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“From Wanderlust to Resurrection: Mahler’s Second Symphony as a Synthesis of Wagnerian and Schubertian Traditions. The Impact of Parsifal and Schubert’s Ninth Symphony on Conducting Practice.”

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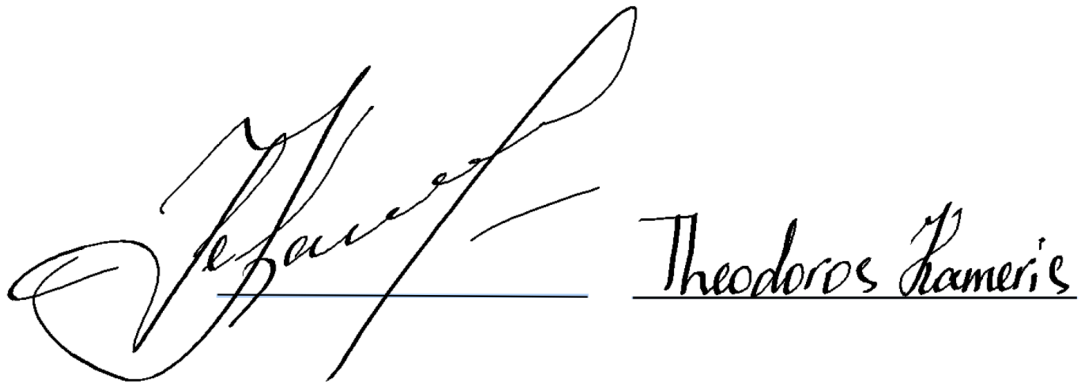

Summary

This study focuses on the analysis of Gustav Mahler's *Symphony No. 2* through the lens of its stylistic and conceptual continuity with the works of Richard Wagner and Franz Schubert. The symphony is interpreted as a synthesis of traditions inherited from Wagner's *Parsifal* and Schubert's *Symphony No. 9*,[1] as well as the vocal cycle *Winterreise*, thus positioning Mahler's composition as a vital link in the evolution of Romantic symphonism.

The analysis addresses key aspects of symphonic language, musical expressivity, orchestration, and dramaturgy, along with the philosophical and aesthetic ideas embedded in the score. Particular attention is given to the conceptual arc "from wandering to resurrection" as a metaphor of inner transformation, uniting individual and universal dimensions of artistic expression. The study further explores the expressive means by which these categories are articulated, the ways in which ideas of musical development permeate the works of all three composers, and how this knowledge may inform interpretative decisions of the practicing conductor.

Keywords: Mahler, Wagner, Schubert, Mitleid, Verwandlungsmusik, Romanticism, Parsifal, Dresden Amen, Urlicht, Nietzsche.

[1] In this paper, Schubert's "Great" C major symphony (D.944) is referred to as Symphony No. 9. It is acknowledged that some sources identify it as Symphony No. 8 due to discrepancies in the numbering of Schubert's symphonic works.

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1. Introduction

The history of art is a continuous and deeply interconnected process, in which each subsequent artistic statement—even the most radical and innovative—inevitably enters into dialogue with tradition. No work arises in a vacuum: within its structure, ideas, and means of expression, one can always detect the traces of previous eras, the intonations of long-silenced voices, resonances with the aesthetics, style, and worldview of those who came "before."

Even the most revolutionary artistic gestures are always a synthesis: a combination of assimilated and reinterpreted past experience with the author's original intent. Thus, art does not develop as a succession of discrete paradigms, but as a polyphonic interaction in which temporal layers coexist and permeate one another. This is especially true of music—an art form acutely responsive to historical context while also capable of transcending it.

This idea finds concrete embodiment in the creative biographies of artists and composers themselves. The necessity of dialogue across disciplines and between individuals has long been recognized: the correspondence between Wassily Kandinsky and Arnold Schoenberg illustrates their shared search for synesthetic experience and a universal expressive language. Similar dynamics are seen in the relationships between Beethoven and Goethe, or between Stravinsky, Ravel, Prokofiev, and Cocteau. These connections are not merely historical anecdotes; they are evidence of a unified artistic field in which ideas, images, and meanings migrate across creators, styles, and genres.

The extent to which we can reconstruct a composer's artistic worldview depends largely on the period. The symbolic system of Johann Sebastian Bach, despite the vast academic literature and preserved works, remains largely opaque to modern listeners. In the absence of commentary, we are often forced to infer his inner world indirectly. Yet we do know, for example, that he made use of melodies by Vivaldi, suggesting an active engagement with the music of his contemporaries—something we may take into account when interpreting his works.

The situation begins to change with Beethoven. His work marks not only a new stage in the development of musical language but also a philosophical turn in the symphonic genre. Starting with the *Symphony No.9* (op. 125)—the first to incorporate the human voice—the symphony ceased to be merely a musical form and became a medium for worldview expression. Thanks to his letters,

journals, and overtly expressive musical rhetoric, we can more fully understand Beethoven's artistic impulses.

Yet perhaps no composer before Gustav Mahler has left such detailed and candid records of his creative process. His letters, diaries, annotations, and specific instructions to performers reveal not only the internal dramaturgy of his compositions but also a personal value system and heightened introspection closely tied to the musical text. Mahler's remarkable experience as a conductor allowed him to articulate his interpretative intentions with unprecedented clarity and precision. Never before had a composer granted such clear access to the inner auditory imagination behind the score.

Nevertheless, even access to diaries and extensive performance directions is not enough. The present study proceeds from the conviction that a genuine understanding of Mahler's music—and a profound interpretation of his symphonies—requires an awareness of the complex network of references, both overt and subtle, to earlier traditions. Art is not only shaped within a particular culture; it also constantly gestures toward archetypes, quotations, and reminiscences—sometimes on the level of theme or texture, at other times through gesture or form.

What is at stake here is the symbolic and semiotic dimension of the musical text: the centuries-long recurrence of the Dies irae motif, chorale quotations rooted in the Bach tradition, or associative tonalities such as F-sharp minor—firmly linked to themes of suffering and crucifixion (as canonized in Dvořák's Stabat Mater). In visual art, such connections take the form of the rose as a symbol of the Virgin Mary, the laurel wreath as a sign of martyrdom or triumph, or the coded meaning of colors and gestures. In poetry, equivalents may be found in meter, stanzaic form, or fixed imagery.

For the performer—and particularly the conductor—the skill of decoding these symbolic layers is not merely useful but essential. It does not restrict interpretive freedom; on the contrary, it deepens and clarifies the artistic intention. Musical performance in this context becomes not only the interpretation of a score, but an engagement with historical consciousness itself.

Relevance of the topic. Understanding Mahler's Second in this dual light has both scholarly and practical significance. Historically, it highlights Mahler's *historical consciousness*: Mahler's music carries broad literary and philosophical meanings, so recognizing his allusions to Schubert and Wagner illuminates the composer's worldview. For performers and conductors, decoding these intertextual threads can inform interpretive choices – for example, voicing lyrical themes with a

Schubertian gentleness or shaping climactic passages with Wagnerian gravitas (reflecting the composer's likely intent). Finally, this study enriches the broader symphonic tradition by showing how Mahler acts as a bridge: by revealing how Mahler synthesized past ideals, it offers a model for historically informed performance and deepens the appreciation of Mahler's artistic synthesis. In sum, by exposing the Schubertian and Wagnerian strands woven into the *Resurrection* Symphony, the research contributes to a more nuanced interpretation of Mahler's magnum opus and affirms the value of intertextual analysis in musicology.

Aim of the research. The author of this thesis considers the meditation on the cultural and historical substratum of a musical work to be a fundamental part of the creative process. This study therefore aims to identify some of the deeper connections present in Mahler's work, focusing on the *Symphony No.2* as a point of synthesis between two major traditions: that of Schubert and that of Wagner. The central focus lies in the influence of Franz Schubert's *Symphony No.9* and Richard Wagner's *Parsifal* on the formation of Mahler's symphonic thinking. The analysis considers both the poetic-philosophical dimension (the path from wandering to resurrection—from subjective isolation to metaphysical transformation) and the technical dimension (instrumentation, intervallic structures, harmonic design, timbral choices).

Given the scope of a master's thesis, the study limits itself to an in-depth examination of the *Symphony No.2*, while leaving a broader exploration of Mahler's symphonic legacy for future research. Yet even within this single work, it becomes possible to trace essential lines of continuity and transformation, revealing the underlying logic of the symphonic genre's development from Schubert to Mahler.

Research objectives. This study aims to elucidate how Mahler's *Resurrection* Symphony bridges two strands of the Austro-German tradition by revealing Schubertian and Wagnerian influences in its design and meaning. It seeks to identify intertextual references – such as melodic, harmonic or formal gestures reminiscent of Schubert – alongside philosophical or dramatic ideas traceable to Wagner (e.g. Wagner's metaphysical use of myth and redemption). The objectives include:

- **Tracing structural parallels:** Compare the formal organization of Mahler's Second with Schubert's *Winterreise* and *Symphony No.9* and Wagner's Parsifal, to highlight analogous movements, motivic contours, and tonal plans.

- **Decoding symbolic content:** Analyze how Mahler's orchestration, tonal choices and text (notably the *"Auferstehung"* finale) express concepts of death and transcendence in ways that synthesize Schubert's lyrical sensibility with Wagner's grand dramaturgy.

- **Investigating philosophical subtext:** Examine the ways in which Schubert's poetic simplicity and Wagner's metaphysics inform Mahler's artistic worldview, especially in Mahler's use of sound, timbre, spiritual narrative.

Research methods. Comparative Score Analysis: Perform detailed side-by-side examination of Mahler's Second Symphony and representative Schubert and Wagner scores. This includes analyzing formal layouts (movement types, key schemes), thematic material (melodic motifs and their developments), and orchestration techniques. Any direct quotations or allusions (e.g. horn calls, chorale figures) will be documented to show explicit intertextual links.

- **Literature Review:** Conduct a close reading of primary sources and major secondary literature. Key sources include Inna Barsova's analyses, Adorno's critique of Mahler, Floros's philosophical readings, and Dahlhaus's historical perspective. This will clarify how previous scholars have interpreted Mahler's style (e.g. Floros's notion of "semantics" in 19th-century symphonies) and provide context for new observations.

- **Interpretive Analysis:** Apply an interpretive framework that considers orchestration, harmony and tonal symbolism. For instance, we will interpret Mahler's use of major/minor modality, vocal soloists and choir in the finale, and nature motifs.

- **Original Insight and Personal Score Study:** Emphasize the author's own score annotations and fresh hypotheses. The author will develop original interpretive claims grounded in hands-on score study. Any conclusions will be supported both by this primary analysis and by alignment or contrast with the views of Barsova, Adorno, Floros, Dahlhaus and others.

Research background. Despite these insights, there is a notable gap: no integrated study specifically frames Symphony No. 2 as a conscious synthesis of Schubertian formal clarity and Wagnerian metaphysical drama. Existing literature often treats the *Resurrection* Symphony in isolation or emphasizes one lineage, but scholars have rarely juxtaposed both. Thus this thesis

addresses an underexplored connection by analyzing how Mahler structurally and symbolically unites the clear lyricism of Schubert's tradition with the transcendent, mythic ethos of Wagner's.

Structure of the thesis. The work consists of introduction, 15 chapters, conclusion, list of references and other sources and Appendixes.

The research paper consists of 14264 words, 53 pages, including 8 Appendix pages with 7 musical examples and a reference list with 17 sources.

2. Symphony No. 9 in C Major by Franz Schubert as a Prelude to Romanticism

Franz Schubert's *Symphony No. 9* in C Major, often referred to as the "Great," was presumably completed in 1826, yet it remained unheard during the composer's lifetime. Its discovery took place more than a decade later, when Robert Schumann found the manuscript in the home of Schubert's brother and passed it on to Mendelssohn, who led its first performance in Leipzig. This delayed debut determined the symphony's unique position in music history: it is simultaneously perceived as a late-Classical and proto-Romantic work, standing on the threshold of a new epoch.

Against the backdrop of the 1820s—an era that witnessed the rise of Romantic opera in Weber, the flowering of Lieder with Schubert himself, and the conclusion of Beethoven's symphonic legacy—Schubert's Ninth reveals an astonishing synthesis. Though outwardly faithful to classical models, the composer radically rethinks not only the dramaturgy but also the temporal organization of musical form. The symphony exhibits characteristics previously untypical of the genre: an expanded exposition, decelerated development, and a near-meditative repetition.

In this work, time ceases to be a mere medium and becomes a content in itself. It is not conceived as linear progression from exposition to coda, but as spatial extensiveness—where the significance lies not in the directional pivots of form but in the internal evolution of musical states. This departs from the Beethovenian model, which structures musical form as a purposeful overcoming of obstacles on the way to a climax. Schubert's temporal strategy is closely linked to his orchestral thinking. From the very first bars of the exposition, we encounter the principle of timbral individualization: a horn melody—on an instrument typically assigned to harmonic support—assumes a formative, structural function. This gesture signals not only rhetorical emphasis but structural intent: timbre becomes a full-fledged participant in the dramaturgy, a bearer of both formal and motivic meaning.

As the movement unfolds, this is reflected in the systematic transfer of themes among different instrumental groups: the theme moves to the bassoons, trombones, clarinets—each time not merely varied in orchestration but granted a distinct functional identity. Dramaturgy here is constructed not so much through thematic contrast as through distribution across timbral registers. This approach allows for the formation of internal semantic tension not only through motivic development but also through coloristic nuance.

The conclusion of the first movement is achieved not via a traditional reprise or a new climax, but through a return to the initial thematic gesture—the material of the introduction. This is no mere repetition: it closes a large-scale dramaturgical arc, forming a return not on the formal but on the semantic level. Thematic unity is affirmed not through the identity of material, but through its function—the final episode acts as a response to the initial question of the exposition, not by introducing a new image but by asserting the original one as foundational. The character of the opening horn theme, shaped by naturalistic imagery (associatively linked to open landscapes, pastoral intonations, and folk allusions), sets the semantic horizon for the entire movement. Its return in the coda carries both formal and symbolic weight: in the logic of Romantic poetics, it reads as an affirmation of primal natural order, now revealed as the answer to an internal search. Musical thought thus completes a circle, where both seeking and revelation are realized within a single figurative space. A similar device is employed by Brahms in the fourth movement of his *Symphony No.1*, where the famous chorale in the trombones appears in the exposition only to return, transfigured, in the coda.

