)
False ESC: Failed Recapitulation
36
a tempo
D-major confirmation-field tracks exposition inexactly
365
rit.
a tempo
D: PAC
CODA
Rotationally congruent to development (see Fig. 4.13)
371
a tempo, aber gemessener.
E-minor P1.1 over dissonant F♯ bass

Outburst: an "irruption of the horrible"
(Adorno 1992, 125)

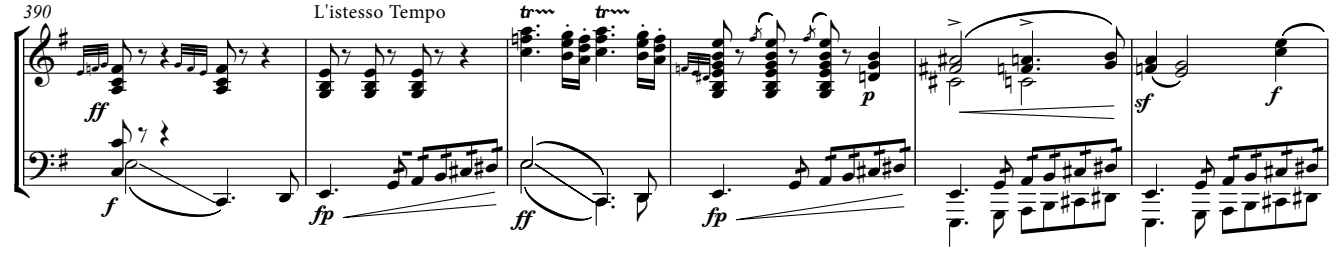
37 Più mosso subito
(Quasi Tempo I, ganz wenig belebt.)



