

N 18 118
GUSTAV MAHLER ARCHIV
WIEN

Gustav Mahler

SYMPHONY No. 10

(Posthumous)

Miniature Score \$2.50

ASSOCIATED MUSIC PUBLISHERS, INC., NEW YORK

Printed in U. S. A.

12414

1964 -

- 29.5.1967 Künfer Training - Rundfunkorchester
20.2.1970 Maderna - Symphoniker
26.2.1972 Maderna - Residente Orkest den Haag
22.11.1973 Martini - Symphoniker
20.1.1974 Zubin Mehta - Philharmoniker
2. V. 1974 Oserstein - Fr. Orchester
24.6.1979 Giulini - Fr. Symphoniker
11. XI. 1982 David Shalton - Fr. Symphoniker
4. VI. 1985 Abado - Fr. Philharmoniker



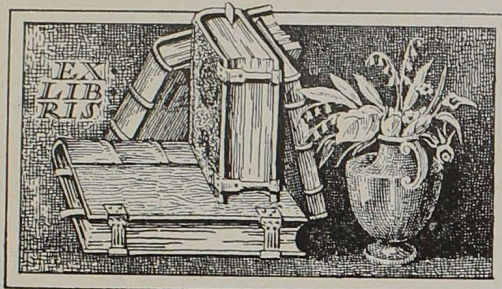
ASSOCIATED

Gustav Mahler

N/8 | 118
GUSTAV MAHLER ARCHIV
WIEN

SYMPHONY No. 10

(Posthumous)



LIZZY BERNER

ASSOCIATED MUSIC PUBLISHERS, INC., NEW YORK

Printed in U. S. A.

INSTRUMENTATION

3 FLUTES	4 HORNS IN F
3 OBOES	4 TRUMPETS IN B \flat
3 CLARINETS IN B \flat	3 TROMBONES
3 BASSOONS	1 TUBA
2 TIMPANI	
CYMBAL	
GONG	
HARP	
STRINGS	

DURATION: 25 MINUTES

Orchestral Material on Rental from the Publisher

DURATION: 25 minutes

Flute
Oboe
Clarinet in B \flat
Clarinet in B \flat II
(also in A)
Bassoon
Horn in F
Trumpet in B \flat
Trumpet in B \flat II
Trombone
Trombone III
Tuba
Timpani
Cymbal
Gong
Harp
Violin I
Violin II
Viola
Cello

The original score has been
Copyright

DURATION: 25 minutes

Symphony No. 10

1

(Posthumous)

I

Gustav Mahler

Andante

The score is divided into two systems. The first system includes woodwinds and percussion:

- Flutes I & II
- Oboes I & II
- Clarinets in Bb I & II
- Clarinet in Bb III (also in A)
- Bassoons I & II
- Horns in F I, II, III, IV
- Trumpets in Bb* I, II, III, IV
- Trombones I & II
- Trombone III & Tuba
- 2 Timpani
- Cymbal
- Gong
- Harp

The second system includes strings:

- Violin I
- Violin II
- Viola
- Cello
- Bass

Performance markings for the string section include *pp e sotto voce sempre* and *tenerezamente*.

* The original score has Trumpets in F

Vla.

Vla.

Adagio

Tbns. I II *pp*

III *pp*

Vln. I **Adagio**
p ma con molto calore *cresc.*

Vln. II *p*

Vla. *pp* *unis.* *cresc.*

Vcl. *p* *cresc.*

Cls. (Bb) I II *p*

III *p* *change to Cl. in A*

Bsns. I II *p*

III *p*

Hr. I *f*

Vln. I *p* *poco cresc.* *(poco d'arco)** *molto cresc.* *f*

Vln. II *p* *poco cresc.* *molto cresc.* *div.* *f*

Vla. *p* *poco cresc.* *espr. molto cresc.* *f*

Vcl. *p* *poco cresc.* *molto cresc.* *f*

B. *p* *poco cresc.* *molto cresc.* *f*

*Marks in parenthesis are not Mahler's.

2
a2

Fls. I II
p
cresc.

Tbns. I II
p

Ttn. III
Tuba
p

Vln. I
2
unis.
p
cresc.

Vln. II
p espr.
div.
cresc.

Vla.
p
cresc.

Vcl.
p
cresc.

B.
p
cresc.

Fls. I II
f

Oboe I II
I
p
a2

Cl. (Bb) II
p

Bsns. I II III
mp
dolce

Tbns. I II
mp

Ttn. III
Tuba
mp

Vln. I
p
sul III

Vln. II
p
sul II

Vla.
pizz.
p

Vcl.
unis.
pizz.
p

B.
pizz.
p

Fls. I II
Obs. I II
Hns. III IV
Vln. I
Vln. II
Via.
Vcl.
B.

p *dim.* *pp* *con sord.* *p*

sul II *p espr.* *div. pizz.* *p*

arco *p*

p *p*

3

Cla. (B) I II
Cl. (A) III
Bass. I
Bass. II
Bass. III
Hns. III IV
Vln. I
Vln. II
Via.
Vcl.
B.

