

Gustav Mahler – Rückert Lieder

During the summer of 1901 Gustav Mahler accomplished the bulk of work on what would ultimately become his Fifth Symphony while at his holiday villa at Maiernigg in Carinthia. At the time he was at the height of his career as a conductor having just completed his fourth season as Music Director of the Vienna State Opera. He was, at the same time, at a crossroads as a composer. The Fifth Symphony would usher in his “middle period” with three purely instrumental symphonies of incredible contrapuntal and emotional intensity. The world of the “Wunderhorn” symphonies, with their frequent use of chorus and solo voice, gave way to a leaner and more ‘classical’ element in his writing. Of no less importance was the composer’s introduction, in November 1901, to the brilliant young Alma Schindler who would become his wife on March 9, 1902. During this productive period Mahler’s Rückert settings came into being.

Mahler identified profoundly with the writings of the poet, philologist, and orientalist Friedrich Rückert (1788-1866), declaring that “After Das Knaben Wunderhorn I could not compose anything but Rückert – this is lyric poetry from the source, all else is poetry of a derivative kind”. While the Fifth Symphony was taking shape four of the five present lieder were composed between June and August of 1901; ‘Liebst du um Schönheit’ being added, as a gift to Alma, in August of 1902 as work on the Fifth Symphony was nearing completion and the Sixth Symphony ‘Tragische’ was taking form. Four of the five songs were premiered in Vienna on January 29, 1905 at a sold-out Lieder-Abend mit Orchester (Song recital with orchestra) conducted by the composer that also included the premiers of his ‘Kindertotenlieder’, with text also by Rückert, and various settings from ‘Das Knaben Wunderhorn’. Interestingly, Mahler chose the small Brahms-Saal of the Musikverien so that the songs could be performed “in the manner of chamber music”. Both soloists on this occasion were baritones while most contemporary realizations feature the mezzo-soprano voice.

Mahler orchestrated the original four lieder for varied combinations of instruments but did not orchestrate ‘Liebst du um Schönheit’ at all. Max Puttman created its orchestral form only in 1915 four years after the composer’s death and over the objection of Alma Mahler. Only the piano versions were published in Mahler’s lifetime by C. F. Kahnt of Leipzig in 1910 along with two late Wunderhorn settings. Universal Edition has published a score with the five Rückert songs alone.

The Wind Ensemble Adaptation

The creation of the present adaptation for symphonic winds grew out from the observation that 'Um Mitternacht' is essentially Mahler's only work for Band as its original scoring is for winds, brass and percussion only. It seemed sensible to take these forces and work backwards through the other four songs; perhaps also in the process giving the complete set a new found cohesion. All original markings and keys have been respected and altered in no way. A few suggestions and observations to the performers seem in order:

- The instrumentation is conceived as being performed by one player per part keeping with Mahler's ideal of these works as chamber music. However, a doubling of the soprano clarinet parts could be advisable for added warmth and fullness so long as obvious solo passages are respected. Also, two of the lieder were originally written for 'A' clarinet. Only if ALL the performers have the 'A' instrument available should those parts be used.
- The Rückert Lieder contain some of Mahler's most beautiful and idiomatic writing for the English horn. While that instrument is highly preferable, a reading by a sensitive alto saxophonist might be satisfactory and open up new expressive possibilities.
- Originally the composer wrote for the seldom used oboe d'amore in 'Um Mitternacht'. If the instrument is available it would replace both the present oboe and English horn parts.
- Purists may wish to not make use of the bass clarinet and euphonium parts in 'Um Mitternacht' as they are purely ad libitum; their addition offered solely with the idea of cohesion in mind. In the same spirit the double bass may double the tuba part if desired. Mahler also has a piano double the harp.

A short commentary should be addressed as to the order of the Rückert Lieder. The five songs are not a cycle in the strictest sense, all are independent and connected only by the poetry and various common themes. Over the preceding century various artists have chosen varying orders with some songs omitted and others added. The following order seems sensible and is moreover modeled after Mahler's structuring of his last great orchestral song cycle; 'Das Lied von der Erde' with the larger songs at either end serving to encompass the three smaller lieder.

