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- I. Conducting Recital 1: Performances from concerts on March 21, 2010, April 17, 2010, October 31, 2010, and March 20, 2011 with the UNCG Women's Choir, Women's Glee Club, and Men's Glee Club
- II. Conducting Recital 2: Performances from concerts on November 7, 2009, December 5, 2010, and April 7, 2011 with UNCG Women's Choir and Women's Glee Club.
- III. Conducting Recital 3: Performance of a holiday concert on December 12, 2010 with the Westminster Presbyterian Church (Greensboro, NC) Choir and Orchestra.
- IV. D.M.A. Capstone Project: A Performance Edition of the Choral Portions of Symphony No. 2 by Gustav Mahler, (2017). This project was the creation of a performance edition of the choral portions of the fifth movement of Symphony No. 2 by Gustav Mahler, scored for brass, percussion, harp, organ, soloists, and chorus. This edition makes a musical masterwork more accessible to a wider body of performers, and relies upon the first edition of the score, published in 1897 for full orchestra, using the original vocal parts, edited and re-arranged brass, harp, and percussion parts, and a newly created organ part that combines the original woodwind, string, and organ parts.

A PERFORMANCE EDITION OF THE CHORAL PORTIONS
OF SYMPHONY NO. 2 BY GUSTAV MAHLER

by

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CHAPTER I

INTRODUCTION

The symphonies of Gustav Mahler (1860-1911) are masterworks of the orchestral repertoire, composed by an important figure of German symphonic form.¹ The Second Symphony is the first symphony in which Mahler takes a cue from Beethoven and uses the voice as a force in his symphonic writing.² Mahler wrote the five-movement work for a mammoth orchestra with soprano and alto soloists and full chorus. Throughout the world, many different choirs join forces with large symphony orchestras to perform the Second Symphony, waiting with great expectation through the first four and one-half movements before they are privileged to stand and sing the lines “*Aufersteh ’n, ja aufersteh ’n wirst du, mein Staub, nach kurzer Ruh*” (“Rise again, yea, thou shalt rise again, my dust, after short rest).

This project was the creation of a performance edition of the choral portions of the fifth movement of Symphony No. 2 by Gustav Mahler, scored for brass, percussion, harp, organ, soloists, and chorus. This edition makes a musical masterwork more accessible to a wider body of performers, and relies upon the first edition of the score, published in 1897 for full orchestra, using the original vocal parts, edited and re-arranged

¹ Peter Franklin, *The Life of Mahler* (Cambridge, UK: Cambridge University Press, 1997), 7.

² Leon Botstein, “Whose Gustav Mahler?” in *Mahler and His World*, ed. Karen Painter (Princeton, NJ: Princeton University Press, 2002), 5.

brass, harp, and percussion parts, and a newly-created organ part that combines the original woodwind, string, and organ parts.

The Second Symphony, known as the “Resurrection” Symphony, is one of ten symphonies written by Mahler between 1884 and his death in 1911. Mahler did not completely orchestrate the Tenth Symphony before his death, but sketches of the work remain. Of his symphonic literature, Mahler scored Symphonies No. 2, 3, 4, and 8 for orchestra with voices. For many years, Gustav Mahler considered Symphony No. 2 to be his first symphony, as he defined Symphony No. 1 as a large tone poem in two parts. Mahler composed the first movement of Symphony No. 2 in 1888, the same year that Mahler completed what has come to be known as the First Symphony. The First, often called “Titan,” traces the life of a young man through early existence into a great battle for his life. The first movement of the Second, subtitled by Mahler “Totenfeier” (funeral service) is the funeral march for the “Titan” whom Mahler presents in Symphony No. 1. During the following five years, Mahler sketched three subsequent movements of the Second Symphony, completing all of the symphony, except for the Finale, by the summer of 1893. Of the first three movements, two were based on texts from *Des Knaben Wunderhorn* (The Youth’s Magical Horn), a collection of German folk poems compiled by Achim von Arnim and Clemens Brentano in 1805, movements which Mahler viewed as intermezzi rather than as full symphonic-form movements. In March of 1894, at the funeral of his dear friend Hans von Bülow, Mahler began to piece together ideas for the finale. During the funeral Mahler heard the choir sing a chorale set to the text of Friedrich Klopstock’s poem, *Auferstehen* (Resurrection), and he found such

inspiration from the text that he chose to use it as the basis for the finale. The fully completed work had its first performance on December 13, 1895 in Weimar. The Second Symphony was not performed frequently during Mahler's lifetime, but did hold great value for Mahler because it was the first of his works that he conducted in Munich, New York, and Paris, and was the first, in 1899, and last, in 1907, of his works that he conducted in Vienna.³

Because the work is so beloved by instrumentalists and singers, the final section of the symphony, scored for the chorus, should be accessible for performance on its own, outside of the symphony. To that end, the creation of this performance edition, which focuses on the final section of the fifth movement scored for the chorus, provides additional opportunities for the work to be performed by choruses with a reduced instrumental ensemble. This document presents the performance edition, offers critical notes on the score that outline adherence to and deviation from the original score, offers examples from Western classical music that serve as precedents for this edition, and establishes the need for this edition, carving its place in modern musical history.

³ Constantin Floros, *Gustav Mahler: The Symphonies* (Portland, OR: Amadeus Press, 1993), 53-54.

CHAPTER II

NEED FOR THE PERFORMANCE EDITION

The choral portions of Symphony No. 2 have been excerpted and performed in a number of ways, from reduced or piano-accompanied versions to versions with other instrumentations, but no alternative instrumentation of these portions for brass, percussion, harp, and organ were available for public performance. Many excellent ensembles desire to undertake major works such as this one, yet often have limited financial and personnel resources. The creation of this performing edition, while still a costly undertaking, makes the work much more fiscally realistic for a primarily choral organization.

One of the most readily accessible alternative live performances of the choral portions of Mahler's Second Symphony exists in a YouTube recording of the Duke University Chapel Easter Sunday service in 2014.⁴ Dr. Rodney Wynkoop, the musical director for the chapel, led a performance with a large choir and ensemble of brass, harp, percussion, and organ. Experiencing a true titan of the symphonic repertoire convincingly performed on a smaller scale made tangible the convincing nature of this particular scoring of the musical work, and instilled a deeper sense of need for a written performing edition. According to Dr. Wynkoop, this particular performance in April of 2014 utilized the original brass parts, harp parts, and percussion parts, with an organist

⁴ Duke Chapel, "Easter Sunday Service," Filmed [April 2014], YouTube video, Posted [April 2014], https://www.youtube.com/watch?v=_w2-8mGgPe4&t=629s

reducing the string and wind parts to fill in any harmonic and musical gaps left in the piece. Wynkoop's ensemble consisted of four trumpets, four French horns, three trombones, one tuba, harp, multiple percussionists, organ, chorus, and two vocal soloists. This live performance took place in three sections, beginning with the off-stage brass at the Great Call of the fifth movement, number 29 in the musical score, *Sehr langsam und gedehnt* (very slow and stretched), and continuing through the end of the *a cappella* choral entrance. The second section began at musical number 33, *Sehr breit* (very broad), and continued until just before musical number 39, *Etwas bewegter* (somewhat more agile), which was the beginning of the third section, continuing through the end of the piece. These three natural dividing lines in the music functioned in the service as three separate anthems, intermingled with the liturgy.

Wynkoop's Duke performance utilized the space of the chapel creatively, with the first off-stage section of the piece performed in the entryway of the chapel, behind the congregation, creating the desired effect of the brass *in der ferne* (in the distance), the instruction given in the original scoring by Mahler. The brass players with parts marked *in der ferne*, including four trumpets and four horns, played from a position directly in front of the choir. It is difficult to assess from the recording where the timpanist performed, but quite likely the timpanist was located in proximity to the brass and choir. The entire ensemble performed the second and third sections of the piece on the chancel or raised stage area of the chapel. This performance, with respect to its instrumentation, the musical work's division into three sections, and the placement of the ensemble,

served as the inspiration for a performance led by Matthew Webb and the Chancel Choir of the Presbyterian Church in Morristown, New Jersey, in April 2015.