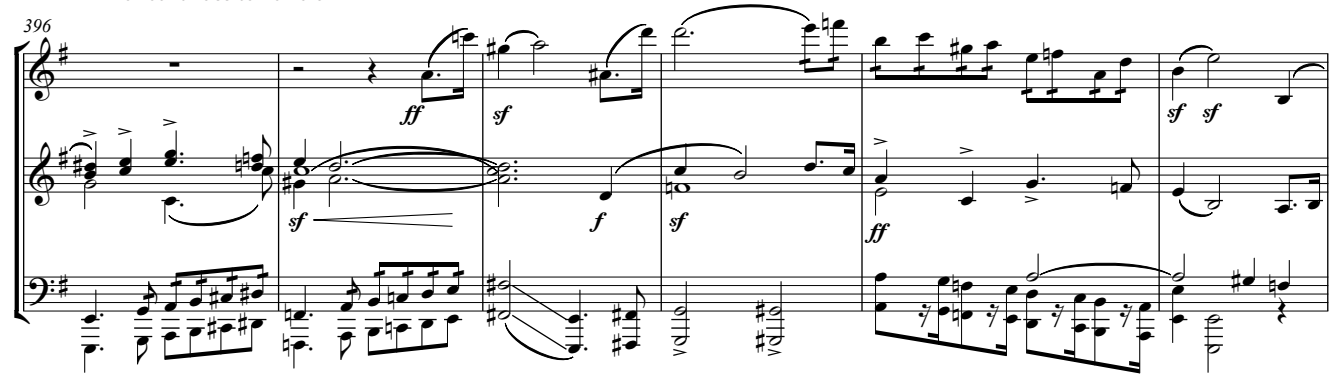


38 Restart
Variant of m. 157ff. in development; motto rhythm returns

Development of P$^{1.1var}$/P$^{2.2}$

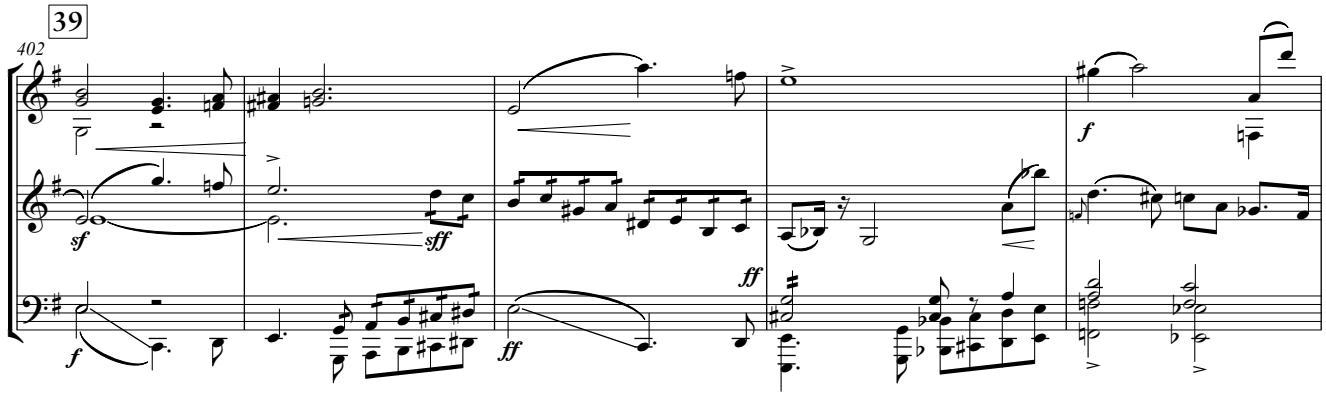


Heavy presence of motto rhythm; intimations of Finale
E minor continues tonic hold



