



# MAHLER 马 勒

Symphony No. 5

第五交响曲

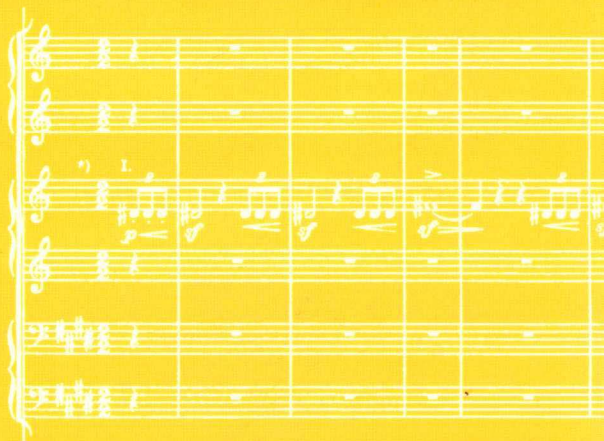


Sechs Hörner in F

Vier Trompeten in B

Drei Posaunen

Tuba



EULENBURG

湖南文艺出版社

Gustav Mahler  
Symphony No. 5

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古斯塔夫·马勒  
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马勒

### 第五交响曲

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## Preface

**Composed: 1901/1903 in Vienna/Maiernigg**

**First performance: 18 October 1904 in Cologne**

**Original publisher: C. F. Peters, Leipzig, 1904**

**Instrumentation: 4 Flutes (also Piccolo), 3 Oboes (also Cor Anglais),**

**3 Clarinets (also Bass Clarinet), 3 Bassoons (also Contrabassoon) –**

**6 Horns, 4 Trumpets, 3 Trombones, Bombardon/Bass Tuba –**

**Percussion Instruments (4 Timpani, Cymbals, Bass Drum, Snare Drum,**

**Triangle, Glockenspiel, Tam-tam, Clapper) – Harp – Strings**

**Duration: ca. 65 minutes**

At first sight, Mahler's Fifth Symphony appears to mark a radical new departure in his symphonic thinking. It is the first of his symphonies to emerge with neither title, literary programme nor sung text. Here, for the first time, Mahler seems to place his trust entirely in musical argument – still intensely emotional in character, but dispensing with any kind of verbal props in communicating its overall message.

In fact Mahler had been moving increasingly in this direction since the premiere of the First Symphony in Budapest in 1889. At first the symphony was titled 'Symphonic Poem' and issued with a detailed descriptive programme: soon afterwards it was given the subtitle *Titan*, inviting direct comparison with the once hugely influential novel by Jean Paul (Johann Paul Richter, 1763–1825). Mahler also dropped substantial hints about connections with a doomed love affair, involving a singer who also bore the surname Richter. But painful experience eventually convinced him that it was possible to tell an audience too much. The musicologist Ludwig Schiedermair met Mahler in 1900 (the year before he began work on the Fifth Symphony) and remembered him holding forth on this subject:

'Mahler's eyes shone ever brighter, his brow rose higher, he jumped up agitated from the table and shouted emotionally: "Away with programmes, they give a false picture! Let the public form its own thoughts about a work being played, not be forced to read someone else's judgements while they are listening. If the composer himself forces listeners to feel the emotions that consume him he has achieved his objective. The language of sound comes close to that of words, but expresses infinitely more than words can..." And with that Mahler seized his glass and emptied it, crying "Perish all programmes!"'<sup>1</sup>

<sup>1</sup> Ludwig Schiedermair, *Gustav Mahler* (Leipzig, 1901), 14

Nevertheless, although Mahler had rejected direct literary explanations by the time he began work on the Fifth Symphony, there are still plenty of clues for those who wish to hear them. The symphony may not carry a title, but the first movement does: *Trauermarsch* ('Funeral March'). The tempo marking goes further in specifying the character: 'In gemessenem Schritt. Streng. Wie ein Kondukt' ('With measured tread. Strict. Like a processional'). The opening suggests a grand public funeral, with portentous trumpet fanfare introducing massed marching winds, the march rhythms heavily underlined by military percussion. Then the quiet string theme at b34 brings a strong allusion to the song *Der Tamboursg'sell* ('The drummer lad'), from Mahler's set of folksong settings *Des Knaben Wunderhorn*. Composed in the summer of 1901, that is, at around the same time Mahler started work on the Fifth Symphony, the song tells of a soldier boy miserably awaiting execution for desertion. So we have death in full grotesque pomp contrasted with something much lonelier and more wretched. The bitter climactic outburst, marked *Klagend* ('Wailing' or 'Lamenting', b369), and the march's grim, increasingly skeletal ending, surely require no verbal elaboration.