The performance of the choral portions of Mahler's Second Symphony at the Presbyterian Church in Morristown was on Easter Sunday, April 5, 2015, woven into the Easter Day liturgy. The performers included the Chancel Choir of the church with soprano Tami Petty, mezzo-soprano Hyona Kim, organist Ryan Kennedy, and an instrumental ensemble of four trumpets, four horns, three trombones, one tuba, one harpist, and three percussionists. An archival recording of the event exists, in three parts, accessible on the internet via YouTube as follows: Part One, *The Great Call*, <https://www.youtube.com/watch?v=ys72tmxgNYc>; Part Two, *Wieder aufzublüh'n*: <https://www.youtube.com/watch?v=KtCdpJ56jjE>; Part Three, *O glaube*: <https://www.youtube.com/watch?v=3l4ESgbyZIU>.⁵

The three sections reflect how the performance divisions existed in the service, similar to that of the Duke performance. The first section, *The Great Call*, was performed at the beginning of the service as an Introit in the Narthex (entryway) of the church, a space that is divided by a half wall, but open to the Nave (main seating area) of the church. On each side of the narthex are two vestibule hallways with doors separating these hallways from the Narthex. The four horns performed from the East side vestibule and the four trumpets performed from the West side vestibule, with both sets of doors

⁵ Presbyterian Church in Morristown, "Mahler Symphony No. 2," Filmed [April 2015], YouTube video, Posted [April 2015], <https://www.youtube.com/watch?v=ys72tmxgNYc> (4:44), <https://www.youtube.com/watch?v=KtCdpJ56jjE> (5:08), <https://www.youtube.com/watch?v=3l4ESgbyZIU> (8:32)

closed to the Narthex. The choir performed in the center of the Narthex facing the back of the congregation, which also faces the Chancel area, nearly one hundred fifty feet away. The timpanist performed in the Narthex with the choir. The organ console and pipes are located in the front of the Nave, in the Chancel area, where the organist performed for the entirety of the piece. The placement of the four horns and four trumpets in the closed-off vestibules created the dramatic off-stage effect Mahler notated in the score as *in der ferne* (in the distance) and *In weiter Entfernung* (in far distance). The very soft first entrance of the *a cappella* chorus created a far off, other-worldly effect as the congregation was not able to see the chorus or any of the instrumentalists, except for a partial view of the organist. After performing the first section, the instrumentalists in the vestibules and the timpanist took their place on the Chancel and the choir processed to their regular performing positions on the chancel, divided, with soprano and alto on the East side and tenor and bass on the west side. The large battery of percussion was on the floor of the Nave, which is on the same level as the congregation. The brass, organ console, harp, chorus, and soloists were all on the elevated Chancel area. The ensemble performed the second and third sections of the piece in this position, with the chorus, soloists, and instrumentalists facing the congregation, as in a typical stage performance. The second portion of the piece, *Wieder aufzublüh'n* (to bloom again), was performed at the midpoint of the seventy-five-minute service, and the third portion, *O Glaube* (Oh believe), was performed near the end of the service. The public performance and the subsequent YouTube posting of the performance have been highly acclaimed and have been viewed hundred of times. Both musicians and non-musicians have commented

on the dynamic contrasts of the piece, and those who were knowledgeable of and had performed the full symphony as originally conceived by Mahler praised the convincing performance of this particular ensemble. The success of this performance provided even greater assurance of the need for a score of a performing edition with a re-envisioned instrumentation that would make the musical work more widely accessible and more often performed by choral organizations throughout the world. Performance editions that reflect changes in musical forces from the original score conceived by the composer exist throughout Western classical music history, and serve as important precedents for the creation of the performance edition of Symphony No. 2 outlined in this body of work.

CHAPTER III

PRECEDENTS FOR THE PERFORMANCE EDITION

Some might question whether or not altering a musical masterwork like Mahler's Second Symphony makes the work less valid, given that it is not being performed in the way that Mahler originally envisioned. Others have created arrangements and transcriptions of the Second Symphony, most notably the edition for two pianos, four hands by Hermann Behn (1896),⁶ the edition for piano four hands by Bruno Walter (1898),⁷ and the reduced orchestration by Erwin Stein (1936). Unlike these editions that are transcriptions of the entire symphony, this new performance edition includes only the portion from the "Great Call" of the fifth movement through the end of the piece, the portion of the symphony that involved the chorus. Where a complete performance of the symphony would be an entire concert, this edition of the choral portions could easily be placed in a choral concert or in a church service, as was this edition's original intent. Furthermore, the arrangement of and creation of this performing edition does not weaken or make less valid Mahler's original work, but rather provides the opportunity for the work to be more widely performed and introduced to a broader audience.

⁶ Gustav Mahler, *Symphonie Nr. 2*, Vienna: Universal Edition (Kaplan), 2010, p. XXVIII.

⁷ Gustav Mahler, *Symphony No. 2* (arr. B. Walter for 2 pianos), Surud Athavale and Maasa Nakazawa, (Naxos 8.573350, 2016, CD)

A number of major works have been altered from their original state, some by arrangers and others by the composers themselves. One of the most notable cases is *Ein Deutsches Requiem*, Op. 45, by Johannes Brahms. The composer originally scored the work for chorus, soloists, and a full orchestra of strings, brass, winds, harp, organ, and percussion, completed in its entirety by 1868. Brahms created an arrangement for four hand piano, premiered in 1871 in London with English text.⁸ This version has become known as the “London Version” of the Requiem.⁹ Furthermore, other arrangements have been made, particularly of the fourth movement, *Wie lieblich sind deine Wohnungen* (How lovely are your dwellings), for a variety of instrumental ensembles both with and without choral forces. Likewise, many choruses use excerpts from the Requiem for performances in concert and sacred settings. Although many ensembles enjoy performing excerpts from the Requiem, the musical work, as it was originally intended, is not devalued or lessened when it is not performed in its entirety or with the originally scored instrumental forces. This can be said about many major works which have easily extractable movements that can be performed on their own, either with the originally scored instrumental ensemble, or with arrangements for piano or a smaller ensemble.

The *Requiem*, Op. 9, by Maurice Duruflé is another important example of a musical work that has multiple performing editions, all created by the composer. Duruflé completed the original version in 1947, scored for chorus, mezzo-soprano solo, organ,

⁸ Edwin Evans, *Handbook to the Pianoforte Works of Johannes Brahms* (New York: Burt Franklin, 1970), 305.

⁹ David Vernier, “Brahms 2-piano German Requiem/Accentus,” Review of *Brahms: Ein Deutsches Requiem*, by Accentus Choir, ClassicsToday.com (Accessible online at <http://www.classicstoday.com/review/review-10264/>)

and full orchestra. This original version, published in 1950, served as the basis for Duruflé's edition for organ solo, published in 1948, and for the edition with organ and smaller chamber orchestra, published in 1961.¹⁰ The choral parts are practically the same in each version that Duruflé wrote and the solo organ and smaller chamber orchestral versions of the piece are likely the most often performed. Like the Brahms Requiem, Duruflé's Requiem has movements that can be easily performed on their own, with a wide range of possibilities for instrumentation from solo organ to several combinations of organ and other instruments.

Messiah by George Friderich Handel is a widely-performed piece that has been altered from its original instrumentation. Originally scored for a typical Baroque orchestra of strings, oboes, trumpets, and basso continuo, it was altered by Mozart in 1789 for a chamber performance that added flutes, clarinets, trombones, and horns.¹¹ Likewise, Eugene Goossens' orchestration of this piece in 1959 is scored for a very large orchestra, utilizing a full complement of brass, percussion, woodwinds, and large chorus.¹² These altered versions have proven to be successful adaptations of Handel's masterpiece and represent orchestrators and arrangers creating performing editions of masterworks that are adapted to suit the ensemble that desires to perform them, rather than the ensemble being adjusted or created to suit the original performing edition.

¹⁰ James E. Frazier, *Maurice Duruflé: The Man and His Music*, Rochester, NY: University of Rochester Press, 2007, p. 175.