- Ich bin der Welt abhanden gekommen
- Liebst du um Schönheit
- Ich atmet' einen linden Duft
- Blicke mir nicht in die Lieder!
- Um Mitternacht

Of course any of these lieder might be programmed alone or in whatever combination best fits a given program. It is hoped with this adaptation that these somewhat seldom heard masterworks from such a pivotal period in Gustav Mahler's creative life might find a new and broader audience and might be a welcome addition to the wind ensemble literature.

W. Mark Harrell

Rückert-Lieder

1. Ich bin der Welt abhanden gekommen

Poem by Friedrich Rückert / Setting by Gustav Mahler (August 1901)

trans. Wm. Mark Harrell

Äußerst langsam und zurückhaltend

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Euphonium

Tuba

Harp

Voice

Double Bass

1. Ich bin der Welt abhanden gekommen

7

The score is for a woodwind and string ensemble. The woodwinds include Flute 1 and 2, Oboe, English Horn, Clarinets in B-flat (1 and 2), Bass Clarinet, Bassoons (1 and 2), and Contrabassoon. The brass includes Horns (1 and 2), Euphonium, and Tuba. The strings are represented by a grand staff (Violin and Viola).

Key musical details include:

- Flute 1 and 2:** Enter in the fourth measure with a *p* dynamic and a melodic line.
- English Horn:** Plays a melodic line from the first measure, marked *espr.*
- Clarinets:** B-flat Clarinet 1 and 2 play sustained notes, with B-flat Clarinet 1 marked *p* and *pp*.
- Bassoons:** Bassoon 1 and 2 play sustained notes, both marked *pp*.
- Brass:** Horns 1 and 2 play sustained notes, both marked *pp*. Euphonium and Tuba enter in the fourth measure with a *pp* dynamic and a melodic line, marked *espr.*
- Strings:** Violin and Viola play sustained notes, with the Viola marked *pp*.
- Contrabassoon:** Enters in the fourth measure with a *p* dynamic and a melodic line.
- Tempo and Mood:** The tempo is *mp* (moderato) and the mood is *ruhevoll* (calm).
- Lyrics:** The vocal line is "Ich bin der Welt abhanden gekommen".

13

zögernd

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Euph.

Tuba

Hp.

D.B.

pp

p

mp

pp

pp

p

p

pp

pp

p

p

espr.

p espr.

p

p

p

— ab han den ge kom men, mit der ich sonst vie-le Zeit ver - dor - ben, sie hat so lan-ge

19

poco rit. a tempo

Musical score for orchestra and voice, measures 19-24. The score includes parts for Flute 1 and 2, Oboe, English Horn, B♭ Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1 and 2, Euphonium, Tuba, Harp, and Double Bass. The key signature is B-flat major (two flats). The tempo markings are *poco rit.* and *a tempo*. The score features various dynamics such as *p*, *mp*, and *pp*. The voice part has the lyrics: "nichts von mir ver-nom-men, sie mag wohl glau-ben". The Double Bass part includes a *pizz.* marking.

Nicht schleppen

Fl. 1 *pp* *mp*

Fl. 2 *pp* *mp*

Ob. *sfz* *p sfz* *p* *pp subito*

E. Hn. *pp*

B \flat Cl. 1 *pp* *sfz* *sfz* *espr.* *pp subito*

B \flat Cl. 2 *pp* *sfz* *sfz* *pp subito*

B. Cl. *pp*

Bsn. 1 *sfz* *sfz* *pp*

Bsn. 2 *p* *pp subito* *pp*

C. Bn. *pp* *pp*

Hn. 1 *p* *pp mit Dämpfer*

Hn. 2 *p* *pp mit Dämpfer*

Euph. *pp*

Tuba *pp* *pp*

Harp *mp*

D.B. *pp* *pp*

siemichfur gestor - ben halt. Ich kannauch garnichtssa - gen da - ge - gen, denn wirk - lich binichge-

37

Wieder zurückhaltend

Fl. 1
Fl. 2
Ob.
E. Hn.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Euph.
Tuba
Hp.
D.B.

p
mp
p
p
p
espr.
p
pp
pp
f

ohne Dämpfer
ohne Dämpfer

stor ben, ge-stor - ben der Welt.