In recordings and concert programmes the Fifth Symphony is often described as being 'in C sharp minor': in fact only the Funeral March occupies that tonal territory. The rest of the symphony can be understood as a journey away from C sharp minor, and from its clear associations in the first movement with death, towards a brighter, more life-affirming D major. The Funeral March's second 'Tamboursg'sell' episode (b323f) was in A minor. This now becomes the home key for the second movement, marked *Stürmisch bewegt. Mit grösster Vehemenz* ('Stormy. With the greatest vehemence'). This movement's close links with the Funeral March are emphasised by numerous thematic cross-references – most notably the return of the leading melody of the second 'Tamboursg'sell' episode (b355). The leading motif, the shrill rising ninth/falling second figure presented by high woodwind in bb6–8, can itself be heard to derive from similar upward-striving/downward-stepping ideas in the first movement, especially in the five bars leading to the latter's *Klagend* climax. Eventually the 'vehement' striving energy of this figure appears to find release in the movement's climactic turn to D major (b464), its triumphal character underlined by powerful chorale-like writing on brass. But the triumph is short lived: D major proves unstable, and the movement falls tragically back into A minor, its striving main motif now fading to a stark final timpani A, recalling the similarly curt ending of the Funeral March. Mahler's death imagery still holds sway.

The change in character between the second and third movements has proved too extreme for some.<sup>2</sup> Others have looked for explanation in the circumstances of Mahler's life at the time. 1901, the year in which he began the Symphony, had been turbulent. In February, after a near-fatal haemorrhage, Mahler had resigned as conductor of the Vienna Philharmonic Orchestra. Towards the end of that same year (that is, after the first two movements of the symphony had been sketched) he met his future wife, Alma Schindler, and fell passionately in love. Given how closely biography and creativity interconnect in Mahler, these life-chang-

<sup>2</sup> Deryck Cooke, for example, called the symphony 'schizophrenic': see discussion in *Gustav Mahler: An Introduction to his Music* (London, 1980), 80–83

ing events may well have left their mark on the Fifth Symphony's musical narrative. There is certainly a case for seeing Part I (the first two movements) as Mahler's reaction to near-death experience, and Part II (the Scherzo) as a response to the spiritually re-animating encounter with Alma, now buoyed up in the very D major tonality that the second movement had so tragically failed to establish. But in any case Parts I and II are not as musically split as they may initially seem. The Scherzo's opening starburst horn motif (bb1–4) outlines the notes a–b'–a' – the same rising ninth/falling second figure as in the second movement's 'striving' motif. Musically the impression of disunity is only skin-deep.

Moreover not everyone agrees with Cooke's description of the Scherzo as 'joyfully affirmative'.<sup>3</sup> Others, including this present writer, have found something unsettlingly manic about this music – a reading which seems to find endorsement in Mahler's own description of the Scherzo in a letter to Alma:

'The Scherzo is a very devil of a movement. I see it is in for a peck of troubles! Conductors for the next 50 years will take it too fast and make nonsense of it; and the public – Oh, heavens, what are they to make of this chaos of which new worlds are for ever being engendered, only to crumble in ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breath-taking, iridescent and flashing breakers?'<sup>4</sup>

Again strong contrast is provided by the beginning of the famous *Adagietto*. In a symphony whose character has so far owed so much to harsh and garish wind and percussion colours, the change of palate to hushed strings and harp is highly telling. The impression of an impassioned, tender orchestral 'song without words' – almost certainly a love-song to Alma – is underlined by an allusion in the movement's final protracted cadence (b94f) to the song *Ich bin der Welt abhanden gekommen* ('I am lost to the world', also composed in the summer of 1901): in the song this music accompanies the climax of the line 'Ich leb' allein in meinem Himmel, in meinem Lieben, in meinem Lied' ('I live only in my heaven, in my love, in my song').