The orchestration is extended relative to the Classical tradition: a doubled woodwind section, two horns, and three trombones enable a rich sonority reminiscent of organ-like textures, though never at the expense of transparency. This is characteristic of Schubert's orchestral fabric: density does not homogenize timbres, but instead delineates them, creating the effect of spatial deployment. Layers of sound may unfold vertically, as in choral writing, or horizontally, as overlapping waves.

This principle is especially prominent in the pedal-point sections. For instance, in measure 596 (and later measure 618), the trombones form a "pulsating" pedal in two waves: the third trombone outlines a triadic motion pianissimo on the upper tone, which is then taken over by the second trombone and rapidly escalates to forte. Here, the pedal is no longer a static background, but an active developmental agent (see Appendix A).

A similar effect is heard in the recapitulation (measure 446), where mordents in the clarinets and bassoons are superimposed on a horn and trombone chord, articulated as sforzato followed by an immediate piano (see Appendix B). This dynamic play conjures imagery akin to Austrian folk idioms: not so much symphonic development as sonic recollection. The orchestra in Schubert is not conceived as a monolith, but as a system of voices. It is essentially polylinear: instrumental groups say different things, enter into dialogue, respond to one another—much like in chamber music.

A motif in the trombones, appearing in measures 199, 304, and 518, marks a remarkable orchestral revelation. The trombones become the central carrier of a powerful, almost monumental motive, while the rest of the orchestra—gradually subsiding into pianissimo — retreats into a supporting role (see Appendix C). What emerges is not merely an acoustic expansion, but a true phenomenon of space: the music generates a sense of inevitability, but devoid of tragedy—instead, it conveys grandeur, as though music itself acquires an added dimension. This acoustic dramaturgy articulates an unambiguous affirmation, free of haste or emotional overstatement.

Even in tutti passages, we hear articulatory precision: legato in the violas may coexist with staccato in the double basses, strong-beat accents in some parts with subtle off-beat reinforcements in others. Such structural precision suggests an orchestral conception akin to a choral ensemble, in which each voice is individual yet subordinate to the whole.

Thematic development is based on variation rather than contrast. The motif is not developed in a classical sense, but is subtly varied and repeated with minute alterations, as though "listening to itself." In this respect, the symphony resembles *Winterreise*. Despite the difference in genre, a similar dramaturgy is at work: not a journey from point A to point B, but a circular path in which each station represents a new angle on the same existential state. As in the song *Der Leiermann*, where sparse intervallic writing underpins a transformation of inner condition, so too in the finale of the symphony the horn theme returns—not as a triumphant conclusion, but as if returning the lyrical protagonist to the same point from which he began.

This inward temporality—not psychological or narrative, but contemplative—becomes a defining feature of Schubert's symphonic language. It renders his music "long" not in terms of duration, but in the experience of prolonged stillness and suspended fullness. The structure of the finale follows the same principle: it does not accumulate energy toward climax but works through repetition and the gradual intensification of texture, as though the music breathes within itself. This approach anticipates not only Mahler, but also late Bruckner, where temporal arcs become modes of prayer, reflection, almost liturgical gestures.

Schubert, for the first time in the history of the symphony, transforms the orchestra into a space—not a mechanism, not a backdrop, but a sounding environment in which each voice is endowed with subjectivity and form arises as the consequence of inner temporal logic. In this lies his greatest innovation—and perhaps his greatest mystery.

3. Romanticism as a Mode of Sonic Existence in Time

Romanticism, emerging at the turn of the 18th and 19th centuries as a reaction to the rationalism of the Enlightenment, proclaimed the primacy of inner life—emotion, intuition, and the irrational became the new coordinates of artistic expression. This era, saturated with fascination for the mysterious, the sublime, and the tragic, transformed art into a space of existential inquiry. Loneliness, wandering, and a yearning for an unattainable ideal became central motifs. In literature, these ideas found expression in the solitary rebels of Byron or Hölderlin; in painting, in the metaphysical landscapes of Caspar David Friedrich, where the figure of the wanderer, frozen on the edge of an abyss, embodied the conflict between the finitude of human life and the infinity of nature. In music, the Romantic spirit emerged most vividly in the dominance of the lyrical subject—an interiority that became the dramaturgical engine of both Chopin's piano miniatures and Berlioz's symphonic epics.

Schubert, a contemporary of Heine and E.T.A. Hoffmann, fully absorbed this aesthetic. His musical language, marked by temporal "suspended fullness" and cyclical structure, serves as an aural analogue to the Romantic worldview in which form ceases to be schematic and becomes what Adorno would call an "organ of experience."[2] If in Beethoven the symphony was a drama of overcoming, in Schubert it becomes a meditation on the impossibility of such overcoming. This reconceptualization of time—where development yields to repetitive variation, and climactic tension dissolves into stasis—is deeply entwined with Romantic philosophy, which rejected linear teleology in favor of infinite wandering through a labyrinth of meanings. It is no coincidence that Schubert, like many of his literary contemporaries, frequently invoked images of night, winter journeys, and exile—metaphors for an existential deadlock in which forward movement is revealed to be circular stasis.

This aesthetic of "static wandering" reached its apex in the vocal cycle *Winterreise*, where the protagonist—rejected by both society and nature—becomes an eternal wanderer. His physical movement through snowy landscapes serves only to underscore the immobility of his inner state: Schubert does not narrate a journey but captures the condition of existing in perpetual transit, where every step is both beginning and end. This perception of time, rooted in Romantic culture, prefigures

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[2] Adorno, Theodor W. Schubert. In: Moments Musicaux. Translated by Samuel Weber. Stanford University Press, 2006, pp. 36–40.

not only Mahler's "cosmic" symphonic finales but also the existentialist thought of the 20th century, in which the absurdity of being is overcome not through action, but through acceptance.

Thus, Romanticism in Schubert's music is not merely a style but a temporal mode of sonic being—a way in which sound exists in time. Form becomes a mirror of inner life, and the orchestra becomes a space where voices (instrumental and vocal) engage in dialogue about the limits of human experience. This dialogue, continued in the symphonies of Mahler and Bruckner, remains essential to understanding how Romantic aesthetics, born in the Napoleonic era, transcended genre and century to transform music into a universal language of existential truth.

One of the central archetypes of Romantic aesthetics is that of the wanderer—the "Wanderer", a figure representing not merely physical displacement but a deeper existential dynamic: striving, alienation, exile. In Schubert's oeuvre, this figure reaches its most extreme form in the song cycle *Winterreise* where the lyrical subject is an outsider, excluded from social and cultural frameworks—ein Fremdling überall ("a stranger everywhere," No. 5 *Der Lindenbaum*). Schubert's wanderer does not merely traverse the physical world—he moves through the landscapes of his own memory, where each location evokes the unfulfilled, lost time, and a love once experienced and then relinquished.

Paradoxically, the wanderer in Schubert's cycle never dies. Moreover, Schubert—himself composing *Winterreise* at the edge of life—does not grant his protagonist even the release of death. In the final song, *Der Leiermann*, the hero encounters the figure of a hurdy-gurdy player performing a monotonous, "frozen" theme that lacks both direction and closure. Weak tonal gravitation (in A minor), estranged texture, and distorted temporal perception form a loop of eternal suffering—a closed system from which there is no escape. Schubert thus confines the protagonist to the prison of his own consciousness, where music no longer offers salvation but stands as a testament to inescapable tragedy.

In this context, it is particularly compelling to observe how Gustav Mahler reimagines and continues the figure of the wanderer. Already in his cycle Lieder eines fahrenden Gesellen (1884–1885), the central character is the Fahrende Gesell —literally, "traveling journeyman," a direct allusion to Schubert's Wanderer. In the first song of the cycle, Wenn mein Schatz Hochzeit macht, the text reads:

> "Ich bin ausgegangen in stiller Nacht / wohl über die dunkle Heide"

> (“I went out into the silent night / across the dark heath”)

Later, the protagonist declares:

> “Ich bin ein fahrender Gesell” — “I am a wandering journeyman.”

Here, the character consciously assumes the identity of a wanderer—not just a passing condition but a chosen existential stance: to exist outside of home, attachment, or center.

In Mahler’s *Symphony No. 1*, this figure transitions from the vocal realm into the orchestral one. In the second movement (Scherzo) and particularly in the third (Funeral March), Mahler introduces direct quotations from the aforementioned cycle, especially the theme from Die zwei blauen Augen von meinem Schatz. This gesture shows how Mahler’s lyrical protagonist is granted continuity, expansion, and indeed materialization in the symphonic medium. Yet in the *Symphony No.1*, the character remains alive—tormented, alienated, but still seeking.

In *Symphony No. 2*, a dramatic rupture occurs. The lyrical protagonist dies—in the first movement, he is transported to a funeral ceremony (interpreted as his own), and the full weight of his internal conflict is rendered. Yet death is not the end—it is a gateway. Mahler offers a formal design in which metaphysical transformation becomes the dramaturgical goal: only through death can the protagonist find peace and meaning. In the fifth movement, the choral finale (Aufersteh’n, ja aufersteh’n wirst du), total transformation takes place—the wanderer attains ultimate salvation.

Henry-Louis de La Grange, in his monumental study, underscores this trajectory:

> “Der Mahler’sche Held ist der Schubertscher Wanderer, der in die Welt Kants und Nietzsches übergegangen ist. Er strebt nicht nach Ruhe, sondern nach dem Absoluten.”

> “Mahler’s hero is Schubert’s wanderer, transposed into the world of Kant and Nietzsche. He does not long for rest, but for the Absolute.”[3]

[3] H.L. de La Grange, Gustav Mahler, Volume I: Vienna: The Years of Challenge (1860–1897). Oxford University Press, 1995, p. 240.

4. Der Wegweiser: The Philosophy of Wandering and Schubertian Expression

If Schubert's wanderer drifts through metaphysical landscapes of memory, surrounded by phantoms of lost time and unattainable harmony, then Mahler's protagonist represents a different subjectivity—one that steps beyond introspection to confront the existential order of being itself.

In *Der Wegweiser* (No. 20 from *Winterreise*), the figure of the wanderer is rendered with distilled clarity through the symbolism of the path and the signpost. The lyrical subject stands before a divergence: "Straßen, die viele wanderten zu des Glückes Ziel" ("roads many have walked toward the goal of happiness"), yet he refuses to follow the social trajectory. He consciously chooses a path that leads away from others: "Ich bin zu Ende mit allen Träumen / Warum sollte ich unter den Schläfern weilen?" ("I am done with dreams—why should I remain among the sleepers?"). This rejection of the normative social path marks a rupture not only with society but with embodied, habitual life itself. The direction he takes—"eine Straße muß ich gehen, / die noch keiner ging zurück" ("a road I must walk that no one has returned from")—carries an unmistakable existential weight: this is a one-way journey, possibly toward death, but not as conclusion—rather, as necessity.

Musically, this is underlined through the persistent ostinato in the accompaniment, resembling gravitational pull or the monotony of steps. The left hand features steady eighth notes, over which the vocal line unfolds—detached, recitative-like, intonationally austere. The harmonic language is similarly pared down: minor tonalities dominate, with frequent modulations and tonal detours that evoke a sense of spatial disorientation and a lack of grounding. This is not a physical journey but an inner motion, wherein the subject is gradually stripped of illusion and residual identity.

The motif of departure—from society, from the center to the periphery, from the symbolic "city" to emptiness—holds a durable philosophical and theological significance. In Christian tradition, Christ emerges into public life as a preacher. In Nietzsche's reinterpretation, however, Zarathustra, upon reaching the age of thirty, leaves humanity behind and retreats to the mountains—for solitude and reflection. In both cases, an act of initiation occurs, but with opposite vectors. In Schubert—as in Nietzsche—the path chosen is one of radical estrangement. The *Wegweiser* is no longer a sign of orientation or assistance, but a marker of rupture: the protagonist does not follow it, but rejects it—"Und frage keinen Rat" ("And I ask no advice").

The symbol of the signpost in the song has a paradoxical function: it points the way, but not to a road meant for others. It directs this subject alone to a path from which no one has ever returned. Within the broader context of *Winterreise*, where the protagonist gradually loses all social, emotional, and physical attachments, this moment marks a decisive phase of internal severance. The same logic of inescapability resurfaces in the final *Der Leiermann*, where the subject finds himself trapped in a closed cycle, incapable of forward movement or escape.

This image reveals a fundamental difference between Schubert's and, broadly speaking, Christian or Enlightenment notions of subjectivity. Whereas figures like Christ or the Romantic hero in the Goethean sense seek transformation through dialogue with humanity, Schubert's Wanderer isolates himself, radicalizing his alterity. The signpost in *Der Wegweiser* is not an invitation to journey, but a symbol of irreversibility. The subject loses even the possibility of communication. And yet, in a certain way, this is a voluntary act. As Arnold Feil observes:

> "Die Straße, die keiner zurückging, ist nicht nur ein Bild des Todes, sondern der inneren Entscheidung, die den Wanderer zur reinen Isolation führt."

> "The road from which no one returns is not merely a symbol of death, but of the inner decision that leads the wanderer to pure isolation."

The Wanderer abandons society in order to preserve subjectivity amid complete disorientation and loss of orientation. It is not an escape, but a conscious renunciation of participation in a structure where meaning is imposed from outside. In this sense, he resembles Nietzsche's Zarathustra, who departs from humanity in order to encounter truth in a decentered, post-anthropocentric space.