p *change* *pizz.* *arco* *pizz.* *p*

p *(Cl. III Cue)* *pp*

senza sord. *p*

unio. arco *pp* *pizz.* *arco* *pizz.* *p*

div. arco *unio.* *arco* *pizz.* *p*

5 Tempo ad

II
Bass. I *p*

II
Bass. II *p*

Vln. I *p*

Vln. II *f* *dim.* *p*

Vla. *mp* *arco* *f*

Vcl. *sf* *p* *sf* *pp* *dim.*

B. *pp* *piu.* *p*

Vla. *ten.* **4** *Andante come prima* *pp* (*sempre sotto voce e pp*)

Vla. *pp*

5 *Tempo adagio*

Cia.(B) I *a2*

II

Tons. I *p* *sf*

II *p* *sf*

III *p* *sf*

Vln. I *arco* *p* *sf*

Vln. II *arco* *p* *sf*

Vla. *div.* *p* *sf* *unio*

Vcl. *div.* *p* *sf*

B. *p* *sf*

Musical score for the first system, measures 1-3. The score includes parts for Clarinet in Bb (I, II, III), Bassoon (I, II, III), Horn I, Trombone (I, II, III), Violin I, Violin II, Viola, Violoncello, and Bass. The key signature has two sharps (F# and C#), and the time signature is 3/4. Dynamics include *p* and *predominant*. A double bar line is present at the end of measure 3.

Musical score for the second system, measures 4-6. The score includes parts for Flute (I, II), Clarinet in Bb (I, II, III), Bassoon (I, II, III), Horns (I, II, III, IV), Violin I, Violin II, Viola, Violoncello, and Bass. The key signature has two sharps (F# and C#), and the time signature is 3/4. Dynamics include *f*, *pp*, *p*, *pp*, and *f cresc.*. Performance markings include *I*, *a2*, and *pp*. A double bar line is present at the end of measure 6.

6 ^{a3}

Fla. I II *f* *dim.*

Obs. I II *f aspr.* ^{a2} *dim.*

Cls. (Bb) I II III *f* ^{a3} *dim.*

Bans. I II III *ff*

Hrs. I III *f*

Tbns. I II *f*

Tbn. III Tuba *f* ^{a2}

6 ^{v sou IV}

Vln. I *ff*

Vln. II *ff*

Vla. *unis. v* *ff*

Vcl. *ff*

B. *ff*

(accel.)

Fl. III change to Piccolo

Fls. I II

Oba. I II III

Cls. (Bb) I II III

Bans. I II III

Hns. I II III IV

Tens. I II

Tbn. III Tuba

pp

a2

mf

mf

f

(molto espr.)

(accel.)

Vln. I

Vln. II

Vla.

Vcl.

B.

(meno f)

(meno f)

(meno f)

(meno f)

(meno f)

unio.

dir.

ff (molto espr.)

ff

Pic. *change to Flute*

Fis. I II *sempre ff*

Cla. (Bb) I II III

Bans. I II III *sfz sf*

Hns. I II III IV *(sosten.) sfz sf*

Tbns. I II III *sfz sf*

Tuba *sfz sf*

Vln. I *sempre ff sfz (molto d'arco)*

Vln. II *sfz sf*

Vla. *sfz sf*

Vcl. *sfz sf*

B. *ff sf*

Cla. (Bb) I II III *rit.*

Bans. I II III

Hns. I II III IV

Tbns. I II

Tbn. III Tuba

Vln. I *rit.*

Vln. II *p*

Vla. *dim. p*

9 A tempo scioltamente

Fl. I

Cla. (Bb) I II

Hns. I II III IV

9 A tempo scioltamente

Vln. I

Vln. II

Vla.

Vcl.

B.

(molto tranquillo)

Fl. I II

Obs. I II

Cla. (Bb) I II

Bass. I II III

Hns. I II III IV

(molto tranquillo)

Vln. I

Vln. II

Vla.

Vcl.

B.

10

Fl. I
Ob. I
Cl. (Bb) I
Bass. I
Hrn. II
Vln. I
Vln. II
Vla.
Vcl. div.

10

p, *sf*, *pp*, *arco*, *f*

Detailed description: This system of musical notation covers measures 10 through 14. It includes staves for Flute I, Oboe I, Clarinet (Bb) I, Bassoon I, Horns II, Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 10 features a dynamic marking of *p* for the Bassoon I and *pp* for the Violin I. Measure 11 shows *sf* for the Oboe I and *f* for the Bassoon I. Measure 12 has *f* for the Oboe I and *p* for the Bassoon I. Measure 13 includes *arco* for the Violin I and *f* for the Oboe I. Measure 14 has *f* for the Oboe I and *arco* for the Violoncello/Double Bass.

Fl. I
Ob. I
Cl. (Bb) I
Bass. I
Hrn. II
Vln. II
Vla.
Vcl. div.

sf, *p*, *f*, *pp*, *arco*

Detailed description: This system of musical notation covers measures 15 through 19. It includes staves for Flute I, Oboe I, Clarinet (Bb) I, Bassoon I, Horns II, Violin II, Viola, and Violoncello/Double Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measure 15 features *sf* for the Oboe I and *p* for the Bassoon I. Measure 16 has *f* for the Oboe I and *pp* for the Bassoon I. Measure 17 includes *f* for the Oboe I and *p* for the Bassoon I. Measure 18 has *f* for the Oboe I and *arco* for the Violoncello/Double Bass. Measure 19 features *f* for the Oboe I and *pp* for the Bassoon I.