Detailed description: This is a page of a musical score for orchestra and voice. It contains measures 37 through 41. The score is written for various instruments: Flute 1 and 2, Oboe, English Horn, B-flat Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1 and 2, Euphonium, Tuba, Harp, and Double Bass. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'Wieder zurückhaltend'. Dynamics include *p*, *mp*, *dim.*, *ppp*, *espr.*, and *f*. Performance instructions include 'ohne Dämpfer' for the horns. The voice part has lyrics: 'stor ben, ge-stor - ben der Welt.' The harp part features triplets in measures 37-39. The double bass part has a simple bass line.

43 Tempo I

The musical score for measures 43-48 is arranged as follows:

- Fl. 1, Fl. 2:** Rests throughout the measures.
- Ob.:** Rests until measure 46, then a melodic line starting on G4, moving to A4, B4, C5, marked *pp*.
- E. Hn.:** Rests throughout the measures.
- B♭ Cl. 1, B♭ Cl. 2:** Rests until measure 46, then a melodic line starting on G4, moving to A4, B4, C5, marked *pp* and *dolce*.
- B. Cl.:** Rests throughout the measures.
- Bsn. 1, Bsn. 2, C. Bn.:** Rests throughout the measures.
- Hn. 1, Hn. 2:** Rests until measure 46, then a melodic line starting on G4, moving to A4, B4, C5, marked *pp*.
- Euph.:** Rests until measure 46, then a melodic line starting on G2, moving to A2, B2, C3, marked *pp*.
- Tuba:** Rests until measure 46, then a melodic line starting on G2, moving to A2, B2, C3, marked *pp*.
- Hp.:** Rests until measure 46, then a melodic line starting on G2, moving to A2, B2, C3, marked *pp*.
- Voice:** "Ich bin ge-stor-ben dem Welt-ge-tum-mel und ruh' - in ei-nem stil - len Ge - biet!"
- D.B.:** Rests until measure 46, then a melodic line starting on G2, moving to A2, B2, C3, marked *pp* and *arco*.

49

Ohne Steigerung

Fl. 1 *espr.*

Fl. 2 *pp espr.*

Ob. *espr.*

E. Hn.

B \flat Cl. 1 *p pp*

B \flat Cl. 2 *p pp*

B. Cl.

Bsn. 1 *pp*

Bsn. 2 *pp pp*

C. Bn. *pp pp*

Hn. 1 *pp*

Hn. 2 *pp*

Euph. *pp pp*

Tuba *pp pp*

Hp.

D.B. *pp pp*

Ich leb' al - lein - in mei-nem Him - mel, in mei-nem Lie - ben,

55

Fl. 1 *pp*

Fl. 2 *pp*

Ob.

E. Hn. *p*

B \flat Cl. 1 *morendo*

B \flat Cl. 2 *morendo* *pp*

B. Cl. *p* *p*

Bsn. 1 *pp* *ppp*

Bsn. 2 *p* *pp* *ppp*

C. Bn. *p* *pp*

Hn. 1 mit Dämpfer *pp*

Hn. 2 *p*

Euph. *p* *pp* *ppp*

Tuba *p* *pp* *ppp* *pp*

Hp.

in mei - nem Lie - ben, in mei - nem Lied.

D.B. *p* *pp* *ppp* *pp*

61

Fl. 1 *verklärt*
pp *verklärt* *dim.* *ppp* *morendo*

Fl. 2 *pp* *verklärt* *dim.* *ppp* *morendo*

Ob.

E. Hn. *espr.* *p* *ppp* *morendo*

B \flat Cl. 1 *dim.* *ppp* *morendo*

B \flat Cl. 2 *morendo* *ppp* *espr.*

B. Cl. *pp* *espr.* *morendo*

Bsn. 1 *pp* *morendo*

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Euph.

Tuba *ppp*

Hp.

D.B.

2. Liebst du um Schönheit

Poem by Friedrich Rückert / Setting by Gustav Mahler (August 1902)

trans. Wm. Mark Harrell

Innig

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Euphonium

Tuba

Harp

Voice

Double Bass

Liebst du um Schön-heit, o nicht mich lie-be! Lie-be, die Son-ne,

2. Liebst du um Schönheit

Fl. 1
Fl. 2
Ob.
E. Hn.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Euph.
Tuba
Hp.
D.B.

sie tragt ein gold-nes Haar! _ liebst du um Ju- gend, o nicht mich lie- be! Lie be den Fruh- ling, der jung ist je- des

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph.

Tuba

Hp.

D.B.

Jahr! Liebst du um Schätze, o nicht mich lie - be!

