

GUSTAV MAHLER

ADAGIETTO

(Symphony No. 5)

Arranged for solo keyboard
Bearbeitet für solo Klavier

EIGENTUM DES VERLEGERS · ALLE RECHTE VORBEHALTEN

ALL RIGHTS RESERVED

EDITION PETERS

LONDON · FRANKFURT/M. · LEIPZIG · NEW YORK

Editorial Note

The present arrangement attempts to adhere as closely as possible, in all respects, to Mahler's original score. In seeking to realize, in keyboard terms, its characteristic sound-world of string orchestra with harp, a number of compromises have nonetheless been appropriate or inevitable. These fall essentially into two categories:

- (1) the reiteration of certain notes (tied in the original) to compensate for the piano's comparative lack of sustaining power, e.g., in bars 5, 21, 22, 42, 49, 69, 70
- (2) textural simplification, sometimes involving a redistribution of the original voicing, e.g., in bars 30–31, 58–63, 82–83, 94

Mahler's pizzicato directions and the solo harp part are indicated throughout by staccato dots.

The sustained quality of this piece lends itself particularly well to the 'string' or 'orchestral' sonorities available on an electronic keyboard.

Ian Flint

Note de l'éditeur

Le présent arrangement tente de suivre d'aussi près que possible, à tous égards, la partition originale de Mahler. Dans la transposition au clavier de l'univers sonore d'un orchestre de cordes avec harpe, un certain nombre de compromis se sont néanmoins révélés inévitables, voire souhaitables. Ils se divisent pour l'essentiel en deux catégories :

- (1) la répétition de certaines notes (liées dans l'original) pour compenser les sons relativement peu soutenus du piano, par exemple dans les mesures 5, 21, 22, 42, 49, 69, 70
- (2) des simplifications de la texture, avec parfois une redistribution des voix, par exemple dans les mesures 30–31, 58–63, 82–83, 94

Les indications de pizzicato de Mahler et la partie de harpe solo sont notées tout du long avec des points de staccato.

La qualité soutenue de cette pièce se prête particulièrement bien aux sonorités de « cordes » ou d'« orchestre » disponibles sur un clavier électronique.

Ian Flint

Traduction : Dennis Collins

Redaktionelle Anmerkung

Das vorliegende Arrangement ist bemüht, sich in jeder Hinsicht so eng wie möglich an Mahlers Vorlage zu halten. Bei der angestrebten Umsetzung ihrer typischen Klangwelt aus Streichorchester mit Harfe für Tasteninstrument waren dennoch einige Kompromisse angebracht oder unvermeidbar. Diese entfallen im wesentlichen auf zwei Kategorien:

- (1) die Wiederholung bestimmter (im Original gebundener) Noten, um den beim Klavier relativ rasch verklingenden Ton auszugleichen, z.B. in den Takten 3, 21, 22, 42, 49, 69, 70
- (2) strukturelle Vereinfachung, manchmal durch Umverteilen der ursprünglichen Stimmführung, z.B. in den Takten 30–31, 58–63, 82–83, 94

Mahlers Pizzicatoanweisungen und der Solopart für die Harfe sind durchweg mit Staccatopunkten gekennzeichnet.

Die lang ausgehaltenen Klänge dieses Stücks eignen sich besonders gut für die Klangvorgaben »Streicher« oder »Orchester«, die auf elektronischen Tasteninstrumenten zur Verfügung stehen.

Ian Flint

Übersetzung: Anne Streeb/Bernd Müller

Adagietto

(Symphony No. 5)

Gustav Mahler
(1860–1911)

Sehr langsam

molto rit.

a tempo (Molto Adagio)

seelenvoll

pp

sempre

3

3

pp subito

3

3

3

3

3

3

3

3

3

3

3

3

10

Nicht schleppen (etwas flüßiger als zu Anfang)

pp

3

5 2

15

p

rit.

19

Musical score for measures 19-22. The piece is in a minor key. Measure 19 starts with a piano (*pp*) dynamic and an *espress.* marking. The music features a wide interval in the right hand and a more active bass line. Measure 20 continues with the *espress.* marking. Measure 21 has a *morendo* marking with a hairpin indicating a gradual decrease in volume. Measure 22 ends with a *pp* dynamic.

Wieder äußerst langsam

mit Empfindung

23

Musical score for measures 23-26. The tempo is marked **Wieder äußerst langsam** with the instruction *mit Empfindung*. The dynamic is *sempre pp*. The music is characterized by a very slow, expressive melody in the right hand and a simple accompaniment in the left hand. Measure 26 ends with a *pp* dynamic.

etwas drängend

fließend

27

Musical score for measures 27-30. The tempo is marked *etwas drängend* and *fließend*. The dynamic is *poco a poco cresc.*. The music shows a gradual increase in volume and intensity. Measure 30 ends with a *ff* dynamic.

zurückhaltend

p espress.

31

Musical score for measures 31-34. The tempo is marked *zurückhaltend*. The dynamic is *p espress.*. The music features a more active melody in the right hand and a bass line with triplets. Measure 32 has a *dim.* marking. Measure 34 ends with a *pp* dynamic.

35

mit Wärme

Musical score for measures 35-38. The tempo is marked *mit Wärme*. The dynamic is *pp*. The music features a melody in the right hand and a bass line with triplets. Measure 38 ends with a *f* dynamic.

39 *fließender* *espress.*

43 *etwas drängend*

47

51

56 *fließend*

60

p *p* *p cresc.*

sf *sf* *sf*

Detailed description: This system contains measures 60 through 63. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamic markings include piano (*p*) and piano crescendo (*p cresc.*) in the right hand, and sforzando (*sf*) in the left hand.

64

espress. *zurück*

pp subito

Detailed description: This system contains measures 64 through 67. The tempo and mood are marked *espress.* (expressive). The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *pp subito* (pianissimo subito) is present. The system concludes with the word *zurück* (back), indicating a return to a previous section.

68

haltend *molto rit.*

sempre dim. *pp* *morendo* *ppp*

Detailed description: This system contains measures 68 through 72. The tempo is marked *molto rit.* (molto ritardando). The right hand has a melodic line with a *sempre dim.* (sempre diminuendo) instruction. The left hand features a more active accompaniment. Dynamic markings include *pp* (pianissimo), *morendo* (diminuendo), and *ppp* (pianississimo).

(*molto rit.*)

73 *molto espress.*

pp *marc.*

Detailed description: This system contains measures 73 through 77. The tempo is marked (*molto rit.*) and the mood is *molto espress.* (molto espressivo). The right hand has a melodic line with a *pp* (pianissimo) marking. The left hand features a more active accompaniment with triplets and a *marc.* (marcato) marking.

Tempo I (Molto Adagio)

78

pp

Detailed description: This system contains measures 78 through 81. The tempo is marked *Tempo I (Molto Adagio)*. The right hand has a melodic line with a *pp* (pianissimo) marking. The left hand features a more active accompaniment with triplets.

82 *rit. zögernd*

morendo ppp

(rit.) *mit innigster Empfindung* *pp* **Noch langsamer**

91 *poco a poco cresc.*

94 *f cresc.* *ff* *drängend* *sempre ff*

98 *lang* *dim. morendo ppp*