



MTO 30.1 Examples: Arkle, The Turn in the Finale of Mahler's Ninth Symphony as Allusion to Wagner's *Parsifal*

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.24.30.1/mto.24.30.1.arkle.html>

Example 1. Wagner's *Parsifal*, Act I Prelude, mm. 99–100: first appearance of the *Heilandsklage* motive

Example 2. Mahler, Ninth Symphony, Finale, mm. 1–4

Example 3. Standard turn; symbol and notation

Example 4. Inverted turn; symbol and notation

Example 5. Wagner, *Rienzi*, Act V, sc. i, Rienzi's Prayer aria: inverted turn figures

Example 6. Wagner, *Tristan*, Act III, Isolde's *Liebestod*: the *Verklärungsfigur*

Violin I

Violin I

Violin I

Violin II

Violin II

Violin II

Viola

Viola

Isolde

Violoncello

Violoncello

Violoncello

Contrabass

più p

dolce

pp

dolce

più p

morendo

kla - gend, Al - les sa - gend, mild ver - söh - nend aus ihm

Example 12. Mahler, Tenth Symphony, Finale, mm. 225–38

Ganz ruhig

1. Fl. 2. 3. *pp*

1. Kl. in Bb *p*
B.Kl. in Bb *pp*

1. 2. Horn in F *sempre p*
3. 4. *p semplice*

1. Trp. in F *p semplice*

Harfe *mf*

Ganz ruhig
p espress. *pp*

1. VI. *pp*
2. VI. *pp*
Br. *pp*
Vlc. *pp*
Kb. *pp*

sempre pp unis.
sempre pp unis.
sempre pp
sempre pp

1. Fl. *poco cresc.* *mf* *p 2.* *pp*
2. 3. *poco cresc.* *mf* *p 2.* *pp*

Kl. in Bb *poco cresc.* *mf* *p 2.* *pp*
B.Kl. in Bb *poco cresc.* *mf* *p* *pp*

1. Trp. in F *poco cresc.* *X* *5*

Harfe *marcato* *p* *y*

1. VI. *poco cresc.* *mf* *p espress.*
2. VI. *poco cresc.* *mf* *p*
Br. *poco cresc.* *mf a 2* *p*
Vlc. *poco cresc.* *mf* *p*
Kb. *poco cresc.* *mf* *p*

Example 13. Mahler, Ninth Symphony, Finale, mm. 1–4

Sehr langsam und noch zurückhaltend. x a tempo (Molto adagio)

Violin I 5

Violin II

Viola

Violoncello

Violoncello

Contrabass

f *lang gezogen* *G-Saite* *dim.* *großer Ton* *p molto express.*

Example 14. Wagner's *Parsifal*, Act I Prelude, mm. 99–100: first appearance of the *Heilandsklage* motive

Etwas gedehnt.
(Un poco sostenuto)

f *dim.* *3* *x* *3*

Example 15. Wagner, *Parsifal*, Act I, Prelude, mm. 99–100

Etwas gedehnt.
(*Un poco sostenuto*)

Chromatic tension and resolution

Delayed melodic resolution against underlying harmony

f

dim.

3

3

IV V I

B \flat m

Example 16. Mahler, Ninth Symphony, Finale, mm. 1–5: opening recitative from first perspective, A minor / E major continuing from Rondo-Burleske

Ab / G \sharp as 7th

B \flat / A \sharp outlining A minor

E major

Violin I

Violin II

Viola

Violoncello

Violoncello

Contrabass

f

lang gezogen

dim.

p molto express.

f

lang gezogen

dim.

p molto express.

p molto express.

p molto express.

p molto express.

1

2

3

großer Ton

IV V (I)

A minor

E major

Example 17. Mahler, Ninth Symphony, Finale, mm. 1–5: opening recitative as precursor to D-flat major chorale

The musical score is for the opening of the Ninth Symphony, Finale, measures 1-5. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4.

Violin I and II: Both parts begin with a forte (*f*) dynamic and a long, drawn-out note (*lang gezogen*). The Violin I part is marked with a *V* and *G-Saite* (G-string). The Violin II part is marked with a *V* and *G-Saite*. Both parts then move into a chromatic descent, marked with *dim.* (diminuendo). This section is labeled "Chromatic tension".

Viola, Violoncello, and Contrabass: These parts are silent in the first two measures. In the third measure, they enter with a piano (*p*) dynamic and a long, drawn-out note (*lang gezogen*). This section is labeled "Db major scale" and "großer Ton" (big tone). The dynamic is marked *p molto express.* (piano, molto expressive).

Structural Annotations:

- Two *V* (Violin) markings are placed below the first two measures.
- A *I* (I) marking is placed below the third measure, with an arrow pointing left towards the *Db* (D-flat) label.

Example 18. Mahler, Ninth Symphony, Finale, m. 6: "turn within a turn"

6

Vln. I

Vln. II

Vla.

Vc.

Vc.

Cb.

Db: vi

The image shows a musical score for the first six measures of a section in Mahler's Ninth Symphony, Finale. The key signature is D-flat major (three flats). The score is arranged in five systems, each with a different instrument: Vln. I, Vln. II, Vla., Vc., and Cb. The first measure is marked with a '6' and a 'V' dynamic marking. A box highlights a specific melodic phrase in the Vln. I and Vc. staves, which is then repeated in the Vln. II and Cb. staves in the subsequent measures. The Vln. I part features a series of eighth notes, while the Vc. part features a series of quarter notes. The Vla. part features a series of eighth notes, and the Cb. part features a series of quarter notes. The Vln. II part features a series of eighth notes, and the Cb. part features a series of quarter notes. The score is written in a standard musical notation style with a treble clef for the strings and a bass clef for the woodwinds.