2. Liebst du um Schönheit

20

Steigernd

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph.

Tuba

Hp.

D.B.

p

pp

pp subito

Lie-be die Meerfrau, sie hat viel Per-len klar! — Liebst du um Lie-be o ja mich lie -

2. Liebst du um Schönheit

26

Fl. 1 *p* *pp subito*

Fl. 2 *p* *pp subito*

Ob. *pp*

E. Hn. *pp* *p*

B \flat Cl. 1 *pp subito* *p*

B \flat Cl. 2 *pp* *p*

B. Cl. *p* *pp subito* *p*

Bsn. 1 *p* *pp subito* *p*

Bsn. 2 *p* *pp subito* *p*

C. Bn. *p*

Hn. 1 *p* *pp subito* *p*

Hn. 2 *pp* *p*

Hn. 3 *p*

Hn. 4 *p*

Euph. *p*

Tuba *p*

Hp. *p* *p* *p (zart)*

be Lie - be mich im - mer, dich lieb ich im - mer im - mer - dar!

D.B. *p*

2. Liebst du um Schönheit

32

Fl. 1

Fl. 2

Ob.

E. Hn.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph.

Tuba

Hp.

D.B.

3. Ich atmet' einen linden Duft

Poem by Friedrich Rückert / Setting by Gustav Mahler (Summer 1901)

trans. Wm. Mark Harrell

Sehr zart und innig; langsam

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flute:** Part 1, marked *piccolo* and *ppp*. It plays a half note in the first measure, followed by rests.
- Oboe:** Part 1, marked *ppp*. It plays a half note in the first measure, followed by rests.
- Clarinet in B \flat 1 (original parts in A):** Part 1, marked *pp*. It plays a sixteenth-note figure in the first measure, followed by rests.
- Clarinet in B \flat 2 (original parts in A):** Part 1, marked *pp*. It plays a sixteenth-note figure in the first measure, followed by rests.
- Bassoon 1:** Part 1, marked *pp*. It plays a half note in the first measure, followed by rests.
- Bassoon 2:** Part 1, marked *pp*. It plays a half note in the first measure, followed by rests.
- Horn in F 1:** Part 1, marked *pp* and *mit Dämpfer*. It plays a half note in the first measure, followed by rests.
- Horn in F 2:** Part 1, marked *pp*. It plays a half note in the first measure, followed by rests.
- Horn in F 3:** Part 1, marked *pp*. It plays a half note in the first measure, followed by rests.
- Celesta:** Part 1, marked *pp*. It plays a sixteenth-note figure in the first measure, followed by rests.
- Harp:** Part 1, marked *ppp*. It plays a sixteenth-note figure in the first measure, followed by rests.
- Voice:** Part 1, marked *ppp*. It plays a half note in the first measure, followed by rests.

Ich at - met' ei - nen lin - den

3. Ich atmet' einen linden Duft

4

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

Duft!

Im Zim mer stand

3. Ich atmet' einen linden Duft

7

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

ein ———— Zweig ———— der Lin - de,

pp

pp

p

3. Ich atmet' einen linden Duft

10

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

ein An - ge bin - de von lie ber

3. Ich atmet' einen linden Duft

13

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

Hand. _____

Wie lieb - lich war _____ der

3. Ich atmet' einen linden Duft

16

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

Lin - den - duft, wie lieb - lich

zart

p

p

Detailed description: This is a page of a musical score for a symphony orchestra. The score is for measures 16-18. The key signature is one sharp (F#), and the time signature changes from 3/4 to 6/4. The instruments shown are Flute, Oboe, Clarinets (B-flat), Bassoons, Horns (three parts), Cello/Double Bass, and Piano. The Oboe part has a melodic line starting in measure 17 with the instruction 'zart' and 'p'. The Clarinet 2 part has a melodic line starting in measure 17 with the instruction 'p'. The Bassoon 1 part has a melodic line starting in measure 16. The strings are mostly silent, with some activity in the lower strings in measure 18. The vocal line at the bottom has the lyrics 'Lin - den - duft, wie lieb - lich'.

3. Ich atmet' einen linden Duft

19

Fl.

Ob. *espress.*

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *ohne Dämpfer*
p

Hn. 2

Hn. 3

Cel.

