THREE SONGS FROM DES KNABEN WUNDERHORN

BY GUSTAV MAHLER

THESIS

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By

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The value of the type of musical analysis presented in this study is based on the assumption that the more thorough an understanding the performer has of his repertoire, of both musical and non-musical elements, the more authentic the performance will be. A knowledge of the wishes of the composer and of the historical period, added to an analysis of poetry, melodic contour, harmony, rhythm, accompaniment, and texture, provides the performer with the necessary background to form his interpretation of a song.

The interpretation of "Wo die schonen Trompeten blasen" depends upon an accurate execution of the various rhythmic patterns in both the vocal line and the accompaniment. These patterns are one of the most prominent characteristics of the Soldatenlieder. The sometimes opposing rhythms (two against three) between the voice and accompaniment should be carefully observed.

Another important interpretive aspect is the portrayal of both characters in the poem (the soldier and his sweetheart). Mahler has helped create this distinction by setting the major portion of the soldier's dialogue in a
contrasting musical meter. Character differentiation is primarily achieved through the singer's vocal color, intensity, and general deportment. The singer must thoroughly understand the poetry and have formed a definite personality for each character.

In "Das irdische Leben" the individuality of each character in the poem is even more essential. The three characters are musically differentiated by the three individual patterns of vocal melody and rhythm. These three types of vocal melodies help determine the vocal color for each character. The angular line of the child suggests youth and desperation. The mother's smooth triadic vocal line in a low tessitura helps portray a calm, soothing air. The obscurity of tonality and absence of dramatic effect in both the accompaniment and vocal line of the narrator suggests a non-emotional, factual approach to his dialogue. The chromatic and ever-moving accompaniment helps build the tension of this macabre tale, but the most outstanding feature of this song must be the vocal color and characterization supplied by the singer.

The light, yet ironic, humor is the most important element of "Des Antonius von Padua Fischpredigt." The tonal painting of the accompaniment creates the proper atmosphere for this fish tale. To project the poetry's humorus
descriptions of the various fishes, the singer must pay special attention to vocal inflection and syllabic stress of the text. The 3/4 meter must be kept light and buoyant throughout the song by both the singer and accompanist (to whom Mahler gives several directions of this nature). Careful attention should be given to the rise and fall of dynamics, which help depict an image of water movement.

These three early songs of Mahler were chosen to provide the listener with a variety of mood, style, key, and musical harmony and rhythm. If the performers (both singer and accompanist) study the various musical and non-musical characteristics of the songs, the result should be a more authentic and meaningful presentation.

E. B.
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CHAPTER I

INTRODUCTION

The State of German Art Song in the Late Nineteenth Century

The German art song had developed to its greatest height by the end of the nineteenth century. The primary emphasis at this time was on the text. Melody, harmony, and rhythm were used to heighten the effect of the words. The Volkslied, or folksong, was the primary source of texts for lieder during the 1880's and 1890's.

In the first half of the nineteenth century Schubert and Schumann were the principal lieder composers. Schubert's simplicity and spontaneity have never been matched. His best compositions are lyrical, many of them strophic, and he was able to blend equally the emotional and melodic elements. Schumann's greatest contributions were his masterful settings of the poetry. His literary background is responsible for his fastidious and detailed word-setting. Schumann's harmony is quite individual. He did not use chromaticism, but rather employed sudden modulations into rather remote keys. Schumann also liked to interweave the piano and vocal part, making them of almost equal importance.
His songs are frequently characterized by rather long piano postludes.

The songs of Johannes Brahms culminate the best tendencies of the nineteenth century art song up until the time of Hugo Wolf, Gustav Mahler, and Richard Strauss. Brahms was not innovative in his vocal composition; his role was one of culmination of already existing styles.

Brahms carried certain elements of romanticism to a level of near-perfection, yet, at the same time, recalled many practices of classicism.

The perfection of formal structure, the high distinction of melody, the beauty and fitness of the accompaniments, the depth of thought and throughout the ring of truth and sincerity place his songs among the immortal works of the great classical masters.¹

Brahms was interested in the Volkslied. The sentimental simplicity and originality of the German folksong appealed strongly to him. Although Brahms' melodies are larger in scope than the average folksong, he kept his harmonies, emotional level, and literary sensitivity quite conservative and fundamental.

In the works of some of Brahms' contemporaries the meaning of the poetry played a more important role.

Expression, not beauty, was the most important factor. Modulations and unusual harmonies and rhythmic schemes were often employed. It was in this spirit that Hugo Wolf, Richard Strauss, and Gustav Mahler composed their art songs.

Mahler's Life Prior to the Wunderhorn Songs

Gustav Mahler was born of Jewish parents, the second of twelve children, on July 7, 1860, in the town of Kalischt. This Bohemian village lies near the Moravian border and the town of Iglau. In his early youth he showed obvious signs of musical ability. At the age of two he reportedly could sing many folksongs and was already showing a delight for music of a military nature. In an early effort to afford their talented child a better opportunity for musical development, Bernhard and Marie Mahler, shopkeepers of modest means, moved their family to the larger town of Iglau, where Gustav attended grammar school from 1869 to 1875. From there the fifteen-year-old boy was sent to Vienna, where he became a pupil in the Conservatoire. Hugo Wolf also entered the famous music school that autumn of 1875, but unable to adhere to its strict discipline, he was expelled.

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2 Gabriel Engel, Gustav Mahler, Song-Symphonist (New York, 1932), p. 11.

Mahler advanced under the instruction of such men as Julius Epstein in piano, Robert Fuchs in harmony, and Theodore Krenn in composition. "His mind had the lightning-like grasp and analytic power characteristic of the boy Richard Wagner. Thus, a mere hint was sufficient to whirl him erringly through a whole chapter of complicated musical theory."4

Mahler is known to have made only one statement concerning his early songs (without specifying what pieces he had in mind):

Quite inadequate were my songs of that time (i.e., his student period), for which my imagination was too wild and undisciplined; all the more so since to pour a large content into a small form is really the most difficult thing and requires the greatest art and the most thorough capability.5

Unfortunately, Mahler later destroyed most of his early music which he thought to be unworthy, leaving his followers little or nothing on which to judge the quality of his work during his early years. There exist, however, a few sketches and unpublished pieces from this period. The earliest examples extant are two fragments probably written between 1876 and 1879. One is an incomplete setting in D minor with an unidentified text. The twenty-three bar sketch is diatonic and similar in style to the songs of Des Knaben Wunderhorn.

The second piece, entitled *Im wunderschönen Monat Mai*, was written while Mahler was under the strong influence of Wagner. The brilliant career of Wagner had made him the idol of all German youth. Mahler's admiration of him, however, took the form of actual attempts to pattern his own efforts after Wagner's method. This is exemplified by the song's harmonic progressions and contour of vocal line. Although no dates were attached to these two fragments, Donald Mitchell believes the immature development of the songs places them during Mahler's student period.  

The Wagnerian influence is also evident in Mahler's first mature composition, *Das klagende Lied*. Wagner had always been his own poet. Mahler, after attempting to set music to a text by a friend, Josef Steiner, decided to write his own libretto. The result was a long, rhymed creation in ancient ballad style which was not unlike Wagner's juvenile efforts. The original version, more operatic in style, is no longer extant. *Das klagende Lied* underwent many severe changes, both literary and musical, during the twenty years preceding its publication in 1899. Its first setting was completed before Mahler's twentieth birthday (1880). The piece, with its unnatural, almost gory symbolism, is important

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because in its revised version it reveals the young composer's attempt to adapt his own extratheatrical style to an accepted form. The result was a cantata with chorus, but with an orchestral accompaniment as rich and complicated as that of a real music-drama.

In 1880 Mahler left Vienna and assumed the post of Kapellmeister during the summer season at Hall in Austria. Three early songs were completed during this year and, unlike his other early songs, were preserved. Mr. Alfred Rose, Mahler's nephew and owner of the pieces, remarks: "As far as I know, only these three songs of the five Mahler intended to write in this series exist." The intended title of the group was Josephiner Zugeinent 5 Lieder (für Tenorstimme). The three songs are: "Im Lenz" (February 19, 1880), "Winterlied" (February 27, 1880), "Maitanz im Grünen" (March 5, 1880). Mitchell believes that these songs were preserved because Mahler felt that "Maitanz im Grünen" was worthy of publication.

It is impossible to thoroughly evaluate Mahler's early years until these three songs are released for examination and analysis by Mr. Rose, as they are the only complete art songs in existence written during Mahler's student period.

7 Ibid., p. 198.  
8 Ibid., p. 197.
The next collection of songs was started in 1880. By 1883 Mahler had finished the first book of Lieder und Gesänge aus der Jugendzeit. "Maitanz im Grünen" was included in this group under the new title of "Hans und Grete." Later he wrote Books II and III which were based largely on Des Knaben Wunderhorn poems. The five pieces of the first book are of varying quality. The two which are of greatest musical significance are "Hans und Grete" and "Erinnerung." Both are prophetic of Mahler's future work in that "Hans und Grete" is written in the Ländler style (popular folk dance of the time) and "Erinnerung" shows a progressive tonal structure. These major features of Mahler's mature writing are revealed in this first Jugendzeit volume.

The Lieder eines fahrenden Gesellen was Mahler's first masterpiece. In 1883 he took up a new and hitherto the most important position of Kapellmeister at Cassell. He stayed at this work for two years and conducted operas of all styles. It was during this time that he fell in love with Johanna Richter, one of the singers at the theater. The romance, however, was not to last. It was under the inspiration of his ill-fated love for Johanna that he wrote several poems;

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four of which he then set and orchestrated. In reference to this cycle of poems Mahler says: "Their burden is a man who has found only sadness in love and who goes forth into the world a wanderer."10 The poems are written in the simple romantic language of the old folksong and the tunes are also composed in this style. The orchestration, however, shows Mahler's true gift. Through his delicate nuances and instrumental voicing he is able to express all shades of emotion.

10 Engel, op. cit., p. 42.
CHAPTER II

THE POETRY OF DES KNABEN WUNDERHORN

Mahler's self-composed texts of Lieder eines fahrenden Gesellen, completed in 1883, closely resemble the style and mood of the folk poems contained in Des Knaben Wunderhorn. In this collection Mahler found an abundant supply of folklore and poetry that was to dominate the first half of his writing career.