It is therefore possible to see the *Adagietto* as the real turning point of the Fifth Symphony's larger narrative: terror of death, the symphony's 'schizoid' split and the Scherzo's mania soothed, perhaps even healed by love. The Rondo-Finale begins with a touch of cheeky humour. This time to another song from *Des Knaben Wunderhorn* is invoked: *Lob des hohen Verstandes* ('In praise of lofty intellect'). The song tells of a singing contest between birds, judged by a donkey, who awards the prize to the cuckoo as his is the only 'song' he can understand. This unmistakable jibe at Mahler's critics is followed by his most impressive display yet of contrapuntal skill, culminating in the now fully triumphant return of the choral from the second movement, fused with the finale's leading quasi-fugal motifs. At its high point

<sup>3</sup> *ibid.* 82

<sup>4</sup> Letter to Alma Mahler, 16 October 1904, included in Alma Mahler-Werfel, *Erinnerungen an Gustav Mahler*, (Berlin, 1971), 283; English translation in *Alma Mahler: Memories and Letters*, trans. Basil Creighton (London, 1990), 243

(bb730–38) the chorale's first phrase rises climactically instead of falling as before, now strongly recalling the first phrase of the Lutheran chorale *Wie schön leuchtet der Morgenstern*, famously harmonised by J.S.Bach. The invocation of Bach at the climax of a contrapuntally vigorous and ingenious finale can be seen as Mahler's declaration of his own sense of belonging within the great Germanic musical tradition. At the same time, the combination of massive brass chorale with surging strings from b731 clearly evokes comparison with Mahler's friend and musical mentor Bruckner.

Again, some have expressed doubts about this 'triumphant' ending. The first to do so was apparently Alma Mahler, who described her reaction to hearing Mahler play the symphony at the piano:

'When he had done, I told him of all that own my instant love in this magnificent work, but also that I was not sure about the chorale at the end. I said it was hymnal and boring. He disagreed. 'Yes, but Bruckner' – he protested. 'He, yes; but not you', I said, and on the way down through the wood I tried to make clear to him the radical difference between his nature and Bruckner's.'<sup>5</sup>

However, one does not have to see the Fifth Symphony's ending as a triumph of faith – whether in God or earthly love – over death to be moved and convinced by it. A lingering sense of ambiguity, of fragile affirmation, can add to the pathos of this ending, and of the symphony as a whole. The profoundly ambiguous 'triumphant' endings of Shostakovich's Fifth and Tenth Symphonies, Britten's *Cello Symphony* and Second String Quartet, or more recently in the symphonic works of Alfred Schnittke, clearly owe a great deal to Mahler's example. In any case, the clues Mahler gives us as to his larger meanings in the Fifth Symphony are only clues: they do not indicate a definitive musical 'story-line' or clear-cut philosophical conclusions. Mahler's essential ambiguity of expression – the very factor that seems to have caught out Alma Mahler in the Fifth Symphony's ending – effectively precludes the possibility of an unambiguous response on the listener's part. For all Mahler's talk of forcing listeners to 'feel the emotions that consume him', we are invited to listen and interpret creatively, not passively.

Stephen Johnson

<sup>5</sup> *ibid.*, 47–48

# 前 言

**创作时间与地点:**1901–1903年,维也纳/迈尔尼格

**首演:**1904年10月18日,科隆

**首次出版:**彼德斯公司,莱比锡,1904年

**乐队编制:**4长笛(包括短笛),3双簧管(包括英国管),3单簧管(包括低音单簧管),3大管(包括低音大管)–6圆号,4小号,3长号,邦巴东号/低音大号–打击乐器(4定音鼓,钹,大鼓,小鼓,三角铁,钟琴,锣,响板)–竖琴–弦乐器

**演奏时间:**约65分钟

乍看上去,马勒的《第五交响曲》似乎标志着他在交响曲构思中的一个新的重大背离。这是他所有交响曲中第一部既没有标题也没有文学性说明文字或歌词的作品。马勒在这首作品中第一次将自己的所有信任都寄托在音乐辩论中——虽然仍具有充满感情这一特点,却不再借用任何形式的语言道具来传达作品的整体信息。