Musically, *Der Wegweiser* represents a shift toward radical asceticism in musical language—a kind of purification from expressiveness. The melodic line grows increasingly estranged, harmonies become abstract and discontinuous (with subdominants following dominants, or brief melodic-harmonic modulations), and form loses dynamic momentum. This creates a singular moment in the cycle, in which the character, though not yet at the endpoint of *Der Leiermann*, has already crossed the boundary into a non-social, non-emotional domain. At this juncture, Schubert's and Nietzsche's philosophies of wandering intersect: the traveler rejects the prescribed path in order to enter a journey where meaning is not given, but must be discovered at the cost of life itself.

While Schubert's Wanderer ultimately closes himself within the circle of consciousness, rejecting society and the very possibility of direction, Mahler's protagonist constructs a different trajectory. His path retains existential uncertainty but does not lose orientation. He does not collapse inward; he strives outward—toward transcendence. This is a fundamentally different gesture: whereas Schubert's lyrical "I" abandons roads leading to the city in order to dissolve into a landscape of negation, Mahler's subject does not renounce fate but transforms it. He seeks not peace, but resolution.

One of the central differences lies in structure. Schubert's song form—and indeed the cycle as a whole—emphasizes limitation, enclosure within individual time and space. His protagonist speaks, but no one answers. Mahler, by contrast, transfers his hero from the realm of Lieder to that of the symphony—from chamber intimacy to macro-dramaturgy. This is not merely a matter of scale, but of ontological elevation. The lyrical subject introduced in Lieder eines fahrenden Gesellen, who names himself Fahrender Gesell, the wanderer or journeyman, is already in *Symphony No. 1* transformed into the protagonist of a symphonic epic. There, vocal intonations are not only quoted but transfigured into symbols of existential search. The theme of Die zwei blauen Augen appears in the third movement of the symphony as a mournful echo—a kind of musical memory—not as recollection, but as a structural element of dramaturgy, significantly occurring before a key shift to E-flat minor.

If in Schubert the symbol of fate is presented in *Der Wegweiser* as a silent post—an object that points to a world the hero renounces—then in Mahler, fate is not an object but a process. It does not point; it unfolds. Mahler's hero does not ignore the signpost—he enters into dialogue with it, and this dialogue shapes the architecture of the entire symphony.

The image of the wanderer in Schubert and the traveler in Mahler thus embody two conceptually opposed interpretations of philosophical and musical inquiry. Schubert's figure is absorbed by inner exile, while Mahler's is more active and purposeful, seeking not only to endure suffering but to move beyond it toward metaphysical transformation.

In *Winterreise*, Schubert creates a character who does not merely wander external landscapes but dwells within an infinite cycle of alienation and loss. His journey is not directed toward external goals but constitutes a process of recognizing the depth of what has been lost—harmony, love, meaning. The goal is not resolution, but the act of remembering, which only intensifies the sense of

loss. This model of existence resonates with Kantian subjectivism, where internal consciousness becomes the primary compass for the individual. Schubert's hero has no means of breaking out of his existential enclosure; his journey is as endless as his suffering.

By contrast, Mahler's wanderer in Lieder eines fahrenden Gesellen and subsequent symphonies represents directed movement. He does not remain immersed in inner experience or metaphysical paralysis, but chooses the path as a way to transcend pain. Though he endures suffering, his journey is not an aimless drift through a barren world, but a meaningful search culminating in transformation. Mahler's figure moves beyond Schubert's self-reflective "I," toward a search for higher meaning that lies beyond personal fear or grief. This is not merely existential inquiry—it is a path through suffering that ultimately leads to transfiguration, as revealed in *Symphony No. 2*.

Mahler and Schubert, then, portray two phases of existential inquiry: Schubert's wanderer is enclosed in metaphysical desolation, while Mahler's traveler, though burdened, moves outward in search of personal and philosophical transformation. These figures reflect distinct philosophical paradigms—Schubert's fatalism, Mahler's hope for spiritual renewal.

In Nietzschean terms, Mahler offers a model of active transcendence. His traveler could be seen as enacting the Wille zur Macht — the will to power—as a drive not only to overcome personal boundaries, but to challenge existential limits. Mahler's hero, despite his internal strife, advances toward something beyond his former self. While Schubert's remains enclosed in suffering, Mahler's strives, seeks, and fights.

From a literary and philosophical perspective, Mahler's hero can be likened to Odysseus—one who suffers long and journeys far, but whose voyage does not end in death, but in return and renewal. Like Odysseus, Mahler's protagonist faces trials, but his path leads to recovery and a new order. Mahler thus moves beyond the philosophy of suffering and pain, offering the listener a model of metaphysical rebirth made possible through the overcoming of existential crisis.

In conclusion, Mahler's traveler—unlike Schubert's wanderer—pursues a defined goal and seeks metaphysical transformation. His journey is not an escape from the world, but a dynamic movement toward inner change, achievable only through confronting death and fear. The path he chooses is not merely geographic but philosophical—an ascent toward something purer, higher, and perhaps even cosmic, beyond individual suffering or loss.

5. The Idea of Spiritual Dissolution as a Form of Enlightenment in Parsifal

Richard Wagner concludes his musical and philosophical evolution with a work in which the problem of redemption becomes not merely a theme, but the fundamental principle of dramaturgy, composition, and worldview. *Parsifal*, completed in 1882, represents the culmination of Wagner's sustained philosophical inquiry into the nature of suffering, compassion, transcendence, and human subjectivity. In this work, redemption is conceived not as a ritualistic act but as an internal ethical transformation—one inherently linked to the renunciation of will and personal desire, an idea rooted in the philosophy of Schopenhauer and resonant with Buddhist thought.

In a sense, the path to *Parsifal* unfolds through Wagner's gradual and inward reformation of musical dramaturgy itself. This evolution can already be traced in Tristan und Isolde, where the theme of love, initially grounded in a Romantic narrative, transcends into a meditative-philosophical tragedy of being—an exposition of suffering and death as higher forms of understanding. Whereas Wagner's early heroes act within mythological or historical-romantic frameworks—where redemption is achieved through heroic deed or sacrificial love—Tristan marks a shift to a contemplative drama of interiority. Suffering becomes not just a consequence of plot, but a precondition of existence.

This mature conception of redemption finds its fullest realization in *Parsifal*, Wagner's final and most conceptually saturated composition, in which music ceases to serve action and becomes an autonomous space of transcendental contemplation—a sonic model of inner transformation, accomplished not through action but through ethical receptivity, shared presence, and, most crucially, renunciation. Transformation is no longer achieved through external conflict and resolution, but through the subtle processes of internal change: the gradual awakening to another's pain as one's own, the overcoming of will, and the dissolution of individuality into a sacral transparency.

This spiritual trajectory is encapsulated in the axiom "durch Mitleid wissend" — "through compassion, knowledge." Wagner does not present this as an ethical imperative, but as the axiomatic condition of a new form of consciousness: only the one who can not merely sympathize but internalize another's suffering as their own may be granted access to truth—not in a logical, but in a metaphysical sense. Here, music does not illustrate or express this insight; it structures it. Music in *Parsifal* models an experience in which the subject ceases to be an autonomous "I" and becomes a field of shared perception—an existential medium for the suffering of the Other.

Recalling *Winterreise*, where the lyrical subject moves through a closed circuit of estrangement and loss, his voice functioning as the final thread connecting him to the world, we find no notion of redemption in Schubert's work. There, incompletion, inaccessibility, and ontological absence dominate. Music becomes a mode of expressing the impossibility of salvation. Yet it is precisely in this music of extremity that Wagner discerns the foundation for his late philosophical aesthetics: music is not narrative, but path—a journey to the limits of knowledge, to the edge of thought, where either an abyss or transformation opens.

Parsifal does not overcome suffering; he dissolves it in the act of supreme understanding. This understanding is not the outcome of rational deduction—it emerges in a moment of silent empathy, when the subject relinquishes the will to know in favor of the will to listen. Mitleid — literally "suffering-with," or compassion—becomes the basis for transformation. This marks a radical departure from Romantic heroism, grounded in action, conquest, and external overcoming. Parsifal neither fights nor triumphs—he contemplates. And through contemplation, he is transfigured.

Wagner, who once imbued love with the redemptive function of salvation, abandons that utopia. Redemption is no longer attained through passion or secured by sacrifice. He arrives at a new conception: salvation is only possible through renunciation—of desire, of will, of the need to possess or to change. Redemption becomes not the climax of action, but the point of its disappearance. In the musical fabric of *Parsifal*, this manifests as the dissolution of conflict, the blurring of thematic oppositions, and the erosion of rhetorical convention into a transparent, meditative, almost timeless orchestral texture.

It is essential to stress that Wagner's notion of redemption underwent significant evolution throughout his compositional life. In early works such as Tannhäuser or Lohengrin, salvation is conceived as a consequence of love, a reward for loyalty, or the restoration of order. In Tristan, redemption is linked to death as release from suffering, as absolute stillness—still within the dualistic frame of Romanticism. In Parsifal, however, Wagner arrives at the understanding that redemption is an ethical act—an act without action, an act of inward awakening, realized through empathy, silent presence, and acceptance.

Parsifal cannot act until he has learned to hear, to recognize, to suffer-with. He becomes a redeemer not because he wills to heal, but because he is willing to endure another's pain as his own. His "heroism" lies in the refusal of heroism, in non-action, in contemplative attentiveness.

The symbolism of the Grail crystallizes Wagner's entire late philosophy. The Grail is simultaneously the vessel containing the blood of Christ and the open wound of Amfortas—a symbol of pain and a source of grace. It is not merely a Christian icon of faith, but a sign of void, of incompletion, of an irreparable wound that can be "healed" only through shared suffering. Amfortas's wound is not a physical injury but an ontological rupture—the trace of desire that can no longer be desired. Parsifal heals it not because he possesses an answer, but because he has ceased to seek one. He is simply present. That is the meaning of his journey: from unknowing to unknowing, from innocence to compassion, from self to silence.

Moreover, the image of the Grail should be understood not only as the chalice of the Last Supper but as a universal symbol of the wound and of grace—reaching back to medieval and even pre-Christian mystical traditions. This invites interpretation in the context of Celtic myths of fertility and natural renewal, not solely as Christian sacrament. Wagner profoundly assimilated Schopenhauer's notion of denial of the will, as well as Buddhist teachings on dukkha. He reconfigured Christian redemption through the blood of Christ into a universal act of ethical transformation through Mitleid—compassion as epistemology—thus pushing salvation beyond Christian didacticism.

In this light, Buddhist philosophy acquires particular relevance. The ideas of karma, suffering, and the relinquishment of desire structure the very foundations of *Parsifal*. Dukkha — suffering as the root condition of being—becomes, in Wagner's universe, a metaphysical wound that cannot be healed, only accepted. Liberation is achieved not through action but through inner stillness. It is not attained—it is revealed, in the moment when the subject ceases to will. If in Wagner liberation is rendered in silence and dissolution, in Mahler's next iteration of this philosophy, it is proclaimed aloud—yet the meaning remains: redemption through transformation, through suffering, as a movement from isolation to participation, from the temporal to the eternal.

Wagner himself, in letters and essays, consciously avoided explicit theological rhetoric. He emphasized the non-denominational character of his mystical imagery and strove for a universal "mysticism without God," where symbols serve not as affirmations of doctrine but as vehicles for deep psychological and philosophical experience.

6. Verwandlungsmusik and Its Musical-Dramaturgical Role

A pivotal starting point for understanding the music of *Parsifal* is Gurnemanz's remark in the first act: "Zum Raum wird hier die Zeit" ("Here, time becomes space"). This phrase not only defines the transition from one space to another but also symbolizes a key concept underlying the entire opera: time and space become interchangeable categories, and musical time ceases to be linear or developmental, instead transforming into something inert and infinite. Immediately after this line, the so-called Verwandlungsmusik, or transformation music, begins—a orchestral interlude in which Wagner finds a means to express the dissolution of conventional temporal structures.

The musical texture of this episode is characterized by a slow, almost static flow, where the main harmonies are spaced out across time without a clearly defined or expanded sequence. Wagner employs several significant techniques to create this effect: extended harmonies, the absence of clear resolutions, and a slowed rhythmic pulse. Instead of developing ideas, the music decelerates and nearly halts, creating a sense of spatial time. In this music, the listener does not observe movement but becomes part of an eternal present that has neither beginning nor end. The stoppage of time in Verwandlungsmusik reflects not only Wagner's philosophical concept but also the dramaturgical necessity of creating a transcendent space in which the actions of the characters recede into the background, giving way to states of being.

The bells that feature in this episode play a particular role in shaping this sacred, ahistorical atmosphere. Unlike their traditional use in Christian music, where they often serve as markers of time or events, here their sound is not tied to any specific place or occurrence. As music theorist Thomas Grey points out, Wagner's bells are a sonic form "that cannot be understood as a signal, for they do not foreshadow events but instead point to something beyond events." An example of this can be found in chords containing the notes Des, G, and B (a D-flat minor chord), which create a sense of unresolved suspension hanging in the air. These chords do not lead to resolution; they merely repeat, serving as an auditory tool to create a space where there is no change or progression. (In the orchestral texture of Act III, timbres reminiscent of Eastern bells and meditative organ strokes can also be heard, further aligning the sound with Zen rituals and reinforcing the non-liturgical character of the spiritual transformation, distinguishing it from Western liturgical traditions).

The sound of these bells is also important from the perspective of their role in creating sonic symbolism. In contrast to more traditional musical forms, where accents and moments of resolution lead to logical conclusions, the bell tolls evoke a more circular and cyclical nature of time. This understanding of time as an infinite cycle is also linked to the concept of meditative time. In his analysis of Wagner, Theodor Adorno observes that in *Parsifal*, time loses its evolutionary nature, becoming malleable and resistant to flow:

> "Wagner's music in *Parsifal* reaches a state where time seems suspended, hovering over the present like a halo: time is no longer the medium of change, but of contemplation."[4]

Thus, the Verwandlungsmusik interlude serves not only as a transition between scenes but also as an active component of the opera's philosophical and metaphysical context. It is a space where music halts time, allowing the listener to immerse themselves in the process of contemplation rather than experiencing action. In this context, the bells become an essential element in the formation of the sonic space that serves not to structure time but to create a sacred presence.