This page of a musical score contains the following parts and markings:

- Flute I:** *a3*, *sf*, *p*, *sf*
- Oboe I:** *a2*, *sf*, *p*, *sf*
- Clarinet II (Bb):** *f*, *sf*
- Bassoon II:** *p*, *pp*
- Violin I:** *p*, *sf*
- Violin II:** *p*, *sf*
- Violin I div. a 2:** *con sord.*, *pizz.*, *p*, *arco*, *sf*
- Violin II div. a 3:** *con sord.*, *pizz.*, *p*, *arco*, *div. a 3*, *sf*
- Viola I:** *1st Solo Vla.*, *con sord.*, *sf*, *via sord.*
- Viola II:** *2nd Solo Vla.*, *con sord.*, *sf*, *via sord.*
- Violoncello:** *pizz.*, *p*

(calmato)

Fls. I II *f*

Fls. III *f*

Obs. I II *f* *p*

Obs. III *p*

Clas. (Bb) I II III *sf* *p*

Bans. I II *p*

con sord. *p*

con sord. *p*

p

Hns. III *p*

Hns. IV *p*

(calmato)

via sord. *via sord.* *via sord.* *via sord.* *via sord.* *via sord.* *via sord.* *via sord.*

senza sord. arco *senza sord. arco* *senza sord. arco*

Tutti senza sord. pizz. *p*

p

Vln. I div. a 2 *via sord.*

Vln. I *via sord.*

Vln. II div. a 3 *via sord.*

Vln. II *via sord.*

Vln. II *via sord.*

Vln. II *senza sord. arco*

Vln. II *senza sord. arco*

Vln. II *senza sord. arco*

Vla. unis. *Tutti senza sord. pizz.* *p*

Vcl. *p*

B. *p*

Fls. I, II, III *a3*
 Ob. I
 Cls. I, II (Bb) III
 Bass. I, II, III
 Hrn. II
 Vln. I *senza sord.* *pizz.* *arco*
 div. a 2
 Vln. II *senza sord.* *pizz.* *arco*
 unis. *sul II*
 Vla. *Solo Vla.* *predominant*
 div. *gli altri div. a 3* *pizz.* *arco*
 Vcl. *div. a 4* *unis.*
 B.

Ob. I
 Cls. I, II, III
 Bass. I, II, III
 Hrn. II, IV
 Vln. I *unis.*
 Vln. II
 Vla. *unis.* *pizz.*
 Vcl. *div.* *Solo Vcl. arco*

12

Cla. (Bb) I

Cl(A) III

Bsn. II

Ens. I
II
III
IV

chiuso

Vln. I

div. a 3 pizz.

Vln.

Vcl.

Tutti

B.

(Cl. III Cue)

12

arco

Andante

Cla. (Bb) I

Cl(A) III

Bsn. II

change to Cl. in Bb

Andante

Vln.

morendo

Vcl.

p

ppp

p

p sempre

Vln.

mf

f

Vln.

mf

dim.

p

sf

sf

13

Fls. I

Fls. II

Ob. I

Ob. II

Cla. I

Cla. (Bb) II

Cla. III

13

Vln. I

Vln. II div.

Vla.

unis. arco

pizz.

Fls. I

Fls. II

Obs. I

Obs. II

Cla. I

Cla. (Bb) II

Cla. III

Hrs. I

Hrs. II

Vln. I div.

Vln. II unis.

pizz.

arco

14

Fl. I *f*

Oboe II *f*

Oboe I *f*

Cla. II (Bb) *f*

Cla. III *f*

Bass III *f*

Horn I *p*

Horn II *p*

Horn III *p*

Horn IV *p*

(a2) *mf*

14

Solo Vln. arco *f espr.*

Vln. I *f espr.*

Vln. *arco* *mf*

Oboe I *tr*

Oboe II *tr*

Oboe I *p*

Cla. II (Bb) *p*

Cla. III *p*

Bass I *p*

Bass II *p*

Horn II *p*

Tpt. (Bb) I *p*

(Solo Vln.)

Vln. I *p*

Vln. *p*

Score for Trombones (I, II, III), Horns (I, II, III, IV), Trumpets (I, II, III), Violins (I, II), Viola, and Cello/Double Bass.

Measures 15-16: *ppp* (pianissimo) for Trombones and Trumpets. *p* (piano) for Violins and Cello/Double Bass.

Measures 17-18: *ppp* for Trombones and Trumpets. *p* for Violins and Cello/Double Bass. *div.* (divisi) for Viola and Cello/Double Bass.

Measures 17-18: Flute (I, II) and Oboe (I) with *p* (piano) dynamics.

Measures 19-20: Clarinet (Bb) (I, II) with *a2* (second octave) and *mf* (mezzo-forte) dynamics.

Measures 21-22: Basses (I, II, III) with *mf* (mezzo-forte) dynamics.

Measures 17-18: Violins (I, II) with *pizz.* (pizzicato) dynamics.