¹¹ H. C. Robbins Landon, *The Mozart Compendium: A Guide to Mozart's Life and Music*, London: Thames & Hudson, 1990, p. 338.

¹² Carole Rosen, "Who's really shouting Hallelujah?," *The Guardian*, August 20, 1999 (accessed January 10, 2017).

Other notable large-scale pieces that have multiple performing editions are the *Chichester Psalms* (1965) by Leonard Bernstein and *Carmina Burana* (1936) by Carl Orff. Bernstein's original orchestration was for a full ensemble of strings, brass, percussion, and harps,¹³ but Bernstein later created a reduced version for organ, one harp, and percussion,¹⁴ allowing it to be performed more widely by a variety of ensembles. Orff's masterpiece was re-arranged in 1956 by Wilhelm Killmayer, at the approval of the composer, reducing from a full orchestra to an ensemble of two pianos and six percussionists.¹⁵

Generations of composers and arrangers have undertaken the adaptation of choral and orchestral masterworks, creating performing editions either for a patron, for a particular ensemble, or for a number of other reasons, all of which corroborate the need for this performing edition of the choral portions of Mahler's Second Symphony. Many choral conductors and ensembles strongly desire to perform and experience this piece, but are often required to undertake a performance of this musical work with a large symphony orchestra. This edition gives the choral ensemble the ability to perform the work without the necessity of a massive orchestra, a huge performance space, and a large budget to fund the project. The integrity of Mahler's work is intact in this edition with the use of brass, harp, and percussion as originally scored, and with the creative use of

¹³ "Works: Chichester Psalms (1965), Catalog of Musical Works, accessed October 20, 2016, <https://leonardbernstein.com/works/view/14/chichester-psalms>

¹⁴ "Bernstein, Leonard: Chichester Psalms," accessed November 10, 2016, <http://www.boosey.com/cr/music/Leonard-Bernstein-Chichester-Psalms/53341>

¹⁵ "Carmina Burana," Schott Music, accessed November 15, 2016, <https://en.schott-music.com/shop/carmina-burana-20.html>

the organ, an instrument with a myriad of orchestral sonic possibilities, functioning not only as the organ was originally scored in the symphony, but also as combined string and woodwind sections. Though the solo and choral parts of the work remain unchanged from the original scoring, all of the instrumental parts were altered to maintain the harmonic and tonal structure of the piece. Many significant musical works have been altered from their original states to suit the needs of a commissioning person or entity or to make the work more accessible to a wider audience, and this performance edition follows this tradition and takes its place in the world of choral-instrumental works.

CHAPTER IV

CRITICAL NOTES

The creation of the formal score of this edition came after the performance of the work in Morristown, New Jersey, in 2015. As mentioned previously, indications from the Duke performance in 2014 were that the instrumentalists should play the original parts with a newly-created organ part that synthesized the missing pieces not covered by the other instruments. While the strings are important in the latter part of the fifth movement, the string parts are not as soloistic or idiomatic as in earlier parts of the symphony, the inclusion of brass in this edition is essential to maintaining the strong, intense nature of the piece. For example, the opening measures of the first movement have solo bass and cello lines that would be less convincingly created on an organ or another instrument, because the attack and sinewy sounds of the string would not be present. Likewise, other moments where the E-flat clarinet is prominent and called upon for its more piercing, nasal ability to cut through the orchestra, the use of the organ would present a greater challenge for recreating the same effect as the actual instrument. It is, however, in the nature of the organ to have excellent string and flute sounds, as well as beautiful solo sounds, and powerful reed sounds. The particular choral portions that are the focus of this edition feature an orchestration that calls regularly for solo winds that can be convincingly replicated on the organ. The opening of the Great Call is scored for brass with solo flute and piccolo, with the solo flute and piccolo being easily recreated on

the organ. In contrast, the four off-stage trumpet parts would be less authentically portrayed with the organ, and the creation of the off-stage effect would be less convincing than having actual trumpets play off-stage.

The creation of the parts and corresponding score of this performance edition refers to the Universal Edition of Mahler's Symphony 2, the first edition published in 1897, available in the public domain from the International Music Score Library Project.¹⁶ Another helpful resource was a recent Universal Edition published by the Kaplan Foundation in 2010. This edition of the score relies upon sixteen critical sources, including Mahler's autograph sketches, an autograph orchestra draft, the reduction of the symphony for two pianos by Hermann Behn, the composer's copy of the first edition of the conducting score, and several other key sources.¹⁷ The Universal/Kaplan edition, besides being beautifully and clearly engraved, offers very helpful notes in the score that were included in Mahler's original scores, including differing markings that appeared in various of Mahler's manuscripts of the Second Symphony. Additionally, this edition refers to the Kalmus edition of both the Choral Score with piano reduction and the published instrumental parts.¹⁸

This score contains the music from Movement 5, the anacrusis to musical number 29, found on p. 185 of the Universal first edition, with musical number 29 actually

¹⁶ Gustav Mahler, *Symphonie Nr. 2* (Vienna: Universal Edition, 1897)

¹⁷ Gustav Mahler, *Symphonie Nr. 2* (Vienna: Universal Edition, 2010), XXVIII

¹⁸ Gustav Mahler, *The Great Call from Symphony No. 2*, Choral score (New York: Kalmus, 1985)

beginning on p. 186, through the end of Movement 5, the conclusion of the symphony. The scoring is for four trumpets, four horns, three trombones (two tenor and one bass trombone), tuba, three percussionists (timpani plus two auxiliary), harp, organ, soprano solo, alto solo, and chorus. While the Morristown performance that inspired this edition was divided into three parts, the score does not reflect a division. Each musical number, 29-51, corresponds to a new musical number 1-23, with new musical number 1 and old musical number 29 (found in the Universal first edition) corresponding, continuing with that numbering through the end where 51 corresponds with 23. The following offers critical notes of analysis and explanation of each part and its creation in score order, and is best understood with the score of the performance edition in hand.

The creation of the **horn** parts required finding a way to maintain the integrity of the piece, which calls for ten horns, while utilizing only four horns. Fortunately, Mahler typically groups the horns into pairs or groups of multiple horns playing the same part, so there are only a few sections of music where the horn parts play more than four different notes. There are multiple places where there are five or more parts, but the notes are doubled within horn parts. For example, in measures 63-64, the three groups are divided into six parts, but the notes played by Horn 1 and Horn 3 are doubled, and in measure 64, the notes played by Horn 4 and Horn 5 are doubled. There are a few times, however, where more than four notes exist in the horn parts. In measures 108 and 109, there are five notes in the original score (with the low D in Horn 2 being doubled the octave higher by Horn 3 and Horn 5), between measures 242-249, the original score calls for five different notes between the ten horn parts (with the A in Horns 5 and 6 being doubled the

octave higher in Horn 2), and in measures 314-318, the original score also calls for five different notes (though the D in Horns 8 and 10, is played the octave up in Horns 5 and 7). In this case, a decision must be made as to which notes would be excluded from the original horn parts. In measures 108 and 109, the low D-flat in the Horn 2 part was excluded, because Trumpet 2 is playing that note in measures 108-112. In measures 242-243, the low A (concert D) in Horns 5 and 6 are excluded, as several other instruments and the choir are singing or playing the concert D. In measures 246-249, the lower octave notes in the Horn 6 part are excluded, because they are doubled the octave higher in the newly created Horn 3 part. Finally, in measures 314-318, the low D (concert G) in the Horn 8 and 10 parts is excluded, as the concert G is present the octave up in the Horn 2 part and in several other instruments in the ensemble. Otherwise, the parts were manipulated and distributed between the four horns so that the harmonic structure that Mahler intended was kept intact.

In the beginning of this edition, Horns 7, 8, 9, and 10 are to play *in der Ferne* or “at a distance.” In this opening section, measures 1 through 25, Horn 1 plays original Horn 7, Horn 2 plays original Horn 8, Horn 3 plays original Horn 9, and Horn 4 plays original Horn 10. To achieve the *in der Ferne* effect, it is important that the horns to perform either off-stage or at the furthest distance possible to create the effect. Because there is a break between measures 34 and 36 where the horns and trumpets do not play, they can move quickly into the place to resume playing in measure 47. When the piece is performed without any break in the sections, it would be important to consider that the

horns and trumpets should be kept in relatively close proximity so that they can make it back to the stage in time to resume playing at measure 47.