The trend towards folklore was one of the most important movements in the late Romantic period (c. 1890 to c. 1920) throughout Europe. At its peak, it influenced more people than did any other trend at that time. It affected all types of music--from the popular to the most sophisticated--and also stimulated considerable scholarly research.

The impact of this trend upon the Jugendbewegung (the German youth movement) in the early twentieth century was quite strong. The movement's enthusiasm generated the publication of periodicals and collections of folk music. Consequently, this affected the development of the concert lied.
Composers active about 1900 were also influenced by the Volkslied trend. They wrote not only individual Volkstümliche Lieder but sets of them. The influence of folk music on composed songs was shown through frequent use of the same titles for certain cycles, poetry similar in subject matter, and often words drawn from the same sources. The poetry from Des Knaben Wunderhorn is an unusual example of mutual influence.

This famous collection, published in three volumes between 1806 and 1808, was the creation of two young writers, Clemens Brentano and Achim von Arnim. The two met in 1801 and began collecting material at Heidelberg in 1804. They were men of strikingly different backgrounds. Brentano, half Italian, had for several years previously led a nomadic life, roving about the country like a medieval minstrel, guitar on back. Arnim, a Prussian, was much less volatile and had a more self-possessed temperament. Following the precepts of Johann Herder,¹ who had urged his countrymen to collect and study the popular poetry of Germany, these two men collected from a wide variety of sources—old manuscripts, chap-books, and from the memories of the people (shepherds, peasants,

soldiers)—hundreds of songs and sayings that had been handed down. In his introduction to the collection, Arnin wrote, "Anyone who is continually and closely in touch with the people has in his hand an open book, in which is contained the wisdom confided to the keeping of centuries—wisdom which should be proclaimed to all in song, fable and story."²

Arnin and Brentano did not change the songs they collected in any way. They were more interested in providing a songbook which would appeal to the people than an accurate philological record. They tried to exemplify German life of earlier times and boost the German people's conception of their national heritage. According to Gregory, "... the collection, then, is a symposium of German life and thought of older days in all its manifestations."³

Early in 1806, the first part of Des Knaben Wunderhorn was published with a dedication to Goethe. On the twenty-first of January he published a critique of the book in the Jena Allgemeine Literaturzeitung.

But this book will find its most suitable place upon the piano of the amateur or master of music, so that the poems contained therein may enter their true


³Ibid.
sphere, either set to familiar old melodies or fitted with other suitable tunes, or, God willing, with new significant melodies inspired by them.\(^4\)

Throughout the nineteenth century composers paid little attention to the collection. Certain scholars (Newlin, Mitchell, Kravitt, Stefan) credit Mahler with being the first significant composer to discover *Des Knaben Wunderhorn.* "... neither Schubert, nor Beethoven, nor Mendelssohn, nor Schumann seems to have paid the slightest heed to this rich treasure of lyricism accessible to all of them."\(^5\)

Mahler first discovered this source in 1888, when he was twenty-eight. By this time he had already written the first book of *Lieder und Gesänge* and had completed the *Lieder eines fahrenden Gesellen*, whose words are so similar to the folk-poetry of *Des Knaben Wunderhorn*. Although the exact dates of composition are not known, Donald Mitchell surmises that the *Wunderhorn* songs were written between 1888 and 1901.

After 1906 so many musicians turned to this poetry that Georg Goehler, a lied composer and follower of Mahler concluded: "It has now become fashionable to compose


\(^5\)Dika Newlin, *Bruckner, Mahler, Schoenberg* (New York, 1947), p. 120.
Wunderhorn Lieder." Though certainly not among the very first to set some Wunderhorn texts, Mahler was the first to focus the attention of his contemporaries upon it through his masterful settings. Indeed, Schoenberg, Strauss, Grainer, Haas, Weismann, and Herman Zilcher are among those who suddenly discovered this collection.

Mahler found the most direct expression of the folk trend in his songs. He also created a folk style in certain movements of his first four symphonies through such devices as quoting in them extensive passages from his lieder. These first four are known as his "Wunderhorn Symphonies."

6E. F. Kravitt, "The Trend Towards the Folklike, Nationalism, and Their Expression by Mahler and Contemporaries in the Lied," Chord and Discord, II (October, 1963), 46.
CHAPTER III

"WO DIE SCHÖNEN TROMPETEN BLASEN"

Introduction

Mahler set fourteen Wunderhorn poems to music between 1892 and 1901. The three songs encompassed in this study were written within one year (1895): "Wo die schönen Trompeten blasen," "Das irdische Leben," and "Des Antonius von Padua Fischpredigt." All were originally written with piano accompaniment. The accompaniment is highly orchestral in texture, leading to the opinion of some authorities that Mahler originally intended to orchestrate them. He did, in fact, eventually orchestrate all fourteen songs, although this was not accomplished until several years later.

Mahler wrote all of his vocal lines in the treble clef. This does not imply that he intended them to be sung by a female or high male voice. Many of the texts require a lower male voice. Several of the songs contain dialogue between two people and may be sung by either a man or woman. Occasionally songs of a dialogue design are performed by two singers.

The three songs selected for this study are programmed to present a variety of mood, texture, style, tempo, and key. In order to properly perform these pieces the artist should be aware of all aspects of the poetry and music and their relationship to one another.

"Wo die schönen Trompeten blasen" is in the key of C minor in 2/4 meter. The initial tempo markings is Verträumt, leise (Dreaming, softly). There are important key and meter changes throughout the piece which relate directly to the text. Mahler has built the song in nine sections, each separated by an interlude. The nine sections are as follows:

1. Wer ist denn draussen und wer klopfet an, der mich so liese, so liese wekken kann?

2. Das ist der Herzallerliebste dein, steh auf und lass mich zu dir ein! Was soll ich hier nun länger steh'n? Ich seh' die Morgenrot' aufgeh'n, die Morgenrot', zwei helle stern'. Bei meinem Schatz da wär ich gern! Bei meinem Herzallerlieble!

3. Das Madchen stand auf und liess ihn ein, sie heisst ihn auch willkommen sein.

4. Willkommen, lieber Knabe mein! So lang hast du gestanden!

5. Sie reicht ihm auch die schneeweisse Hand.

6. Von ferne sang die Nachtigall, das Madchen fing zu weinen an.

Mein eigen sollst du werden gewiss,
wie's keine sonst auf Erden ist!
O Liebe auf grüner Erden.

8. Ich zieh' in Krieg auf grüne Heidi';
die grüne Heide, die ist so weit!

9. Allwo dort die schönen Trompeten blasen,
da ist mein Haus, mein Haus von grünem Rasen!

The song is one of Mahler's finest examples of the Soldatenlied.

Poetry

"Wo die schönen Trompeten blasen" has three poetic stanzas. The first and last consist of four couplets and a single line of three iambic\textsuperscript{2} feet. Both verses are written in iambic tetrameter with anapestic\textsuperscript{3} variations in the opening of the poem. The second verse is in a loose iambic tetrameter with a rhyme scheme of aaabcdf.

Mahler sets the first and third stanzas in 3/4 meter, with the exception of the beginning and end of the lengthy song. The second verse has been set in 2/4 meter.

\textsuperscript{2}David B. Guralnik, editor, Webster's New World Dictionary, of the American Language (New York, 1958), p. 268: Iambic is defined as "a metrical foot of two syllables, the first unaccented and the other accented."

\textsuperscript{3}David B. Guralnik, editor, Webster's New World Dictionary, of the American Language (New York, 1958), p. 19: Anapestic is defined as "a metrical foot of three syllables, the first two unaccented and the last accented."
The two meters depict the two predominate moods of the piece. The first thirty-nine measures of the song are in 2/4 meter and create the haunted, eerie atmosphere of a dream of war. The duple meter appears again throughout the middle verse, which is primarily narration. This differentiates it from the romantic dialogue of the first and last verses. Again, the last thirty measures of the song return to the 2/4 meter in a manner so as to leave a final impression of a death-like march.

The dialogue of the young soldier to his sweetheart is cast in 3/4 meter which lends itself perfectly to the lilting rhythm of the iambic meter of the text. Of the stressed syllable Mahler places either a whole-note or two quarter-notes on the same syllable.

Fig. 1--The rhythmic setting of the first and third stanzas of the text of "Wo die schönen Trompeten blasen."
The poetic and musical accents also coincide in the sections of 2/4 meter. Mahler has placed the stressed syllables on longer note values.

The poem tells of a ghostly soldier who knocks at his sweetheart's door and entreats her to let him in. She does so and then becomes frightened by the approaching dawn and the sad, haunting song of a nightingale and begins to weep. He consoles her, saying that they will be together again. The poem ends with his description of the green battlefields where he must return, which are now his home.

Mahler's preoccupation with the military theme is generally known. It is not surprising that this simple tale of a dead soldier's love would attract him.

Vocal Melody

Mahler's childhood fascination with military life is evident in "Wo die schönen Trompeten blasen." E. F. Kravitt likens the melody of the song to others of the Soldatenlieder.

They are simple, vigorous and military in character. Triadic scaffolding, rather than chromatic weaving, characterize them. This structure is apparent especially in the many trumpet calls in the instrumental part. Recurring melodic figures help to create the intended simplicity.4

4E. F. Kravitt, "The Trend Towards the Folklike, Nationalism, and Their Expression by Mahler and Contemporaries in the Lied," Chord and Discord, II (October, 1963), 50.
The melodic contour of the song is primarily conjunct and diatonic in nature. Melodic leaps greater than the interval of a third account for only 12 per cent of all intervals in the song. Repeated notes and intervals of a second account for 75 per cent of the melodic motion (see Table I).