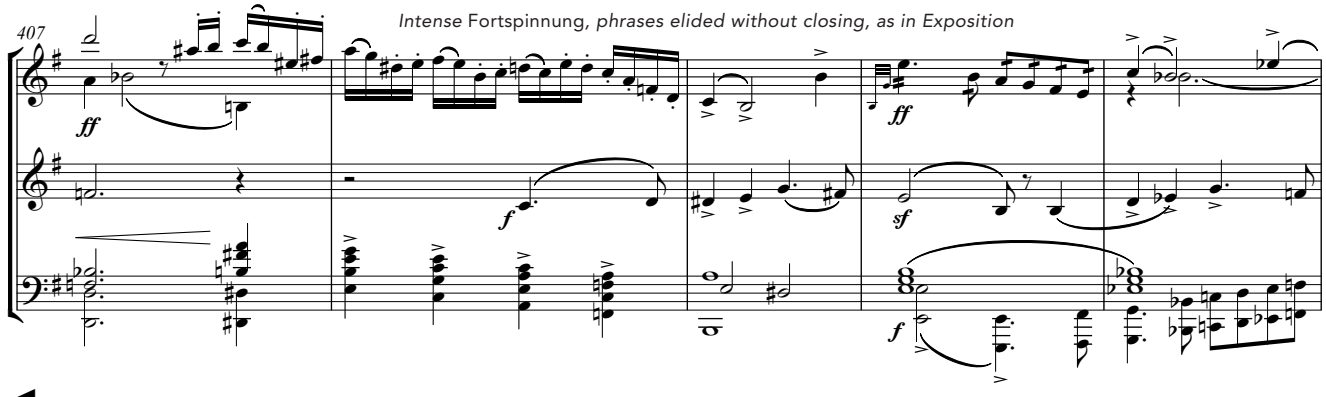
39

402



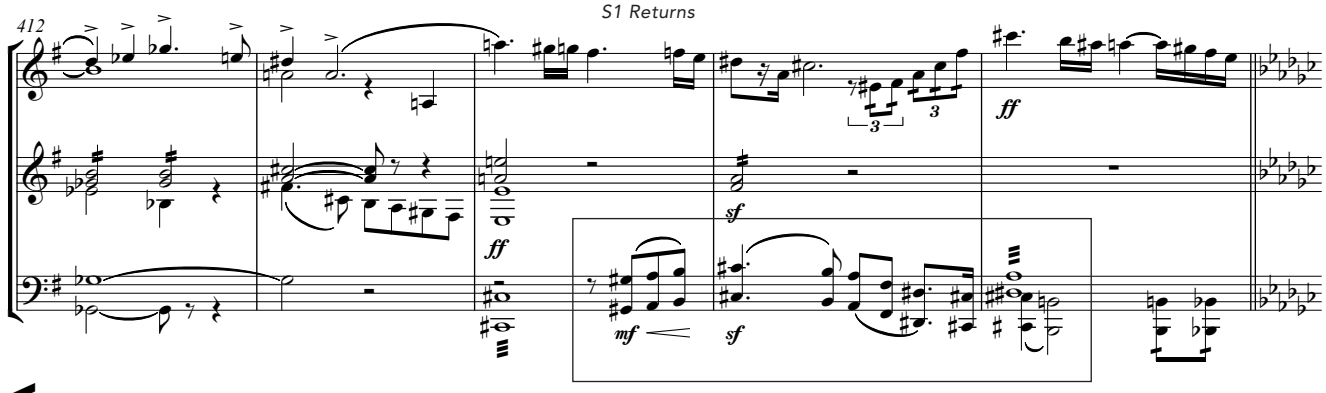
407

Intense Fortspinnung, *phrases elided without closing, as in Exposition*



412

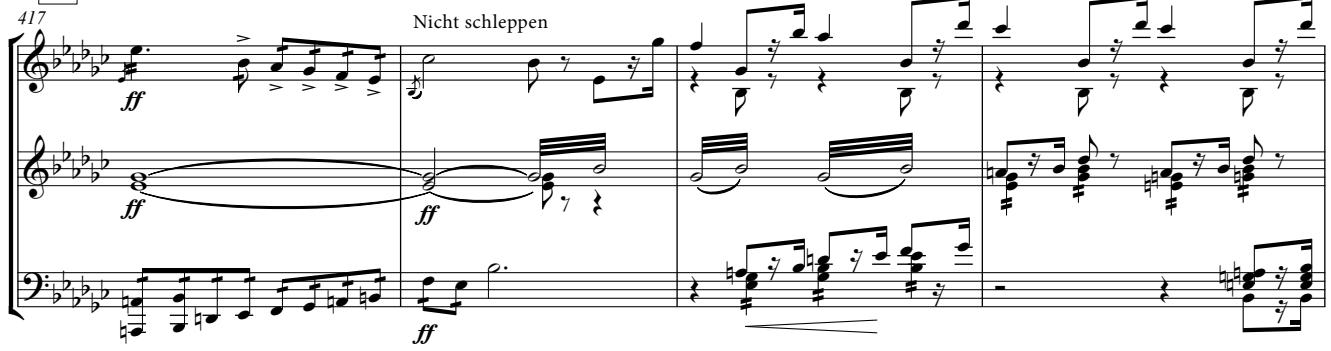
S1 Returns



40 *A-major S1 dislodges entrenched E-minor tonic; slips to "dystopian" E-flat minor*

417

Nicht schleppen



S2: Exile

Only appearance outside exposition
"Nightmarish" presentation, no pretense of jubilation

421

sempre ***ff***

f

425

ff

ff

ff

ff

f

Portal to A-major Apotheosis

Recomposes Naturlaut &
Retransition (see Fig. 4.14)