Hp.

ist der Lin - den - duft,

3. Ich atmet' einen linden Duft

22

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

das Lin - den - reis brachst du ge -

3. Ich atmet' einen linden Duft

25

Musical score for orchestra and voice, measures 25-27. The score is in B-flat major and consists of three measures with time signatures 3/4, 3/4, and 6/4. The instruments and parts are:

- Fl. (Flute): Rests in all measures.
- Ob. (Oboe): Rests in all measures.
- B♭ Cl. 1 (B-flat Clarinet 1): Rests in measure 25; plays a melodic line starting in measure 26 with a *p* dynamic, continuing through measure 27.
- B♭ Cl. 2 (B-flat Clarinet 2): Rests in all measures.
- Bsn. 1 (Bassoon 1): Plays a melodic line in measure 25, rests in measure 26, and plays a few notes in measure 27.
- Bsn. 2 (Bassoon 2): Rests in all measures.
- Hn. 1 (Horn 1): Rests in measure 25; plays a melodic line starting in measure 26 with a *p* dynamic, continuing through measure 27. The instruction "weich und ausdrucksvoll" is written above the staff.
- Hn. 2 (Horn 2): Plays a sustained chord in measure 25, rests in measure 26, and plays a sustained chord in measure 27 with a *pp* dynamic.
- Hn. 3 (Horn 3): Plays a sustained chord in measure 25, rests in measure 26, and plays a sustained chord in measure 27 with a *pp* dynamic.
- Cel. (Cello): Rests in all measures.
- Hp. (Harp): Rests in all measures.
- Voice: Sings the lyrics "lin - de! Ich at - me leis" across the three measures.

3. Ich atmet' einen linden Duft

28

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

— im Duft — der Lin — de der

3. Ich atmet' einen linden Duft

31

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Cel.

Hp.

p

pp subito

cresc.

pp

Lie - - - - - be lin - den

3. Ich atmet' einen linden Duft

33

Flute zart

Fl. *p* *morendo* *ppp*

Ob. *ppp*

B \flat Cl. 1 *ppp*

B \flat Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1

Hn. 2

Hn. 3

Cel. *p* *ppp*

Hp. *ppp*

Duft.

4. Blicke mir nicht in die Lieder

Poem by Friedrich Ruckert/Setting by Gustav Mahler (June 1901)

trans. Wm. Mark Harrell

Sehr Lebhaft

The musical score is arranged in a system with the following parts from top to bottom:

- Flute 1: Treble clef, 4/4 time. Measures 1-3 are rests. Measure 4 contains a quarter note G4 with *pp* and a trill (*tr*) in the next measure. Measure 5 contains a quarter note G4 with *mp* and a crescendo to *sf*. Measure 6 contains a quarter note G4 with *tr*.
- Flute 2: Treble clef, 4/4 time. Measures 1-3 are rests. Measure 4 contains a quarter note G4 with *pp* and a trill (*tr*) in the next measure. Measure 5 contains a quarter note G4 with *mp* and a crescendo to *sf*. Measure 6 contains a quarter note G4 with *tr*.
- Oboe: Treble clef, 4/4 time. Measures 1-3 are rests. Measure 4 contains a quarter note G4 with *pp* and a trill (*tr*) in the next measure. Measure 5 contains a quarter note G4 with *mp* and a crescendo to *sf*. Measure 6 contains a quarter note G4 with *tr*.
- Clarinet in B \flat 1: Treble clef, 4/4 time. Measures 1-3 contain a continuous eighth-note pattern starting on G4, marked *pp*. Measure 4 contains a quarter note G4 with *pp*.
- Clarinet in B \flat 2: Treble clef, 4/4 time. Measures 1-3 are rests. Measure 4 contains a quarter note G4 with *pp*.
- Bass Clarinet: Treble clef, 4/4 time. Measures 1-6 are rests.
- Bassoon 1: Bass clef, 4/4 time. Measures 1-6 are rests.
- Bassoon 2: Bass clef, 4/4 time. Measures 1-6 are rests.
- Horn in F: Treble clef, 4/4 time. Measures 1-6 are rests.
- Harp: Treble and Bass clefs, 4/4 time. Measures 1-6 are rests.
- Voice: Treble clef, 4/4 time. Measures 1-6 are rests.