**TABLE I**

NUMBER AND PERCENTAGE OF VARIOUS INTERVALS IN "WO DIE SCHÖNEN TROMPETEN BLASEN"

<table>
<thead>
<tr>
<th>Types of Motion</th>
<th>Number of Intervals</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stationary</td>
<td>51</td>
<td>19%</td>
</tr>
<tr>
<td>Seconds</td>
<td>152</td>
<td>56%</td>
</tr>
<tr>
<td>Thirds</td>
<td>37</td>
<td>13%</td>
</tr>
<tr>
<td>Fourths</td>
<td>23</td>
<td>8%</td>
</tr>
<tr>
<td>Fifths</td>
<td>5</td>
<td>1.8%</td>
</tr>
<tr>
<td>Sixths</td>
<td>3</td>
<td>1.09%</td>
</tr>
<tr>
<td>Sevenths</td>
<td>2</td>
<td>0.73%</td>
</tr>
<tr>
<td>Octaves</td>
<td>1</td>
<td>0.36%</td>
</tr>
</tbody>
</table>

The melodic material for the first vocal section (measures 21-29) is directly derived from the harmonic structure. As is characteristic of music of a military nature, the melody is built primarily of triadic intervals. The opening phrase of nine measures rotates about a C minor triad and ends on D, supported by dominant harmony.
Fig. 2--The triadic movement and cadence in the first phrase of "Wo die schönen Trompeten blasen."

After an interlude of nine measures, the next section (measures 39-72) begins. The melodic contour of the dialogue of the young soldier is strikingly different in character from the rest of the composition. A smooth, step-wise melody line helps create the character image of a young man lovingly beckoning his sweetheart.

Fig. 3--The step-wise melody of the soldier's dialogue of "Wo die schönen Trompeten blasen."
The dead hero consoles the young maiden twice. The same warm melody occurs both times (measures 39-72 and measures 129-162), giving the soldier a melodic, harmonic, and rhythmic simplicity of style. The sections are lengthy (thirty-three measures each) and cadence both times in C minor in an ethereal mood achieved by lengthening the quarter-note rhythmic pattern to dotted half-notes, diminishing the dynamic level, and placing the cadence in the upper register of the voice.

![Musical notation]

Fig. 4--The cadence at the end of the soldier's dialogue in "Wo die schönen Trompeten blasen."

Vocally, these few measures are the most difficult to execute. The singer must sustain the E natural pianissimo in the upper register of the vocal range and, at the same time, carry the eight-and-one-half measures in one breath at a slow tempo.

The next four sections (measures 75-122) return to the triadic contour. In the sixth section (see page 15), Mahler
effectively characterizes the nightingale's sad song with descending broken chords in half and quarter-notes and cadences the phrase in longer-valued notes which depict the maiden's weeping.

Fig. 5--The musical characterization of the nightingale and the maiden's crying in "Wo die schönen Trompeten blasen."

The thirty-three measure dialogue of the young soldier occurs again (measures 129-162). The passage is not identical, note-for-note, to the first dialogue, but contains the same harmonic, rhythmic, and melodic materials.
The final two sections (measures 165-172 and measures 177-186) are the soldier's description of the battlefields. Mahler returns to the military theme and again utilizes tone painting for a brief moment in depicting the trumpet call with the only octave leap in the entire song.

![Musical notation]

**Fig. 6**--The tone painting of the trumpet call in "Wo die schönen Trompeten blasen."

The melody is stepwise in structure. The only example of chromaticism is found in the final phrase of the song, which lends an austere mood to the ending. Here Mahler ornaments the cadence by adding two chromatic upper neighbor tones (measures 185 and 186).

**Harmony**

The harmonic structure of "Wo die schönen Trompeten blasen" is based primarily on triadic harmonies. There is a total of thirty seventh-chords and no ninth-chords in the song.
The chordal progressions generally follow a normal sequence in keeping with traditional nineteenth century harmonic practice, typical of the Volkslied style.

Mahler expresses the various moods in "Wo die schonen Trompeten blasen" through the keys of C minor, G major, C major, and E major. To a lesser degree he diverts to A minor, E-flat minor, and A-flat major. The general key scheme for the song is: C minor: G major: C major: A minor: C minor: E major: C major: A-flat major: C major: C minor.

The song begins in the key of C minor. Mahler creates an austere atmosphere by eliminating the third of the chord whenever the dominant harmony occurs.

Fig. 7--The C minor introduction of "Wo die schonen Trompeten blasen."

The first five measures of the introduction are built on the open dominant chord in a trumpet call rhythm. The tonic harmony (C minor) does not occur until the sixth measure and then not again until measure 17. The avoidance of the third of the chord, the preponderance of dominant chords (eight of
The first sixteen measures are solely dominant harmonies), and the constant presence of the pitch G (the pitch G is prominent in every measure until measure 54) all lend themselves to creating the initial mood of mournfulness, bleakness, and emptiness.

The last four measures of the twenty-measure introduction resolve to the tonic, C minor, the key in which the voice enters. The third of the tonic chord is also avoided until the entrance of the voice (measure 21). The first seven measures after the voice enters are built entirely on tonic and dominant harmonies in C minor. The first vocal phrase cadences on the major dominant (measure 29).

The first interlude (measures 30-38) remains in the key of G major and again is constructed of only tonic and dominant harmonies. In the last three measures of the nine-measure interlude the bass line of the accompaniment repeats the note G for three measures. The vocal line then takes it up as the anacrusis for the next section and the G functions as the dominant for the new key, C major (See Figure 8.)

As previously stated, the two sections of dialogue by the young soldier are in C major. During the first half of the sections (measures 40-53 and measures 130-143), there is a pedal-point on G which alternates octaves in the bass line.
H. Tischler, commenting on the characteristic traits of Mahler's early harmony, states:

The folk-song influence had chiefly two harmonic effects: (a) a strong emphasis on tonic and dominant in diatonic alternation and (b) the prominent employment of similarly worked-out pedal points, frequently of both tonic and dominant combined; in many passages such pedal points are dissolved into typical folk-song accompaniments. . . .

In "Wo die schönen Trompeten blasen" the pedal-point on G evolves into a simple arpeggio accompaniment in measure 56 exemplifying the second of these points. (See Figure 9.)

Measures 40-55 are tonic and dominant in harmonic design, with the vocal melody being duplicated and harmonized in thirds and sixths in the right hand of the accompaniment. The dominant chord in measure 55 resolves, however, to A minor (subdominant of C major). This serves as a modulation to A minor. Mahler stays briefly in A minor until he begins to diffuse the key feeling in preparation for the next modulation.
The cadence at the end of each of the sections in which the soldier speaks is one of the most beautiful passages in the song. The augmented chord on C (measures 63 and 154), which approaches the final cadence of IV, V\(^7\), IV, I\(_6\), V\(^7\), I in the new key of C creates an ethereal air that is not broken until Mahler changes from C major to C minor by lowering the third in measure 74.

Mixtures and adjacent contrasts of tonic majors and minors are characteristic of Mahler's music. Another chief element of Mahler's harmonic idiom is key symbolism. The minor mode is used whenever narration of the ghostly tale is being presented. The dialogue of the two young lovers is presented in the warmer major keys.
The next ten measures (measures 74-83) begin in C minor. The text relates in narration the maiden arising to let the soldier in and welcoming him softly. In the last four measures of the section Mahler affects a temporary modulation to E-flat minor (the key of the mediant of C minor) by the use of secondary dominants.

![Image of musical notation]

Fig. 10--The transition to E-flat minor in measures 79-83 of "Wo die schönen Trompeten blasen."

He then approaches the new key of E major (the beginning of the young girl's dialogue) in an interlude of sustained altered chords (measures 84-90). The dissonances are caused by suspended tones and superimposed, incomplete triads which tend to dissolve the feeling for either of the previous keys of C minor or E-flat minor. (See Figure 11.) The chord in measure 84 is B-flat major, dominant of E-flat minor, the most recent tonal center. The chord in measure 85 contains chord members of both the E-flat minor and the B major triads.
(the latter respelled C-flat and G-flat). The thirds are omitted and the open fifths are superimposed over one another. The resultant sound is an E-flat minor harmony with an added flat sixth. The fact that the C-flat occurs in the lowest voice, however, tends to obscure the feeling for E-flat. Measure 86, written enharmonically, is the open tonic chord of the new key, E major. The B-flat in the top voice is held over in suspension through this entire modulation.

Fig. 11--The modulation from E-flat minor to E major, measures 84-89, in "Wo die schönen Trompeten blasen."

Mahler respells the B-flat at the point of modulation (measure 88) to a raised fourth degree (A-sharp) and then resolves it downward. This is unusual in that normally a raised fourth degree resolves upward. However, he continues the line in a descending diatonic scale in the new key until it reaches B, the fifth degree of the scale in E major (measure 92).
Measures 88-111 are written in the key of E major. The harmonic structure is again based on tonic and dominant relationships. There are two examples of secondary dominants: a C-sharp major seventh-chord in measure 97 functions as dominant of and resolves to F-sharp major (measure 98), which in turn serves as dominant to B major, the dominant of E major.

Mahler changes the key signature at measure 112, eliminating all sharps. The key feeling, however, remains centered around the dominant of E (this time minor) until he introduces an augmented triad on G in measure 116. This is followed by C major, F major, and eventually resolves to E major (measure 122). This entire phrase of eleven measures is dominated melodically by the pitch B, obviously the pitch of the nightingale's song described in the text. The B is suspended over the cadential harmonies described above, creating added dissonance and giving an impression similar to that of measures 84-87.

After the cadence in E major (measure 122), the next eight measures are solidly in that key. The last three measures of the interlude reduce to a unison E which is picked up by the voice in measure 129 and serves as the anacrusis for a common tone modulation to C major in the following measure.
The second dialogue of the soldier (measures 130-161) is harmonically a repeat of the first (measures 40-71). The same modulation to C is achieved as before in measure 162. The voice enters as before in C minor (measure 166). However, after four measures there is a temporary modulation to A-flat major, the key of the submediant. This occurs at the point corresponding to the brief modulation to E-flat major in measure 80. Mahler's choice of A-flat major (submediant of C minor) mirrors his first diversion to E-flat major (mediant of C minor).

In the following interlude (measures 173-177), the transition is made through the relative minor of A-flat major (F minor) back to the key of C.

As the voice enters for the last time, the mode is major. After six measures, the third is then lowered (measure 184), and the song ends in the forbidding key of C minor, as the young soldier describes his battlefield grave.

The harmonic rhythm throughout the piece tends to move most quickly in modulatory passages. Within sections firmly in an established key, simple alternation between tonic and dominant characterize the style.