Measures 19-20: Violins (I, II) with *Solo Vln.* (Solo Violin) and *mf* dynamics.

Measures 21-22: Violins (I, II) with *pizz.* dynamics.

Measures 23-24: Viola and Cello/Double Bass with *Tutti* and *mf* dynamics. *unis.* (unison) for Cello/Double Bass. *arco* (arco) for Cello/Double Bass.

Fla. I
Fla. II
Fla. III

Cla. (Bb) I
Cia. (Bb) II
Cia. (Bb) III

Bans. I
Bans. II

Hrs. I
Hrs. II
Hrs. III

Tpt. (Bb) I

Vln. I
Vln. II

Vln. II div.

Vla. unis.

Vcl. arco

f, *mf*, *f*, *sf*, *f*, *mf*, *f*, *con sord.*, *arco*, *arco*, *sf*

Fl. I

Obs. I
Obs. II
Obs. III

Cla. (Bb) I
Cia. (Bb) II
Cia. (Bb) III

Bans. I
Bans. II

Hrs. I
Hrs. II
Hrs. III

Tpt. (Bb) I

Vln. I

Vln. II unis.

Vla. arco

Vcl.

18

f, *mf*, *f*, *sf*, *f*, *mf*, *f*, *predominant*, *arco*, *f*

Fls. I II III *a3* *sf*

Obs. I II III *a2* *sf*

Clas. (Bb) I II III *a2* *f*

Bsns. I II III *sf*

Tbns. I II *f teneramente sf*

Tbn. III Tuba *f teneramente sf*

Vln. I *v*

Vln. II *sf*

Vla.

Vcl. *sf*

B. *sf*

(rit.)

Fls. I
II

Obs.
III

Cls. (Bb)
I
II
III

Bsns.
I
II
III

Tbns. I
II

Tbn. III
Tuba

(rit.)

Vln. I
cresc.

Vln. II
cresc.

Vla.

Vcl.

B.

19 Adagio come prima

Orchestral score for Horns and Trombones. Horns I and II, Trombones I and II. The music is in 4/4 time with a key signature of two flats. It features a melodic line for the horns and a supporting bass line for the trombones. Dynamics include *f* and *mf*.

19 Adagio come prima

Orchestral score for Violins, Viola, and Cello/Double Bass. Violins I and II, Viola, Cello, and Double Bass. The music continues the melodic theme from the previous system. Dynamics include *f*, *mf*, and *div.* (divisi).

Orchestral score for Clarinets, Bassoons, and Trombones. Clarinet in Bb, Bassoons I and II, Trombones I and II. The music features a melodic line for the clarinets and bassoons, with the trombones providing harmonic support. Dynamics include *p* and *p sub.*

Partial view of the right page of the score, showing staves for Clarinet in Bb, Bassoons, Trombones, Violins, Viola, and Cello/Double Bass.

Clas. (Bb) I
Clas. (Bb) II
Bsns. I
Bsns. II
Bsns. III
Vln. I
Vln. II
Vla.
Vcl.

20 (accel.)

Fls. I
Fls. II
Obs. I
Obs. II
Clas. (Bb) I
Clas. (Bb) II
Bsns. I
Bsns. II
Bsns. III
Hns. I
Hns. II
Tuba

20 (accel.)

Vln. I
Vln. II
Vla.
Vcl.
B.

Ob. I
Cts. (Bb) I II
Hrn. II
Vln. I
Vln. II
Vla.
Vcl.

Fl. I
Cts. (Bb) I II
Esn. III
Hrn. I II III IV
Vln. I
Vln. II
Vla.
Vcl.
B.

Cls. (Bb) I *espr.*
Hrn. I *cresc.*
Tbns. I
Tbn. III Tuba III
Vln. I *mf*
Vln. II *mf*
Vla. *mf*
Vcl. *mf*
B. *arco*

Fls. I *a2*
Obs. I *cresc.*
Cls. (Bb) I II III *cresc.*
Bans. I II III
Hns. I II III IV
Tbns. I II III
Vln. I *mf*
Vln. II *mf*
Vla. *mf*
Vcl. *mf*
B. *mf*

21 (Andante)

p sub. pizz.
p pizz.
pizz.
p
pizz.
p

Fls. I II
Cls. (Bb) I II
Bans. I II
Hn. II
Vln. I
Vln. II
Vla.
Vcl.
B.

Obs. I II III
Cls. (Bb) I II III
Hn. II
Tbns. I II III
Vln. I
Vln. II
Vla.
Vcl.
B.

Musical score for measures 18-21. The score includes parts for Oboe I, Clarinet in Bb, Trombones I, II, and III, Tuba, Violins I and II, Viola, Violoncello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of dynamics including *pp*, *p*, and *div. pizz.* (divisi pizzicato). The strings play a rhythmic pattern of eighth notes.

==

Musical score for measures 22-25. The score includes parts for Flute I, Oboe I and II, Clarinet in Bb I and II, Horn I, Tuba, Violins I and II, Viola, Violoncello, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features dynamics such as *p*, *sfz*, and *unis. arco* (unison arco). The strings play a rhythmic pattern of eighth notes.