Horn 1, after playing the Horn 7 part in measures 1 through 25, then commences playing a slightly modified version of the original Horn 1 part. The only modification from the original Horn 1 part is in measures 106 through 109, where Horn 1 plays the notes originally assigned to Horn 5 (A-flat, B-flat, D-flat, B-flat), because Horn 1 is tacit in these measures in the original score. **Horn 2**, after playing the Horn 8 parts in measures 1 through 25, then plays the Horn 2 part, with two notable changes: in measures 106 through 109, Horn 2 plays the part originally scored for Horn 6 (D-flat, E-flat, F, G-flat) and does not play the notes originally scored for Horn 2 in measures 108 and 109; and in measures 238 through 241, Horn 2 plays the part originally scored for Horns 5 and 6, then moving back to the original Horn 2 part in measure 242. **Horn 3**, after playing the Horn 9 part in measures 1 through 25, then plays the Horn 3 part with a few modifications: at measure 47, Horn 3 plays the part originally scored for Horns 5 and 6, through measure 49, and then returns to the originally scored Horn 3 part at measure 50; in measures 183 through 187, Horn 3 plays the part originally scored for Horn 6, then returns to the Horn 3 part in m. 188; in measures 247 through 249, Horn 3 plays the parts originally scored for Horn 5 (and doubled by Horn 7), then returns to the original Horn 3 part through the end of the piece. **Horn 4**, after playing the Horn 10 part in measures 1 through 25, plays the part originally scored for Horn 4 with only one exception: in measures 238 through 241, Horn 4 plays the part originally scored for Horns 5 and 6,

then returns to the original Horn 4 part at measure 242, continuing with the part through the end of the piece.

Similar to his demand for ten horns, Mahler also scored the symphony for ten **trumpets**. Again, the distillation of ten trumpet parts into four parts in this edition was aided by the fact that there is nowhere in the scoring of the symphony that Mahler score more than four different trumpet notes. Although notes might be doubled between parts, four notes are the maximum in the score, allowing a fairly seamless transition from ten trumpets to four trumpets. Additionally, it should be noted that Mahler's original scoring calls for Trumpets in F, a very typical orchestrational nuance for the late-nineteenth and early-twentieth centuries. Because low F trumpets are more less common in current musical practice, this edition is scored for Trumpet in C, with the original parts transposed to concert pitch.

Like the horns, the trumpets are scored in measures 1 through 25 of this edition to be played *in weiter Entfernung*, "in far distance." The trumpet parts scored at the beginning or Great Call section are played by trumpets 7, 8, 9, and 10, allowing them time to return to the stage after playing off-stage or at a distance. The same admonition can be applied here as with the horns, that placing the four trumpets in a nearby off-stage place and then having them return to the stage during the *a cappella* choral section between measures 34 and 46 is ideal. Trumpets 1, 2, 3, and 4 play the corresponding parts that are indicated "in der Ferne" in the score (often distributed as separate individual parts when purchasing the orchestration) and then play the parts originally scored for Trumpets 1, 2, 3, and 4.

No alterations were made to the original **Trumpet 1** part, other than that Trumpet 1 in this edition playing the off-stage Trumpet 1 part in measures 1 through 25. The Trumpet 1 part is very lyric and soloistic throughout and is a very demanding part, calling for great power at times and extreme sensitivity in the higher register, particularly when playing *colla voce* with the vocal soloists. The person who performs this part must have the experience and agility necessary to navigate these demands. The **Trumpet 2** part is true to the original Mahler part with a few notable exceptions where alterations were needed to complete the four-voice harmonic structure of Mahler's trumpet orchestration: in measure 57, Trumpet 2 plays concert C-flat, originally played by Trumpet 3, then resumes the Trumpet 2 part; in measure 254, Trumpet 2 plays concert E-flat, tied for two measures, then plays the moving notes in the original Trumpet 4 part, then returns to the original Trumpet 2 part in measure 262; in measures 298 through 301, the new edition Trumpet 2 part plays a tied concert A-flat over those four measures, then returns to the notes in the original Trumpet 2 part. Similar changes are made in the Trumpet 3 and Trumpet 4 parts in those same three sections. In **Trumpet 3**, at measure 57, concert G-flat is played instead of C-flat; in measures 244 and 255, concert C is played instead of A-flat; and in measures 298 through 301, concert E-flat is played instead of A-flat. Likewise in **Trumpet 4**, at measure 57, concert C-flat is played on beat three instead of A-flat; in measures 253 through 261, Trumpet 4 plays the part originally scored for Trumpet 6, then returns to the original Trumpet 4 part; and finally, in measures 298 through 301, Trumpet 4 plays concert E-flat instead of A-flat, completing the four-note harmonic structure originally scored by Mahler.

The arranging of the **trombone and tuba** parts for this edition required more changes from the original score. Where the Trombone 1 and Tuba play their parts exactly as written without any changes, the Trombone 2 and Trombone 3/Bass Trombone parts required more work to retain the harmonic structure that Mahler intended. Sections of the score indicate times where the trombones are instructed to play if the chorus has difficulty maintaining the pitch, such as in the opening *a cappella* chorus section at measures 40 through 42, and in measures 79 through 84. These could certainly be re-inserted into the score if a performing ensemble found them to be necessary, but these were not included in the score.

The **Trombone 2** part required a few changes to cover some of the Trombone 3 parts while the Trombone 3 covers some of the Trombone 4 parts. The first major change in the Trombone 2 and 3 parts is in measures 52 through 62, where **Trombone 3** plays the original Trombone 4 part. Next in measures 98 and 99, the Trombone 2 covers the original Trombone 3 part and Trombone 3 covers the original Trombone 4 part. The remaining changes are found in the Trombone 3 part, in measure 183, Trombone 3 plays E-flat, to complete the chord; in measure 213, Trombone 3 plays a C, originally in the Trombone 4 part, to complete the chord, where Horns 2 and 4 are already playing the F; in measures 258 through 262, for a more dramatic effect, Trombone 3 plays the Trombone 4 part, which is doubled by the Tuba, truly creating suspense at one of the great moments of explosion in the piece; then in measures 270 through 274, a hybrid of notes between the original Trombone 3 and 4 parts is created, both filling in the chord in 270 through 272 and walking down the scale with the tuba in 273 and 274; finally in

measures 280 through 285, Trombone 3 plays the original Trombone 4 part, enriching the harmonic and melodic structure in that portion of the musical work.

The **percussion** parts in this performance edition are played by three players: one playing timpani and the other two covering auxiliary percussion, including a large bass drum, triangle, glockenspiel, crash cymbals, a low-pitched tam-tam, a high-pitched tam-tam, and three low-pitched bells. The **timpani** part, originally scored by Mahler for two timpani, is playable by one person. At the beginning of this edition, one drum is needed, in measures 13 through 25, to play a C-sharp, with the notation that the drum should be *in weiter Entfernung*, “in far distance,” with the off-stage brass. This requires that an extra drum be placed off stage or at a distance, in addition to the timpani required to play the part, which is playable on five timpani, for a total of six timpani required. Throughout most of this edition, the Timpani 1 and Timpani 2 parts originally scored by Mahler can be combined and played by one person. In instances where there is a rolled note and a struck note at the same time, the rolled notes are favored, as the roll was the desired effect and the struck note was most often *piano* and on a strong beat with other instruments, as in measures 104 and 105. The timpani part is demanding and requires a skilled and experienced player who is able to make very quick pitch changes. The most difficult section to manage for the timpani part is measures 295 through 297, where a partial scale is played between the timpani, doubled by other bass parts in the organ and tuba. The timpanist must be prepared with the part thoroughly studied at the beginning of this section, beginning at measure 286. Although the player has several measures to prepare, the exact pitches that are to be played must be pre-determined by the player for

each drum. The timpani part, while challenging and very intricate, is rewarding and most certainly playable in a way that is consistent with symphonic writing for timpani.