事实上,马勒自他的《第一交响曲》于1889年在布达佩斯首演以来就一直越来越朝着这一方向发展。这首交响曲最初的标题为《交响诗》,伴随有非常详细的描述性文字说明,但不久之后,马勒给它添加了一个副标题《提坦》,引导人们直接将其与让·保罗(约翰·保罗·里赫特,1763–1825)颇具影响的长篇小说进行比较。马勒还一再暗示了这首作品与一段失败的恋情之间的联系——这段恋情所涉及的女歌手也姓里赫特。但这段痛苦的经历终于让他意识到,这一切或许是可以向听众倾诉的。音乐学家路德维希·希德迈尔在1900年见到了马勒(也就是他开始创作《第五交响曲》的前一年),对于马勒在这个问题上的看法仍然记忆犹新:

“马勒两眼发光,眉头飞扬,兴奋地从椅子上跳了起来,动情地高声喊叫道:‘去掉那些文字说明,它们只会对人进行误导。让公众对演奏的作品形成自己的看法吧,不要让他们在聆听音乐时被迫去看某个人先入为主的评论。如果作曲家本人强迫听众去感受他曾经经历过的切肤之痛,他能达到自己的目的。声音的语言虽然非常接近文字,但表达的内容要远远胜于文字……’马勒说完后一把抓起玻璃杯,一口喝完杯中水,高喊



着：‘让文字说明见鬼去吧！’”<sup>①</sup>

不过，尽管马勒在开始创作《第五交响曲》时已经放弃了直接运用文字说明的做法，那些希望了解这些文字说明的人仍然能找到足够提示。这首交响曲虽然没有标题，但第一乐章却有标题：Trauermarsch（“葬礼进行曲”）。速度记号甚至还进一步具体规定了其特点：“In gemessenem Schritt. Streng. Wie ein Kondukt”（以精确的步伐，严格地，像葬礼行列）。开始部分预示着一场隆重的葬礼，阴森森的小号号角引入了木管乐器集体奏出的一段进行曲，带有军乐色彩的打击乐器更加突出了进行曲节奏。随后，第34小节开始的轻柔的弦乐主题让人强烈地回想起歌曲《少年鼓手》。这首歌曲选自他改编的一组德国民歌《少年魔角号》，完成于1901年夏，即马勒开始创作《第五交响曲》的同时。歌曲讲述了一个少年逃兵凄惨地等待被处死的经过。我们由此见到了一种强烈的对比：一边是辉煌隆重的葬礼，一边是孤独悲哀的死刑。标有Klagend（“悲恸地”，第369小节）高潮处的痛苦爆发，以及进行曲越来越简约的结尾，肯定不再需要任何文字解释。

在录音制品和音乐会节目单上，《第五交响曲》常常被说成是“升c小调”，而事实上只有葬礼进行曲采用了这一调性。整首乐曲的其余部分可以被理解为一 段旅程，逐渐背离升c小调，背离第一乐章中与希望的明显联想，奔向更加明亮、更加踏实的D大调。葬礼进行曲的第二个《少年鼓手》插段（第323小节起）采用的是a小调，而现在变成了第二乐章的主调，并且标有“暴风雨般的激烈，并更加激烈”。这个乐章与葬礼进行曲之间的密切联系又由于众多主题相互暗示而越发突出——最明显的是第二《少年鼓手》插段（第355小节）开头旋律的再现。主要动机——在第6-8小节中由高音木管乐器奏出的刺耳的上行九度/下行二度音型——本身就源自第一乐章中的上行/下行乐思，尤其是在第一乐章“悲恸地”高潮前的五个小节中。这个音型“激烈地”聚集了能量，最终似乎要在该乐章转为D大调高潮时（第464小节）完全释放出来，铜管乐器辉煌的合唱般旋律更加凸显了这个音型凯歌般的特点。然而，这种胜利很短暂：D大调很不稳定，整个乐章再次悲剧性地回到a小调上，充满激情的主要动机现在淡化成了定音鼓最终奏出的阴郁A音，让人联想起“葬礼进行曲”相似的草率结尾。马勒的死亡意象仍然占据着主导地位。