Mahler has used four major keys and three minor keys to musically relate this macabre tale.
Rhythm

"The rhythm of Mahler's *Soldatenlieder* is a heavy, tramping, march tempo. Short clipped, dotted rhythms, figures with staccattos or with forceful repeated note patterns make these songs rhythmically exciting."\(^6\)

This generalization by E. F. Kravitt is an accurate description of the rhythmic devices in "Wo die schönen Trompeten blasen."

The song is cast in 2/4 meter, with two sections of 3/4 meter. There are three prominent patterns in the accompaniment, which are military in effect. The one recurring most frequently is a double-dotted quarter-note followed by two sixteenth notes (\(\cdot \cdot\)). This simulates a drum roll. The song begins and ends with the pattern and altogether is present a total of seventeen times in the piano accompaniment. The pattern never appears in the vocal line.

Another rhythm which is military in character is the dotted eighth, followed by a sixteenth-note, followed by two more eighth-notes (\(\cdot \cdot \cdot \cdot\)). This pattern and its variation (\(\cdot \cdot \cdot \cdot\)) occur a total of sixteen times and are interchanged and alternated with the first pattern. The effect of the combination is that of a steady cadence kept by the drums in a military funeral procession.

\(^6\)Kravitt, *op. cit.*, p. 50.
A third pattern is comprised of eighth-note triplets. Sometimes it is present in pairs, filling a measure (\(\text{\texttimes} \)), and sometimes a single set of triplets follows a quarter-note (\(\text{\texttimes} \)). The melodic and harmonic design of the pattern enhances the rhythm so as to clearly simulate the trumpets blowing from the battlefield. Open harmonic intervals (fourths, fifths, and sixths) are frequent as are melodic patterns built on triads. The pattern is often cast against the first drum motive described above. The trumpet motive appears a total of twenty-five times. In the last twenty-three measures of the song (beginning with measure 170) the trumpet and drum motives merge to be presented together a total of seven times (measures 170, 172, 175, 180, 184, 189, and 191).

Due to the importance of these rhythmic motives a large part of "Wo die schönen Trompeten blasen" is characterized by dotted and triplet rhythms. During the two sections of dialogue by the soldier, none of the martial rhythms is present. These two contrasting sections are in 3/4 meter and are composed of flowing quarter-notes throughout. The change of meter not only provides contrast for the words of endearment from the soldier but makes the two sections more folk-like in character and definitely separates the military motive from the love song sections.
Dynamics and Tempo

The nature of the poetry of "Wo die schönen Trompeten blasen" dictates that the dynamic levels generally remain quite subdued. Mahler gives twenty-eight dynamic indications in the lengthy song of 192 measures. Only six are forte or mezzo-forte, whereas there are three markings of piano, sixteen of pianissimo, and three of pianississimo.

The introduction begins in a mild tempo with the mood indication, Verträumt, leise. The opening vocal line is "Etwas zurückhaltend" (Holding back somewhat) with the dynamic implication of pianissimo. Mahler never provides the vocal line with a marking louder than pianissimo. He does, however, mark "Mit Aufschwung" (with spirit) near the end of the C major section (measure 60) which contrasts with the following pianissimo cadence, starting on measure 64.

Mahler uses few crescendos and decrescendos in this song. He has written in only three in the vocal line. He has inserted four sforzandos in the accompaniment when he wishes to bring out the resolution of certain cadences and provide a sudden contrast in dynamics.

An eerie echo effect has been created with a pianissimo introduction and postlude. The muted drum rolls and trumpet calls seem to be in the distance.
Accompaniment

The accompaniment plays two roles. It simulates drum cadences by the three patterns described in the discussion on rhythm, and it accompanies in arpeggios and parallel thirds and sixths the serenade-like sections. There are few measures where the accompaniment is predominant. In the nine interludes the accompaniment is more prominent, but Mahler marks most of them very soft.

There are ninety-two measures of the military type accompaniment. The three recurrent rhythmic patterns in the accompaniment (see page 32) do not always coincide with the rhythmic pattern of the vocal line. There are several instances when duple meter in the vocal line is written over the eighth-note triplet pattern of the accompaniment.

Fig. 12--Duple and triple meter superimposed in "Wo die schönen Trompeten blasen."
Fig. 13--Duple and triple meter superimposed in "Wo die schönen Trompeten blasen."

This duple against triple pattern occurs within the accompaniment also. As stated in the section on rhythm, Mahler brings the three rhythmic figures together (two simulating drum rolls and the other imitating trumpet calls) in the last two sections of the song.

Fig. 14--The merging of the three rhythmic figures in "Wo die schönen Trompeten blasen."
There are 100 measures of the serenade-like accompaniment. The Volkslied effect is achieved through the arpeggio-type bass line and the parallel thirds and sixths in the treble clef. The vocal line is duplicated, almost without exception, in either the soprano or alto voice of the right hand, sometimes alternating.

![Musical notation](image)

Fig. 15--The duplication of vocal line in the accompaniment, measures 46-49, of "Wo die schönen Trompeten blasen."

There are several technically difficult passages in the introduction. Mahler has written short, rapid glissandos and thirty-second-note trills in imitation of a drum roll. The accompaniment requires a delicate touch and sensitivity to the singer's interpretation.
Texture

The texture of "Wo die schönen Trompeten blasen" is thin. Of the 192 measures in the song 152 contain chords comprised of three notes, 36 measures have chords with four notes, and only 4 measures contain chords in which five tones sound simultaneously. As previously stated, the third of the chord is often eliminated, creating a hollow, sparse texture. There are only fifteen occasions in the song when either hand of the accompaniment is required to play as many as three notes together. The sparcity of texture is congruous with the theme of death.
CHAPTER IV

"DAS I RDISCHE LEBEN"

Introduction

"Das irdische Leben" is in the key of D minor\(^1\) in 2/4 meter. Mahler sets the mood with the instruction, Unheimlich bewegt (sinister agitation). The metronomic marking for the quarter-note is 104. The song is one of the finest examples of Mahler's use of dialogue in the text. The key changes are directly related to the three personages in the dialogue. Mahler musically sets the text in a strophic style with variations which accent the mounting intensity. The music is built in nine sections, due to the frequent change of speaker. The nine sections divide the text as follows:

1. "Mutter, ach, Mutter, es hungert mich, Gib mir Brot, sonst sterbe ich!"

2. "Warte nur, warte nur, mein liebes Kind! Morgen wollen wir ernten geschwind!"

3. Und als das Korn geerntet war, Rief das Kind noch immerdar:

4. "Mutter, ach Mutter, es hungert mich, Gib mir Brot, sonst sterbe ich!"

\(^1\)The original key is E-flat minor.
5. 'Warte nur, warte nur, mein liebes Kind! Morgen wollen wir dreschen geschwind!'

6. Und als das Korn gedroschen war, Rief das Kind noch immerdar:

7. 'Mutter, ach Mutter, es hungert mich, Gib mir Brot, sonst sterbe ich!'

8. 'Warte nur, warte nur, mein liebes Kind! Morgen wollen wir backen geschwind!'

9. Und als das Brot gebacken war, Lag das Kind auf der Totenbahr!

Poetry

"Das irdische Leben" has a different metric foot for each of the three characters in the song. The poem consists of nine rhyming couplets. The meter of the child's pleas is iambic tetrameter with anapestic variations. The mother's dialogue is set in straight anapestic tetrameter, and the narrator's comments are in iambic tetrameter. The total rhyme scheme is aa bb cc aa bb cc aa bb cc.

Mahler sets the entire poem in 2/4 meter. He is careful to place the accented syllable on the first pulse of the measure and often assigns a longer-valued note to the stressed syllable.

The poem contains the comments of three individuals: a child, its mother, and a narrator. The starving child cries for food three different times. The preoccupied mother dismisses her child's first plea by promising to feed him after the corn is harvested. His second cry is dismissed until after the
corn is threshed. The third plea brings a delay until after
the bread is made. But when the bread has been baked, the
narrator relates that the child already lies dead.

The mother's response, "Warte nur, warte nur, mein liebes
Kind!" (Wait a little, darling child) may be interpreted in
two ways. Robin Gregory describes her lines as "... the
mother's pathetic attempts to reassure her starving child."²
H. Raynor, however, interprets the lines to be "... the
mother's casual, unvaried assurances."³ Either interpretation
is possible, and there is nothing in the poem to further clarify
the attitude of the mother.

Vocal Melody

The vocal melody of "Das irdische Leben" falls into three
distinct patterns. Each character in the story (the child,
the mother, and the narrator) is assigned a specific and
unique melodic contour. The three patterns are set in a
strophic manner, in that each character speaks three times,
and the treatment of the vocal line is basically the same each
time with minor alterations.

After a six-measure introduction the child is the first to speak (measures 7-14). His cry is built in two phrases of four measures each: (1) 'Mutter, ach Mutter, es hungert mich,' (Mother, oh Mother, I am hungry), and (2) 'gib mir Brot, sonst sterbe ich!' (give me bread or I shall die). In the child's first two pleas, the first melodic phrase is treated identically (measures 7-10 and 41-44). To effect a plea, Mahler sets the text in a one-measure pattern consisting of descending half-step which then ascends a semitone to the original note. This is repeated for three measures with the entire pattern lowered one step at each measure.

![Melodic pattern of first phrase of child's dialogue in "Das irdische Leben."](image)

In the third cry, as the child's desperation grows, the text is set to a more angular melodic line, consisting of adjacent
intervals of a fourth, fifth, and sixth (measures 75-78), which first ascend and then return to the lower tone. The upper tone of the three intervals is in each case d². The intervals expand respectively by the lower tone descending (a, g, f). This results in an intermittent pedal-point on the root of the tonic harmony over which the melodic figure is superimposed.

Fig. 18--First vocal phrase of child's third plea in "Das irdische Leben."

The second part of the plea, 'gib mir Brot, sonst sterbe ich!' (give me bread or I shall die), is characterized each time by wide leaps (measures 11-14, 45-48, 79-82). H. Raynor describes these three sections as follows:

The child's desperation culminates each time in a cry that varies its contours, losing strength psychologically or dramatically speaking—in the second by substituting a semitone's fall for a semitone's rise,
and voicing its agony the third time by bursting an octave’s rise into a tenth’s.\(^4\)

---

\(^4\)Ibid.
Fig. 21--Child's third angular cry in "Das irdische Leben."