41

428

ppp

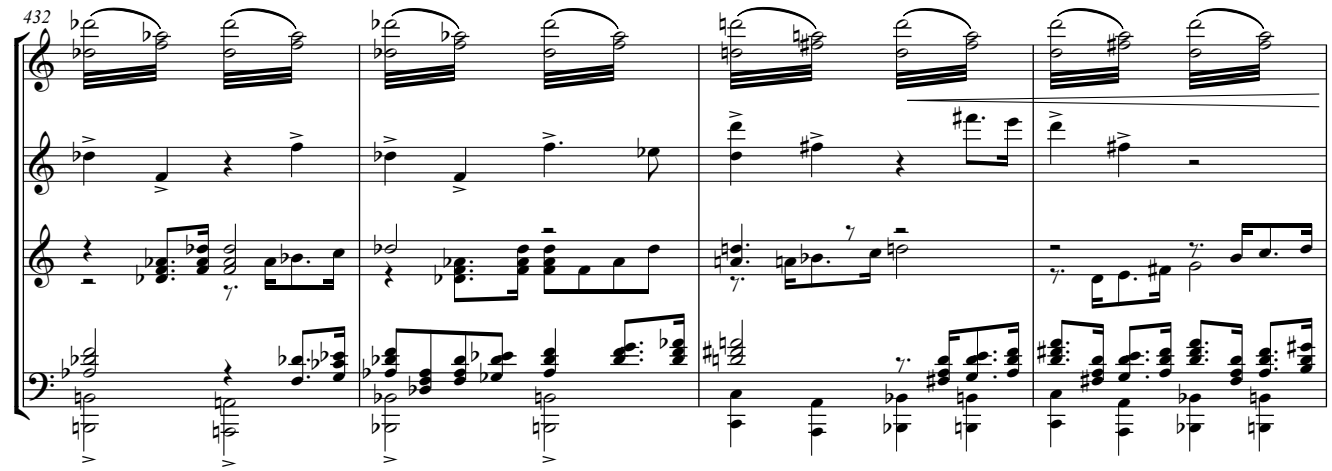
pp

f

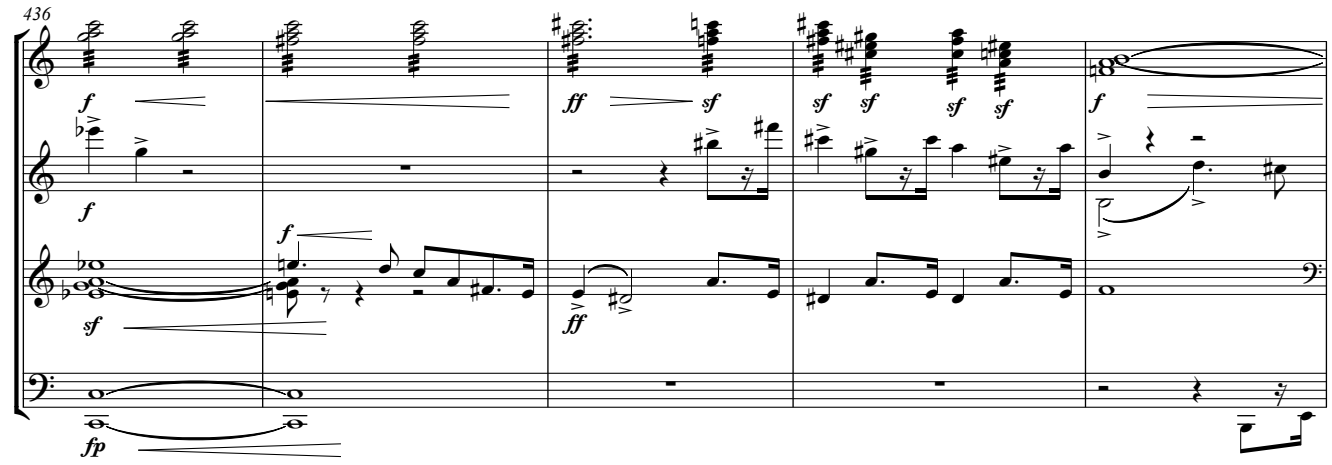
p

pp

p