Fls. I a2 *sf*

Obs. I a2 *sf*

Cla.(Bb) I *sf*

Hrn. I *sf*

Vln. I *sf* Solo Vln. *sf*

Fls. I II *sf*

Obs. I II *sf*

Cla.(Bb) I II *sf*

Hrn. I *sf*

Vln. I *sf*

23

(rit.) 24 (Adagio come prima)

Obs. I II *p*

Cla.(Bb) I II *pp*

Hrn. I *f*

Tbns. I II *p*

Tbn. III Tuba *p*

(rit.) 24 (Adagio come prima)

Tutti

Vln. I II *f*

Vcl. *div. arco* *p*

B. *ds.* *p*

Musical score for the first system, measures 20-24. The score includes parts for Flutes I and II, Bsns. I and II, Hns. I-IV, Trns. I and II, Tbn. III, Vln. I and II, Vla., Vcl., and B. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *mf* and *sf*. Performance markings include accents and slurs. A double bar line is present at the end of measure 24.

25 Un poco slentando

Musical score for the second system, measures 25-29. The score includes parts for Flutes I and II, Bsns. I and II, Hns. I-IV, Trns. I and II, Tbn. III, Vln. I and II, Vla., Vcl., and B. The key signature is two sharps (F# and C#), and the time signature is 4/4. Dynamics include *mf*, *sf*, *pp sub.*, and *dim.*. Performance markings include accents, slurs, and breath marks (v). A double bar line is present at the end of measure 29.

Vln. I
Vln. II

26 (Andante)

Fls. I II
Obs. I II
Cla. (Bb) I II
Bass. I II
Esa. I II III IV
Tpts. (Bb) I II III IV
Tbns. I II
Tbn. III
Tuba
Harp

26 (Andante)

Vln. I
Vln. II
Vla.
Vcl.
B.

I
II
Fls.

I
II
III
Obs.

I
II
Cis. (Bb)

I
II
III
Bsns.

I
II
Rns.

III
IV
Tpts. (Eb)

I
II
Tbns.

III
Tuba

f sempre

Harp

Vln. I

Vln. II

Vla.

Vel.

B.

unis.

dim.

I
II
Fls. III

I
II
III
Obs.

I
II
III
Cl. (Bb)

I
II
III
Bass.

I
II
III
IV
Ens.

I
II
III
IV
Tpts. (Bb)

I
II
Tbn. I

III
Tbn. II
Tuba

Harp

Vln. I

Vln. II

Vla.

Vcl.

B.

dim. sempre

27

Fls. I
Fls. II
Obs. I
Obs. II
Cls. (Bb) I
Cls. (Bb) II
Cls. (Bb) III

chiuso

Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. (Bb) I
Tpts. (Bb) II
Tpts. (Bb) III
Tpts. (Bb) IV

Harp

27

Vln. I
Vln. II div.
Via. div.
Vcl. div.
B.

This page of a musical score, numbered 36, contains the following parts and markings:

- Flutes (Fls.):** Fls. I, II, and III. Fls. II and III have *pp* markings.
- Oboes (Obs.):** Obs. I, II, and III.
- Clarinets (Clas.):** Cls. I, II (Bb), and III.
- Bassoons (Bsns.):** Bsns. I and II. A *a 3* marking is present.
- English Horns (Eng.):** Eng. I and II.
- Trombones (Tpts.):** Tpts. I, II, and III (Bb). A *sempre ff* marking is present.
- Tubas (Tbn.):** Tbn. I, II, and III.
- Violins (Vln.):** Vln. I and Vln. II. Vln. I has a *(molto d'arco)* marking.
- Violas (Vla.):** Vla. unis.
- Violoncello (Vlc.):** Vlc. div.
- Bass (B.):** B.

Additional markings include *pp*, *p*, *ff*, *sempre ff*, *(molto d'arco)*, and *a 3*.

Musical score for measures 28-31. The score includes parts for Flute I & II, Oboe I & II, Clarinet (Bb) I & II, Bassoon I & II, Trumpets (Bb) I, II, III, & IV, Violin I & II, Viola, Violoncello (div.), and Bass. Measure 28 is marked with a circled '28' and a '2' above the staff. The music features complex rhythmic patterns and melodic lines across the woodwind and string sections.

Musical score for measures 29-31. The score includes parts for Flute I & II, Horns I & II, Violin I & II, and Violoncello (unis.). Measure 29 is marked with a circled '29'. Performance instructions include 'rit.' (ritardando) and 'change to Piccolo' for the flute. Dynamics such as 'f', 'mf', and 'dolce' are indicated throughout the passage.

30 (Adagio)

Cls. (Bb) I *ten.*
 Cls. (Bb) II *pp*
 Hrn. II *pp*

30 (Adagio)

Vln. I *p*
 Vla. *p*
 Vcl. div. *pizz.* *p*

Fis. I *pp*
 Cts. (Bb) I
 Cts. (Bb) II
 Bsns. I *pp*
 Bsns. II *pp*

Tpts. I *pp*
 Tpts. II *pp*
 Tpts. III *pp*
 Harp *pp*

Vln. I *ppp sub.*
 Vln. II *p espr.*
 Vla. *p*
 Vcl. div.