Interestingly, a parallel can be drawn here with the final movement of Mahler's *Symphony No.2*, which also serves as a kind of Verwandlungsmusik. In this work, bells play an important role in creating a transcendent atmosphere. They sound at the climactic moment in the section dedicated to resurrection and serve as a symbol of transcending death and returning to life. The tolling of bells creates a moment where music stops, returning the listener to an eternal, inaccessible state, and thus the parallel with Parsifal in this respect is strikingly clear. However, the use of bells will be discussed further below.

In this way, Wagner executes a radical transformation of the perception of time in Verwandlungsmusik, creating music that does not develop and does not lead to a conclusion but, instead, slows down time and dissolves it in sound. This is one of the key aesthetic and philosophical aspects of *Parsifal* — the transition from linear, evolutionary time to a state of being in which time becomes not an object but a condition for contemplation. In some sense, the precursor to this technique was Schubert, who sometimes built constructions based on a single harmony stretched over several bars. The deceleration of musical time described in Verwandlungsmusik opens the way to one of the key concepts in musical drama—the motif of spiritual enlightenment, realized both at the plot level and through musical dramaturgy. The moment of halting time is not just an acoustic

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[4] Adorno, Theodor W. "On the Score of 'Parsifal'." *Music & Letters* 76, no. 3, 1995, p. 387

embodiment of spatial transformation, but also a symbolic act, in which the hero and the listener are invited to undergo an internal transformation. It is in this halting of linear, causal development that space is created for initiation—a meditative, almost liturgical process, in which the idea of Erlösung (salvation) through realization and compassion begins to take shape.

In the musical-dramaturgical structure of *Parsifal*, the motif of enlightenment is developed as a movement from ignorance to understanding, from isolation in individuality to the ability to empathize. This is reflected in the central arc of the main character: from an inexperienced and insensitive wanderer to a "reiner Tor" (pure fool), capable of healing Amfortas's wound through compassion. Along this path, music does not accompany actions but becomes their substance: "the characters in *Parsifal* move not through deeds but through states of consciousness... music is the transformative agent."[5] Through sound, the hero enters an altered state, in which an encounter with the sacred and the essence of suffering can occur.

It is important to note that enlightenment in Parsifal is not achieved through heroic action or external victory, as is characteristic of the traditional romantic opera hero, but rather through silence, contemplation, and renunciation of the will. This is the key paradigm that governs the entire musical form of the work: climaxes are replaced by moments of stillness, tensions are not resolved, but instead "blurred" in the vastness of time. Such a structural decision reflects the ethical stance rooted in Wagner's later philosophy, which aligns with Schopenhauer's aesthetics and the concept of "Willensverneinung"—the renunciation of the will as a path to liberation.

[5] Abbate, C. Unsung Voices: Opera and Musical Narrative in the Nineteenth Century. Princeton University Press, 1993, p. 157

7. From Parsifal to Mahler: The Concept of Resurrection as the Culmination of the Spiritual Path

The dissolution of individual identity, central to both Wagner's *Parsifal* and Mahler's *Symphony No.2*, plays a pivotal role in shaping their metaphysical messages. Both works seek to transcend human suffering not through active heroism but through inner transformation, leading to a state of peace, liberation, and spiritual insight. In Mahler, this is expressed in the symphony's finale as the image of resurrection, where personal suffering gains meaning through hope for salvation and divine justification (analogous to Wagnerian *Mitleid*). In both cases, the goal is to overcome the finite and transition to a higher state—not articulated through dogma but through sound, form, and symbolism.

The idea of spiritual dissolution as a form of enlightenment, already evident in *Verwandlungsmusik* through the transformation of time into stasis, finds substantive continuation in the philosophical and metaphysical aspects of *Parsifal*'s finale and Mahler's *Symphony No.2*. Despite differing cultural and religious contexts—Wagner's Buddhist-Indian and Schopenhauerian roots versus Mahler's Christian eschatology—both converge in interpreting individual suffering as a necessary stage toward transcendence.

According to Schopenhauer, compassion (*Mitleid*) is the sole form of genuine ethical action, rooted in overcoming the will-to-life and identifying with others: *"das Mitleid ist die Grundlage aller echten Gerechtigkeit und Menschenliebe"*("Compassion is the foundation of all true justice and love for humanity").[6] In this framework, Parsifal's act of compassion is not an emotional experience but an ontological transformation, where the individual loses autonomy and achieves liberation from the will. This liberation, expressed through the suspension of time and the dissolution of dramatic action, becomes the musical correlate of a metaphysical state.

In Mahler's *Symphony No.2*, suffering similarly anchors the work's artistic logic but is interpreted through the Christian idea of resurrection. Human life, filled with grief and seemingly meaningless trials, finds justification not in earthly overcoming but through the prospect of spiritual rebirth. This rebirth is inseparable from divine mercy, and in this context, the finale's chorus—*"Aufersteh'n, ja aufersteh'n wirst du"* ("You will rise, yes, you will rise")—is not a triumphal act but a concentrated affirmation of meaning through overcoming finitude. Resurrection here is not a promise of reward but an interpretation of pain as the condition for transcending limits.

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[6] Schopenhauer, A. Über die Grundlage der Moral // Sämtliche Werke. Bd. IV. Leipzig: Brockhaus, 1891, p. 241.

Despite differing philosophical paradigms, both composers arrive at a similar conclusion: enlightenment as liberation from suffering is achieved not through action or logical resolution but through inner metamorphosis. For Wagner, this manifests as a shift from action to ritual, drama to stasis; for Mahler, as the transformation of a funeral procession into a chorus of spiritual salvation. In both cases, the hero ceases to be a bearer of individual will and becomes part of the universal—for Wagner, a metaphysical whole in the spirit of *Willensverneinung* (denial of the will); for Mahler, a Christian community of the resurrected.

The symbolism of dissolution and temporal suspension, already articulated in *Verwandlungsmusik*, reaches its culmination here. The hero's path leads not to victory but to loss—of self, corporeality, and will. In this sense, both *Parsifal* and Mahler's *Symphony No.2* present a model where musical structure serves not narrative but the process of internal change.

Thus, the shared structure of spiritual transformation in Wagner and Mahler rests on three pillars: suffering as the condition, relinquishment of individual will as the mechanism, and dissolution into the eternal or divine as the result. These processes anticipate musical realizations where dramaturgical inertia, ritual repetition, tempo retardation, and formal stasis become vehicles for expressing the transcendent. The musical manifestations of these processes will be explored in the following section.

8. The Philosophy of Silence and Dynamic Distribution in Mahler's Symphonies

A defining feature of Gustav Mahler's performative philosophy lies in his treatment of silence. Far from mere pauses, he elevates silence to an autonomous expressive function, occasionally granting it structural dominance. During moments of total acoustic cessation, when the orchestra falls silent, the dramatic tension of the scene converges on the conductor's figure. This constitutes a form of inverted soloism: the conductor, without producing sound, becomes the sole active agent of musical action. Their gestures, breath, and even stillness acquire semantic weight—they *perform* silence, imbue it with content, and transform into a visible sonic source despite the absence of audible vibration. Orchestra members observe with heightened focus, while the hall's space saturates with anticipation. In this regard, Mahler radically reimagines the conductor's role: they emerge as the bearer of a semantic verticality, an articulator of music's immaterial dimension.

This concept aligns with Wagnerian theatrical traditions, where silence carries no less dramatic charge than sound. However, Mahler's silence transcends mere dramatic pause, acquiring philosophical gravity as a site of sacralized action. In the finale of the *Symphony No.2,* preceding the choral entrance (rehearsal mark 31), an extended diminuendo and fermata emerge. Though not strictly timed, the conductor must sustain it until achieving saturation—sensing the moment when internal tension peaks. Here, the conductor alone occupies the stage as performer. Similar instances permeate Mahler's oeuvre: the *Symphony No.9* finale, passages from the *Symphony No.6,* where silence—like a premonition of fate's blow—fills musical time with soundless meaning. Notably, Mahler instructed choirs to begin singing seated at rehearsal 31, preserving the liminal state between orchestral interlude and a cappella choral entry.

This phenomenology of silence intersects with broader notions of performative metaphysics. Mahler's music transcends sonic structure, becoming a field of internal labor where the score's notation merely surfaces. Authentic meaning often resides in the unmarked—the inflections of gesture, the breath of form, the dynamics of pause. Consequently, Mahler's scores are not prescriptions but initiatory texts, inviting performers to decipher what lies "beyond sound." Significantly, Mahler—himself a consummate conductor—structures his compositions through the lens of conducting experience. His annotations—detailed, evocative, often poetic—demand not literal obedience but philosophical interpretation. Markings like *mit höchster Kraft* (with utmost power), *äußerst zart* (extremely tender), and *wie ein Naturlaut* (like a sound of nature) convey not acoustic models but existential orientations toward performance. These directives prescribe states of being within phrases, requiring not reproduction but co-experience, not demonstration but co-

presence. The conductor thus becomes not an external interpreter but the vessel of the composer's inner auditory vision.

Another critical aspect lies in Mahler's notation of rhythmic structures. Analyses of the First and Second Symphonies reveal that in most instances of the characteristic dotted rhythm (dotted eighth note followed by sixteenth note), a sixteenth-note rest separates the two elements. This choice transcends metrical necessity, creating a microscopic delay—an internal shift mimicking unrealized syncopation. The nearly imperceptible rest between notes sharpens the rhythmic gesture's perception, endowing it with plastic, almost corporeal expression. This rhythm is not merely heard but viscerally felt. Moreover, conductors must not merely execute these rests but contextualize them against contrasting rhythmic models. Mahler systematically juxtaposes dotted rhythms with rests against other articulations: double tenuto, legato, staccato, and slurred sixteenths. These articulations are neither arbitrary nor decorative; they construct a rhythmic metaphysics—a semiotic system demanding continuous interpretive choices, close reading, and philosophical inquiry. Mahler's music thus requires performers to engage in compositional-level thinking, not in scale but in depth of involvement.

Within this framework, Mahler's treatment of musical time gains urgency. He architectures compositions as strata of temporal modalities—tense, suspended, fluid, fragmented. Conductors navigating this structure must discern shifts between meditative languor and aggressive contrapuntal dynamism, mediating not only between composer and orchestra but between form and perception, consciousness and memory, moment and eternity. Mahler, uniquely, demands that performers think *through* sound, philosophically inhabiting it. His music embeds not merely aesthetic but ontological programs. Each conducting gesture, phrasing decision, and tempo fluctuation becomes an act of hermeneutic choice—a cognitive act. Thus, the Mahlerian conductor emerges not merely as form's custodian but its co-author.

Richard Wagner fundamentally redefined the conductor's role, elevating it from mere timekeeping to a collaborative act of semantic and imagistic creation. His scores extend beyond tempo and dynamic markings, offering conductors a comprehensive toolkit for timbral manipulation, dynamic nuance, and thematic elaboration. Wagner's annotations range from precise character indications (*etwas schleppend*, *feierlich bewegt*) to directives on instrumental placement and acoustic balance, empowering conductors to sculpt the opera's sonic architecture. As Carl Dahlhaus observes, "With Wagner, the conductor becomes a co-creator of musical meaning; they wield not just a baton but an

interpretative universe".[7] While this concept builds on Hector Berlioz's notion of the conductor as a "Painter of the Orchestra",[8] Wagner assigns the role unprecedented significance: the conductor emerges as the critical mediator between composer and audience, tasked with balancing emotional, philosophical, and musical emphases to avoid semantic overload.

Wagner's strategic use of "Pausen zwischen den Steigerungen" (pauses between intensifications) and "verteilte Höhepunkte" (distributed climaxes) reflects his understanding of auditory psychology. If every leitmotif, dynamic detail, and climax were performed at *fortissimo* without respite, audiences would fatigue, and the work's core message would drown in an "avalanche of sound". These techniques demanded ingenuity from early conductors, who had to construct pathways of semantic emphasis while preserving the work's architectonic integrity and symbolic depth.

Gustav Mahler systematized Wagner's innovations, transforming conducting into a modern discipline governed by rigorous standards. His symphonic manuscripts contain thousands of granular instructions: fractional metronome tempi, precise articulation markings, and timbral balances. As Henry-Louis de La Grange notes, "Mahler codified the conductor's role as the executor of a precise sonic blueprint, transforming interpretative potential into professional obligation" (La Grange, 1999, p. 712). Under Mahler, conducting evolved into an autonomous field requiring score literacy, historical-stylistic expertise, and philosophical engagement with the work's context.

The *Symphony No.2* exemplifies Mahler's approach to thematic flexibility, climactic balance, and dynamic precision, particularly in its synthesis of resurrection ideology with musical form. A close examination of the "O glaube" motif (near rehearsal mark 7) reveals Mahler's meticulous compositional logic. The motif appears twice in identical rhythmic and dynamic configurations—two slurred notes establishing an "articulative archetype". Its subsequent iteration introduces a deviation: the G-flat gains a quarter-note extension, while the post-*sforzando diminuendo* disappears. Despite unchanged tremolo textures in the second violins (*ppp*), this alteration triggers interrogative tension. The answer lies in the B–F interval, performed *subito piano* with *tenuto* on

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[7] Dahlhaus, Carl. Wagner's Conception of Musical Drama. Translated by Mary Whittall. Princeton: Princeton University Press, 1995, p. 241

[8] Hector Berlioz: Treatise on Instrumentation. Translated by Theodore Front. New York: Dover Publications, 1991, p. 250

both notes—an articulative shift transforming familiar material into emotionally ambiguous territory (See Appendix D).