The ever-widening intervals of the child's vocal line make a vivid contrast to the mother's smooth, subdued melody as she reassures the child (measures 19-26, 53-60, and 87-94). The vocal range of the mother's dialogue is much lower than that of the child. After four measures of interlude, the mother enters, all three times, on a descending A major triad which is repeated immediately.

Fig. 22--First two measures of Mother's vocal line in "Das irdische Leben."
The second phrase of the mother's consolation moves about the A-major triad until the final note of the phrase which cadences on F-natural. No interval larger than a perfect fourth is used in the mother's dialogue.

The mother's first two replies (measures 19-26 and 53-60) are followed by six-measure interludes based on the melodic material of her statements. These, in turn, are followed by eight-measure periods in which the narrator sets the next scene (measures 33-40 and 67-74).

The vocal contour of these two sections is primarily stepwise. Although the basic intervalic progression remains the same (minor seconds become major and vice versa), the second time this section is stated, it is sung a third higher, increasing the tension.

The third narration (measures 111-124) is melodically different and more dramatic than the first two. This section is preceded by a sixteen-measure interlude, during which time the child supposedly dies. The narrator sets the last scene, 'Und als das Brot gebakken war,' (And when the bread had been baked), in a four-measure phrase which is melodically a repetition of the child's first two cries. A four-measure interlude then imitates this line in parallel thirds. When the final, tragic line is sung, 'lag das Kind auf der
Totenbahr' (the child lay dead on the bier), it is set in octave leaps a half-step apart, basically duplicating the second half of each cry of the child. It climaxes, however, on a high $f^2$, held for two measures (the longest and highest note of the song).

Fig. 23--Final note of vocal line in "Das irdische Leben."
Harmony

"Das irdische Leben" is written in the key of D minor. The child's dialogue is in D minor; the mother's sections are in the dominant, A major; and the statements of the narrator are basically set in D minor.

"Das irdische Leben" is the most chromatic of the three songs, especially when viewed from a horizontal point of view. The harmonic rhythm is slow, and, once established in a key, the chordal progressions center primarily around the tonic and dominant. However, the constant use of chromaticism (mostly upper and lower neighboring tones and chromatic passing tones in the accompaniment) results in a high degree of dissonance interspersed or superimposed over a rather simple tonal skeleton.

As stated previously, the accompaniment's predominant feature is the constant sixteenth-note motion. In most instances, the triads are rather clearly outlined, but tones of these triads are alternated with non-harmonic tones, many of which are chromatically altered. There occur frequent alternations of semitones above and/or below the harmonic tones. This trill or mordent-like alternation of half-steps is usually found in the left hand of the accompaniment, beneath a variety of motion in the right hand (scales, arpeggios, or parallel chords).
The six-measure introduction is an example of triadic, sixteenth-note arpeggios, alternated with chromatic, non-harmonic tones. It begins on the dominant, the first appearance of the tonic coming in the third measure. Four of the first six measures are in the dominant harmony.

The child's first cry (measures 7-14) is set in D minor with the harmonies revolving around the tonic and dominant chords. In the first half of the statement (measures 7-10) the left hand contains the sixteenth-note turns above and below the dominant tone, A. The first sixteenth-note of each measure descends (G-sharp, G, F, E, D) until the tonic is reached.

![Musical score]

Fig. 24--Left hand accompaniment in measures 7-11 in "Das irdische Leben."
The second half of the statement (measures 11-14) contains several altered chords due to the chromaticism, but still retains the tonal center of D minor.

The following four-measure interlude (measures 15-18) consists of a trill-like bass line with the sixteenth-notes alternating between d\(^1\) and its lower neighbor c\(-\sharp\). This chromatic ornamentation centering about d\(^1\) holds the feeling for the tonal center around the tonic. The right hand plays a chromatic melody set in eighth-notes which is repeated, note-for-note, after each of the child's cries (measures 15-18, 49-52, and 83-86).

The mother's entire statement is centered around the dominant (A major). There are two musical phrases in each of her three dialogues (measures 19-26, 53-60, 87-94). All three are treated alike. Although the eight-measure sections are both melodically and harmonically centered about A, a complete modulation is not accomplished. Due to the cadence on F-natural at the end of each musical phrase, the areas would best be described as being on the dominant, rather than in the key of the dominant.

Fig. 25--Final cadence of mother's dialogue in "Das irdische Leben."
The accompaniment in the first of these three statements (measures 19-26) contains non-harmonic tones alternated with the triadic tones of sixteenth-note arpeggios in both hands. The following six-measure interlude (measures 27-32) triadically weaves about the dominant (A).

The narrator's sections contain no strong feeling of tonality. In the first of his statements (measures 33-40) the chromatic vocal line is duplicated in the upper voice of the parallel triads in first inversion, played in the right hand of the accompaniment. All of this is superimposed over a trill-like pedal-point on A, alternating with the semitone above (B-flat). The pedal-point on A helps retain a tonal center, especially in the second half of the statement (measures 37-40) when the vocal melody chromatically departs from the tonal center of D minor, set up in the first four measures (measures 33-36).

The last note of the vocal line of the narrator's dialogue is A-natural. This tone is then repeated as the first note of the child's second plea (measures 41-42). The child's second cry differs from the first (measures 7-14) only in that the octave leap of $d^1$ to $d^2$ moves up a semitone to E-flat the first time. In this section the $d^2$ resolves downward a half-step to C-sharp. The vocal melody is duplicated in thirds
and octaves in the right hand while the left hand contains triadic arpeggios for the first four measures. It then changes to an intermittent pedal-point on D which is alternated with its lower neighbor, C-sharp.

The third four-measure interlude (measures 49-52) differs from the first (measures 15-18) only in that the bass line climbs and descends a chromatic scale. The mother then again speaks to the child (measures 53-60). This section is like her first statement (measures 19-26) and is accompanied by diatonic arpeggios in both hands.

The narrator's second statement wanders extensively from the tonal center. The right hand duplicated the vocal in parallel sixths and the left hand becomes the unifying device by playing trill-like figures on A and C, thus retaining somewhat of a tonal center.

The following third dialogue of the child (measures 75-82) and the mother (measures 87-94) do not differ from their preceding patterns.

The final statement of the mother (measures 87-94) is followed by a sixteen-measure interlude. The first eight measures revolve around the dominant (A major). The next eight return to the harmony and style of the introduction measures (106).
Fig. 26--Change of styles in longest interlude of "Das irdische Leben."

The story has now been told. The narrator's final statement (measures 111-124) is set to the melody line of the child's first cry. The first four measures of the vocal line (measures 111-114) and the following four-measure interlude which repeats the same melody in the right hand (measures 115-118), are written over a chromatic ornamentation around A. The last six measures of the vocal line duplicate the octave leaps of the final four measures of the child's first cry. However, the final note of the vocal melody leaps a third to high f², instead of rising only a semitone (E-flat²). The song does not cadence at this point. The final note in the vocal line is sung over two measures of descending sixteenth-note arpeggios based on a B-flat major ninth-chord.

The following three measures of the postludic (measures 125-127) chromatically diffuse any tonal center. The right hand contains a sixteenth-note pattern, composed of four ascending semitones, which is stated twice in each measure. The pattern
descends by half-steps each measure and in measure 128 resolves to the dominant. The remaining nine measures are composed of triadic sixteenth-note patterns built on the dominant with the exception of the final measure which falls to a single low A (two octaves below A).

Rhythm

The entire song is set in 2/4 meter with the metronomic marking of 104 beats per minute for the quarter-note. The three characters of "Das irdische Leben" have motific melodies, and these melodies are set to repeating rhythmic patterns. There are some variations within the mother's and narrator's singing parts.

The rhythmic pattern of the child's dialogue is identical in all three occurrences (measures 7-14, 41-48, and 75-82). The rhythmic progression is:

The child's eight-measure dialogue is followed each time by a four-measure interlude. This interlude is characterized by constant sixteenth-notes in the bass line and even eighth-notes in the right hand.

The interlude is followed by the eight-measure dialogue of the mother. Apart from an eighth-note variation between her first and second statement, the rhythmic scheme of the
mother's dialogue is
which is sung three times (measures 19-26, 53-7-, and 87-94).

The six-measure interlude between the mother's statement and that of the narrator's is identical each time in melody and rhythm (measures 27-32, 61-72, and 95-100). Like the first interlude after the child's dialogue, this melody is primarily composed of legato eighth-notes (Mahler marks each one cantabile) in the right hand and diatonic sixteenth-note patterns in the bass line.

Fig. 27--Interlude between mother and narrator's statements in "Das irdische Leben."

The narrator's music is the most versatile of the three characters. His first two statements are basically alike in rhythm. The narrator's vocal line is smooth, predominated by flowing eighth-notes. The only difference occurs in the last measure of his first two statements (measures 40-74). This measure leads immediately into the child's next plea.

The first time it consists of a half-note with a strong
crescendo written over it, and the child enters on the same pitch. The second time the measure consists of a quarter followed by two chromatically descending eighth-notes which resolve into the child's opening phrase.

The third and final time the narrator speaks is quite different, melodically and rhythmically, from his other statements. The material is exactly the same as the child's pleas. The first four-measure phrase is followed by a four-measure interlude with the same rhythm echoed in the right hand. The concluding phrase is made much stronger and more dramatic by lengthening the note values (\( \text{\textbullet\textbullet\textbullet\textbullet}\text{\textbullet\textbullet\textbullet\textbullet} \)).

The final note in the vocal line is the longest duration of any note in the piece.

Accompaniment

The accompaniment creates an atmosphere of tension and agitation through its repeated use of successive sixteenth-notes. Of the 136 measures in the song, only 14 do not have the constant movement of sixteenths occurring in either the left or right hand, and often both.

The first ten measures of the accompaniment, which include the introduction and half of the child's first dialogue, are composed of running sixteenth-notes in both hands. In the second half of the child's plea, the section
containing the octave leaps, the left hand plays stronger triadic chords in both bass and treble clef.