4. Blicke mir nicht in die Lieder

5

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hp.

p *sf*

sf *pp*

Blik - ke mir nicht in die

Detailed description: This is a page of a musical score for a symphony. It features ten staves for woodwinds and strings. The woodwinds include two Flutes (Fl. 1 and Fl. 2), Oboe (Ob.), two Bass Clarinets (B \flat Cl. 1 and B \flat Cl. 2), Bassoon (B. Cl.), and two Bassoons (Bsn. 1 and Bsn. 2). The strings include Horns (Hn.), Harp (Hp.), and a single staff at the bottom for the vocal line. The score is in 4/4 time and the key signature has one flat (B \flat). The vocal line at the bottom has the lyrics 'Blik - ke mir nicht in die'. The woodwinds and strings have various dynamics and articulations. The woodwinds have accents (>) and sforzando (sf) markings. The strings have piano (p) and sforzando (sf) markings. The bassoon (Bsn. 1) has a dynamic change from sf to pp. The harp (Hp.) has piano (p) and sforzando (sf) markings. The vocal line has a dynamic change from sf to pp.

4. Blicke mir nicht in die Lieder

10

The musical score is arranged in a standard orchestral format. It includes staves for Flute 1 and 2 (Fl. 1, Fl. 2), Oboe (Ob.), Bass Clarinet 1 and 2 (B♭ Cl. 1, B♭ Cl. 2), Bassoon 1 and 2 (Bsn. 1, Bsn. 2), Horn (Hn.), and Harp (Hp.). The vocal line is at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The score is marked with dynamics such as *pp* and *p*. The vocal line includes the lyrics: "Lie - der! Mei - ne Au - gen schlag' ich nie - der," with slurs under "Mei - ne" and "Au - gen".

4. Blicke mir nicht in die Lieder

15

The musical score is arranged in a standard orchestral format. It includes staves for Flute 1 and 2, Oboe, Bass Clarinet 1 and 2, Bassoon 1 and 2, Horn, and Harp. The vocal line is at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The score is marked with dynamics such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The vocal line includes the lyrics: "wie er - tappt auf bo - ser Tat. Sei - ber darf ich nicht ge - trau - en,".

4. Blicke mir nicht in die Lieder

20

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hp.

ih - rem Wach - sen zu - zu - schau - en.

4. Blicke mir nicht in die Lieder

24

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hp.

Blik - ke mir nicht in die Lie - der!

pp

p \rightrightarrows *sf*

sf

pp

pp

pp

pp *sempre*

pp

sf

sf

sf

sf

ff

4. Blicke mir nicht in die Lieder

29

Fl. 1 *pp*

Fl. 2

Ob. *pp*

B \flat Cl. 1 *p*

B \flat Cl. 2 *pp*

B. Cl. *pp*

Bsn. 1 *pp*

Bsn. 2

Hn. *pp*

Hp.

Dei - ne — Neu - gier — ist Ver-rat, ist Ver-rat!

4. Blicke mir nicht in die Lieder

34

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hp.

Bie - nen, wenn sie Zel - len bau - en,

4. Blicke mir nicht in die Lieder

39

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hp.

las - sen auch nicht zu sich schau - en, schau - en selbst auch nicht zu.

4. Blicke mir nicht in die Lieder

44

Musical score for orchestra and voice, measures 44-47. The score includes parts for Flute 1, Flute 2, Oboe, Bassoon 1, Bassoon 2, Clarinet in Bb 1, Clarinet in Bb 2, Bassoon in C, Horn, and Harp. The key signature is one flat (Bb) and the time signature is 4/4. The music features various dynamics such as *p* (piano) and accents (>). The vocal line at the bottom is in German.

Wenn die rei - chen Ho - nig - wa - ben sie zu Tag be -

4. Blicke mir nicht in die Lieder

48

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hp.

for - dert ha - ben, dann vor al - len na - sche

pp

tr

pp

sf

pp

p

pp

p

pp

p

pp

4. Blicke mir nicht in die Lieder

53

Fl. 1

Fl. 2

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn.

Hp.

du, dann vor al - len

4. Blicke mir nicht in die Lieder

58

Musical score for '4. Blicke mir nicht in die Lieder'. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn (Hn.), and Harp (Hp.). The vocal line is at the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into five measures. Dynamics include *p*, *f*, *pp*, *sf*, and *ff*. The vocal line has lyrics: 'na - sche du! Na - sche du!'.

