

SYMPHONY No. 6 in A MINOR (1904)

MOVEMENT I

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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)

22

3

f *cresc.* *ff* *sf*

ff 3 *f*

28

4 Phrase 2b: 12-bar sentence (variant of 1b)

ff *sempre ff*

P1.1 added as counterpoint

33

ff *ff*

First fully autonomous appearance of P1.7

mf *ff*

38

ff *mf* *ff* *sf* *p* *ff* *sf* *sf* *sf*

mf *mf* *mf*

ff 3 3

P-Theme: Statement 3 *Compression of Statement 1 opening and P1.7 liquidation*

42 5

sf *fff* *sf* *ff* *ff*

Liquidation/Disintegration (P1.7)

47

fff *ff*

Lock on dominant pedal.....

50 6

f *ff* *ff*

54

Motto rhythm

Full motto

Transitional Theme: Chorale

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

7 Stets das gleiche Tempo

61

pp pizz.

pp

P1.1 retained as countermelody *pp*

C-major inflections predict tonal conflicts in the Finale TR

a: HC

70

poco rit

a tempo subito

ff

a: HC

Secondary Theme (S)

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

Schwungvoll

77

8

ff

sf

sf

ff

sf

sf

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

Musical score for measures 80-83. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The music is characterized by dynamic markings: *fff*, *mf*, *sf*, *p*, and *f*. The first staff has a *fff* marking at measure 81, followed by *mf* and *sf*. The second staff has *p* and *f* markings. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.



Break away from reiterations of S1.1 and S1.2:
"lapse" into P-theme rhetoric

Musical score for measures 84-87. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. A box with the number '9' is placed above the first staff at measure 84. The music is characterized by dynamic markings: *sf*, *ff*, *sf*, *p*, and *ff*. The first staff has *sf* at measure 84, *ff* at measure 85, *sf* at measure 86, and *p* and *ff* at measure 87. The second staff has *ff* at measure 85. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.



S1.4: virtual replication of P1.4 liquidation-gesture

Musical score for measures 88-91. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The music is characterized by dynamic markings: *p*, *ff*, *ff*, *mf*, *p*, *ff*, and *f*. The first staff has *p* at measure 88, *ff* at measure 89, *ff* at measure 90, and *mf* and *p* at measure 91. The second staff has *ff* at measure 89. The third staff has *ff* at measure 89. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

B Section (S2) Principal motive P1.7
(compare mm. 34-36)

91 **10**

91 **10**

f *ff* *ff*

A Section (S1) Reprise

97 **11**

97 **11**

ff *mf* *sf* *sf* *ff*

p *sf* *sf*

101

101

sf *ff* *sf* *ff* *sf* *ff*

sf *sf* *p* *sf* *sf* *sf* *sf*

f

12

Musical score for measures 105-108. The score is in 3/4 time and features a complex texture with multiple staves. The first staff (treble clef) contains a melodic line with dynamic markings *ff* and *sf*. The second staff (treble clef) has a rhythmic accompaniment with *sf* and *ff* markings. The third staff (treble clef) has a melodic line with *ff* markings. The fourth staff (bass clef) has a bass line with *ff* markings. A double bar line is present after measure 108.

Musical score for measures 109-111. The score continues with a similar texture. The first staff (treble clef) has a melodic line with *sf* and *ff* markings. The second staff (treble clef) has a rhythmic accompaniment with *sf* markings. The third staff (treble clef) has a melodic line with *sf* markings. The fourth staff (bass clef) has a bass line with *sf* markings. A double bar line is present after measure 111.

Musical score for measures 112-114. The score continues with a similar texture. The first staff (treble clef) has a melodic line with *sf* and *p* markings, and a *rit.* marking above it. The second staff (treble clef) has a rhythmic accompaniment with *sf* and *f* markings. The third staff (treble clef) has a melodic line with *mf* and *f* markings. The fourth staff (bass clef) has a bass line with *f* and *p* markings. A triplets marking '3' is present in the first staff. A double bar line is present after measure 114.

EEC: Expositional Telos

S1-based aftermath confirms
F-major tonic

13 a tempo

115 *p* *ff* *sf* *mf* *p* *f* *sf* rit. a tempo

Allmählig wieder zum I. Tempo übergehen.

F: PAC

121

1. *sf* *sf* *sf* *sf* *sf* *sf*

morendo *pp* *p* *poco a poco cresc.* *molto*

DEVELOPMENT

Episode 1: Primary Theme
"Nightmarish" texture, 2-bar units. Secondary motives P^{1.6}, P^{1.7}, P^{1.8} predominate (see Fig. 4.3).

14 Tempo I

123 2. *p* *ff* *pp* *ff* *mf*

sempre p *New developmental motive*

MOTTO: Tonic key immediately reinstated! motto rhythm repeats, gradually transformed...

129 *pp* *fff* *pp* *ff* *sfp* *tr* *ff* *sfp* *tr*

134 15 p1.8

p *ff* *p* *ff*
f *p1.6*
p1.7 *ff* *f* *f* *ff*
tr *tr* *3* *3*
f *fp*
p1.7

138 p1.6 (inverted)

ff *p1.7* *ff* *p1.6 (inverted)*
f *ff*
fp

P1: "Thematic" Presentation Variant of Exposition Statement One

143 16

ff
ff

149 17 Restart!
Return to opening (cf. m. 130)

ff *tr* *tr*
f *f*

P2: New Theme 8-bar antecedent
Tonic minor, with motto accompaniment

155

trm trm

sf *sf*

ff *p* *ff*

MOTTO

18 P2: Disintegrating consequent

161

ff *p* *f* *ff* *ff*

p *f*

P2.2; derived from P1.7

18

Liquidation to urmotive forms: third-cell and octave

168

3

p *sf* *sf* *sf* *p* *sf* *p* *sf*

ff *ff* *p*

173

ff *p* *p* *pp*

p *sf* *f* *p* *p* *pp*

f *mf* *p* *pp*

pp

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

19 vestigial motto-strikes

178

mf *p* *ff* *sf* *p*

182

p *ff* *sf* *p*

Thematic Conflation

All development materials except P1 presented so far, combined

20

186

f *f trill*

"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
Grazioso.