The **Percussion parts 1 and 2** are easily playable by two players who, again, are skilled with preparation and experienced with the logistics of arranging the percussion in a manner that minimizes the need for movement and capitalizes on efficiency. This performing edition assigns the percussion parts as follows: Percussion 1 plays a large bass drum, triangle, and three low bells (of indiscriminate pitch, as outlined by Mahler). The three low bells can be orchestral chimes, but are to be three different pitches, not necessarily related to the key center of the piece at the point in which they are to be played. The Percussion 2 part plays glockenspiel, crash cymbals, a high-pitched tam-tam and a low-pitched tam-tam. The parts become more complicated in measure 275, when each player plays more than one instrument either at once or within close proximity of the other. From measure 306 through the end of the piece, the Percussion 2 parts plays both of the tam-tams in an overlapping manner, which must be prepared and practiced carefully for the desired effect of the rich, bright sound characteristic of the tam-tam.

The **Harp part** for this performing edition reflects musical choices that make the original scoring for two harps playable by one harpist. Many sections are score for Harp 1 and Harp 2 to play in unison or are play in a staggered manner not at the same time, which allows both original harp parts to be covered by one harpist. From the harp's first entrance in measure 47 through measure 102, both harp parts are manageable by one harpist. In measures 104 through 112 both parts can be divided between the hands and combined into one large rolled chord on the downbeat of each of those measures. Again,

in measures 171 through 172 and in measures 194 through 226, either the harp is solo or both harps are playing together in unison, simplifying the need for re-arranging the original harp parts. In measures 234 through 243, the part had to be re-arranged from the original to make it playable. The rolled chord was kept in the right hand of the original Harp 1 part and the arpeggiated chords in the original Harp 2 part, and were fused together into one new harp part in this edition. The final challenge for the harp part comes in measures 286 through 293, where the original parts are playing independently from one another. In this situation, I chose to retain the original Harp 1 part, as the tessitura is higher and it will cut more through the din of the orchestra in those measures. Then in measures 294 through 297, the harp parts re-join in octaves, adhering to the original parts.

The **Organ part** is the one part of this performing edition that is truly synthesized into a new part by combining woodwind and string parts, providing not only chord structures but also providing solo lines when appropriate and necessary. The organ, with its vast colors, from strings to flutes to reeds, has the capability to create a rich, diverse palate of sound for this performance edition. In the opening section of the piece, the organ part acts as the solo flute and piccolo. The flute and piccolo parts are melded together, with the trills and cadenza like figures in the parts working as one solo flute line, rather than as two separate lines. While the two parts can be played independently in the left and right hands, the effect is the same combining the two parts into one, utilizing a beautiful, large solo harmonic flute stop on the organ. In the section between measures 47 and 113, the organ part combines the string section and woodwind section

parts, trading off between melodic material. For example, in measures 50 through 54 the right hand plays the woodwind triplet figures, which then fade into the string melodic material in measures 62, then return to woodwind melodic material in measures 63 through 65. Then in measures 66 through 89, the left hand and pedal of the organ serve as the low string accompaniment to the choral forces. Measures 90 through 113 are similar in combining the woodwind and string parts to help fulfill the harmonic structure of the original score. In measure 114 the texture changes a bit as the right hand of the organ has the tremolo string parts and the left hand has the solo English horn and oboe lines. The organ then provides string accompaniment in measures 156 through 265, where the organ doubles some of the vocal lines, just as the string parts do. At measure 266, the original organ part appears in the score, playing large chords marked *fff*, calling for a full organ sound with reed, principal, and mixture stops. Here the Organ part in the new edition functions both as organ and strings, where most of the large chords in the organ are the same as the chords in the tremolo strings. In measures 292 and 293, the organ briefly covers the melodic line found in the woodwinds, but then returns to being a sustained, choral part in the rich symphonic texture through the end of the piece.

The **Vocal parts** of this performing edition include both the soprano and alto solos and chorus parts. The solos and the chorus parts are score exactly as Mahler notated them in the original score. These parts have not been altered from what is found in the Universal first edition of the symphony. The vocal requirements of soloists for Mahler symphonies, particularly Symphony 2 and Symphony 8, are quite demanding and require solo voices with a lot of power and ability to cut through the texture of the chorus

and orchestra. Vocal types from full lyric to dramatic voices would be appropriate for the solos, where there is power and carry in the voice, but also a warmth and ability to float about the chorus. The chorus can be quite large for this performing edition and should likely be at minimum forty to fifty singers, so that the instrumentalists are able to play with richness and beauty, without having to play under the chorus at a low volume.

CHAPTER V

CONCLUSION

The creation of a performance edition of the choral portions of the fifth movement of Symphony No. 2 by Gustav Mahler, scored for brass, percussion, harp, organ, soloists, and chorus makes a musical masterwork more accessible to a wider body of performers, utilizing the first edition of the score, published in 1897 for full orchestra. The original solo and chorus parts were preserved, the instrumental parts were re-arranged, with note alterations in the brass instruments, the distillation of parts in the brass, harp, and percussion, and the creation of a new organ part that synthesized the woodwind and string parts. This performance edition opens the world of Mahler's Second Symphony a wider audience of performers, and serves as a pathway for the creation of performing editions of other masterworks. The world of masterworks should be studied in depth, analyzed, and brought to the world in an exciting and compelling way. While it is possible to perform the choral portions with a keyboard instrumental reduction of the orchestral parts, it is much more intriguing and musically satisfying to perform these choral portions with instrumentalists, creating a richer orchestral texture, more closely honoring Mahler's vision for the work. Because most choruses do not have the ability to hire a large orchestra to perform fifteen minutes of music, a large number of choral organizations have the resources to hire a smaller ensemble of brass and percussion instruments with whom they can undertake this musical endeavor.

Because the work is so beloved by instrumentalists and singers, the final section of the symphony, scored for the chorus, should be accessible for performance by on its own, outside of the symphony's original score. To that end, this body of work focuses on the final section of the fifth movement scored for the chorus and provides additional opportunities for the work to be performed by choruses with a reduced instrumental ensemble.

Many significant musical works have been altered from their original states for a variety of reasons, and this performance edition follows these significant works in a similar fashion and is significant itself for choral organizations throughout the world. Many great works wait to be made more accessible a broader world of musical performance and perhaps this performance edition will encourage other musicians to create arrangements of great works for a variety of ensembles and will encourage composers to compose works with multiple performance options based on the resources available to an ensemble. The arrangement of and creation of this performing edition honors Mahler's original concept for Symphony No. 2, and provides the opportunity for the work to be more widely performed and introduced to a broader audience for generations to come.

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APPENDIX A

VOCAL TEXTS AND TRANSLATIONS

Aufersteh'n, ja aufersteh'n wirst du,
 mein Staub, nach kurzer Ruh!
 Unsterblich Leben! Unsterblich Leben
 wird, der dich rief, dir geben!

Wieder aufzublüh'n, wirst due gesä't!
 Der Herr der Ernte geht
 und sammelt Garben
 uns ein, die Starben!

O glaube, mein Herz! O glaube:
 Es geht dir nichts verloren!
 Dein ist, ja Dein, was du gesehnt!
 Dein, was du geliebt, was du gestritten!

O glaube: Du warst nicht umsonst geboren!
 Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss vergehen!
 Was vergangen, auferstehen!
 Hör' auf zu beben!
 Bereite dich, zu leben!

O Schmerz! Du Alldurchdringer!
 Dir bin ich entrungen!
 O Tod! Du Allbezwinger!
 Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
 in heißem Liebesstreben
 werd' ich entschweben
 zum Licht, zu dem kein Aug' gedrunken!

Mit Flügeln, die ich mir errungen,
 werde ich entschweben!
 Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
 mein Herz, in einem Nu!

Was du geschlagen,
 zu Gott wird es dich tragen!
 Rise again, yea, thou shalt rise again,
 My dust after short rest!
 Immortal life!
 He who called thee will grant thee.

To bloom again art thou sown!
 The Lord of the Harvest goes
 And gathers in, like sheaves,
 Us who died.