4. Blicke mir nicht in die Lieder

63

Musical score for measures 63-66, featuring woodwinds, brass, and strings. The score is written in 3/4 time with a key signature of one flat (B-flat major). The instruments and their parts are:

- Fl. 1:** Treble clef, starts with a trill (tr) on the first measure, followed by a half note. In measure 65, it plays a quarter note (p) and a half note (fp).
- Fl. 2:** Treble clef, rests in measures 63 and 64, then plays a half note (pp) in measure 65, followed by a quarter note in measure 66.
- Ob.:** Treble clef, starts with a trill (tr) on the first measure, followed by a half note. In measure 66, it plays a half note (fp).
- B♭ Cl. 1:** Treble clef, plays a quarter note in measure 63, followed by a half note in measure 64, and rests in measures 65 and 66. In measure 66, it plays a half note (fp).
- B♭ Cl. 2:** Treble clef, rests in all measures.
- B. Cl.:** Treble clef, rests in measures 63 and 64, then plays a half note (f) in measure 65, followed by a quarter note (p) and a half note (dim.) in measure 66.
- Bsn. 1:** Bass clef, rests in measures 63 and 64, then plays a quarter note (pp) in measure 65, followed by a half note in measure 66.
- Bsn. 2:** Bass clef, rests in all measures.
- Hn.:** Treble clef, rests in measures 63 and 64, then plays a half note (fp) in measure 65, followed by a quarter note (p) and a half note (fp) in measure 66.
- Hp.:** Grand staff (treble and bass clefs), rests in measures 63 and 64, then plays a quarter note (ff) in measure 65, followed by a half note in measure 66.
- String:** Treble clef, rests in all measures.

5. Um Mitternacht

Poem by Friedrich Rückert / Setting by Gustav Mahler (Summer 1901)

trans. Wm. Mark Harrell

Ruhig, gleichmäßig

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B \flat 1
(original parts in A)

Clarinet in B \flat 2
(original parts in A)

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in B \flat 1

Trumpet in B \flat 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Timpani

Voice

Harp

p

p

p

p

pp

pp

pp

espr.

p

pp

Um Mit - ter - nacht hab' ich ge-

5. Um Mitternacht

16

rit. a tempo

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Hp.

nacht.

Um Mit - ter -

p, *ff*, *molto*, *f*, *p*, *pp*, *espr.*, *p*

> herunterziehen

herunterziehen

herunterziehen

5. Um Mitternacht

23

Fließend

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Hp.

Zart, aber sehr ausdrucksvoll
p

p *pp* *pp* *pp* *pp*

zart *dim.*
nacht hab' ich ge - dacht hin - aus in dunk - le Schran - ken. Um

Detailed description: This is a page from a musical score for a symphony, page 23, titled '5. Um Mitternacht'. The music is in D major (two sharps) and 3/4 time. The score features a variety of instruments: Flutes 1 and 2, Oboe, English Horn, Clarinets in B-flat (1 and 2), Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1 through 4, Trumpets in B-flat (1 and 2), Trombones 1 through 3, Euphonium, Tuba, and Timpani. A Harp (Hp.) is also present at the bottom. The woodwinds and strings play a melodic line, starting with a dynamic of piano (p) and moving to piano-pianissimo (pp). The oboe has a specific instruction: 'Zart, aber sehr ausdrucksvoll' (Soft, but very expressive). The vocal line at the bottom has the lyrics: 'nacht hab' ich ge - dacht hin - aus in dunk - le Schran - ken. Um'. The tempo is marked as 'Fließend' (Flowing). The page number '23' is in a box at the top left.

5. Um Mitternacht

28

Nicht schleppen

rit.

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Vocal
Hp.

Mit - ter-nacht. Es hat kein Licht - ge - dan - ken mir Trost ge - bracht um

f
p
f
pp
pp
pp

5. Um Mitternacht

34

Tempo 1

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Flutes 1 and 2, Oboe, English Horn, B♭ Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, and Contrabassoon. The middle section includes brass: Horns 1, 2, 3, and 4, B♭ Trumpets 1 and 2, Trombones 1, 2, and 3, Euphonium, and Tuba. The bottom section includes Percussion (Timp.) and Harp (Hp.). The vocal line is positioned below the Harp. The score is divided into measures, with a double bar line and repeat signs indicating a section change. Dynamics such as *p* and *pp* are used throughout. The vocal line includes the lyrics: "Mit - ter - nacht. Um Mit - ter - nacht nahm ich in acht die Schla - ge mei - nes".