The interlude which follows each of the child's three cries (measures 15-18, 49-52, and 83-86) is basically the same each time. The right hand states the same eighth-note melody (never the same notes but always the same intervalic progression) while the left hand plays four measures of chromatic sixteenth-notes. In the first interlude the left hand alternates constantly between c\-sharp\(^1\) and d\(^1\). In the other two, the left hand chromatically weaves up and down a sixteenth-note scale.

The accompaniment to the mother's words is characterized by arpeggiated sixteenth-notes. The first and last statements (measures 19-26 and 87-94) are accompanied by running sixteenths in both hands with a few eighth-notes in the bass line. The second statement is in the same style, but the left hand is composed of eighth-note arpeggios, while the right hand continues to outline the chord in sixteenths.

The next interludes (measures 27-32, 61-66, and 95-110), between the mother's and narrator's sections, are in the style of the first interlude, with the melody stated in the right hand and the bass line built on arpeggiated sixteenth-notes. Unlike the first interlude, the notes, not just the
intervalic structure, are the same each time. In the last of these three interludes (measures 95-110), the melody is played an octave higher, and the last two measures are repeated again. The accompaniment then returns to the material of the introduction. For eight measures the piano outlines the tonic (D) and dominant (A) with agitated sixteenth-note arpeggios in both treble and bass. The last statement of the narrator (measures 111-124) is also accompanied in this style with the exception of the four-measure interlude (measures 115-118) between the two phrases. Here the vocal melody just presented is imitated in the right hand.

The other two statements of the narrator (measures 33-44 and 67-74) are accompanied by eighth-note parallel triads in first inversion in the treble and sixteenth-note alternating semitones in the bass.

The postlude (measures 125-136) is an extended winding-down of intensity, volume and pitch from the climactic last note of the vocal line. The treble retains its sixteenth-note pattern as it descends, first chromatically (measures 125-127) and then diatonically, until it ceases completely in the next-to-last measure. Four measures from the end, the constant rhythm of sixteenth notes begins to falter, first with eighth, then two quarter, rests in both hands of
the accompaniment. The postlude comes to rest on a single pianississimo low A (two octaves below A).

Dynamics and Tempo

The only specific tempo indication in "Das irdische Leben" is the metronomic marking of 104 beats per minute for the quarter-note. Mahler also suggests the mood of the introduction with the phrase, Unheimlich bewegt (with sinister agitation).

As the child begins to cry in the first vocal entrance (measure 7), Mahler writes in the interpretive instruction, mit beangstigtem (with an harassed expression).

The only other written instructions occur at measure 111, just as the narrator begins his final segment of the tragic tale. Etwas zögernd (somewhat hesitant) might be interpreted as a subtle ritard in tempo and a change in vocal quality to indicate the impending tragic end.

Mahler marks each of the three six-measure interludes after the mother's dialogue cantabile (measures 27-32, 61-66, and 95-100). The legato feeling of the mother's words are then carried into this section.

The song varies widely in dynamics. The child's three pleas are characterized by low-pitched notes which then leap an octave and are sung in loud, full voice. The accompaniment
beneath these leaps rises and falls dynamically with the vocal line.

Fig. 28--Dynamic agreement between accompaniment and vocal line in "Das irdische Leben."

The four-measure interlude, which always follows the child's dialogue (measures 19-26, 53-60, and 87-94), begins forte and diminishes in volume for the next two measures. It then builds back to a forte and in the last measure of the interlude diminishes into the soft entrance of the mother.

In his first two statements, the narrator's lines have no dynamic marking until the last measure (measures 40 and 74). The accompaniment is played at a pianissimo level. The vocal range of this section is not extreme in either direction and can be sung at a normal speaking volume. In the last measure of both sections Mahler marks a crescendo in
both voice and accompaniment which leads directly into the
fortissimo pleas of the child.

In the narrator's last statement (measures 111-124) the
first phrase is written like his other two sections. It is
followed by a four-measure interlude marked pianissimo. The
vocal line then takes on the character of the child's screams.
The octave leaps are supported by a sudden rise and fall of
dynamics duplicated in the accompaniment. The phrase is
climaxed in the voice by a fortissimo \textit{f}^2, held for four beats
(measures 123-124).

After the vocal line ceases, the accompaniment becomes
one large decrescendo from forte to pianississimo over the
final twelve measures.

Texture

The basic texture of "Das irdische Leben" is sparse.
The greater portion of the song is characterized by a series
of single sixteenth-notes played in either the right or left
hand and sometimes both. As previously mentioned, only
fourteen measures do not follow this scheme.

Most chords occur in the right hand. In the bass line
only 29 of the 136 measures in the song have two or more
notes played simultaneously. Eighteen of these twenty-nine
measures are composed primarily of single sixteenth-notes
with an occassional two-note chord placed among them.
Approximately 50 per cent of the right hand material is composed of single-note horizontal motion. The treble never contains a chord of more than three members. These occur primarily in the interludes and accompaniment to the narrator's dialogue.

The last four measures of the song diminish in intensity and texture through a decrease in volume and alternating of rests in the sixteenth-note motion in both hands. The movement finally ceases with the half-note in the final measure.

The range of both the vocal melody and the accompaniment is extensive. A low vocal register is necessary for the recurring low A's in the mother's dialogue. However, the child's pleas contain octave leaps reaching to f², as does the final note in the vocal line.

The accompaniment broadens in range in agreement with the vocal gamut. The arpeggiated left hand weaves up and down the scale, for over four octaves, from low A (two octaves below A-measure 136) to b-flat². The right hand also plays in both clefs, ranging over four octaves, from low E in the bass cleff (measure 133) to high g³, played during the final climactic note of the vocal line (measure 123).

Although the vertical texture is sparse, the extensive use of chromaticism gives the accompaniment a full, intense, and exciting effect.
CHAPTER V

"DES ANTONIUS VON PADUA FISCHPREDIGT"

Introduction

"Des Antonius von Padua Fischpredigt" is in the key of C minor in 3/8 meter. The song is musically built in four sections with interludes of a highly chromatic nature between each one. The four sections divide the text as follows:

1. Antonius zur Predigt die Kirche find't ledig!
Ergeht zu den Flüssen und predigt den Fischen!
Sie schlag'n mit den Schwänzen
Im Sonnenschein glänzen, im Sonnenschein,
"Sonnenschein glänzen,
sie glänzen, sie glänzen, glänzen!
Die Karpfen mit Rogen seind all hierher zogen:
haben d'Mäuler aufrissen, sich Zuhör'n's befliessen.
Kein Predigt niemalen den Fischen so g'fallen!

2. Spitzgoshete Hechte, die immerzu fechten,
sind eilends herschwommen, zu hören den Frommen!
Auch jene Phantasten, die immerzu fasten:
die Stockfisch ich meine, zur Predigt erscheinen!
Kein Predigt niemalen den Stockfisch so g'fallen!

3. Gut Aale und Hausen die Vornehme schmausen,
die selbst sich bequemen, die Predigt vernehmen!
Auch Krebse, Schildkröten, sonst langsame Boten,
steigen eilig vom Grund, zu hören diesen Mund!
Kein Predigt niemalen den Krebsen so g'fallen!
Fisch' grosse, Fisch klein;
Vornehm und gemeine,
erheben die Köpfe wie verstandge Geschöpfe!
Auf Gottes Begehren die Predigt anhören!

4. Die predigt geendet, ein Jeder sich wendet!
Die Hechte bleibet Diebe, die Aale viel lieben;
die Predigt hat g'fallen, sie bleiben wie Allen!
Die Krebs' geh'n zurücke, die Stockfisch' bleiben dikke,
die Karpfen viel fressen, die Predigt vergessen,
vergessen!
Die Predigt hat g'fallen, sie bleiben wie Allen!
Die Predigt hat g'fallen, hat g'fallen!

Poetry

"Des Antonius von Padua Fischpredigt: is composed of twenty-five rhyming couplets written in dactylic\textsuperscript{1} dimeter. Mahler has set the song in 3/8 meter. There is no metric deviation, either poetic or musical in the 197 measures.

Each line begins with an unaccented syllable. This lends itself easily to being musically cast in 3/8 meter with an eighth-note anacrusis for each phrase. The first couplet scans as follows:

\begin{center}
\begin{tabular}{c}
\textbf{Antonius zur Predigt} \\
Die Kirche find't le-dig.
\end{tabular}
\end{center}

The 3/8 meter gives a buoyant feeling and adapts easily to the light, good-humored poetry. Through a clever narration of the fish's hypocrisy, the human irony is deftly exposed. Goethe described these verses as: "incomparable both in meaning and treatment."\textsuperscript{2} The text in the vocal line is set primarily syllabically. Whenever two notes do occur on one

\textsuperscript{1}David B. Guralnik, editor, \textit{Webster's New World Dictionary}, (United States, 1958), p. 139: "A metrical foot of three syllables, the first accented and the other unaccented."

syllable, they are always two sixteenth-notes. No syllable receives more than an eighth-note value.

The Saint, finding his church empty, goes to the river to preach to the fishes. Each fish is humorously described by their peculiar traits, such as the sharp-mouthed pike, the unworldly cod, the sumptuously fed eels and sturgeons, and the slow crabs and turtles. The fishes' pleasure of the sermon is mentioned repeatedly at the end of each of the first three sections. However, after the sermon, they all remain as before: the pike remain thieves, the eels stay great lovers, the crabs still go backwards, the cod remain fat, and the carp continue to guzzle. They all forget the sermon. The amusing symbolism is obvious.

Vocal Melody

The vocal melody of "Des Antonius von Padua Fischpredigt" is wide in range and diatonic in nature. Unlike the accompaniment, there is little chromaticism in the melody line. There are sections of vocal melody which emulate a fish-like movement or gulping effect, that are also found frequently in the accompaniment.

The contour of the melody is primarily conjunct. Intervals of a third or less comprise 78 per cent of the song. The vocal range of "Des Antonius von Padua Fischpredigt" is
an octave and a minor seventh, extending from g to f\textsuperscript{1}. A secure low vocal register is necessary for the low g, as it occurs thirteen times. Mahler has written an optional middle c\textsuperscript{1} each time the low note is present; however, the optional upper tone tends to negate the fish gulp effect.