Oh believe, my heart, oh believe:
 Nothing is lost with thee!
 Thine is what thou hast desired,
 What thou hast loved, what thou hast fought for!

Oh believe! Thou were not born in vain!
 Hast not lived in vain, suffered in vain!

What has come into being must perish!
 What perished must rise again!
 Cease from trembling!
 Prepare thyself to live!

Oh Pain, thou piercer of all things
 From thee have I been wrested!
 Oh death, thou masterer of all things,
 Now art thou mastered!

With wings which I have won,
 In love's fierce striving,
 I shall soar upwards
 To the light to which no eye has soared.

With wings which I have won,
 I shall soar upwards
 I shall die, to live!

Rise again, yea thou wilt rise again,
 My heart, in the twinkling of an eye!
 What thou hast fought for
 Shall lead thee to God!

The texts for the first two verses are by Friedrich Klopstock with additions by Mahler; the remaining verses are by Mahler.

The texts and translations are from the Universal/Kaplan Edition of *Symphonie Nr. 2* by Gustav Mahler, with the English translation is by Deryck Cooke, courtesy of Cambridge University Press.

APPENDIX B

SCORE MARKINGS AND TRANSLATIONS

German	English
aber das Zeitmaß zunächst noch	but the time measure still remains
aber nicht eilen	but do not rush
aus weiter Ferne besonders leise	from a far distance particularly quietly
dem Chor nachgeben	giving way to the chorus
etwas bewegter	somewhat more agile
etwas drägend	somewhat pressing forward
etwas näher und starker	somewhat closer and stronger
gänzlich verschwindend	completely disappearing
halbe taktieren	beat half notes
im Orchester	in the orchestra
immer ferner und ferner	always further and further
in der Ferne	in the distance
innig	fervently, sincerely
innig hervortretend	sincerely emphasized
in weiter Entfernung	in far distance
lange und verklingend	long and fading away
langsam	slow
langsamer	slower
langsam steigern	slowly intensifying
leicht und duftig gespielt	light and hazily played
links aufgestellt	on the left
luftpause	breath-pause
mit Aufschwung	with impetus
mit Ausdruck	with expression
mit höchster Kraft	with greatest power
mit höchster Kraftentfaltung	with the greatest unfolding of power
näher	closer
nicht beschleunigen	do not accelerate
nicht schleppen	not dragging
nicht trillern	not trilled
nicht zurückhaltend	not holding back
noch einmal so langsam	once again so slowly
noch mehr drägend	still more pressing forward
ohne im Geringsten hervorzutreten	without in the least being prominent
ohne/mit Verstärkung	without/with reinforcement
rechts aufgestellt	on the right

Schalltrichter auf	bells up
scharf abreißen	sharply broken/ripped off
schnell	fast
schneller	faster
schnell und schmetternd	fast and blazing
sehr ausdrucksvoll	very expressive
sehr breit	very broad
sehr entfernt	very remote
sehr lange	very long
sehr langsam und gedehnt	very slow and stretched
sehr zart	very tender
sich verlierend	losing itself
singend	singing
Streng im Tempo	strictly in tempo
unmerklich	imperceptibly
verklingend	fading away
viel näher und starker	more close and strong
viertel taktieren	beat quarters
vorwärts	forward
wie eine Vogelstimme	like a bird's voice
wieder etwas zurückhaltend	again somewhat more sustained
zart betont	tenderly stressed

The German texts listed are score markings taken from the Universal First Edition (1897). The English translations are by Matthew Webb.

sehr langsam
sehr entfernt

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Timp.

Org.

11 12 13 14 15 16

lange

lange

schleunig

näher

[links]

sf

pp

leicht und duftig gespielt

tr

sf

[nicht trillern]

pp

langsam, nicht schleppen
leicht und duftig gespielt
wie eine Vogelstimme

3

3

sehr langsam
sehr entfernt

langsam

sich verlierend

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 4

schnell und schmetternd
näher

immer ferner und ferner

fern

sich verlierend

fern

Timp.

f *pp*

S. Solo

S.

A.

T.

B.

Org.

tr

langsamer

3 **Langsam**
Misterioso
ohne im Geringsten hervorzutreten

rit. a tempo

rit. a tempo

lunge und verklingend

lunge und verklingend

sich verlierend

sich verlierend

lunge und verklingend

lunge und verklingend

ppp ohne im Geringsten hervorzutreten

Auf - er - steh'n, ja - auf - er - steh'n wirst du, mein Staub, nach kur - zer - Ruh!

ppp

Auf - er - steh'n, ja - auf - er - steh'n wirst du, mein Staub, nach kur - zer - Ruh!

ppp

Auf - er - steh'n, ja - auf - er - steh'n wirst du, mein Staub, nach kur - zer - Ruh!

ppp

Auf - er - steh'n, ja - auf - er - steh'n wirst du, mein Staub, nach kur - zer - Ruh!

sich verlierend

Auf - er - steh'n, ja - auf - er - steh'n wirst du, mein Staub, nach kur - zer - Ruh!

ppp

Strings

Strings

[After m. 25, offstage orchestra]: Return to their place in the orchestra quietly in order not to disturb the 'a cappella' singing [GM]

Hr. 3

C Tpt. 1

Timp.

Hrp.

S. Solo

S

A

T

B

Org.

Sehr breit

ppp

p

ppp

sehr zart

innig hervortretend

innig

Un - sterb - lich Le - ben! Un - sterb - lich Le - ben wird, der dich rief, - dich rief, dir ge - - - ben!

Un - sterb - lich Le - ben! Un - sterb - lich Le - ben wird, der dich rief, - dich rief, dir ge - - - ben!

Un - sterb - lich Le - ben! Un - sterb - lich Le - ben wird, der dich rief, - dich rief, dir pppp ge - - - ben!

Un - sterb - lich Le - ben! Un - sterb - lich Le - ben wird, der dich rief, - dich rief, dir ge - - - ben!

Un - sterb - lich Le - ben! Un - sterb - lich Le - ben wird, der dich rief, - dich rief, dir ge - - - ben!

Un - sterb - lich Le - ben! Un - sterb - lich Le - ben wird, der dich rief, - dich rief, dir ge - - - ben!

Strings

pppp sfppp

This page contains measures 48 through 57 of the musical score. The instrumentation includes Horns 1-4, Trumpets 1-4, Trombones 1-2, Timpani, Triangle, Harp, Solo Voice, Section Voices (Soprano, Alto, Tenor, Bass), and Organ.

- Horns:** Measures 49-50 show triplets of eighth notes. Dynamics range from *pppp* to *p*. Instructions include "Schalltrichter auf" (Horn 1) and "zurück betont" (Horn 4).
- Trumpets/Trombones:** Measure 51 features a triplet of eighth notes. Dynamics include *ppp*, *p*, and *mf*.
- Timpani:** Measures 53-54 show a triplet of eighth notes. Dynamics are *fp* and *p*.
- Triangle:** Measures 51-52 feature a triplet of eighth notes. Dynamics are *pp* and *ppp*.
- Harp:** Measures 51-52 feature a triplet of eighth notes. Dynamics are *p* and *mf*.
- Voice:** The Solo Voice part has lyrics in German. The section voices have lyrics in French. Dynamics include *ppp*, *pp*, and *p*.
- Organ:** Measures 49-50 show a triplet of eighth notes. Dynamics include *ppp* and *pp*. Instructions include "sans cesse" and "avec force".

Streng im Tempo, nicht zurückhalten 7 Langsam. Nicht schleppen

58 59 60 61 62 63 64 65 66 67 68 69 70

Hn. 1 *mf* *mf* *p* *ppp*

Hn. 2 *mf* *mf* *p*

Hn. 3 *mf* *mf* *p* *ppp*

Hn. 4 *mf* *mf* *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3 *p*

C Tpt. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Tuba

Timp. *ff* *ff* *f* *p* *dim.* *ppp*

Trgl. *f* *f* *p*

Hp. *ff* *ff* *f* *p* *ppp*

S. Solo

S

A

T *ppp*

B *ppp*

Org. *mf* *p* *ppp* *pppp*

Wie-der auf - zu - blüh'n, wirst du ge - sät!