214

p
pp
pp zart

22

Immer ruhig, ohne zu schleppen.

220

sf
pp
p

Utopian Telos: S1 in E-flat major

Intimations of E-flat major
Andante movement

225

pp
p

23

"Deceptive" motion introduces S1 telos just as in exposition

Return to Naturlaut

Loose retrograde begins, E-flat tonic endures

231

ppp
p espr.

24

Lock onto V/E-flat

TR-chorale returns in MAJOR

239 *sempre pp*

p *pp*

E: quasi-PAC

Development Episode 3: P1.7

Final cadential attempt in Utopian E-flat tonic...

247 *zurückhaltend* *ff*

25 Antecedent: B major
Tempo I. subito.

tr tr tr tr *ff* *p*

S1's hallmark "Deceptive" motion hijacked by P1.7

sempre ff

253 *sf*

sf *ff*

Consequent: parallel minor

259 *p* *ff* *sf*

p *ff* *sf* *fp*

B: HC

TR-chorale returns
Tonality, phrase groupings destabilized

26

Musical score for measures 264-269. The score is in three staves (treble, alto, and bass clefs). It features complex rhythmic patterns and dynamic markings including *ff*, *f*, *p*, *sf*, and *sf > p*. The key signature changes from three sharps to two flats. A box labeled '26' is placed above the first measure of this system.

TR in diminution, foreshadowing the recapitulation...

ff

Musical score for measures 269-274. The score is in three staves. It features complex rhythmic patterns and dynamic markings including *p*, *f*, *sf*, *ff*, and *f*. The key signature is two flats. A box labeled '27' is placed above the first measure of this system.

27 Liquidation gains momentum, suggesting a transformation of $P^{1,7}$ into $P^{1,1}$

Musical score for measures 274-280. The score is in three staves. It features complex rhythmic patterns and dynamic markings including *sf*, *fff*, *wild*, and *ff*. The key signature is two flats. A box labeled '27' is placed above the first measure of this system.

280 Immer streger im Takt

Musical score for measures 280-285. The score is in three staves. It features complex rhythmic patterns and dynamic markings including *ff* and *molto cresc.*. The key signature is two flats.

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

RECAPITULATION

Primary Theme: Statement 1
Recomposed in parallel major

29

286 **28**

(= 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)

326

Inexact recapitulation from here forward

(= 47) (= 48)

Transposition shifts: dominant pedal of A minor, as in exposition

329

f

332

33

MOTTO

Transitional theme: TR Thoroughly recomposed: rhythmic diminution, elimination of chorale texture, ternary form (not period)

336

ppp

New B-section (4 bars)

340 34

pp

345

cresc. *f sf sf* *pp*

Nicht eilen.

S-space begins to reopen

TR abandoned without closure

p

Headmotive of S^{1.1}

C major: Naturlaut opening key

350 35

pp sf p sf ff

Unmerklich drängend.

f

Lock onto D tonic

E-flat major: Naturlaut opening key

Only complete statements of $S^{1.1}$ in recapitulatory rotation (3 simultaneous statements)

Melodic correspondence bars begin

(= 108) (= 109)

Nachlassend.

(= 110) (= 111) (= 112) (= 113) (= 114)

False ESC: Failed Recapitulation

365 366 367 368 369 370

a tempo D-major confirmation-field tracks exposition inexactly rit. a tempo

D: PAC

CODA Rotationally congruent to development (see Fig. 4.13)

371 372 373 374 375 376

a tempo, aber gemessener. E-minor $P^{1.1}$ over dissonant F_2 bass

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

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

378

sempre pp *ff*

384

sf *ff*

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

Development of P1.1var/P2.2

390

ff *f* *fp* *ff* *fp* *p* *sf* *f*

L'istesso Tempo *tr* *tr*

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

396

ff *sf* *f* *sf* *ff* *sf* *sf*

39

402

sf *sff* *f* *ff*

407

ff *f* *sf*

Intense Fortspinnung, phrases elided without closing, as in Exposition

412

ff *sf* *mf* *sf* *ff*

S1 Returns

40

417

ff *ff* *ff* *ff*

Nicht schleppen

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

S2: Exile

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

421

sempre ff

f

ff



425

ff

f

ff



Portal to A-major Apotheosis

Recomposes Naturlaut &
Retransition (see Fig. 4.14)

428

41

ppp

pp

f

p

pp

p

432

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

436

f *sf* *ff* *f*

fp

441

A-major Apotheosis Last-minute deliverance from A minor
Combines elements of S1, TR, and P^{1.7}

42

Pesante.

fp *ff* *ff* *f*

447

ff *f* *ff*

TR-chorale finally used in normative functional-harmonic context

453 *ff* *fp* *ff* *ff* *f* *sf*

460 *f* *ff* *f* *fp* *ff* *ff*

466 *fp* *f* *ff* *sf* *sf* *f*

Climax Convergence of Wagnerian peroration/
redemption idioms (see Fig. 4.15)

473 *ff* *ff* *ff* *ff* *ff* *p* *ff*

477

Violin I: *fff*

Violin II: *fff*

Cello/Double Bass: *fff*