The tessitura of the song lies midway between the two outer extremities of range. There are only two pitches of f\textsuperscript{2}, and both are eighth-notes on unaccented syllables.

There are two melodic patterns which appear repeatedly throughout the composition. The first pattern is four measures in length and consists of two measures of triadic intervals built around a C minor chord. This is followed by a five-note ascending scale of sixteenth-notes which then resolves downward to a member of the tonic chord.

![First recurring melodic pattern in "Des Antonius von Padua Fischpredigt." (Fig. 29)](image-url)
This pattern always occurs at the beginning of a poetic phrase. It introduces three of the four musical sections (measures 8-12, 28-32, 63-67, and 160-164). A four-measure variation on this theme is found in measures 168-172. The leap of g to c¹ (measures 168-169) introduces two five-note scalewise runs, separated by a measure of triadic leaps in C minor.

The second recurring melodic pattern is found in a six-measure phrase which appears three times (measures 42-48, 81-87, and 142-148). There are slight variations within each example. The pattern consists of two measures of stepwise eighth and sixteenth-notes in the following rhythmic pattern: \( \text{\textbullet\textbullet} \mid \text{\textbullet\textbullet} \downarrow \text{\textbullet\textbullet} \mid \text{\textbullet\textbullet} \downarrow \). These two measures are followed by a two-measure interlude and the first figure is then repeated again. (See Figure 30.) The second time this pattern occurs, the last two measures are sung a third higher (measures 85-87). The entire pattern is raised a third the last time it is sung (measures 142-148) and matches the design of the second presentation. This theme closes each of the first three musical sections.
Fig. 30--Second recurring melodic pattern in "Des Antonius von Padua Fischpredigt."

Mahler employs melodic patterns in a manner picturesque of the various movements of fish. The interval of the descending fifth may be interpreted to simulate the gulping motion made when a fish breathes. There are a total of fourteen melodic descending fifths in the song. All begin on the strong first beat of the measure and resolve on the weak second beat. The effect is both picturesque and humorous.
Fig. 31--Fish movement as characterized by descending fifths in the vocal line of "Des Antonius von Padua Fischpredigt."

In the first musical section (measures 1-48) Mahler adopts a pattern which occurs throughout the bass line of the accompaniment and places it in the vocal melody. This pattern also simulates fish movements, perhaps the swimming motion of a fish's tail. It is a one-measure triadic phrase comprised of three eighth-notes: an ascending third and a descending sixth. The pattern is found in the vocal line in measures 21-24. It appears four times in succession, three times at the same pitch level and once, one step lower.
Fig. 32--Fish movement of bass line found in vocal line of "Des Antonius von Padua Fischpredigt."

Harmony

The harmonic structure of "Des Antonius von Padua Fischpredigt" is outlined primarily by the arpeggiated bass line. The chordal progression of Mahler's modulatory process are somewhat unique. However, once established in a key, the harmonies center around the primary chords (tonic, dominant, and sub-dominant). The key scheme of the song

The song begins in C minor and modulates to the dominant (G major) through its secondary dominant on D (measures 15-16). The only unusual feature of the modulation is that the brief appearance of the secondary dominant (measure 15) is as a minor triad in first inversion. The chord on G to which it resolves, however, is without a third for one measure. Hence the new key of G major is not confirmed until measure 17.

The song continues in G major for eight measures and then returns to C minor through a series of major chords with adjacent descending roots: F, E-flat, D-flat, C (measures 23-27).

![Fig. 33--Modulation to C minor, measures 23-17, "Des Antonius von Padua Fischpredigt."](image-url)
The key of C minor prevails for twelve measures. Mahler then changes the mode to major in measure 40 at the point of a cadence, VII\(^7\)-I. The next thirteen measures center about the primary chords of C major. Mahler writes one unusual progression in this section. He places a Neapolitan chord (major chord built on the lowered second degree of the scale) between two tonic chords, which is unusual in that the Neapolitan chord is ordinarily used in the minor mode (measures 46-48).

In the next four measures (measures 53-56) the tonal center is obscured through an alternation between two augmented sixth-chords, generally referred to by the names German and French respectively.

![Figure 34--Alternation of augmented sixth-chords in "Des Antonius von Padua Fischpredigt."](image)

In measure 53 the German augmented sixth-chord in first inversion is built on B-natural (spelled B, D-flat, F, A-flat). Normally the two tones forming the augmented sixth
resolve outwardly by a semitone each. The resolution in this case is not strict. The German augmented sixth-chord here is followed by a second altered seventh-chord, known as a French augmented sixth. It is spelled C, E-flat, G-flat, B-flat, and is in second inversion. The resolution of the second augmented sixth also does not follow traditional practice. Instead the German and French chords alternate a second time (measure 54). The German sixth appears a third time and resolves to a D major seventh-chord. This chord acts as a secondary dominant and resolves to the dominant, G major (measure 55).

Here Mahler writes another series of chords with descending adjacent roots similar to that in measures 23-27. This time the series is F minor, E-flat major, D-flat major, C minor. Both of the preceding devices, the alternation of unresolved augmented sixth-chords and the progression of chords in root position with adjacent roots, have resulted in a weakening of feeling for a tonal center. Mahler halts his descending series of triads, however, on C minor (measure 60). He then re-establishes C as the tonal center by repeating the C minor harmony for four measures (measures 60-63) followed by three measures of alternation between the tonic and dominant (measures 64-66). The result has been that the only real change that has taken place since the obscuring of the tonal center began (measure 53) is a shift from C major to C minor.
This method of establishment of a tonal center is utilized several times in the song (measures 99-102 and 150-164).

The song continues in C minor for nineteen measures (measures 60-78) with the dominant (in both major and minor forms) and subdominant prevailing. In measures 79 and 80 the mode is changed again to C major through a perfect cadence. In the following C major section there occurs another German augmented sixth-chord (measure 86) which resolves in normal fashion to F minor in second inversion and then to C major.

Fig. 35--Normal resolution of German augmented sixth-chord in "Des Antonius von Padua Fischpredigt."

Five measures later, Mahler again veils the tonal center by alternating the same series of German and French augmented sixth-chords as in measures 53-55. This is followed by five measures of chromatically descending parallel thirds in the right hand over two sustained octaves of two measures each (G-flat and B-natural) in the left hand. These seven measures
completely destroy any feeling of gravitation toward a tonal center. This ultimately resolves to F major, played first as an arpeggio in the bass line of the accompaniment (measure 99). Thus, for the first time in the song Mahler's techniques to disrupt a strong feeling of tonality have led to an actual change of tonal center.

The song continues in F major for thirty-three measures. During this area Mahler briefly departs from a strong feeling for the tonic through a series of three secondary dominants (measures 116-121) which finally resolves back to F major.

The next modulation returns the song to C minor through a chordal progression built basically of descending roots in thirds (measures 129-133). The progression is:

\[
\begin{align*}
\text{FM:} & \quad I \mid vi \mid IV_{4}^{6} \\
\text{Cm:} & \quad V\text{II}_{4}^{6} \mid III, i
\end{align*}
\]

The key of C minor predominates for seven measures and then modulates to G major through a secondary dominant built on D (measures 140-141). During this section Mahler again uses a Neapolitan chord, unusual in that it is here in a major key (measure 147).

The final musical section (measures 159-197) is in C minor. To return to the original key Mahler employs the alternation of German and French augmented sixth-chords for
the third time (measures 153-155). The alternation between
the two is made only twice this time before leading to the
three measures of descending parallel thirds which resolve to
C minor. The modulation back to the original key is the same
as that which led away from it. The only difference is that
it is accomplished in one less measure.

The final area of thirty-nine measures is rather solidly
in C with little other than the primary harmonies present.
The minor mode prevails until the final seven measures, when
E-natural is substituted and the mode becomes major.

The final cadence consists of a three-measure chromatically
descending scale. There is an intermittent pedal-point in the
top voice of the postlude, each measure containing a different
member of the C major triad. The descending chromatic line
finally drops to low C, an octave below C (measures 194-197).

Fig. 36--Final four measures of accompaniment in "Des
Antonius von Padua Fischpredigt."
Rhythm

"Des Antonius von Padua Fischpredigt" is set entirely in 3/8 meter. As previously stated, there are two melodic patterns which recur throughout the vocal melody. These two patterns retain their original rhythmic identity each time. Both patterns are built primarily on eighth and sixteenth-notes.

The two recurring rhythmic patterns in the vocal melody are found at the beginning and end of the various musical sections. The first pattern is also the opening vocal phrase. Its rhythmic scheme is as follows:

This phrase is found twice in the first musical section (measures 8-12 and 28-32), once in the second section (measures 63-67), and once in the fourth section (measures 160-164).

The other recurring rhythmic pattern falls at the end of sections one (measures 42-48), two (measures 81-87), and three (measures 142-148). The rhythmic scheme is as follows:

It is followed by a measure interlude (each time the same rhythmically) and then restated again (see Figure 3).

The most predominant rhythm is the continuous sixteenth-note movement in the right hand of the accompaniment. Of the
192 measures in which the right hand plays, there are only 21 which do not contain 6 sixteenth-notes. Thirteen of these 21 include a pattern of dotted eighth, followed by 3 sixteenth-notes (\(\text{\textdagger}\)). The constant movement of the sixteenth-notes depicts the running of the water.

The bass line of the accompaniment contains the greatest rhythmic variety. The most common pattern in the bass line is the simple three equal eighth-notes (\(\text{\textdagger}\)). There are 106 measures based on this rhythm. Seventy-two of them contain a single pitch on each beat (sometimes duplicated by the octave).

Mahler heightens the excitement and intensifies the texture for the first half of the final section (measures 159-175) by subdividing the left hand into sixteenth-notes to rhythmically duplicate the running sixteenth-notes of the right hand.

After 196 measures of almost constant sixteenth-note motion, the final measure comes to rest on a single dotted quarter-note.

Dynamics and Tempo

Mahler begins "Des Antonius von Padua Fischpredigt" with the instructions \textit{Beh"abig, mit Humor} (Complacently, with humor). He provides a metric marking of 138 for the eighth-note and marks the introduction \textit{pianissimo}. These markings
are indicative of the entire song's mood. The amusing tale requires a light, jovial execution.