5. Um Mitternacht

41

Nicht schleppen

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

espr. string.

Her - zens; ein einz'-ger Puls des Schmerzens war an - ge - facht um Mit - ter - nacht.

Hp.

Detailed description of the musical score: The score is for a full orchestra and includes a vocal line. The instruments listed are Flute 1 and 2, Oboe, English Horn, Clarinet in B-flat 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1, 2, 3, and 4, Trumpet in B-flat 1 and 2, Trombone 1, 2, and 3, Euphonium, Tuba, Timpani, and Harp. The vocal line is in a lower register. The score shows a dynamic of *f* (forte) for the Oboe and *p* (piano) for the English Horn, Bassoons, and Horns 3 and 4. The vocal line starts with the lyrics 'Her - zens; ein einz'-ger Puls des Schmerzens war an - ge - facht um Mit - ter - nacht.' and is marked *espr. string.* (espressivo strings). The tempo/mood is indicated as 'Nicht schleppen' (do not drag).

5. Um Mitternacht

48

Fließend

Fl. 1 *f*

Fl. 2 *f*

Ob. *p* *molto espr.*

E. Hn.

B♭ Cl. 1 *pp* *p*

B♭ Cl. 2 *pp* *p*

B. Cl. *pp*

Bsn. 1 *p*

Bsn. 2 *pp* *p*

C. Bn. *pp* *p*

Hn. 1 *pp* *pp*

Hn. 2 *pp* *pp*

Hn. 3 *p* *pp*

Hn. 4 *pp*

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Vocal: Um Mit - ter - nacht kampft' ich die Schlacht, o Mensch-heit, dei-ner Lei - den; nucht konnt' ich sie ent-

Hp.

5. Um Mitternacht

57

rit.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Hp.

schei - den mit mei-ner Macht um Mit - ter - nacht.

5. Um Mitternacht

66

a tempo *rit.* *a tempo*

Fl. 1
Fl. 2
Ob.
E. Hn.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B \flat Tpt. 1
B \flat Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Hp.

ff *p* *pp* *p* *pp* *pp* *pp* *weich* *p* *pp*

Um Mit - ter - nacht

5. Um Mitternacht

73

Mit mächtigem Aufschwung

Piu mosso

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, C. Bn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Tuba, Timp., and Hp. The score is divided into measures by vertical bar lines. The key signature has two sharps (F# and C#), and the time signature is 2/2. The tempo is marked 'Piu mosso'. The score includes various musical notations such as dynamics (pp, p, f, ff), crescendos, and accents. The vocal line at the bottom features the lyrics: 'hab' ich die Macht in dei-ne Hand ge-ge-ben! Herr!'. The piano accompaniment at the very bottom features a prominent arpeggiated figure in the right hand.

5. Um Mitternacht

78

sehr drängend

accel.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Hp.

Herr u - ber Tod und Le - ben. Du

5. Um Mitternacht

84

Tempo 1
(♩ = wie zuletzt)

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Fl. 1, Fl. 2, Ob., E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, and C. Bn. The middle section includes brass: Hn. 1, Hn. 2, Hn. 3, Hn. 4, B♭ Tpt. 1, B♭ Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, Euph., and Tuba. The bottom section includes Timp., a vocal line, and Hp. The vocal line has lyrics: "halst die Wacht! Du". The piano part features a *fff* dynamic and a melodic line with a *ff* dynamic. The score includes various musical notations such as rests, dynamics (*f*, *mf*, *p*, *fff*), and articulation marks.

5. Um Mitternacht

86

zurückhalten

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tuba
Timp.
Hp.

haltst die Wacht Du!

12 22

f *p* *sf*

5. Um Mitternacht

89

Breit

rit.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

B♭ Tpt. 1

B♭ Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Hp.

Du haltst die Wacht um Mitternacht

58

5. Um Mitternacht

93

Largo

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *f* *p*

E. Hn. *f* *p*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

B. Cl. *f* *p*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p*

C. Bn. *f* *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

B♭ Tpt. 1 *f* *p*

B♭ Tpt. 2 *f* *p*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Timp. *f* *ppp*

Hp. *ff* *sempre ff*

nacht!