Mahler constructs dense structures from minimal thematic material. A whole-note G♯ with an accent, fading via *diminuendo*, dissolves into the sonic field. Clarinets introduce an ascending variant of the motif, juxtaposed against *sforzando* entries in flute and English horn. This local accentual clash escalates as the motif shortens by a quarter-note and disseminates across four instruments (clarinets 1–2, oboe 1, piccolo). The dynamic trajectory—*pianissimo* → *crescendo*→ *sforzando e piano diminuendo*—exemplifies Mahler's meticulous articulation. Conductors must ensure unified execution: the rapid *crescendo* must culminate in a resonant *sforzando*, avoiding abrupt dynamic truncation or underpowered accents.

Registral analysis reveals a taut polyphony: cellos occupy the first octave; piccolo in its standard range (B^3); flutes 1–2 in atypically high registers (matching piccolo); clarinets, English horn, and oboes in conventional tessituras. The absence of a bass line creates layered tension, with registers interlocking rather than dominating—a "knot of sonic vectors".

Three bars before rehearsal 9, a *subito fortissimo* → *piano* → *diminuendo* sequence gives way to a violin tremolo *crescendo* and trumpet entry. Anticipated climax dissolves; the motif withdraws, unfinished—a deliberate compositional refusal of resolution. This rupture introduces a chorale episode infused with *Dies Irae* elements, delivered by trombones, tuba, and contrabassoon. The thickened texture and intonational contour prepare a semantic shift, culminating in the trumpet's entry at bar 154. Its march-like theme amalgamates liturgical communion and Grail-motif allusions, activating symbolic rather than thematic novelty (See Appendix E).

Across five score pages, Mahler weaves a network of historical and stylistic references: medieval *Dies Irae* sequences, Baroque sigh figures, Weberian operatic tremolos, Schubertian formal expansions, and Wagnerian Eucharist and Grail imagery. This integration transcends mere quotation, saturating the musical discourse through registral collisions, durational shifts, and motivic minimalism. Mahler's compositional thought manifests in how microscopic alterations generate new zones of dramatic tension, rendering the score a site where musical time contracts, expands, and reveals its deep architectonics.

Throughout this entire section—spanning five pages of the score—Mahler, not by deliberate design but because his mode of thinking admits no other possibility, constructs an intricate network of

references and cross-connections of meaning. The medieval *Dies Irae* sequence, the Baroque sigh motif, chorale textures, string tremolos reminiscent of Weber's operatic writing, the pizzicato of cellos and double basses (measures 100 and 104) evoking the Wolf's Glen scene from *Freischütz*, structural deviations and expansions in the manner of late Schubert, Wagnerian images of communion and the Grail—all of these are not simply layered but integrated, organized as a purposeful saturation of musical utterance. Mahler demonstrates not the development of material per se, but rather the evolution of the very method by which material is handled. His compositional thinking is revealed in the way a minimal motif, a shift in duration, or a registral collision can lead to the formation of a new zone of dramatic tension. The score becomes a place where musical time contracts, expands, diverges, and reveals the deep architectonics of listening.

All of the above—the complexity of motivic work, structural deviations, timbral expansions, registral solutions, and layers of historical intonation—exists not only as a subject for analysis but as a practical reality for the conductor. The question, therefore, is not whether the conductor should know these details, but how it would be possible to remain indifferent to them. One may endlessly debate the nature of so-called "musicality," innate "talent," or "charisma," but there are matters that lie beyond subjective evaluation, and such is not the task of this inquiry. The musical text—especially in Mahler—contains a surplus of meaning. This surplus is not a luxury but a necessity: it structures the dramaturgy, regulates the breathing of form, and directs the listener's attention. For the conductor, it becomes knowledge without which responsible interpretation is impossible.

In this context, the conductor is not merely a coordinator of the sonic process, but a mediator between the structure of the text and the experience of perception. The knowledge that arises from careful reading of the score and analytical fixation on details such as those discussed above not only expands the professional toolkit but transforms the very way one enters into the work. A conductor who is aware of intonational layers, historical references, and local tensions can no longer work with the score solely within the framework of formal reading.

It is important to emphasize that this is not about arbitrary interpretation or intuitive expression. The connection between musical material and historical-cultural context is neither a metaphor nor an image; it is a literal, structurally fixed relationship. When Mahler, using just two notes, evokes in the listener's mind a spectrum ranging from *Dies Irae* to Wagnerian Grail imagery, he acts as a composer-analyst, constructing a statement in which each element has multiple addresses. The

conductor's task is not simply to "convey" this, but first to read, then to comprehend, and only then to articulate.

This state cannot be characterized as inspiration in the Romantic sense; it is rather a discipline of perception. Reflection on the musical text, its structure and context, is a form of professional concentration, requiring time, effort, and openness. It is in this sense that the word "meditation" was previously used—not in a mystical, but in an analytical sense. Meditation here is a slow, methodical immersion in the fabric of the musical material, where the concept of the "spirit" of the work loses its abstractness and becomes an analytically accessible category.

Such reflection has concrete consequences. A conductor who has felt the direct connection between motif and epoch, between technique and cultural memory, between structure and history, does not simply "know more." Their artistic position becomes deeper. They see how a single timbral conflict gives rise to a dramaturgical function, how the disappearance of a *diminuendo* against an unchanged accompaniment alters not only the sonic profile but also the semantics of the phrase. This is not information; it is experience—an experience to which one cannot remain neutral.

It is appropriate here to draw a parallel with the concept of "spiritual involvement," which in some theoretical works is contrasted with purely technical interpretation. However, it is crucial to note that such involvement is not the opposite of knowledge, but is born out of it. To understand how Mahler works with the memory of forms, how he models the experience of time through registral architecture, how he develops microstructures without developing themes—this is the path to true penetration into the spirit of the work.

Thus, conducting in such cases becomes a process of interpretation not in the sense of "free rendering," but in the sense of "establishing correspondences." Correct articulation, dynamics, group balance, phrasing—all of this is based on knowledge that cannot be replaced by "feeling." What is at stake is a rationality open to complexity, an analytical ear capable of discerning semantic tensions, and attentiveness to those places where the text demands not expression, but listening. Only such an approach allows the conductor to avoid stereotypes—habitual sonorities, reliance on established performances, rhetorical expressiveness without substance. Understanding structure as a system of meaning obliges the conductor to be not a transmitter of "emotions" or "moods," but a guide to structural logic. In this lies the true depth of performative thinking.

The "O glaube" motif described above appears three times, and the third time—with the word.

9. “Urlicht” as the Philosophical Core of Mahler’s Second Symphony

The fourth movement of *Symphony No.2*, *Urlicht* (“Primordial Light”), crystallizes the key themes and techniques of his mature style. As Barsova aptly terms it, this section serves as the symphony’s “philosophical summary”,[9] juxtaposing choral stasis with intimate personal confession. The movement opens with a chorale, where mezzo-soprano and strings establish an aura of ahistorical, sacral detachment. Rooted in a text from *Des Knaben Wunderhorn* (“O Röschen rot! / Der Mensch liegt in größter Not!”), this chorale evokes a universal, impersonal voice addressing eternity. Its static texture—built on diatonic harmonies and pedal tones—suppresses individuality, emphasizing collective suffering and hope.

A shift to personal subjectivity occurs at rehearsal mark 3 with the line *“Da kam ich auf einen breiten Weg”* (“Then I stepped onto a broad path”). This transition is marked not only by textual change but by radical transformation of musical fabric. A solo violin emerges with folk-like inflections, amplified by two glissandi, introducing a private utterance contrasting the chorale’s universality. The glissandi—reminiscent of street-organ figuration—combined with orchestral reduction (disappearing brass, minimized strings) create a chamber-like focus on the protagonist’s inner world. Scholars note Mahler’s masterful equilibrium here: folk elements bridge sacred and profane, collective and individual.

The movement’s climax (rehearsal 5) channels Wagnerian longing (*Sehnsucht*) through ascending chromatic sequences that resist resolution. The vocal line ascends ecstatically, clashing with polytonal layers (e.g., B major vs. C major) to generate harmonic ambiguity. Dense orchestration—*divisi* strings, harp tremolos, and fluttering flute passages—forms a sonic haze symbolizing metaphysical questing. Yet catharsis is denied: at rehearsal 6, the phrase *“Wird leuchten mir bis in das ewig selig Leben!”* (“Will light my way into eternal blissful life!”) unfolds amid harmonic ambivalence, with tonic (C major) and dominant (G major) coexisting across orchestral strata. This technique, later refined in the *Adagietto* of the *Symphony No.5*, underscores the fragility of transition to eternity.

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[9] *Barsova, Inna A*. Simfonii Gustava Malera [Symphonies of Gustav Mahler]. Moscow: Sovetsky Kompozitor, 1975, p. 469

The word *"ewig"* ("eternal") receives singular treatment: its articulation halts strings, introduces low-register clarinets and bassoons, and inserts a caesura, transforming the lexical unit into an acoustic symbol of transcendence. This approach prefigures the finale of *Das Lied von der Erde*, where repeated *"ewig"* coincides with instrumental disappearance, evoking temporal dissolution. For Mahler, eternity is not static ideal but dynamic act—a transcendence of temporal boundaries reflected structurally in pauses, phrase truncations, and polytonal conflicts.

Intertextual links to Wagner's *Parsifal* and Schubert's *Symphony No.9* surface harmonically and structurally. Wagnerian chromatic yearning is recontextualized through diatonic contrasts, while Schubertian cadential circularity is complicated by polytonality. These references highlight not just tradition but Mahler's innovation: eternity emerges as *process* rather than state, articulated through dialectics of collective/individual, chromatic/diatonic, stasis/motion. Thus, *Urlicht* stands as pivotal to both the *Symphony No.2* and Mahler's broader philosophy, where eternity acquires sound through irreducible tensions.

10. The Dresden "Amen": From Liturgical Motif to Philosophical Gesture

The Dresden Amen, a motif essential for interpreting not only Mahler's *Symphony No.2* but also his First, Wagner's *Parsifal*, and even Mendelssohn's *Reformation Symphony No.5* (1830), originated in early 19th-century Saxon Lutheran liturgical practice. This six-note melodic formula, documented in collections by Dresden Kapellmeister Christian Theodor Weinlig, initially concluded liturgical services as a sonic seal affirming prayer. Its harmonic progression (I–IV–I^6–V) with a plagal cadence—where the subdominant (IV) resolves directly to the tonic rather than the dominant—created static finality, reflecting Lutheran emphasis on divine grace as unearned salvation. Yet this stability concealed internal conflict: the tonic sixth chord (I^6) introduced latent instability, foreshadowing its Romantic reinterpretation.

Felix Mendelssohn radically redefined the motif's semantics in the finale of his *Reformation Symphony*. Preserving its contour, he harmonized it in D major (D–G–D^6–A), imbuing it with heroic triumphalism. As R. Larry Todd notes, Mendelssohn mythologized the Dresden Amen as a Protestant identity symbol for the 300th anniversary of the Augsburg Confession.[10] Orchestrated for brass against fugal strings, it evoked Baroque traditions, framing the Reformation as continuity rather than rupture (See Appendix F).

Richard Wagner encountered the motif during Dresden's Hofkirche services while composing *Lohengrin* (1848). In *Parsifal* (1882), it becomes the Grail leitmotif, harmonized as A–D–A^6–E with muted strings *divisi* and fading dynamics to create "phantom sacrality." Carl Dahlhaus observes that Wagner de-Christianizes the motif: the Grail symbolizes spiritual quest rather than historical artifact, transforming the Amen into a transconfessional transcendence symbol.[11]

Gustav Mahler, familiar with the tradition through Wagner and his Leipzig tenure (1886–1888), alluded to it in the original second movement (*Blumine*) of his *Symphony No.1*, where a solo trumpet echoes liturgical calls over tremolo strings (See Appendix G). In the *Symphony No.2* finale it gains programmatic weight: trumpets and trombones proclaim a resurrection theme ("Aufersteh'n") in E-flat major (Es–As–Es^6–B ♭ with diminished seventh). Constantin Floros

[10] The Augsburg Confession is the most important statement of faith of the Lutheran Church, composed by Philipp Melanchthon and presented to Emperor Charles V at the Diet of Augsburg on June 25, 1530, as an exposition of the fundamental principles of Lutheran doctrine.

[11] Todd, R. Larry. Mendelssohn: A Life in Music. Oxford: Oxford University Press, 2003, pp. 431–433.

interprets this as “demythologizing the sacred”—transforming liturgical symbolism into existential overcoming where faith clashes with doubt.[12]

The Dresden Amen’s dissemination reflects Romantic medievalism, religious symbol secularization, and Dresden’s innovative musical culture. Its plagal harmony bridges Gregorian chant and modernity, functioning as a “sonic palimpsest” layered with Lutheran orthodoxy, Romantic historicism, and modernist skepticism.

In Mahler’s *Symphony No.2*, while the *Totenfeier* movement’s brass chorales evoke Gregorian austerity without direct Amen quotes, the finale’s resurrection theme (“Aufersteh’n, ja aufersteh’n wirst du”) reworks its plagal logic. The sequence Es–As–Es^6–B ♭ retains the tonic-subdominant motion but introduces altered chords (diminished seventh) and chromatic counterpoints. Floros argues Mahler crafts an “existential Amen”—resurrection stripped of dogma, charged with personal anguish.

Unlike Wagner’s Grail-associated Amen, Mahler’s theme embodies resurrection as existential rupture, not doctrinal certainty. Polytonal clashes (E-flat vs. B-flat major) and chromatic dissonances mirror faith-doubt tensions, aligning with the symphony’s ethos: transcendence emerges through suffering, not dogma. Thus, the Dresden Amen becomes not a quotation but a structural-symbolic key to Mahler’s vision of rebirth as human, not divine, triumph.