Example 19. Mahler, Ninth Symphony, Finale, mm. 1–15: chorale and brief two-measure B section

Sehr langsam und noch zurückhaltend. 2 a tempo (Molto adagio) 3 großer Ton 4 5 stets großer Ton

Violin I: *f* lang gezogen, *dim.*, *p molto espress.*

Violin II: *f* G-Saite lang gezogen, *dim.*, *p molto espress.*

Viola: *p molto espress.*

Violoncello: *p molto espress.*

Contrabass: *p molto espress.*

Vln. I: *f*

Vln. II: *f*

Vla.: *f*

Vc.: *f*

Cb.: *f*

11 12 13 Straffer im Tempo 14 15

Bsn. 1: *pp* langsam

Bsn. 2: *f*

Cbsn.: *f*

Vln. I: *p subito*, *morendo*, *f*, *espress.*

Vln. II: *f*, *ff molto espress.*

Vla.: *f*

Vc.: *f*

Cb.: *f*

Example 20. Mahler, Ninth Symphony, Finale, mm. 99–105: fluctuating thirds in harp and bassoons

1. Fl.

2. 3. 4. Fl. *pp* zu 3

1. Ob. *p espr.*

Eng. Hn. *p*

1. Klar. in B. *pp* *p* *espr.* x

1. Fag. *pp* y

K-Fag. *p espress.*

1. Harfe. *pp* y

Vlc. *pp* *ppp*

Kb. *pp* *ppp*

FL. *ff*

Ob. *ff*

r Angl. *ff*

E♭ Cl. *ff*

Cl. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Bsn. *ff*

Cbsn. *ff*

Tempo I. Molto Adagio (noch breiter als zu Anfang)

Wieder zurückhaltend

Hn. *ff*

Hn. *ff*

F Tpt. *ff*

Tbn. *ff* *sehr getragen*

Tbn. *ff* *sehr getragen*

B. Tbn. *f* *sehr getragen*

Timp.

Timp.

Wieder zurückhaltend

Tempo I. Molto Adagio (noch breiter als zu Anfang)

Vln. I *ff* *viel Bogen* *rit.* *molto rit.*

Vln. II *ff* *viel Bogen* *rit.* *molto rit.*

Vla. *ff*

Vc. *ff*

Vc. *ff*

Cb. *ff*

Example 24. Mahler, Ninth Symphony, Finale, mm. 152–58: turn leading into the coda

The image displays a musical score for the final section of Mahler's Ninth Symphony, specifically the turn leading into the coda. The score is arranged in six staves, labeled from top to bottom as Violin I, Violin II, Viola, Violoncello (first), Violoncello (second), and Violoncello (third). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is characterized by a somber and expressive mood, with a focus on dynamic control and phrasing.

Key musical elements and performance instructions include:

- Violin I:** Features a melodic line with a fermata and the instruction *ersterbend* (dying).
- Violin II:** Provides a rhythmic accompaniment with a melodic line.
- Viola:** Plays a melodic line with the instruction *fließend* (flowing).
- Violoncello (first):** Plays a melodic line with the instruction *fließend* (flowing).
- Violoncello (second):** Plays a melodic line with the instruction *espr. gehalten* (expressive, sustained).
- Violoncello (third):** Plays a melodic line with the instruction *lang gezogen* (long drawn).

Dynamic markings are prominently featured, including *ppp* (pianissimo) and *ppp sehr zart über ausdrucksvoll* (pianissimo very soft, but expressive).

Example 25. Mahler, Ninth Symphony, Finale, mm. 159–85

Langsam und *ppp* bis zum Schluß
stets ohne Dämpfer

Griffbrett 165 *ersterbend*

Adagissimo 160

Violin I *pp* *ppp* mit inniger Empfindung

Violin II mit Dämpfer *pp* *espr.* *pp*

Viola mit Dämpfer *pp* *espr.*

Violoncello mit Dämpfer *pp* *espr.*

Violoncello mit Dämpfer *pp* *espr.*

Violoncello mit Dämpfer *pp*

Contrabass mit Dämpfer *pp* arco *pp*

stets ohne Dämpfer

zögernd 170 *ppp*

175

Violin I *ppp*

Violin II *pp* *stets ohne Dämpfer*

Viola *pp* *stets ohne Dämpfer*

Violoncello *pp* *stets ohne Dämpfer*

Violoncello *pp* *stets ohne Dämpfer*

Violoncello *pp* *stets ohne Dämpfer*

Contrabass *pp* *stets ohne Dämpfer*

Äußerst langsam 180

185

Violin I *ppp* *pppp* *pppp* *pppp*

Violin II *dim- ppp* *pp* *ppp* *ppp* *ersterbend*

Viola *ppp* *pp* *ppp* *ppp* *ersterbend*

Violoncello *ppp* *pp* *ppp* *ppp* *ersterbend*

Violoncello *ppp* *ppp* *ppp* *ppp* *ersterbend*

Contrabass *ppp* *ppp* *ppp* *ppp* *ersterbend*