第二和第三乐章之间的特点变化让有些人难以接受<sup>②</sup>，另一些人则试图从马勒当时的生活环境中寻找答案。马勒于1901年开始写这首交响曲，然而这一年对他而言可谓悲喜交集。一次大出血差一点使他命丧黄泉，死里逃生的马勒在当年2月份辞去了维也纳爱乐

① 路德维希·希德迈尔《古斯塔夫·马勒》（莱比锡，1901），第14页。

——原注

② 例如，德里克·库克称这首交响曲为“精神分裂型的”，见《古斯塔夫·马勒：其音乐简介》（伦敦，1980）中的介绍，第80-83页。

——原注

乐团指挥的职位。将近年底时(也就是说,在他完成了这首交响曲的前两个乐章之后),他认识了自己未来的妻子阿尔玛·申德勒并且疯狂地爱上了她。考虑到人生经历与创造力在马勒身上密不可分,这些改变了他生活的事件很可能在《第五交响曲》的音乐叙述上留下了烙印。我们完全有理由将这首作品的第一部分(即前两个乐章)视为马勒对死里逃生经历的反应,将第二部分(即谐谑曲乐章)视为对邂逅阿尔玛后重新获得精神动力的反应,因为第二乐章中一直没有能成功地确立下来的D大调在这里成了主角。不过,第一部分和第二部分在音乐上并不像乍看上去那样泾渭分明。“谐谑曲”乐章开始处的圆号动机(第1-4小节)采用了a-b'-a'音型,也就是第二乐章“挣扎”动机的上行九度/下行二度音型。从音乐的角度来说,这首交响曲第一和第二部分之间脱节这一说法站不住脚。

此外,并非每个人都同意库克的说法,即这段谐谑曲是“欢快和乐观的”<sup>①</sup>。其他研究者(包括本文作者)都在这段音乐中发现了一些令人不安的狂躁成分,似乎恰好能验证马勒本人在致阿尔玛的信中对“谐谑曲”的描述:

“这段‘谐谑曲’可谓一个魔鬼式的乐章,我可以预见到它将来会麻烦不断!未来五十年的指挥家在演奏时会速度太快,让人不知所云;而公众——啊,天哪,他们该如何理解这场混乱?先是一个个新世界不断诞生,然后瞬间又一个个灰飞烟灭。对于这种来自远古的音乐,对于这片翻腾、怒吼、咆哮的声音海洋,对于这些跳动的星星,对于这些令人叹为观止、五彩缤纷的浪花,他们该说些什么?”<sup>②</sup>

著名的“小柔板”乐章的开始部分再次构成了强烈的对比。在一首到目前为止主要由刺耳和艳俗的木管和打击乐器色彩为特点的交响曲中,我们突然听到了轻柔的弦乐器和竖琴。这种变化意味深长,我们得到的印象是:这是一首深情、温柔的乐队“无词歌”——几乎可以肯定是献给阿尔玛的一首情歌。更能证明这一点的是这个乐章最后的延长收束(第94小节起)演变成了歌曲《我迷失在了这个世界中》(也创作于1901年夏):这段旋律在这首歌曲中恰好用于伴奏一段高潮歌词“我只生活在我的天堂中,我的爱中,我的歌中”。

因此,我们可以将“小柔板”视为《第五交响曲》整个音乐叙述中真正的转折点:死亡的恐惧,这首交响曲“精神分裂型的”两个部分,以及“谐谑曲”中被爱情抚慰甚至治愈的躁狂症。末乐章“回旋曲”开始时带了一丝肆无忌惮的幽默,这次让人联想到《少年魔角号》中的

① 《古斯塔夫·马勒:其音乐简介》(伦敦,1980),第82页。

——原注

② 1904年10月16日致阿尔玛·马勒的信,收录在阿尔玛·马勒-维菲尔《古斯塔夫·马勒回忆录》(柏林,1971),第283页;英译本《阿尔玛·马勒,回忆与书信集》,巴西尔·克莱格顿译(伦敦,1990),第243页。