[illegible]

Zurückhaltend 9 **a tempo**

84 85 86 87 88 89 90 91 92 93 94 95

Hn. 1 *p* *< >*

Hn. 2 *p* *< >*

Hn. 3 *p* *< >*

Hn. 4 *p* *< >*

C Tpt. 1 *p* *< >* *molto portamento*

C Tpt. 2 *pp* *ppp*

C Tpt. 3 *ppp*

Tbn. 1 *pp* *mf* *< >*

Timp. *pp* *f*

Hp. *f* *p*

S. Solo *dem Chor nachgeben hervortretend* *, zart* *espr* *< >*

84 85 86 87 88 89 90 91 92 93 94 95

sam - melt Gar - ben uns ein, - die starb - ben

A. Solo

S *ppp*

84 85 86 87 88 89 90 91 92 93 94 95

sam - melt Gar - ben uns ein, - die star - - - - - bent!

A *ppp*

84 85 86 87 88 89 90 91 92 93 94 95

sam - melt ein, - die star - - - - - bent!

T *ppp*

84 85 86 87 88 89 90 91 92 93 94 95

sam - melt Gar - ben uns ein, - die star - - - - - bent!

B *ppp*

84 85 86 87 88 89 90 91 92 93 94 95

sam - melt ein, - die star - - - - - bent!

Org. *ppp* *fp*

84 85 86 87 88 89 90 91 92 93 94 95

Zurückhaltend 10 a tempo Nicht schleppend

The musical score is arranged in systems for the following instruments:

- Hn. 1-4:** Horns 1 through 4, playing a melodic line with dynamic markings *ppp* and *p*.
- C Tpt. 1-3:** Cornet Trumpets 1 through 3, with Tpt. 1 having a *ppp* marking.
- Tbn. 1-2:** Trombones 1 and 2, with Tbn. 2 having a *p* marking.
- B. Tbn.:** Baritone Trombone.
- Tuba:** Playing a low, sustained note with a *pp* marking.
- Timp.:** Timpani, playing a rhythmic pattern with *pp* markings.
- Glk.:** Glockenspiel, playing a rhythmic pattern with *pp* markings.
- Hp.:** Harp, playing a rhythmic pattern with *ppp* markings.
- A. Solo:** A Solo instrument, likely a violin or flute, playing a melodic line.
- Org.:** Organ, playing a complex texture with *ppp* markings.

Measure numbers 96 through 107 are indicated above the staves. Dynamic markings include *ppp* (pianississimo), *p* (piano), and *m. Dpf.* (moderato, dolce, piano).

[illegible]

12 Noch mehr drängend

Hn. 1

C Tpt. 1

S. Solo

A. Solo

A

T

B

Org.

mit Ausdruck

du ge - schnt! - Dein, - was du - ge - liebt, was - du - ge - strit - ten!

p

Solo String or Foundation

13 Nicht schleppen
Wieder (unmerklich) bewegter
(wie zuletzt d.)

acc.

sempre accel.

Hn. 1

Hn. 2

S. Solo

A. Solo

S

A

T

T

B

Org.

p

p

O glau - be: Du wardst nicht um -

[M. 226] Note to the conductor: In order to keep the tempo steady, it is recommended to beat the first measures in quarters. [GM]

Strings

innig

158 159 160 161 162 163 164 165 166 167 168 169

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

S. Solo *p* *pp* *pp* *pp*

sonst - ge - bo - ren! Hast nicht um - sonst ge - lebt, - ge - lit - ten!

A. Solo

S

A

T

T

B

Org. Solo String of Foundation

158 159 160 161 162 163 164 165 166 167 168 169

The musical score for measures 158-169 is written for Horns 1 and 2, Solo Soprano, Alto Solo, Soprano, Alto, Tenor 1, Tenor 2, Bass, and Organ. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Soprano Solo part includes German lyrics: "sonst - ge - bo - ren! Hast nicht um - sonst ge - lebt, - ge - lit - ten!". The Organ part features a "Solo String of Foundation" starting at measure 166. Dynamics include *p* (piano) and *pp* (pianissimo).

Wieder etwas zurückhaltend
(Viertel taktieren) 170 171

14 Langsamer. Misterioso
(Viertel taktieren) 174 175

Vorwärts 176 177 178

C Tpt. 1 170 171 172 173 174 175 176 177 178

C Tpt. 2 170 171 172 173 174 175 176 177 178

Tbn. 1 170 171 172 173 174 175 176 177 178

Tbn. 2 170 171 172 173 174 175 176 177 178

B. Tbn. 170 171 172 173 174 175 176 177 178

Tuba 170 171 172 173 174 175 176 177 178

Timp. 170 171 172 173 174 175 176 177 178

Hp. 170 171 172 173 174 175 176 177 178

S. Solo 170 171 172 173 174 175 176 177 178

A. Solo 170 171 172 173 174 175 176 177 178

S. 170 171 172 173 174 175 176 177 178

A. 170 171 172 173 174 175 176 177 178

T. 170 171 172 173 174 175 176 177 178

T. 170 171 172 173 174 175 176 177 178

B. 170 171 172 173 174 175 176 177 178

Org. 170 171 172 173 174 175 176 177 178

den ersten Ton des Gliss. stark betonen

pp gliss.

pp zurückhaltend

Was ent - - - - - stan - den ist, das - muss - ver - ge - hen! Was ver - gan - gen, auf - er - ste - hen!

Was ent - - - - - den das - muss - ver - ge - hen! Was ver - gan - gen, auf - er - ste - hen!

Strings

Strings and Flutes

Zurückhaltend 15 Langsamer, Misterioso Schneller Langsamer zurückhalten

179 180 181 182 183 184 185 186 187 188 189 190 191 192

Hn. 1 *ppp* *pp*

Hn. 2 *ppp* *pp*

Hn. 3 *ppp* o. Dpf. *pp*

Hn. 4 *ppp* o. Dpf. *pp*

C Tpt. 2 *mf*

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

B. Tbn. *mf* *pp*

Tuba *mf* *p* *pp*

Timp. *pp*

S. Solo

A. Solo *ppp* ohne hervortreten *p* *ppp* zart hervortretend

S. *ppp* *mf* *ppp*

A. *ppp* *mf* *ppp*

T. *ppp* *ff* *mf* *ppp*

T. *ppp* *ff* *mf* *ppp*

B. *ppp* *ff* *mf* *ppp*

Hör' auf zu be - bent! Hör' auf zu be - bent! Be - rei - te dich! Be - rei - te dich, - zu le -

Hör' auf zu be - bent! Hör' auf zu be - bent! Be - rei - te dich! Be - rei - te dich, zu le -

Hör' auf zu be - bent! Hör' auf zu be - bent! Be - rei - te dich! Be - rei - te dich, zu le -

Org.

Strings

16 Mit Aufschwung, aber nicht eilen (wie zuletzt)

193 194 195 196 197 198 199 200 201 202 203 204

Hn. 1 *f* *dim.* *p* *pp*

Hn. 2 *f* *dim.* *p* *pp* *fp*

Hn. 3 *f* *dim.* *p* *pp*

Hn. 4 *f* *dim.* *p* *pp* *fp*

Tbn. 1 *pp* *pp*

Tbn. 2 *pp* *pp*

B. Tbn. *pp* *pp*

Hp. *ff* *p* *p*

S. Solo *f* *O Tod!* *Du All-be-zwin-ger!*

A. Solo *f* *O Schmerz!* *- Du All-durch-drin-ger!* *Dir bin ich ent-run-gen!*

S *ben!*

A *ben!*

T *ben!*

T *ben!*

B *ben!*

Org. *Strings and Flutes*

17

Vorwärts

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Hp.

S. Solo

A. Solo

S

A

T

T

B

Org.

205 206 207 208 209 210 211 212 213 214 215 216

p *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

f *p* *esp.* *cresc.*

Nun bist du be - zwun - gen, - be - zwun - gen! Mit Flü - geln, die ich mir er - run - gen, in hei - ßem Lie - bes - stre - ben

O Tod! - Du All - be - zwün - ger! Nun bist du be - zwun - gen! Mit Flü - geln, die ich mir er - run - gen, in Lie - bes -

[illegible]

Halbe taktieren (Aber das Zeitmaß zunächst noch nicht beschleunigen) Etwas drängend

Hn. 1 *pp* < >

Hn. 2

Hn. 4

Hp. *pp* *cresc.*

S.

