

Gustav Mahler  
Symphony No. 8 in Eb Major

1

I. TEIL.  
Hymnus: Veni, creator spiritus.

Tacet.

II. TEIL.  
Schlußszene aus „Faust“

1. HARFE.

Poco adagio. **Tacet bis** 84 5 ff Oboen u. Kl. 85 Allegro deciso.

86 8 Hörner mit Dämpf. f

87 4 Oboen Vic. 2. Trp. ff 88 3 1. Vl. Fl. Ob. Kl. ppp

89 Sempre l'istesso tempo. 90 10 Tacet bis 97 2 7 Meno mosso.

95 Noch mehr zurückhaltend. p Vcl. Solo. 99 Ob. Kl. Hörn. in F. p

100 Schr langsam. (immer Halbe.) D. M. 2. Vl. 1. Vl. 101 pp pp p

102 Fl. Ob. Horn in F. 1. Viol. Horn in F. p

103 D. M. ff 104 Poco più mosso. Hörn. in F. f f

die - sen im Pup - pen - stand; ai - so er - lan - gen wir eng - lisches Un - ter - pfand. *f*

Freu - dig emp - fan - gen wir

Jung - frau, rein im schön - sten Sin - ne, *pp* *pp* *p*

e - ben - bü - - tig *f* *f*



# Mahler — Symphony No. 8 in Eb Major

## 1. HARFE.

110

Musical notation for measures 110-113. The piece is in Eb major (three sharps). The music consists of two staves. The upper staff has a melodic line with slurs and triplets. The lower staff has a bass line with triplets. The measures are numbered 110, 111, 112, and 113.

Musical notation for measures 110-113, continuing from the previous system. It shows the continuation of the melodic and bass lines with triplets.

111

Musical notation for measures 111-114. The notation continues with triplets in both staves. The measures are numbered 111, 112, 113, and 114.

Musical notation for measures 111-114, continuing the melodic and bass lines with triplets.

112

Langsam, schwebend.

*fff* rauschend

*p*

2

11

11

2

Musical notation for measures 112-115. Measure 112 starts with a fermata and the instruction 'Langsam, schwebend.' (Slowly, floating). The bass line has a forte fortissimo (*fff*) 'rauschend' (rushing) texture. The upper staff has a piano (*p*) line with slurs and double bar lines. The measures are numbered 112, 113, 114, and 115.

113

*p*

11

11

2

*cresc.*

11

Musical notation for measures 113-116. The upper staff has a piano (*p*) line with slurs and double bar lines. The lower staff has a piano (*p*) line with slurs and double bar lines. The measures are numbered 113, 114, 115, and 116.

114

Etwas drängend.

*cresc.*

12

12

10

2

Musical notation for measures 114-117. The upper staff has a piano (*p*) line with slurs and double bar lines. The lower staff has a piano (*p*) line with slurs and double bar lines. The measures are numbered 114, 115, 116, and 117.

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4

1. HARFE.

Fließend.

ff 12 13 17

dim. 17 p 3 3 3

115 116 2 pp 1 ppp 10

117 Fließend. pp 7 7 3 3 3 3 5 5

3 3 3 3 3 3 7 7

118 119 Kl. Solo in B. f VI. Solo p 7 6

120 Nicht schleppen. f 3 p

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## 1. HARFE.

121 Immer das- selbe Tempo. Rit. a tempo 122 123 M.S.  
Bei der

124 1.vl. p f  
rei- nen, rei- chen Quel- le, die nun dort- her sich er- gie- ßet.

125 molto rit. p sf f 5 2

126 a tempo (Poco mosso.) 127 ff 7 ff

128 129 a tempo. Rit. dim. pp f Flag. p Celesta u. Klav. Solo Viol. 6 3 1

a tempo (meno) Rit. a tempo 130 131 f Flag. dim. 7 1 2 3 4 5 6 7 8 p

132 Nicht schleppen. 133 134 135 136 Sehr fließend. 1 8 4 6 4

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## 1. HARFE.

137 *Flücht. Scio* 138 139

*pp* *p* 1 2 3

140 141

4 5 6 7 1 1 1 *morendo*

142 Nicht schleppen. 143 144

*p* *p* 7 *f*

145 Rit. a tempo

*f* 1 3

146 147 Sich etwas mäßigend. *dim.*

*f* 1 3 *dim.*

148

*f dim.* *p* 1

2 3 4 5

# Mahler — Symphony No. 8 in Eb Major

## 1. HARFE.

149

pp

pp 1. Violinen. (die 2ten.)

Measures 149 and 150. The harp part features a melodic line with slurs and accents. The first violin part (2nd) enters in measure 150 with a similar melodic line.

Measures 151 and 152. The harp part continues with a melodic line. The first violin part (2nd) continues with a similar melodic line.