31

I
II
Obs.

I
II
III
Cls. (Bb)

Basn. III

I
II
Tbns.

III
Tpts. III

Harp

I
Vln. I

II
Vln. II

Vcl. (unis.)

arco
p

I
II
Obs.

I
II
III
Cls. (Bb)

I
II
III
Tpts. (Bb)

I
Vln. I

II
Vln. II

Vla.

Vcl. dbr.

pizz.

pizz.

32

Oboe I & II

Clarinets in Bb I & II

Bassoon I

Horns I & IV

Violin II

Viola

Violoncello (unison)

Bass

f

p espr.

arco

div.

unis.

p espr.

Bassoon I

Violin II

Viola

Violoncello

Bass

p

pp

div.

pp

predominant

espr.

33

33

Bassoon I

Violin I

Violin II

Violoncello

Bass

p

unis.

p

unis.

p

sul V

34 *Non strascinando*

I
II
Ensemble *tenz.*
p
tenz.
p

34 *Non strascinando*

Vln. I
Vln. II
Via.
Vcl. *sul IV*
pp
pp
pp
pp

Vln. I
pp

35

Ob. I
I
II
Clarin. (Bb)
mp
mp
mp

35

Vln. I *con sord.*
Vln. II *f*
Via. *div.*
Vcl. *p*
p
pp espi.
dim.

36

Fl. I (9)

Obs. I (9)

Obs. II (9)

Obs. III (9)

Cl. (Bb) I (9)

Cl. (Bb) II (9)

Cl. (Bb) III (9)

Hr. II (9)

Harp *pp*

36

Vln. I (9)

Vln. II (9)

Vla. *unis.* (9)

Fls. I (9)

Fls. II (9)

Obs. I (9)

Obs. II (9)

Obs. III (9)

Cl. (Bb) I (9)

Cl. (Bb) II (9)

Hrns. I (9)

Hrns. II (9)

Hrns. III (9)

Vln. I *ppp* (9)

Vln. II (9)

Vla. (9)

Vcl. (9)

37

Cln. (Bb) I

f *pp*

Bass. I

f *pp*

Bass. II

f *pp*

Bass. III

p

Hrn. I

Tbn. I

Tbn. II

p

Tbn. III

Tuba

p

Harp

p

B. *p*

37

Vln. I

f

Vln. II

f

Vla. div.

f

div. a4

p

Vcl. div.

f

div. a4

p

B. div.

div. a3

p

p

Score for page 44, featuring the following instruments and parts:

- Pic.** Piccolo: *ppp* (first measure), *p* (third measure).
- Fls. I & II** Flutes: *f* (second measure), *p* (third measure).
- Cl. (Bb) I** Clarinet: *p* (third measure).
- Bsn. III** Bassoon: *morendo* (first measure).
- Tmbs. I & II** Trombones: (no notes).
- Tbn. III** Trumpet: (no notes).
- Harp** Harp: (no notes).
- Vln. I** Violin I: *pp* (third measure).
- Vln. II** Violin II: *div.* (second measure), *p* (second measure), *pp* (third measure).
- Vla. div.** Viola divisi: *unis.* (second measure), *pp* (third measure), *pizz.* (third measure).
- Vcl. div.** Violoncello divisi: *div. a 2* (third measure), *pizz.* (third measure).
- B. div.** Bass divisi: *unis.* (third measure), *pizz.* (third measure), *p* (third measure).

II Purgatorio

Allegretto moderato

Fla. I *pp*

Ots. I/III

Cls. (Bb) II *a2* *f* *a3* *p*

Bans. I/II *pp*

Allegretto moderato

Vln. II *con sord.* *pp* *con sord.*

Vla. *pp su tre corde*

38 Allegro non troppo

Cls. (Bb) II *a3*

Bans. I/III *f*

38 Allegro non troppo

Vln. I *con sord.* *mf* *pp* *pizz.*

Vln. II *pp* *p*

Vla. *pp*

Vln. I *p* *v*

Vln. II *div. a3* *unis.* *p*

Vla. *p*

Fl. I

Cla. (Bb) I

Vln. I

Vln. II

Vla.

39

gr

p

mp

p

pizz.

p

Fl.

Cla. (Bb) I

Vln. I

Vln. II

Vla.

a2

f

p

p

mp

mf

div. pizz.

p

Fl. I

Ob. I

Cla. (Bb) I

Vln. I

Vln. II

Vla.

dim.

p espr

gr

unis.

arco

p

40 Un poco più mosso

Ob. I *predominant*

Cls. (Bb) I *p*

Cls. (Bb) II *p*

Cls. (Bb) III *p*

40 Un poco più mosso

Vln. I *p*

Vln. II *ap. pizz.*

Vla. *ap. pizz.*

su tre corde

Ob. I *tr.*

Cls. (Bb) I

Cls. (Bb) II

Cls. (Bb) III

Vln. I *tr.*

Vln. II *tr.*

Vla. *tr.*

41

42 Ancora un poco più mosso

Fis. I *a3*

Fis. II *p*

Cls. (Bb) I

Cls. (Bb) II

Cls. (Bb) III

Hns. I

Hns. II

Vln. I *tr.*

Vln. II *tr.*

Vla. *tr.*

42 Ancora un poco più mosso *p* *tr. timpanante* *ap. pizz.*

Fls. I/III, Obs. I/III, Cls. (Bb) I/II, Bass. I/III, Hrn. II, Vln. I, Vln. II, Vla., Vcl., B.