A. Flü - geln, die ich mir er - run - gen, we - de - ich ent - schwe - ben! Mit Flü - geln, die ich mir er - run - gen,

T. *pp sehr zart* Mit Flü - geln, die ich mir er - run - gen, wer - de - ich ent - schwe - ben! *mf*

T. Mit Flü - geln,

B.

Org. *schwe - ben!*

Langsam steigern! **Wieder etwas zurückhaltend** Luft-
pause

Hn. 1 239 240 241 242 243 244 245 246 247 248 249

Hn. 2 239 240 241 242 243 244 245 246 247 248 249

Hn. 3 239 240 241 242 243 244 245 246 247 248 249

Hn. 4 239 240 241 242 243 244 245 246 247 248 249

C Tpt. 1 239 240 241 242 243 244 245 246 247 248 249

C Tpt. 2 239 240 241 242 243 244 245 246 247 248 249

Tbn. 1 239 240 241 242 243 244 245 246 247 248 249

Tbn. 2 239 240 241 242 243 244 245 246 247 248 249

B. Tbn. 239 240 241 242 243 244 245 246 247 248 249

Tuba 239 240 241 242 243 244 245 246 247 248 249

Timp. 239 240 241 242 243 244 245 246 247 248 249

B. Dr. 239 240 241 242 243 244 245 246 247 248 249

Hp. 239 240 241 242 243 244 245 246 247 248 249

S. 239 240 241 242 243 244 245 246 247 248 249

A. 239 240 241 242 243 244 245 246 247 248 249

T. 239 240 241 242 243 244 245 246 247 248 249

T. 239 240 241 242 243 244 245 246 247 248 249

B. 239 240 241 242 243 244 245 246 247 248 249

Org. 239 240 241 242 243 244 245 246 247 248 249

Mit Flü - geln, die ich mir er - run - gen, wer - de ich ent - schwe - ben, wer - de ich ent - schwe - bent!

wer - de ich ent - schwe - ben, ent - schwe - ben, wer - de ich, - ja - wer - de ich ent - schwe - bent!

Mit Flü - geln, die ich mir er - run - gen wer - de - ich - ent - schwe - bent!

die ich mir er - run - gen, wer - de ich ent - schwe - ben, werd' - ich ent - schwe - bent!

Mit Flü - geln, die ich mir er - run - gen, ent - schwe - bent!

19 Più mosso rit.

Hn. 1 *mf* *ff* Schalltrichter auf *fff*

Hn. 2 *mf* *ff* Schalltrichter auf *fff*

Hn. 3 *mf* *ff* Schalltrichter auf *fff*

Hn. 4 *mf* *ff* Schalltrichter auf *fff*

C Tpt. 1 mit Verstärkung *f* mit Verstärkung *ff* *mf*

C Tpt. 2 *f* mit Verstärkung *ff* *mf*

C Tpt. 3 *f* mit Verstärkung *ff* *mf*

C Tpt. 4 *f* mit Verstärkung *ff* *mf*

Tbn. 1 *f* Schalltrichter auf

Tbn. 2 *f* Schalltrichter auf

B. Tbn. *ff* Schalltrichter auf

Tuba *ff*

Timp. *ff* *mf* *ff* *fp* molto cresc.

Cym. *ff*

B. Dr. *ff*

S. *ff* Ster - ben werd' ich, um zu le - ben! Sterb - ben werd' ich, um zu le - ben.

A. *ff* Ster - ben werd' ich, um zu le - ben! Sterb - ben werd' ich, um zu le - ben.

T. *ff* Ster - ben werd' ich, um zu le - ben! Sterb - ben werd' ich, um zu le - ben.

T. *ff*

B. *ff* Ster - ben werd' ich, um zu le - ben! Sterb - ben werd' ich, um zu le - ben.

Org. + Reeds

20 Pesante (wie früher) **Più mosso**

Hn. 1 *ff* *mf* *p*

Hn. 2 *ff* *mf* *p*

Hn. 3 *ff* *mf* *p*

Hn. 4 *ff* *mf* *p*

C Tpt. 1 *ff* *mf* *p*

C Tpt. 2 *ff* *mf* *p*

C Tpt. 3 *ff* *mf* *p*

C Tpt. 4 *ff* *mf* *p*

Tbn. 1 *ff* *mf* *p*

Tbn. 2 *ff* *mf* *p*

B. Tbn. *ff* *mf* *p*

Tuba *ff* *mf* *p*

Timp. *ff* *ff*

Trgl. *ff*

Cym. *ff*

B. Dr. *ff*

S. Sopran-Solo mit Chor mit höchster Kraft

A. Alt-Solo mit Chor mit höchster Kraft

T. Tenor mit höchster Kraft

B. Bass mit höchster Kraft

Org. volles Werk

266 267 268 269 270 271 272 273 274 275 276 277

Auf - er - steh'n, ja auf - er - steh'n wirst du, mein Herz, in ei - nem Nu! Was du ge - schla - gen, was du ge -

Auf - er - steh'n, ja auf - er - steh'n wirst du, mein Herz, in ei - nem Nu! Was du ge - schla - gen, was du ge -

Auf - er - steh'n, ja auf - er - steh'n wirst du, mein Herz, in ei - nem Nu! Was du ge - schla - gen, was du ge -

Auf - er - steh'n, ja auf - er - steh'n wirst du, mein Herz, in ei - nem Nu! Was du ge - schla - gen, was du ge -

[illegible]

Etwas bewegter (Langsame Halbe taktieren)

286 287 288 289 290

Hn. 1 *ff* *cresc.* Schalltrichter auf *ff*

Hn. 2 *ff* *cresc.* Schalltrichter auf *ff*

Hn. 3 *ff* *cresc.* Schalltrichter auf *ff*

Hn. 4 *ff* *cresc.* Schalltrichter auf *ff*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

C Tpt. 4 *f*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba

Timp. *ff*

3 Bells *f* *dim.*

T.T. (low) *ff* *klingen lassen*

B. Dr. *ff*

Hp. *ff*

S *gent!*

A *gent!*

T *gent!*

B *gent!*

Org. *ff*

286 287 288 289 290

22 Più mosso

Noch schneller
(ganze Takte schlagen)

291 292 293 294 295 296 297 298 299

Hn. 1 *p* *ff* *ff* sempre

Hn. 2 *ff* *ff* sempre

Hn. 3 *p* *ff* *ff* sempre

Hn. 4 *ff* *ff* sempre

C Tpt. 1 *p* *f* *ff*

C Tpt. 2 *p* *ff*

C Tpt. 3 *ff*

C Tpt. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *f*

Timpani *mf*

3 Bells *p* *pp*

Harp *pp* *fff*

Soprano

Alto

Tenor

Bass

Organ *f*

23 Mit höchster Kräfteinfaltung Noch einmal so langsam
(die J wie zuletzt die o) Halbe breit takieren

300 301 302 303 304 305 306 307 308 309 310 311 312 313

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
C Tpt. 4
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
3 Bells
T.T. (high)
T.T. (low)
Hp.
Org.

314 315 316 317 318 *scharf abreißen*

Hn. 1 *fff*

Hn. 2 *fff*

Hn. 3 *fff*

Hn. 4 *fff*

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Org.

The musical score for page 62, measures 314-318, features a dramatic orchestral passage. Measures 314-317 consist of sustained, low-register chords in the brass and woodwinds, marked with a fortissimo (fff) dynamic. In measure 318, the instruction "scharf abreißen" (tear off sharply) is written above the staff. The brass instruments (Horn 1-4, Trumpet 1-4, Trombone 1-2, Tuba) and the Tuba play a sharp, accented eighth-note figure. The Timpani and Organ also play a sharp, accented eighth-note figure. The Organ part is written in a grand staff (treble and bass clef). The score is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.