A comparison with Mendelssohn’s treatment of the motif in the *Reformation Symphony No.5* underscores Mahler’s innovation. In Mendelssohn, the Amen (D–G–D^6–A) sounds as an apotheosis of Protestant identity, with heroized brass and fugal elaborations. Mahler, on the contrary, deheroizes the motif: its harmonic instability (Es–As–Es^6–B ♭) and dynamic contrasts (from piano to sudden fortissimo) transform it into a metaphor for inner struggle. Even the plagal cadence, traditionally associated with “divine tranquility,” loses its static quality—the resolution in B ♭ is perceived not as closure, but as a question. The role of the Dresden Amen in the dramaturgy of the symphony becomes paradoxical: structurally dissolved into the musical fabric, it continues to function as a semantic reference point. Its absence in the first movement is explained by a fundamental difference in objectives: while the Totenfeier, through Gregorian allusions, emphasizes the irreversibility of death, the finale, through plagal harmonies and chorale themes, affirms

[12] Floros, Constantin. Gustav Mahler: The Symphonies. Amadeus Press, 1993, p. 112-115

resurrection as a process rather than a given. In this context, Mahler's final "existential Amen," in which the meanings of Lutheran liturgy, Wagnerian mysticism, and Romantic longing are layered and transformed into a universal symbol of transcendence, acquires particular significance.

In the finale of the symphony, when all possible means of musical expression have been exhausted and the symphony reaches the limit of its dramatic and emotional tension, the entry of the organ and bells becomes not only a culminating gesture but also a deeply symbolic act. The organ, used on such a scale in the symphonic genre for the first time since Saint-Saëns, appears not as an accompanying instrument, but as an autonomous bearer of sacred meaning, embodying the idea of a universal chorale in which the human and the divine, the individual and the universal, merge. As Constantin Floros notes, in Mahler the organ becomes a voice that transcends confessional specificity and addresses the experience of the ultimate, that which cannot be expressed in words (Floros, 1993: 113). At this moment, the organ sounds in its full register, with maximum acoustic power, and its part is built on plagal harmonies referring to the tradition of the Dresden Amen, but now stripped of narrowly Lutheran coloring. Simultaneously, the bells enter, which Mahler prescribes to be real church bells rather than orchestral imitations. The bells sound at the moment when the choir proclaims the ultimate: "Was du geschlagen zu Gott wird es dich tragen!" and their entrance marks not only a ritual conclusion but also a symbolic affirmation of the overcoming of death, the transition to eternity. In this gesture, the organ and bells act as archetypal symbols of the church, but in Mahler's context they acquire a broader, universalist meaning: their sound is not limited to the framework of Christian liturgy, but becomes a sign of universal concord, the final "Amen" in which all the semantic lines of the symphony converge.

The organic integration of these instruments into the orchestral fabric of the finale is associated with a whole series of intertextual and interstylistic parallels. The very appearance of the organ refers to the choral finale of Beethoven's *Symphony No.9* where for the first time the human voice was introduced into the symphonic genre as a bearer of a universal message. In Mahler, this gesture acquires a new, existential dimension: choir, organ, and bells form a single sonic vertical in which the earthly and the heavenly, the temporal and the eternal become inseparable. The Wagnerian motif of the Dresden Amen, which traveled the path from liturgical cliché to the Grail leitmotif in *Parsifal*, in Mahler ceases to be a quotation and becomes the structural and semantic foundation of the final chorale, in which the idea of overcoming death and resurrection is expressed not so much through dogmatic symbolism as through the acoustic materiality and scale of sound; it is at this

moment that the music reaches the limit of its expressive power, turning into a spatial-temporal symbol of overcoming all boundaries.

A crucial feature of this episode is that the organ and bells do not simply reinforce the orchestral texture, but structure the very musical space, giving it architectural stability and completeness. Their sound stabilizes the key of E-flat major, compensating for the chromatic instability and tension of the preceding sections, and forms an acoustic vertical in which every element—from the low frequencies of the bells to the heights of the choral tutti—is subordinated to a single idea. As Gerhard Poppe notes, in the finale of Mahler's *Symphony No.9*, the Dresden Amen "loses its Lutheran specificity, becoming a universal sign of overcoming death," and the organ and bells embody not so much church tradition as the archetypal idea of universal concord and completion. Thus, the finale of the symphony becomes a space in which not only musical but also philosophical synthesis is realized: all the stylistic, genre, and symbolic lines constructed by Mahler throughout the work converge in this universal Amen.

11. Conclusion

This study did not aim to conduct a detailed analysis of Mahler's or Schubert's scores but sought to demonstrate how Mahler's *Symphony No.2* organically synthesized two pivotal 19th-century traditions: the wanderings of Schubert's protagonist and the spiritual enlightenment of Wagner's *Parsifal*. The symphonic and operatic music of the era developed across two principal centers—Weimar and Leipzig. We focused on the Weimar lineage, as it laid the foundation for the musical-philosophical integration that became definitive for Mahler. From Weimar emerged ideas of transforming drama into meditative ritual and the principles of the leitmotif as an ideational carrier —concepts Mahler reconfigured into symphonic form.

The trajectory of this "transformation of the soul" extends into early modernist works. In 1902, Arnold Schoenberg's *Verklärte Nacht* opens with a march-like theme reminiscent of the pervasive motion in the third movement of Mahler's *Symphony No.1*, later refracting this rhythmic impulse through tonal transfiguration. Similarly, the thirty-year-old Richard Strauss, in *Tod und Verklärung* (1889), develops analogous techniques: thematic growth, strategic climax placement, and sacred, quasi-liturgical sonorities echoing Wagnerian and Mahlerian constructs. Such examples underscore the enduring relevance of understanding stylistic and formal interweaving.

Interdisciplinary research and ongoing analysis of philosophical and historical contexts within scores have become indispensable to a conductor's training. Who could have anticipated that the modest Saxon chant of the Dresden Amen, heard in a Wagnerian chorale, would emerge as one of musical history's most philosophically significant utterances? Modern conductors must not merely reproduce notes but interpret every inflection as part of a complex cultural dialogue intertwining Schubert's aesthetics, Schopenhauer's philosophy, Wagner's mystical rhetoric, and Mahler's symphonic synthesis. Only then does the score transcend formal exercise, becoming a living field for meditating on the symphonic genre's 19th-century evolution.

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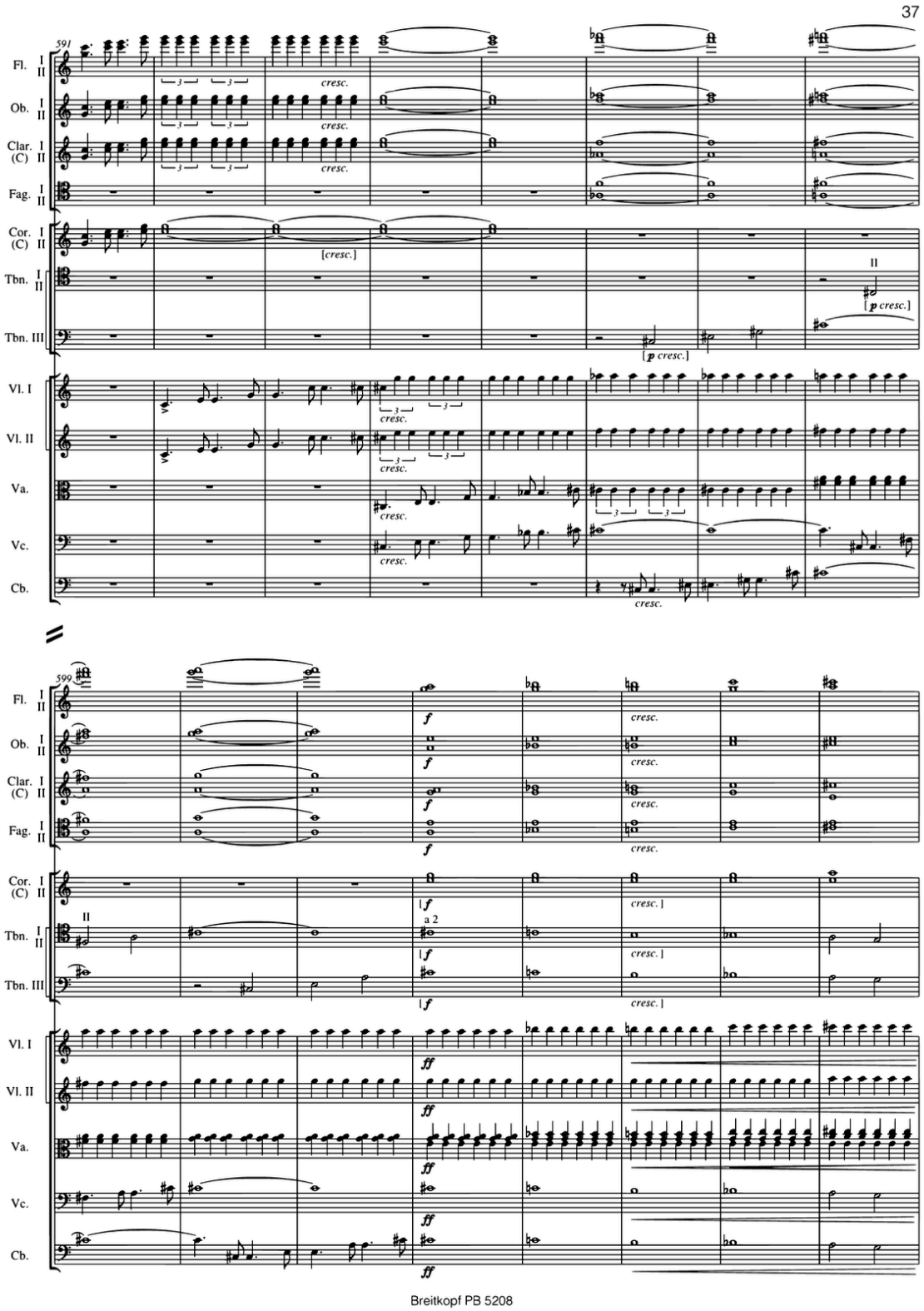
Appendices