To suggest the swelling of the water, Mahler adds many rises and falls in the dynamics. He writes seven pairs of crescendo and decrescendo markings in the accompaniment. These are placed so as to parallel the rise and fall of dynamics with that of the pitches. There are thirteen other markings of decrescendo. The effect of rushing water is achieved by letting the volume diminish as the notes chromatically descend. The two most prominent diminuendos are the five measures of chromatically descending parallel thirds (measure 93-98) which resolve to the new key of F major and the three-measure decrescendo at the end of the song (measures 194-196). The accompaniment chromatically descends as it grows softer, until it reaches a pianississimo as the pitch drops to low C (an octave below middle C) at the end.

Other than the initial metrenomic marking, Mahler gives no tempo directions. He does make three suggestions of mood in which the song should be performed. The first is given at the beginning of the piece: Behabig, mit Humor (Complacently, with humor). The second, mit Parodie (as if in parody), is at the end of the second musical section, just before the longest of the three interludes (measure 87).
The last instruction, mit Humor (with humor), is placed at the beginning of the fourth interlude (measure 148). By placing the above instructions at interludes, Mahler seems to be reminding the accompanist not to play too intensely, or the good-natured lightness of the tale will be lost. Too slow a tempo will result in a heavy, plodding mood. If the tempo is taken too rapidly, the chromatic sixteenth-notes will become blurred and destroy the light clarity of the song.

There are only four dynamic markings for the voice, three of forte and one fortissimo. The last marking is placed before the final statement to stress the climactic phrase of the story.

The first forte (measure 132) reflects the text, Fisch' grosse (large fish). This then is contrasted by the lower-pitched, thus softer, phrase, Fisch' kleine (small fish).

The other two markings of forte (measures 174 and 176) occur in the last musical section. The first one emphasizes the point of the joke, sie bleiben wie Allen (they all remain as they were). The second forte continues the intensity which is climaxed by the fortissimo phrase in measures 186-190.

The only marking for the voice occurs between measures 120 and 121. The Cantabile precedes the phrase, Steigen eilig vom Grund Zu horen diesen Mund (rise quickly from the bottom to hear St. Anthony preach).
The first three-fourths of the song are kept at a less intense dynamic level by the low tessitura of the vocal line. The final section begins pianissimo (measure 159) and builds to the fortissimo (measure 180) before diminishing to the final pianississimo (measure 197). Thus, the greatest dynamic variety of the song occurs within the last thirty-eight measures.

Accompaniment

Due to the extensive chromaticism (particularly in passages of parallel thirds) and the rapidity of the sixteenth-notes, the accompaniment of "Des Antonius von Padua Fischpredigt" requires manual dexterity and articulation at the keyboard. The variation in dynamics is essential to the song's interpretation. With few exceptions the accompaniment should be executed with a light touch, in keeping with the humorous nature of the poetry.

The prelude begins with pairs of single eighth-notes in the bass line on G and C (the dominant and tonic of C minor). After three measures the right hand joins in eighth-notes. By the seventh measure the right hand has developed into the perpetual sixteenth-note motion that does not cease for the duration of the song. The left hand outlines triadic harmonic patterns in eighth-note values.
Mahler marks all the triadic bass line patterns staccato. This simple structure is characteristic of the Volkslied influence. Approximately one-half of the song contains this pattern, using several variations. The left hand is written throughout in one of three basic styles: (1) one single note per beat, usually outlining a triad, (2) one or more notes in the measure doubled at the octave, or (3) one or more beats containing two members of the chord played simultaneously, usually found in the interval of a fifth.

![Musical notation](image)

Fig. 37--Left hand pattern containing two members of the chord played simultaneously in "Des Antonius von Padua Fischpredigt."

The perpetual sixteenth-note motion, which occurs primarily in the right hand of the accompaniment, appears, on occasion, in the bass line. In the first half of the last musical section (measures 159-175), Mahler subdivides eighth-note octaves in the lowest part into sixteenths, sometimes adding the fifth to the lower note.
Fig. 38—Sixteenth-note pattern in left hand of "Des Antonius von Padua Fischpredigt."

The result is an increase of intensity at the point where the outcome of the story is being presented in the text.

The sixteenth-note passages, as they generally occur in the right hand, undulate and swirl primarily in scale-like fashion. They do, occasionally, outline a triad or seventh-chord. But more often the chord members of the harmony, being dictated by the bass line, are filled in with chromatic passing tones and upper and lower neighboring tones. The constant movement of the right hand in this manner is pictureseque of the swirling of the water. When Mahler wishes to particularly stress this effect, he moves the right hand in parallel thirds, as opposed to the single line scale passages. The most obvious examples of the parallel thirds are found: (1) in the first musical section when the text mentions all the fish swimming to hear the sermon (see Figure 39), (2) in the interludes (measures 49-62, 88-107, and 149-
158), and (3) in the climactic phrase of the last section of the song (measures 186-190).

Fig. 39--Parallel thirds in "Des Antonius von Padua Fischpredigt."

To further emphasize the swirling effect in the right hand, Mahler often places accent marks over the first sixteenth-note of the measure. He also accents by placing twenty-three grace notes on the initial beat of the measure.

Parallel sixths, played in the right hand, appear three times during the song (measures 43-44, 82-87, and 143-144). They accompany part or all of the second recurring melodic pattern (see page 66) which closes each of the first three musical sections.

After the right hand begins playing (measure 3), it rests only once. At the modulation to F major in the second interlude (measure 99), the chromatic descending thirds in the right hand resolve to a single tone, f. This is taken
up by the left hand for one and one-half measures and expanded into arpeggiated sixteenth-notes, during which time the right hand rests. The right hand then commences again, and both hands continue in sixteenth-note motion.

The last half of the final area is somewhat more intense, yet still retains the sparse texture of most of the rest of the song. Two, three, and four-member chords are found in the left hand and the right hand is built on parallel thirds, played in a high register.

The last nine measures of the song constantly decrescendo. Four measures from the end, the accompaniment returns to the pattern of single staccato eighth-notes in the bass and moving sixteenth-notes in the treble. The pitch descends with the dynamics until the bass drops to a pianississimo low C (one octave below C) in the final measure of the composition.

Texture

Due to the humor of the text, the texture of "Des Antonius von Padua Fischpredigt" is primarily light. The three interludes are somewhat thicker in texture.

Of the 123 measures of actual singing, 89 measures contain an accompaniment with the right hand playing a single line of single sixteenth-notes. Thirty-one of the other thirty-four involve parallel thirds and sixths. There are
never more than two notes played simultaneously in the right hand.

In the first two vocal sections, the bass line of the accompaniment consists primarily of three triadic notes, arranged melodically and often doubled at the octave. The third and fourth musical areas thicken somewhat. There are three and four-member chords in the left hand throughout the last two vocal stanzas. They occur not only in the interludes, as was true of the first half of the song, but also when the voice is singing.

The accompaniment in the last area (measures 159-197) is the most dense, although seldom do more than four tones sound simultaneously, including the vocal line. After the climactic phrase has been stated (measures 186-190), Mahler concludes the song by returning to the original sparse texture of the beginning.

In his efforts to musically describe the fish and the swirling waters, the overall pitch range of the accompaniment is rather extensive.

The lowest tone is the c, three octaves below middle c (measures 159-160). Mahler is depicting the mad rush of the fish to escape after the sermon. This is also the final pitch of the postlude. C^3 is reached several times in
various interludes as the accompaniment chromatically undulates. In the climactic phrase of the final section (measures 186-190) \( f^3 \) and \( a^3\text{-flat} \) occur in the accompaniment as the voice approaches its highest note of the song, \( f^2 \).
CHAPTER VI

CONCLUSION

The value of the type of musical analysis presented here is based on the assumption that the more thorough an understanding the performer has of his repertoire, of both musical and non-musical elements, the more authentic the performance will be. A knowledge of the wishes of the composer and of the historical period, added to an analysis of poetry, melodic contour, harmony, rhythm, accompaniment, and texture, provides the performer with the necessary background to form his interpretation of a song.

The interpretation of "Wo die schönen Trompeten blasen" depends upon an accurate execution of the various rhythmic patterns in both the vocal line and the accompaniment. These patterns are one of the most prominent characteristics of the Soldatenlieder. The sometimes opposing rhythms (two against three) between the voice and accompaniment should be carefully observed.

Another important interpretive aspect is the portrayal of both characters in the poem (the soldier and his sweetheart). Mahler has helped create this distinction by
setting the major portion of the soldier's dialogue in a contrasting musical meter. Character differentiation is primarily achieved through the singer's vocal color, intensity, and general deportment. The singer must thoroughly understand the poetry and have formed a definite personality for each character.

In "Das irdische Leben" the individuality of each character in the poem is even more essential. The three characters are musically differentiated by the three individual patterns of vocal melody and rhythm. These three types of vocal melodies help determine the vocal color for each character. The angular line of the child suggests youth and desperation. The mother's smooth triadic vocal line in a low tessitura helps portray a calm, soothing air. The obscurity of tonality and absence of dramatic effect in both the accompaniment and vocal line of the narrator suggests a non-emotional, factual approach to his dialogue. The chromatic and ever-moving accompaniment helps build the tension of this macabre tale, but the most outstanding feature of this song must be the vocal color and characterization supplied by the singer.

The light, yet ironic, humor is the most important element of "Des Antonius von Padua Fischpredigt." The tonal painting of the accompaniment creates the proper atmosphere
for this fish tale. To project the poetry's humorous descriptions of the various fishes, the singer must pay special attention to vocal inflection and syllabic stress of the text. The 3/4 meter must be kept light and buoyant throughout the song by both the singer and accompanist (to whom Mahler gives several directions of this nature). Careful attention should be given to the rise and fall of dynamics, which help depict an image of water movement.

These three early songs of Mahler were chosen to provide the listener with a variety of mood, style, key, and musical harmony and rhythm. If the performers (both singer and accompanist) study the various musical and non-musical characteristics of the songs, the result should be a more authentic and meaningful presentation.
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