——原注

另一首歌曲《赞美崇高理性》。这首歌曲讲述了鸟类之间的一场歌唱比赛，身为裁判的驴子将大奖颁发给了杜鹃，因为它只听懂了杜鹃唱的歌。这无疑是马勒对评论家们的嘲讽，但随后出现的是他对位技法最出色的展示，以辉煌地回到第二乐章中的圣咏曲式为高潮，其中还穿插着末乐章主要的类赋格动机。圣咏结构的第一乐句（第 730 - 738 小节）没有像前面那样下行，而是以上行形式达到高潮。这不由得让人联想到 J.S.巴赫配了和声的路德教著名圣咏曲《晨星多么美丽》的第一句。在对位如此充满张力、如此独特的末乐章高潮处居然让人联想起巴赫，我们可以将这视为马勒在向整个世界宣告：自己属于德国音乐的伟大传统之中。同时，从第 731 小节起将辉煌的铜管乐器圣咏与渐强的弦乐器之间的结合显然会引起人们将马勒与其朋友兼音乐导师的布鲁克纳进行比较。

但有些人还是对这种“胜利式的”结尾表示了怀疑，最早的一位显然是阿尔玛·马勒。她这样描述自己在聆听马勒用钢琴弹奏这首交响曲时的感受：

“他弹奏完后，我告诉他我立刻喜欢上了这首了不起的作品，但我也对结尾处的圣咏表达了我的疑虑。我说那是赞歌，令人乏味。他不同意。‘对，可是布鲁克纳……’他反驳道。我说：‘他那样写也许不会令人乏味，可是你那样写会的。’我们在林中散步时，我一直试图向他说明他的天性和布鲁克纳的天性之间存在着巨大差异。”<sup>①</sup>

不过，人们不必将《第五交响曲》的结尾视为一种信念（不管这种信念的对象是上帝还是人间的爱情）战胜死亡的胜利，从而被这首作品所感动并对此深信不疑。这首交响曲的结尾乃至整首作品的伤感情绪中都可以添加一种持久的模棱两可的感觉和一种不稳定的认同感。许多作品模棱两可的“胜利式的”结尾显然都归功于马勒的这首作品，如肖斯塔科维奇的第五和第十交响曲，布里顿的《大提琴交响曲》和《第二弦乐四重奏》，以及更新一点的阿尔弗雷德·施尼特凯的管弦乐作品。总之，马勒在《第五交响曲》中就他要表达的意思给我们提供的线索只能算是线索：它们并不能预示一条决定性的音乐“故事情节主线”或者明确的哲学结论。马勒最初模棱两可的表述——正是《第五交响曲》的结尾让阿尔玛·马勒感到困惑——为听众清晰明了的反应提供了有效的前奏。尽管马勒一再提到强迫听众去“去感受曾让他备受煎熬的各种情感”，我们需要富有创造性地而不是被动地去聆听和理解。

斯蒂芬·约翰逊

路旦俊 译

① 同前页注②，第 47 - 48 页。

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I.	1. Trauermarsch. In gemessenem Schritt	1	Track 1
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Musical score for the first movement of the funeral march. The score is written for Trompe (Trombone) and Violin I (VI.I). The key signature is two sharps (D major or F# minor) and the time signature is 2/4. The score includes dynamic markings such as *p*, *sf*, and *pp*, and the instruction "Etwas gehaltener" (slightly restrained). The music is in a solemn, measured tempo.

	2. Stürmisch bewegt	45	Track 2
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Musical score for the second movement, stormily moved. The score is written for Trompe (Trombone) and Violin I (VI.I). The key signature is two sharps (D major or F# minor) and the time signature is 2/4. The score includes dynamic markings such as *fff*, *sf*, and *f*, and tempo markings such as *rit.* and *a tempo*. The music is in a stormy, agitated tempo.

II. 3. Scherzo. Kräftig, nicht zu schnell 114 Track 3

Musical score for Scherzo, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains measures 1-4 with dynamics *sf*, *p*, and *ff*. The second staff contains measures 1-4 with dynamics *fp* and *fp*.

