

Before marrying Gustav, Alma was a relatively liberated woman who enjoyed composing, playing the piano, and intellectual dinners where she was the most outspoken woman. Musically, she deprived herself from composing because of the agreement she had made and playing her beloved music for the world to hear. She also deprived herself from giving Gustav her opinion towards his music like she used to before she married him. After she returned from the rehabilitation spa, she found herself keeping in touch with Walter, the architect she had fallen in love with. Because she was a devoted wife she kept herself from choosing the person she loved over the person she felt needed her in harsh and sickly moments. Overall, she gave up her happiness by losing her liberty to be with the man she loved or enjoy the simple pleasures of making music.

Alma was a musical genius, but her insecurity drove her to the arms of men who she shielded herself with brilliantly artistic men to conceal her own capabilities. Her insecurity started in the beginning of her career when she was told that her music was too complex and after she stopped composing she would only play when she was alone, as if she was hiding away. She celebrated the accomplishments of Gustav, Walter, and Oskar, yet did not dare to challenge them or at all mention her own musical talents. Instead of referring to herself as "I am a great composer", instead, she refers to herself as "I am the widow of Gustav Mahler, the great composer". She completely discredits herself! She also embraces the creations of her ex lovers, for example, keeping a statue of Mahler's head or Kokoschka's old drawings. What about her own productions? She keeps them unexposed.

In the end, Alma found in Franz Werfel a soul mate. She'd finally met a man who set her spirit free by setting her music free. He believed in her and for a change admired