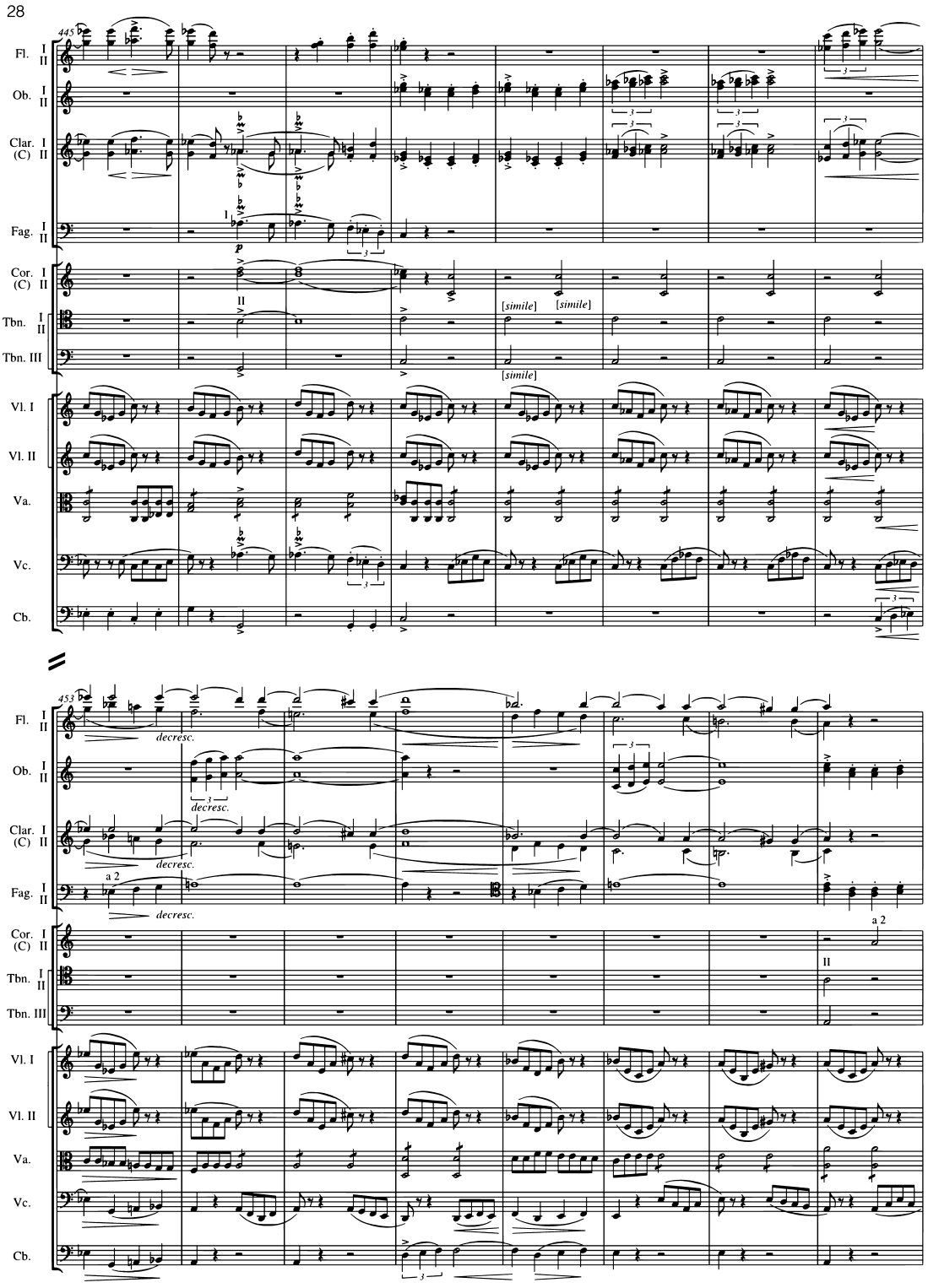
Appendix A

Schubert *Symphony No.9*, 1st movement, measures 591-606



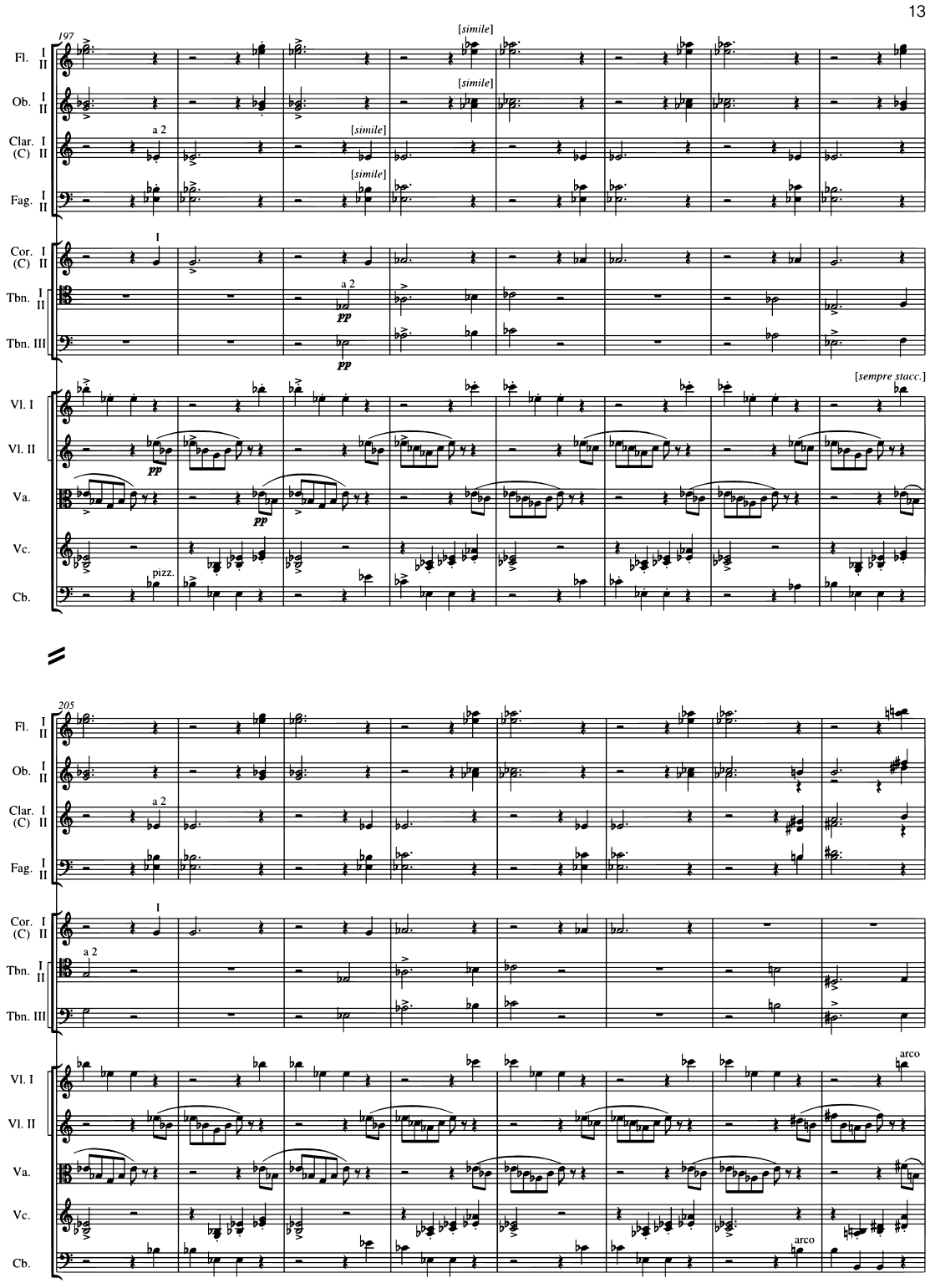
Appendix B

Schubert *Symphony No.9*, 1st movement, measures 445-460



Appendix C

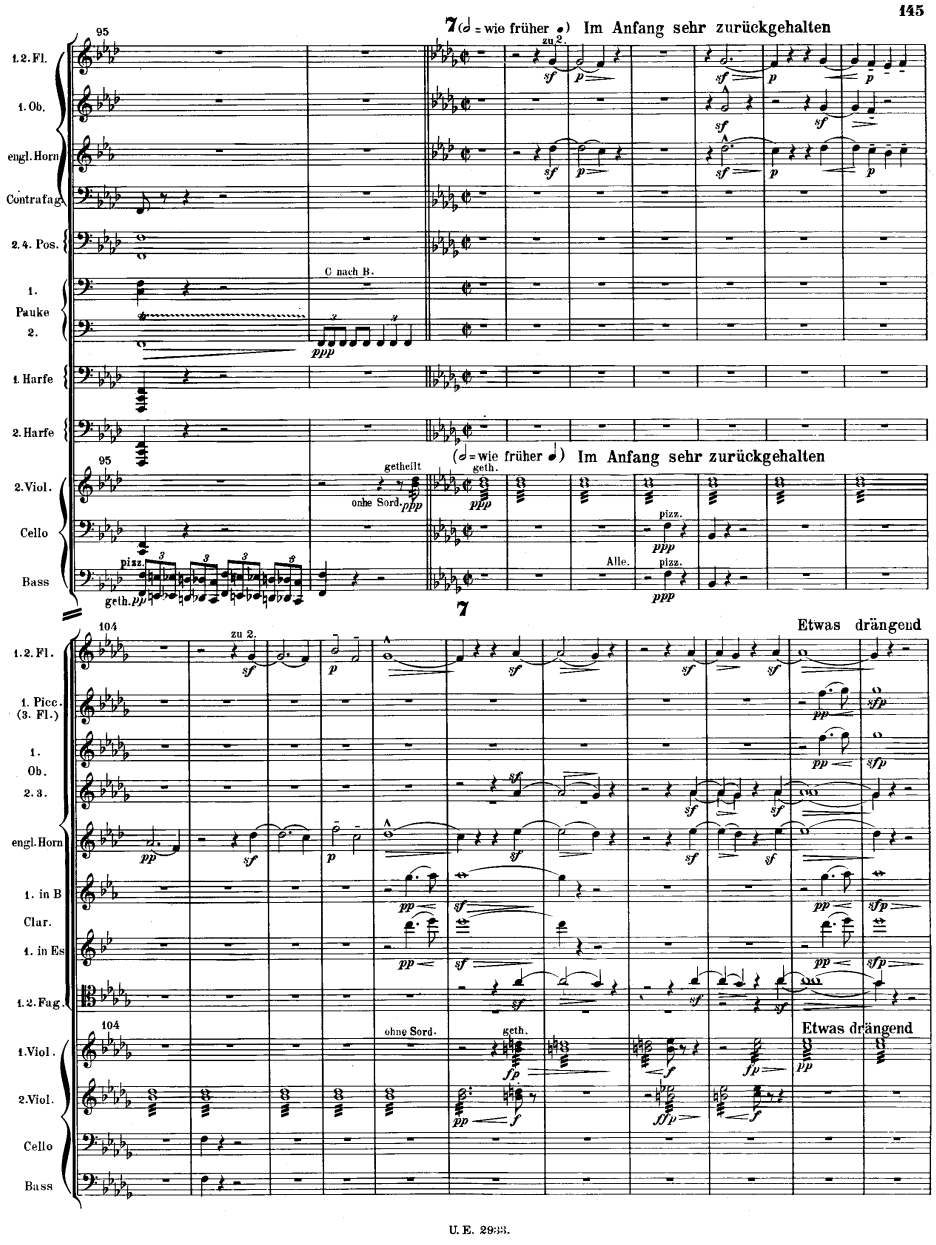
Schubert *Symphony No.9*, 1st movement, measures 197-212



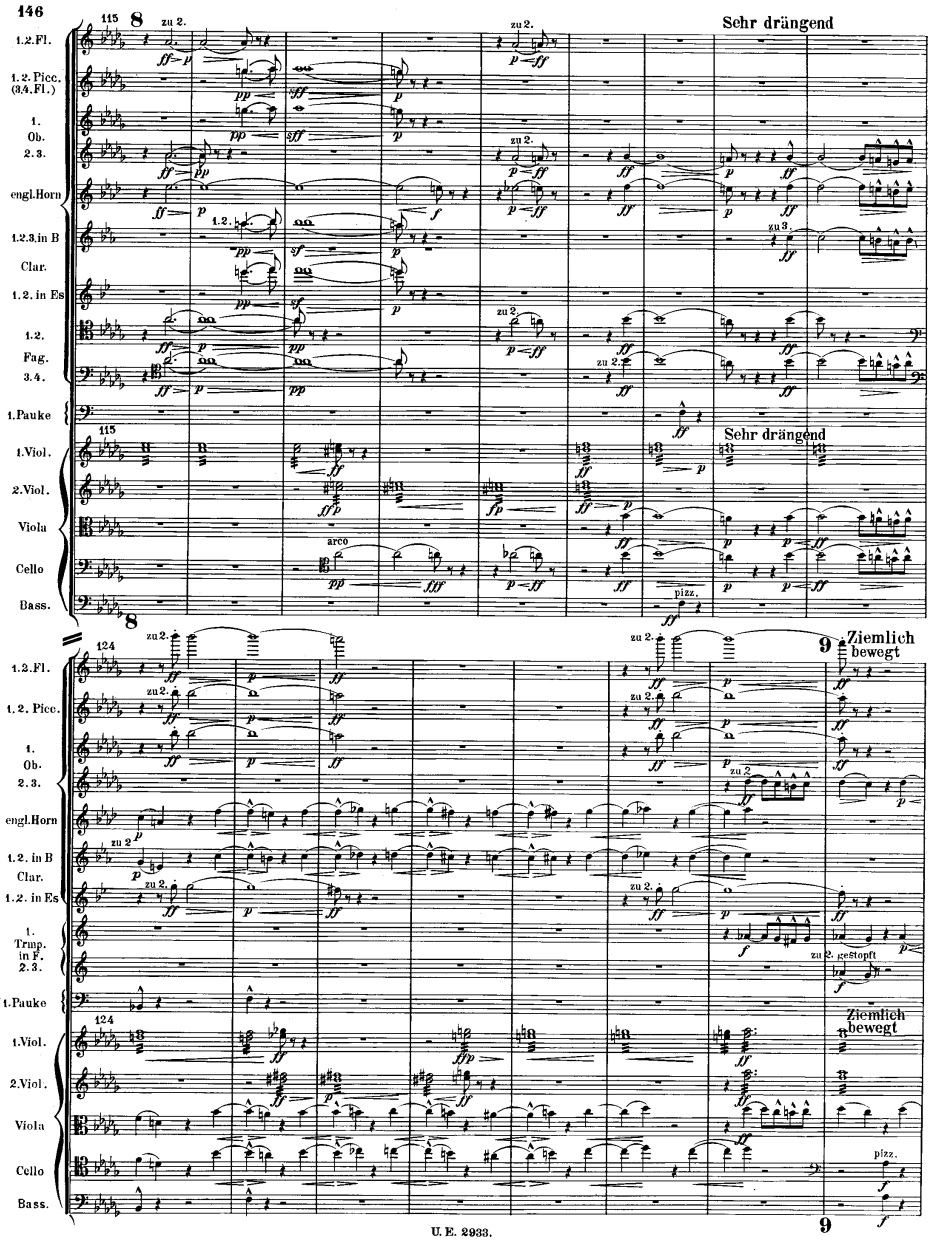
Breitkopf PB 5208

Appendix D

Mahler *Symphony No.2*, 5th movement ("O glaube" motif in rehearsal number 7)

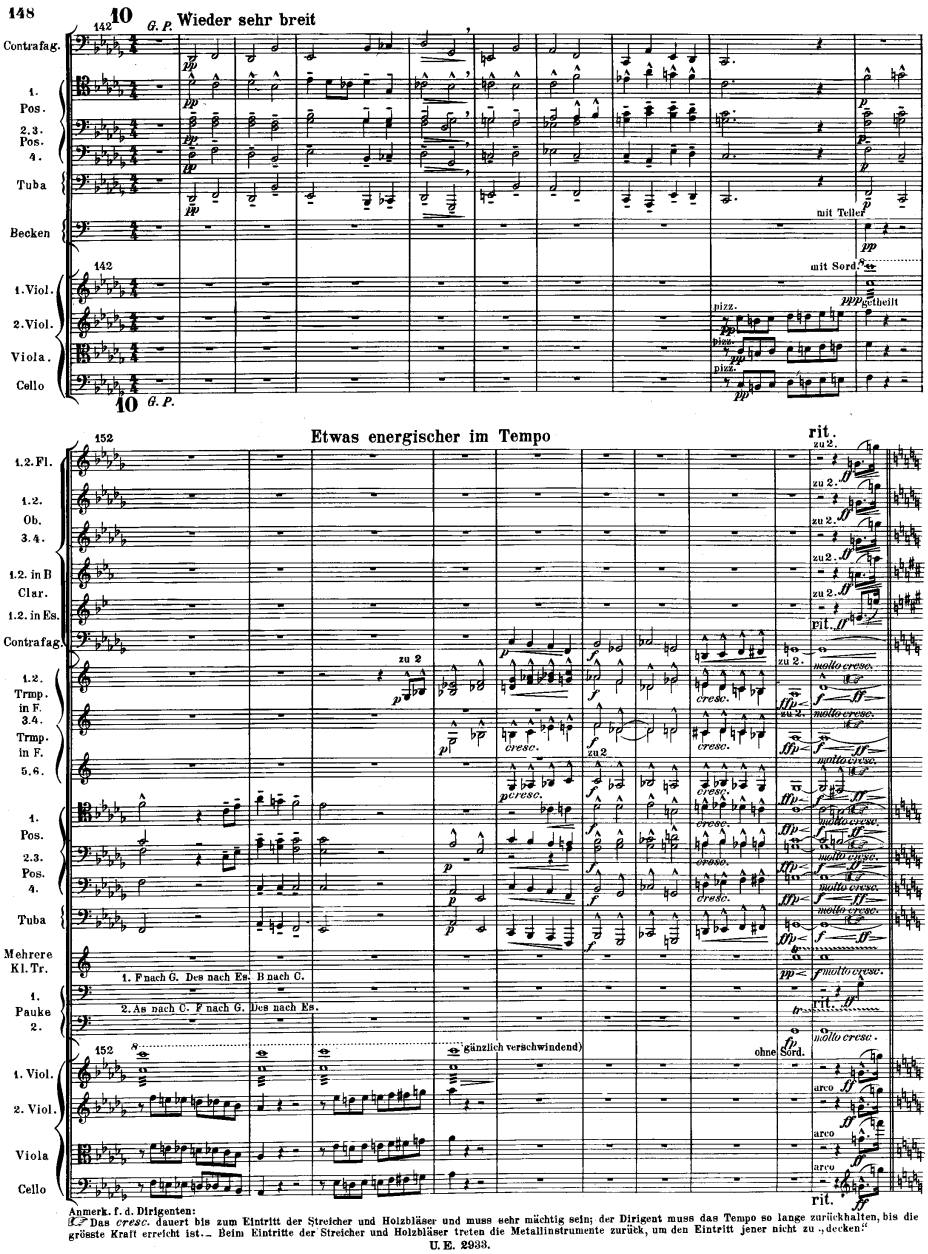


(Appendix D)


146
115
1.2.Fl.
1.2.Picc. (3.4.Fl.)
1. Ob.
2.3.
engl.Horn
1.2.3.in B Clar.
1.2. in Es
1.2. Fag.
3.4.
1.Pauke
1.Viol.
2.Viol.
Viola
Cello
Bass.
zu 2.
Sehr drängend
arco
pizz.
zu 3.
124
Ziemlich bewegt
1. Trmp. in F.
2.3.
zu 2. gestopft
U. E. 2933.