Measures 153 and 154. The harp part continues with a melodic line. The first violin part (2nd) continues with a similar melodic line.

150 151

7 pp

Measures 155 and 156. Measure 155 contains a fermata over a chord. Measure 156 begins with a melodic line in the harp.

152

6 2 p

2

Measures 157 and 158. Measure 157 contains a fermata over a chord. Measure 158 begins with a melodic line in the harp.

153

f p

Measures 159 and 160. Measure 159 begins with a melodic line in the harp. Measure 160 continues the melodic line.

154 Unmerklich frischer werden. 155 156

pp 7 f cresc. 6

2. Harfe.

Measures 161 and 162. Measure 161 contains a fermata over a chord. Measure 162 begins with a melodic line in the harp, marked *cresc.*

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## 1. HARFE.

157 158 Etwas gehaltener.

*f* 5 1 *f* 2 *p* *cresc.* 2

159 Nicht eilen. 160 Unmerklich drängend.

2. Harfe.

3 *p* 1 *f* 1 *f* 2

2 *ff* 10 12

161 Allegro.

*ff* (nicht arpeggieren) 1 immer ungebrochen

162 163 164 165 166 167

*sempref* 5 6 2 Rit. Wieder Tempo. 6 4 5

168 Nicht schleppen. 169 170 Violini. Poco rit.

1 1 1 1 6 *pp* *pp* *f*

171 Langsam. Rit. sempre -

*f* *dim.* Vlc. Kb. *morendo* 2



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## 1. HARFE.

172 Sehr langsam.  $\text{♩} = \text{♩}$   
Flageolet)

173 Fließend.

*p* 1 *molto ffp* *morendo* 4

174 Wieder langsam.

175

176 Hymnenartig. (ungefähr im selben Zeitmaß weiter)  
*cresc.*

*mp* 7 *pp* 3 *pp* 7 7

*f* *dim.* *p* 7 11 12

13 *cresc.* *ff* *ff* 11 13

178 Sehr gehalten.

*ff* *dim.* 2 *p* *Solo.* 3

1 1 3

179 180 *p* *cresc.* 3 1 5

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10

1. HARFE.

181 Allmählich fließender.

182

183

185 Rit. - - - - -

184

4 Fl.u. 4 Ob. 1. CHOR. (Ten. u. Bässe.)

186 Meno mosso.

Rit. - - - - -

# Mahler — Symphony No. 8 in Eb Major

1. HARFE.

157 Adagio.

*p* nicht gebrochen *f*

*p* *f*

188 Wieder fließender.

*f*

189

*f*

190

*p* *cresc.*

191

*ff*

192

# Mahler — Symphony No. 8 in Eb Major

12

1. HARFE.

193

First system of musical notation for measures 193-194. It consists of two measures. The first measure is marked *ff* and contains a 9-measure arpeggiated figure. The second measure also contains a 9-measure arpeggiated figure. The notation is in treble and bass clefs with a key signature of three sharps (F#, C#, G#).

Second system of musical notation for measures 193-194. It consists of two measures. The first measure contains a 10-measure arpeggiated figure. The second measure contains a 9-measure arpeggiated figure. The notation is in treble and bass clefs with a key signature of three sharps.

Third system of musical notation for measures 193-194. It consists of four measures. The first measure has a 5-measure arpeggiated figure. The second measure has a 5-measure arpeggiated figure. The third measure has a 6-measure arpeggiated figure. The fourth measure has a 6-measure arpeggiated figure. The notation is in treble and bass clefs with a key signature of three sharps.

194 Von hier an unmerklich aber stetig vorwärts drängend.

First system of musical notation for measures 194-195. It consists of two measures. The first measure is marked *ff* and contains a 20-measure arpeggiated figure. The second measure is marked *ff* and contains a 10-measure arpeggiated figure. The notation is in treble and bass clefs with a key signature of three flats (Bb, Eb, Ab). The word "Fließend." is written above the second measure.

Second system of musical notation for measures 194-195. It consists of four measures. Each measure contains a 10-measure arpeggiated figure. The notation is in treble and bass clefs with a key signature of three flats.

195 Sehr fließend.

First system of musical notation for measures 195-196. It consists of four measures. The first two measures each contain a 10-measure arpeggiated figure. The last two measures each contain an 11-measure arpeggiated figure. The notation is in treble and bass clefs with a key signature of three flats.

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1. HARFE.

11 11 11 11

Drängend. 196 *molto stringendo.*

1 *f* *ff* 1

197 *Ruhig. (Nicht schleppen)*

*ff* 4 *ff* 2

*f* *mf* 198

1 2 3

Fließend.