pp, *a3*, *p*, *con sord.*

43

Cls. (Bb) I/II, Bass. I/III, Hrn. II, IV

a3

43

Vln. II, Vla., Vcl., B.

unis. arco, *con sord.*, *f su due corde*

(vivace)

Clas. (Bb) I II III
Bass. I II III

Detailed description: This block contains the musical notation for the Clarinet in Bb and Bassoon. The Clarinet part (Clas. (Bb)) is written in a single staff with three parts (I, II, III) and features a melodic line with slurs and accents. The Bassoon part (Bass.) is also in a single staff with three parts (I, II, III) and provides a harmonic accompaniment. The tempo marking *(vivace)* is placed above the Clarinet staff.

(vivace)

Vln. I
Vln. II
Vla.
Vcl.
B.

unis. sul talone *mf* *v*
sul talone *mf* *v*
div. pizz. *ff*

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). The Violin parts have markings for *unis. sul talone* and *sul talone* with dynamics *mf* and *v*. The Viola part has a marking for *div. pizz.* with dynamic *ff*. The section is marked with the tempo *(vivace)*.

44

Clas. (Bb) I II III
Bass. I II III

a2
p
mf *esop.*

Detailed description: This block contains the musical notation for the Clarinet in Bb and Bassoon, starting at rehearsal mark 44. The Clarinet part (Clas. (Bb)) has a marking for *a2* and dynamic *mf*. The Bassoon part (Bass.) has dynamic markings *p* and *mf* *esop.*.

44

Vln. I
Vln. II
Vla.
Vcl.
B.

p
mf *esop.*

Detailed description: This block contains the musical notation for the string section, starting at rehearsal mark 44. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Bass (B.). Dynamic markings *p* and *mf* *esop.* are present in the lower staves.

Musical score for measures 40-44. The score includes parts for Oboes (I, II), Clarinet in Bb (I, II), Bassoons (I, II, III), Horns (II, IV), Violin II, Viola, Violoncello, and Bass. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *p* and *mf*. A *div.* (divisi) marking is present for the Violin II part.

Musical score for measures 45-49. The score includes parts for Oboes (I, II), Clarinet in Bb (I, II), Bassoons (I, II, III), Horns (I, II, III, IV), Violin I, Violin II, Viola, Violoncello, and Bass. The music continues with complex rhythmic patterns. Dynamic markings include *p*, *mf*, *f*, and *dim.*. Performance instructions include *ten.* (tutti) and *unio.* (unison). Specific techniques for the Violin I and II parts are noted as *sul talone* and *unio. sul talone*.

46 Molto mosso

(shrill)

Fls. I II
 Ots. I II III
 Cls. (Bb) I II III
 Bsns. I II III

Hns. I II III IV
 Tpts. (Bb) I II III IV
 Tbns. I II
 Tbn. III
 Tuba

Timp.
 Cym.

46 Molto mosso

Vln. I
 Vln. II
 Vla.
 Vcl.
 B.

Fls. I II III
Obs. I II III
Clas. (Bb) I II III
Bano. I II III

ten. *ff*

Hns. I II III IV
Tpa. (Bb) I II III IV
Tms. I II
Tbn. III
Tuba
Timp.
Cym.

ten. *ff*

Vln. I
Vln. II
Via.
Vcl.
B.

sul ponticello
div. pizz.
senza sord.

47
Fls. I II
Obs. I II
Clas. (Bb) I II
Bano. I II III
Hns. I II III IV
Tpa. (Bb) I II III IV
Tms. I II
Tbn. I II III
Tuba
47
Vln. I
Vln. II
Via.
Vcl.
B.

47

Fl. I
Fl. II

Oboe I
Oboe II

Cla. (Bb) I
Cla. (Bb) II

Bass I
Bass II
Bass III

Hr. IV

Tpts. (Bb) I
Tpts. (Bb) II

Tbn. I
Tbn. II
Tuba

47

Vln. I
Vln. II

Vla.

Vcl.

div.

unis.

Fls. I II

Obs. I II

Clas. (Bb) I II III

Bans. I II III

Hns. I II IV

Tpts. (Bb) I II III

Tbns. I II III

Vln. I

Vln. II

Vla.

Vcl.

48

poco f

ten.

unio.

ten.

Musical score for measures 46-49. The score includes parts for Flutes (I, II, III), Oboes (I, II, III), Bassoons (I, II, III), Horns (I, II, III, IV), Violins (I, II), Viola, and Cello. The key signature is one flat (B-flat). The music features complex rhythmic patterns in the woodwinds and strings, with dynamic markings such as *p*, *dim.*, and *uniso.*.