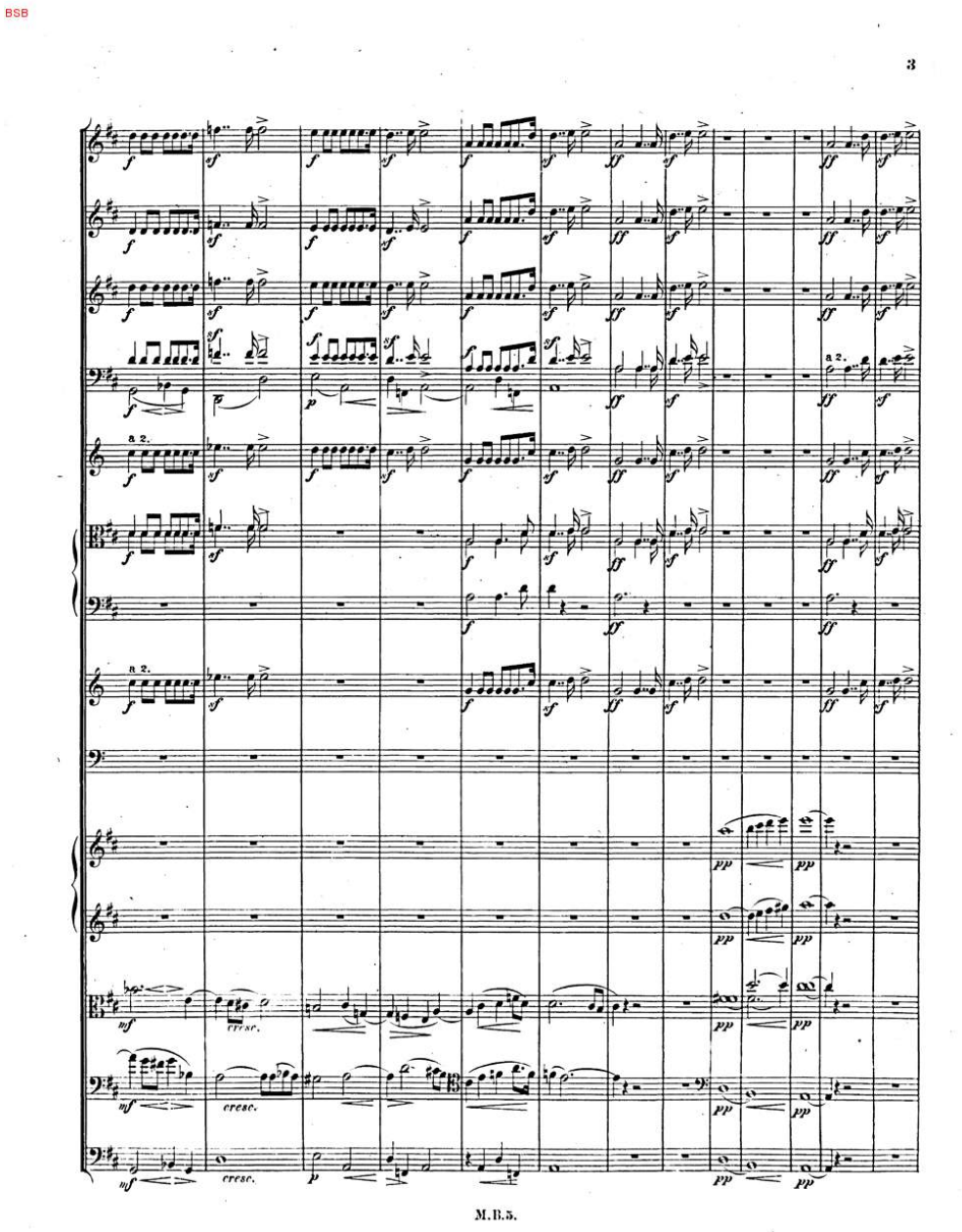
Appendix E

Mahler *Symphony No.2*, 5th movement (Dies Irae sequence and Grail-motif in rehearsal number 10)



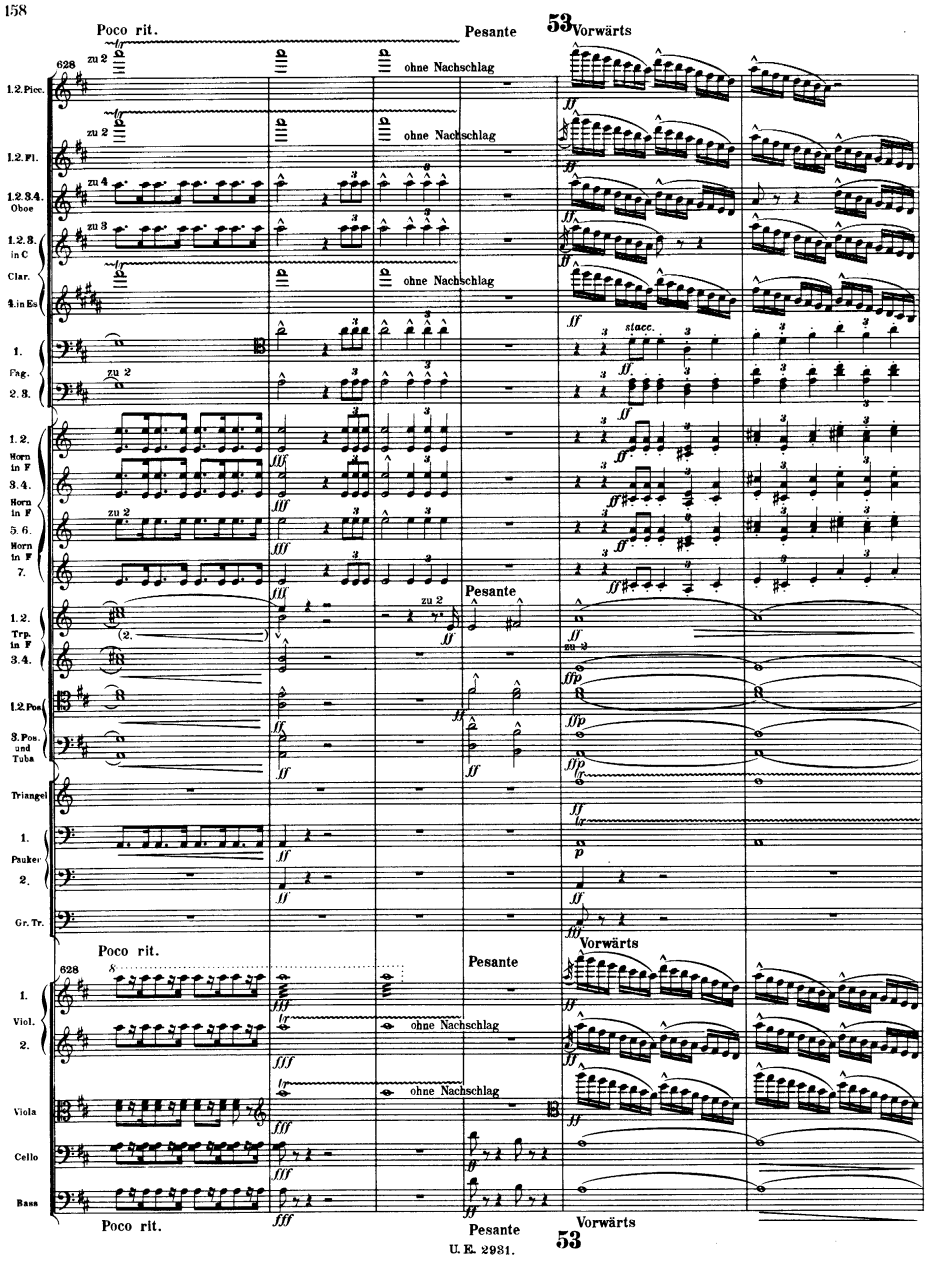
Appendix F

Mendelssohn *Symphony No.5 (Reformation)*, 1st movement (Dresden "Amen" motif in the introduction)



Appendix G

Mahler *Symphony No.1*, 4th movement (Dresden "Amen" motif starts at one before rehearsal number 53)



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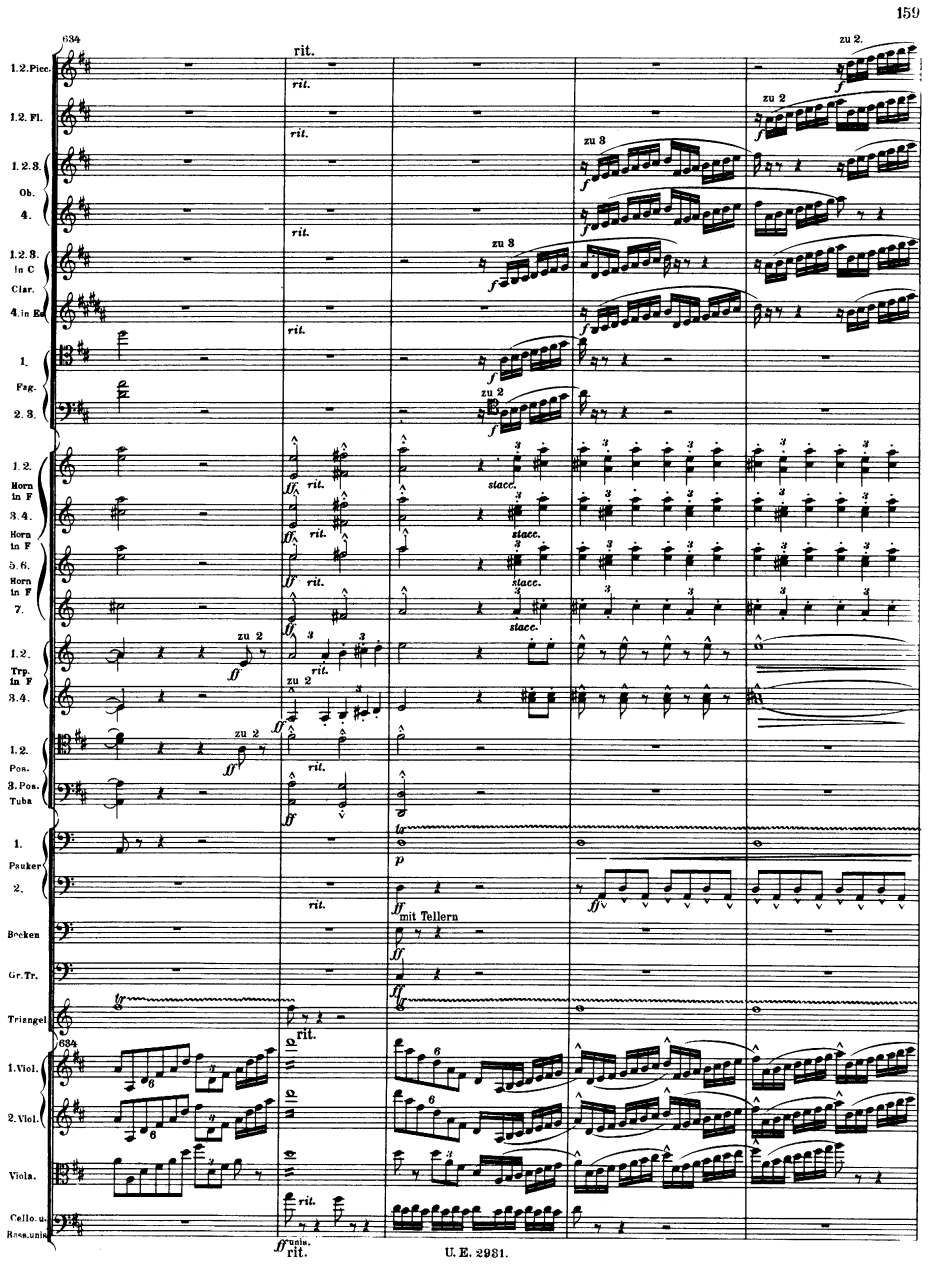
159
634
rit.
zu 2.
1.2.Picc.
1.2. Fl.
1.2.3. Ob.
4.
1.2.3. in C Clar.
4. in Es
1. Fag.
2.3.
1.2. Horn in F
3.4. Horn in F
5.6. Horn in F
7.
1.2. Trp. in F
3.4.
1.2. Pos.
3. Pos. Tuba
1. Pauker
2.
Becken
Gr. Tr.
Triangel
634
1. Viol.
2. Viol.
Viola.
Cello. u. Bass. unis.
zu 3
zu 2
stacc.
mit Tellern
ff unis.
U. E. 2981.