199  $\frac{2}{2}$  *Langsam.*  
*Solo.*

*p* 4 *pp* 1 *p* *deutlich*

200 201 202 203 204 205 206

2. Harfe. *pp* *Rit.* *Sehr langsam beginnend.* *Ganz allmählich fließender.* Fl. Kl. *pp*

8 2 1 4 4 5 5 5 3 2

# Mahler — Symphony No. 8 in Eb Major

14

## 1. HARFE.

207 Von hier an das Tempo ganz unmerklich steigern.

(Fl. Ob. Kl. Solo)

*pp*

208 Schon bewegter. (Allmählich in lang-

Measures 207 and 208 of the harp part. Measure 207 begins with a piano (*pp*) dynamic and a triplet of eighth notes. A large slur encompasses the first part of the passage. Measure 208 starts with a forte (*f*) dynamic and continues the triplet pattern. A second slur covers the end of measure 208 and the beginning of the next system.

same  $2\frac{1}{2}$  übergehend.)

Measures 208 and 209 of the harp part. Measure 208 continues with the triplet eighth notes and a forte (*f*) dynamic. Measure 209 begins with a crescendo (*cresc.*) marking and continues the triplet pattern. A large slur covers the entire passage across both measures.

209

Measures 209 and 210 of the harp part. Measure 209 continues with the triplet eighth notes and a forte (*ff*) dynamic. Measure 210 continues the triplet pattern. A large slur covers the entire passage across both measures.

210 *Alla breve.*

Horn Trp. in F.

*ff*

211

Measures 210 and 211 of the harp and horn/trumpet parts. The harp part continues with triplet eighth notes. The horn and trumpet part enters in measure 210 with a forte (*ff*) dynamic and plays a rhythmic figure. A large slur covers the harp part across both measures. A box containing the number '6' is present in the harp staff for measure 210. The text '(Fl. Ob. Viol. Klavier)' is written below the harp staff in measure 211.

Measures 211 and 212 of the harp part. Measure 211 continues with triplet eighth notes and a forte (*ff*) dynamic. Measure 212 continues the triplet pattern. A large slur covers the entire passage across both measures.

212 *Rit.*

Measures 212 and 213 of the harp part. Measure 212 continues with triplet eighth notes and a forte (*ff*) dynamic. Measure 213 continues the triplet pattern. A large slur covers the entire passage across both measures. The passage concludes with the instruction 'Tacet.' in a box.

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Symphony No. 8 in Eb Major

I. TEIL.  
Hymnus: Veni, creator spiritus.  
Tacet.

II. TEIL.  
Schlußszene aus „Faust.“

2. HARFE.

**Poco adagio. Tacet bis** 84 **Noch etwas kecker.** **Ob. u. Klar.** **ff** **1** 85 **Hier ist das entgeltige Allegro deciso erreicht.** **Knabenchor.** **1** **ff**  
Freu-dig em-pfan-gen wir die-sen im

86 **8 Hörner mit sord.** 87  
Pup-pen-stand: al-so er-lan-gen wir eng-li-sches Un-ter-pfand

**4. Ob. Vlc. 2. Trp.** **ff** 88 **3** **1. Viol. Fl. Ob. Klar.** **ppp**  
89 **Sempre l'istesso tempo.** 90 **Tacet bis** **10** **2** **7** 97 **a tempo, Meno mosso. etwas ruhiger.** **Vlc. Solo.** **pp** 98 **Noch mehr zurückhaltend.**

99 **Ob. Klar.** **pp** **Sehr langsam, immer Halbe.** 100 **2. Vl.** **pp**  
Horn **D.M. Jung - frau, rein im schönsten Sin - - ne,**

101 **pp** **cresc.** **p** **Fl. Ob.** **p** 102 **Noch breiter werden.** **Horn**  
**pp**

**1. Vl.** **p** 103 **fp** **cresc.**  
Horn **D.M. E - ben - hür - - tig**

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2

2. HARFE.

Vorwärts.

Vla. Vcl.  
Bass. III

*ff*

104 Poco più mosso.

105

Vcl. Bassi

Horn. *ff* *Rit. molto.*

Sehr langsam.

Äußerst langsam, *Adagissimo.*

106

107

*dim.* *sf* *p*

108

*3* *1* *4*

109

110

111

H.Ch. Ten.

*rauschend*

112

Langsam, schwebend.

*pp* *traulich zu Dir kommen* *fff* *p*

113

*p* *cresc.*

114 Etwas drängend.

*cresc.* *cresc.*



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## 2. HARFE.

Fließend.

ff 12 13 17

dim. 17 21 23

115

2 pp Tacet. 123 124

123

M.S.

Bei der rei-nen, rei - chen Quel-le, die nun

124 125 p

124

vi.

dort-her sich er - gie - ßet

125

molto rit. -

126 a tempo. Poco mos- so.