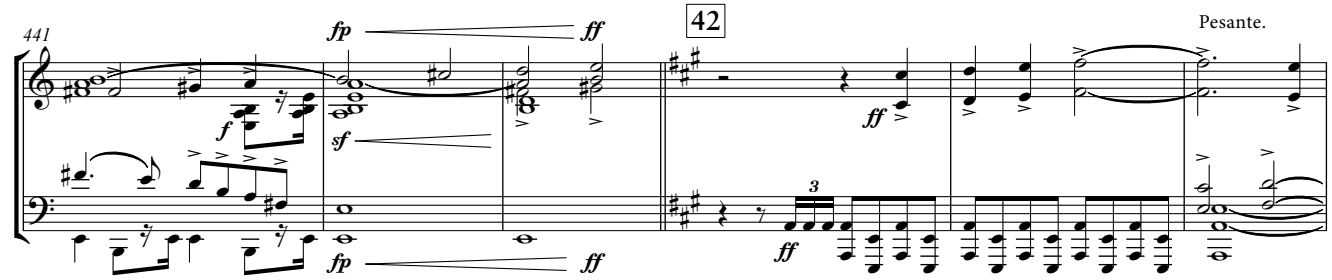


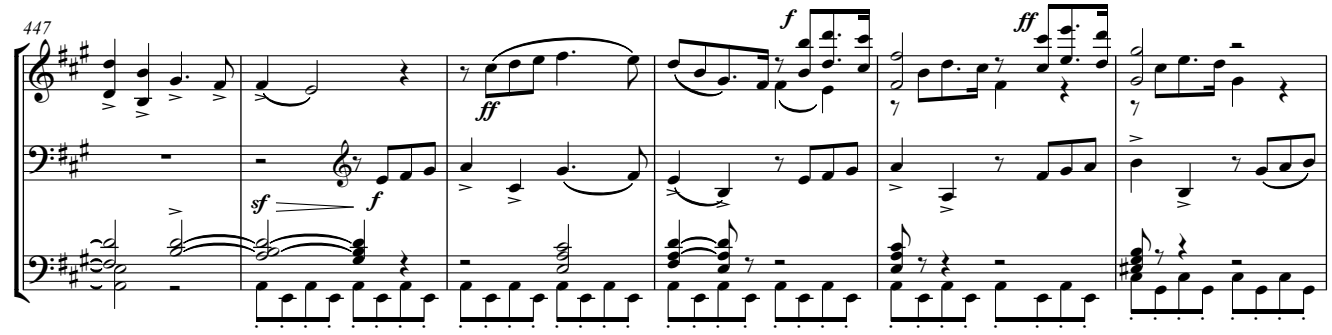
Final, fleeting purgation of detritus of Coda's P-based episode