III. 4. Adagietto. Sehr langsam 173 Track 4

Musical score for Adagietto, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff is for Horn (Hrf.) and Violin I (Viol. I). The Horn part has dynamics *pp* and *pp*. The Violin I part has dynamics *pp espr.* and *pp seelenvoll*. The second staff contains measures 1-4.

IV. 5. Rondo-Finale. Allegro 178 Track 5

Musical score for Rondo-Finale, measures 1-4. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff is for Horn (Hn.), Violin (Vi.), Horn (Hn.), and Flute (Fg.). The Horn parts have dynamics *fp* and *f*. The Violin part has dynamics *pp* and *f*. The Flute part has dynamics *f* and *f*. The second staff is for Oboe (Ob.) with dynamics *p* and *p zögernd*.

# Symphony No. 5

Gustav Mahler  
(1860–1911)

## 1. Trauermarsch

In gemessenem Schritt Streng Wie ein Kondukt

Vier Flöten  
Drei Oboen  
Drei Klarinetten in A  
Zwei Fagotte  
Contrafagott  
Sechs Hörner in F  
Vier Trompeten in B  
Drei Posaunen  
Tuba  
Pauken  
Becken  
Grosse Trommel  
Kleine Trommel  
Tamtam  
Erste Violinen  
Zweite Violinen  
Violen  
Violoncelle  
Bässe

\*) Die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig (quasi accel.) nach Art der Militärparaden vorgetragen werden

9

Fag. 1 2 *sf* *a. 2* *a. 2*

Contraf. *sf*

F-Hörner 1 3 6 *sf* *a. 3* *sf* *sf*  
2 4 6 *sf* *a. 3* *sf* *sf*

B-Tromp. 1 2 *sf* *p* *sf* *I.*  
3 4 *sf*  
*(Triole: flüchtig)*

Posaunen 1 2 *sf*  
3 4

Tuba *sf* *f* *f*

Becken *sf*

Gr. Tr. *sf* *p* *f* *p* *f* *p*

Erste Viol. 9 nicht teilen! *sf* *p* *sf*

Zweite Viol. nicht teilen! *sf* *p* *sf*

Violen nicht teilen! *sf* *p* *sf*

Vcelle *sf* *p* *sf*

Bässe *sf* *p* *sf*

Pesante

1

17

Hoboen 1/2

A-Klar. 1/2

Fag. 1/2

Contraf. 1/2

F-Hörner 1/2

B-Tromp. 1/2

Posaunen 1/2

Tuba 1/2

Pauken

Becken

Gr. Tr.

Kl. Tr.

Erste Viol. 17

Zweite Viol. 17

Violen

Vcelle get.

Bässe get.

*ff* *mf* *rot. ff* *ppizz.* *ppizz.*

*I. sempre ff* *II. p* *cresc.* *Pos. III.*



24

A-Klar.  $\text{pp}$

Fag. 1  $\text{pp}$   
2  $\text{pp}$

Contraf.  $\text{pp}$

F.-Hörner  $\text{pp}$

B-Tromp. 1  $\text{pp}$   
2  $\text{pp}$   
3  $\text{pp}$   
4  $\text{pp}$

Posaunen  $\text{pp}$   
Tuba  $\text{pp}$

Pauken  $\text{pp}$

Becken  $\text{pp}$

Gr.Tr.  $\text{pp}$

Kl.Tr.  $\text{pp}$

Tamtam  $\text{pp}$

Erste Viol.  $\text{pizz. p}$

Zweite Viol.  $\text{pizz. p}$

Violen  $\text{p}$

Voelle. get.  $\text{pp}$

Bass. get.  $\text{pp}$

Dynamic markings:  $\text{pp}$ ,  $\text{p}$ ,  $\text{f}$ ,  $\text{sempr. ff}$ ,  $\text{dim.}$ ,  $\text{pizz.}$

Rehearsal marks:  $\text{a.2}$ ,  $\text{a.3}$

Other markings: *schwer*, *Pos. III*,  $\text{pp}$ ,  $\text{pp}$