125 126 sf f ff 1 5 2 6 7

127

127 128 129 130 ff dim. pp

Immer fließend.

128 129 Solo Viol. Rit. a tempo (meno) Rit. 130 a tempo. 131

130 131 f dim. 7 4

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4

2. HARFE.

Sehr fließend.

132 Nicht schleppen. 133 134 135 136 137

3 8 4 6 4 pp Fl. u. Klar. Solo.

138 139 140

p 1 2 3 4 5 6 7

141 142

1 1 1 *morendo* 1 p

Nicht schleppen. 143 144

p 7 p

Rit. a tempo 145

3

146 147 148

f 1 6 f 1 p

149 150

2 p

2. HARFE.

151

152

Musical notation for measures 151 and 152. Measure 151 features a bass clef with a 5-finger fingering and a *mp* dynamic. Measure 152 features a bass clef with 6 and 2 fingerings.

Musical notation for measures 151 and 152. Measure 151 features a treble clef with a *p* dynamic. Measure 152 features a treble clef with a *p* dynamic.

153

Musical notation for measures 153 and 154. Measure 153 features a bass clef with a *f* dynamic. Measure 154 features a bass clef with a *p* dynamic.

154 Unmerklich frischer werden.

155

156

Musical notation for measures 154, 155, and 156. Measure 154 features a bass clef with a *pp* dynamic. Measure 155 features a bass clef with a 7-finger fingering and a *f* dynamic. Measure 156 features a treble clef with a *cresc.* dynamic.

158

Etwas gehaltener.

157

Musical notation for measures 157 and 158. Measure 157 features a bass clef with a 6-finger fingering and a *f* dynamic. Measure 158 features a bass clef with 5, 1, and 2 fingerings.

159

Nicht eilen.

Musical notation for measures 159 and 160. Measure 159 features a bass clef with a 2-finger fingering and a *f* dynamic. Measure 160 features a bass clef with 1, 1, and 1 fingerings and a *p* dynamic.

160 Unmerklich drängend.

Musical notation for measures 160 and 161. Measure 160 features a bass clef with a *f* dynamic. Measure 161 features a bass clef with a 2-finger fingering.

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6

2. HARFE.

161 Allegro.

161 *ff* 10 12 *ff* nicht arpeggiert

162 immer ungebrochen *sempre f* 163 164 5 Tacet bis

170 Viol. Poco rit. - - - molto rit. 171 Langsam. Rit. *pp* *pp* *f* *dim.*

172 Sehr langsam. 173 Fließend. Rit. sempre - - - *pp* 4 3 1 *pp* 1 *ppp* 3 Vic. u. Kbass.

174 Wieder langsam. 175 176 Hymnenartig. (ungefähr im selben Zeitmaß weiter.) *pp* 2 4 2 *pp* 1 *pp* *cresc.* 7 7 7 7

Alle Harfen *f* 11 12 *dim.* *p* 12 12

177 178 179 180 181 182 *cresc.* *ff* *ff* 13 11 11 13

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2. HARFE.

*ff* *dim.* *pp* *bispiigliando* Solo

178 *Sehr gehalten.* 179

180 181 *Allmählich fließen.*

der.

182 *ff* *rauschend*

183 184 185 *Rit.*

186 *Meno*

# Mahler — Symphony No. 8 in Eb Major

8

2. HARFE.

187 Adagio.

musso. *f* *ff* *ff* *p* *f* *p*

*f* *p*

188

Wieder fließender.

*f* *f* *f*

189

*f* *f* *f*

190

191

cresc.

*p* *ff*

192

193

*ff*

*ff*

2. HARFE.

194 Von hier an unmerklich aber stetig vorwärts drängend. Fließend.

195 Sehr fließend.

Drängend. 196 Molto stringendo.

197 Ruhig. (Nicht schleppen.)

Fließend. 198

# Mahler — Symphony No. 8 in Eb Major

10

Langsam.

2. HARFE.

199 Solo.

200

199 Solo. *mp* 1 *mp* 1

201

202

Sehr langsam beginnend. ( $\text{♩} = \text{♩}$ )  
Einsatz des I. II. Chores.

201 3 2 *mp* 202 5 4 **Tacet bis**

207 Von hier an das Tempo

208 Schon bewegter.

*(allmählich in langsame  $\frac{3}{2}$  übergehend.)*  
ganz unmerklich steigern. 1. Hrf.

207 6 *f* 208 *f* 3 3 3 3 3 3

209

209 *f* 3 3 3 3 3 3 *cresc.*

210 Alla breve.

Fl. Ob. Kl. VI.

211

210 *ff* 7 211 *ff*

212 Rit.

212 *ff* 3 3 3 3 3 3 **Tacet.**