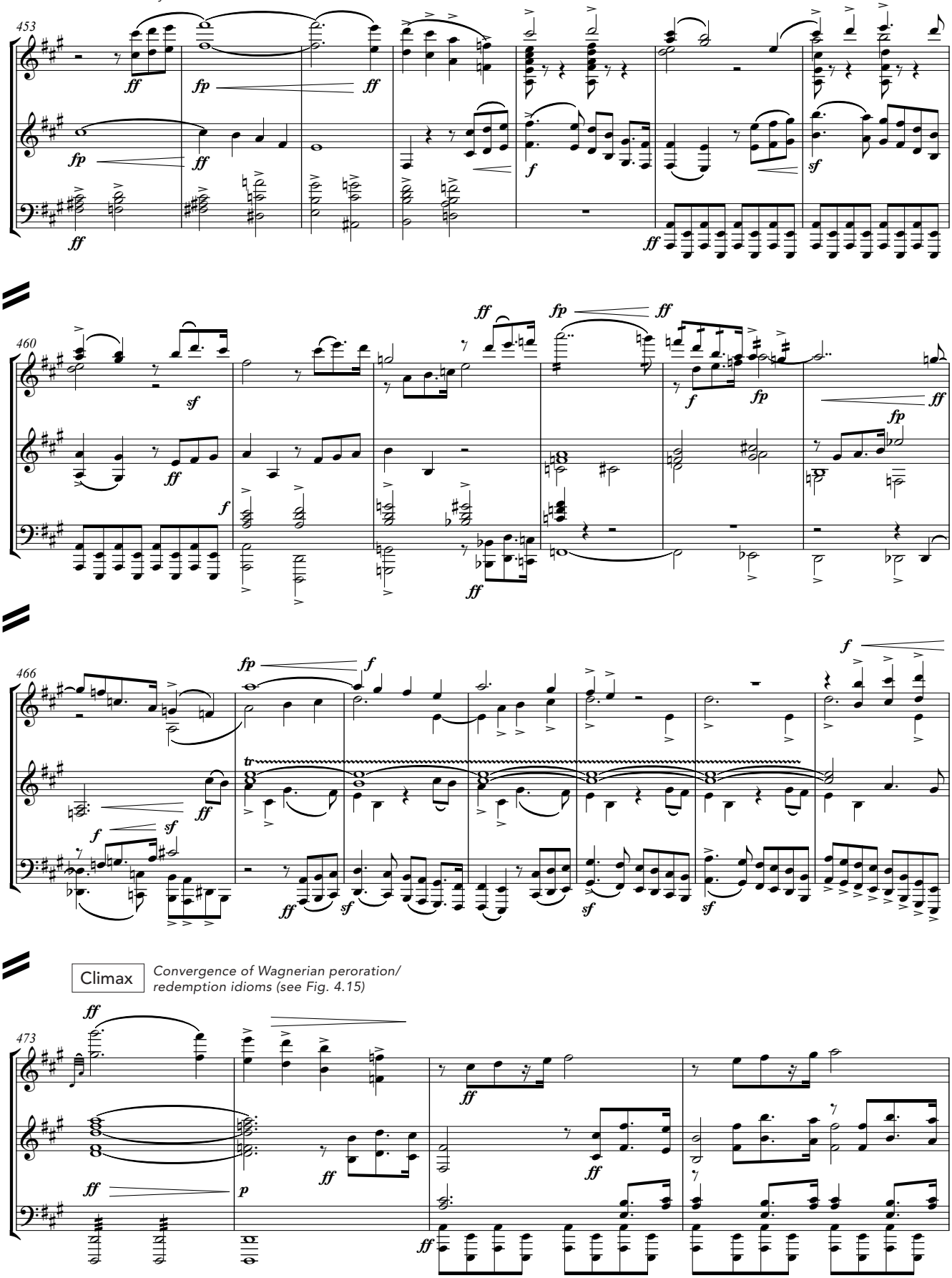
A-major Apotheosis

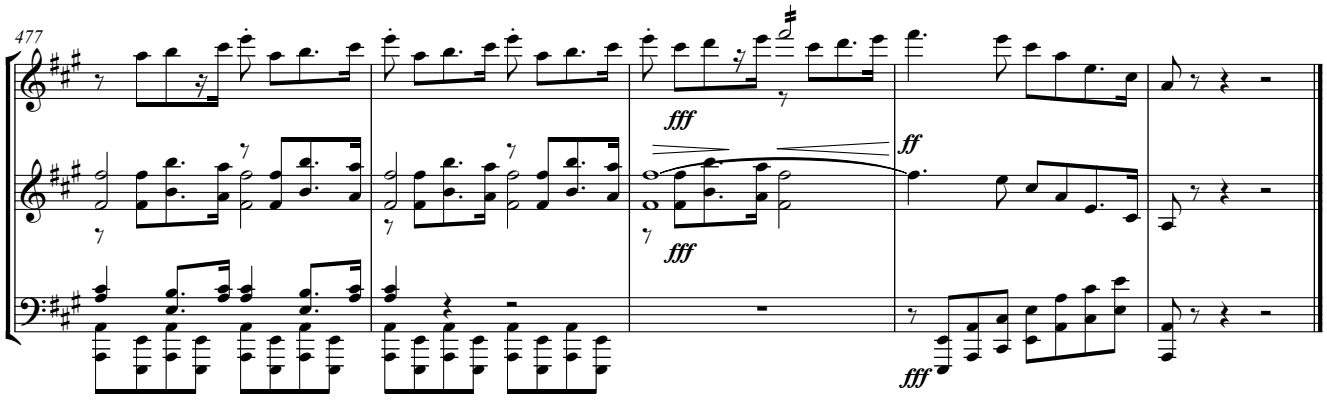
Last-minute deliverance from A minor
Combines elements of S1, TR, and P[1.7]





TR-chorale finally used in normative functional-harmonic context




477
fff
fff
ff
fff