Musical score for measures 49-52. The score includes parts for Flutes (I, II), Oboes (I, II, III), Bassoons (I, II, III), Horns (I, II, III, IV), Violins (I, II), Viola, and Cello. The key signature is one flat (B-flat). The music features complex rhythmic patterns in the woodwinds and strings, with dynamic markings such as *(meno)*, *p sub.*, *marc.*, *f marc.*, *espr.*, *arco*, and *crec.*. Measure 49 is marked with a circled number 49.

molto espressivo

Oboe I & II
 Clarinet (Bb) I & II
 Bassoon I & II
 Horn I & II
 Trumpet I & II

molto espressivo

Violin I & II
 Viola
 Violoncello
 Double Bass

50 (*sostenuto*)

Oboe I & II
 Clarinet (Bb) I
 Bassoon I & II
 Horn I & II

50 (*sostenuto*)

Violin I & II
 Viola
 Violoncello

51 *a tempo*

Obs. I II *a3* *p*

Bass. I II III *pp*

Flts. I II III *a2*

Trpts. I II III *pp*

Tuba I II III *molto* *p*

51 *a tempo*

Vin. I *sul talone* *p*

Vin. II *sul talone* *p*

Vla. *sul talone* *ff*

Vcl. *mf marc.* *p*

B. *mf marc.* *p*

Obs. I II *p*

Cl. (Bb) I II III *cresc.* *pp cresc.*

Bass. I II III *pp*

Trpts. (Bb) I II *con sord. a2* *mf*

Vla. *div.* *p* *cresc.*

Vcl. *p* *cresc.*

52

Fla. I II III
 Obs. I II III
 Cla. (Bb) I II III

f cresc.
ff

mf cresc.
ff

f
ff

a3
a2

Hrn. I II III IV
 Tpts. (Bb) I II III IV
 Tbn. I II III
 Timp.
 Cym.

mf cresc.
ff

mf cresc.
ff

con sord.
ff

con sord.
ff

ff (aperto)

f
ff

(secco)
f

52

Vln. I
 Vln. II
 Vla.
 Vcl.
 B.

div.
ff

ff
ff

gliss.
mf cresc. molto
ff

gliss.
ff

ff
ff

ff
ff

53 tenuto

Fls. I II
Obs. I II
Clas. (Bb) I II
Bans. I II
Hras. I II III IV
Tpts. (Bb) I II III IV
Tons. I II
Tbn. III
Tuba
Timp.

53 tenuto

Vln. I
Vln. II
Vla.
Vcl.
B.

rit. - - (rit. molto) - - -

Fla. I II
 Oboe. I II
 Clar. (Bb) I II
 Bass. I II III
 Horn. I II III IV
 Trpt. (Bb) I II III IV
 Tuba I II III

rit. - - (rit. molto) - - -

Vin. I
 Vin. II
 Vla.
 Viol.
 B.

54 *Tempo I^{mo} (molto calmato)*

Oboe. I II
 Bass. I II III

54 *Tempo I^{mo} (molto calmato)*

Vin. I
 Vin. II
 Vla.

55 Tempo I^{mo}

Oba. I *a2.*

Cla. (Fb) I *pp*

Bass. I *p*

Bass. II *pp*

Bass. III *pp*

55 Tempo I^{mo}

Vln. II *pp*

Vla. *con sord.*

Vcl. *con sord.* *pp su tre corde*

56 Allegro non troppo

Ob. I *mf*

Cla. (Fb) I *a2.* *p*

Bass. I *pp*

56 Allegro non troppo

Vln. I *con sord.* *pp* *v* *tr*

Vln. II *con sord.* *pizz.* *p*

Vla. *p*

Vln. I *v* *p*

Vln. II *div. a3* *unis.* *p*

Vla. *p*

57

Fl. I

Cls. (Bb) I II

Vln. I

Vln. II

Vla.

p

pp

gr

pizz.

p

Ms. I II III

Cls. (Bb) I II

Vln. I

Vln. II

Vla.

a2

f

p

pp

mf

div. pizz.

p

Fl. I

Ob. I

Cls. (Bb) I II

Vln. I

Vln. II

Vla.

div.

despr.

gr

unis.

arco

p

58 Un poco più mosso

predominant

Ob. I

Cia. (Bb) I II III

Detailed description: This block contains the musical notation for measures 58 and 59 for the Oboe I and Clarinet in Bb parts. The Oboe I part features a melodic line with slurs and accents, marked with a dynamic of *mf*. The Clarinet in Bb parts (I, II, and III) provide harmonic support with sustained notes and some rhythmic patterns. The tempo is marked as *Un poco più mosso*.

58 Un poco più mosso

su tre corde

Vln. I

Vln. II

Vla.

Detailed description: This block contains the musical notation for measures 58 and 59 for the Violin I, Violin II, and Viola parts. The Violin I part is marked *su tre corde* and features a melodic line with slurs and accents, marked with a dynamic of *mf*. The Violin II part provides harmonic support with sustained notes and some rhythmic patterns, marked with a dynamic of *mf*. The Viola part provides harmonic support with sustained notes and some rhythmic patterns, marked with a dynamic of *mf*. The tempo is marked as *Un poco più mosso*.

Ob. I

Cia. (Bb) I II III

Vln. I

Vln. II

Vla.

Detailed description: This block contains the musical notation for measures 59 and 60 for the Oboe I, Clarinet in Bb, Violin I, Violin II, and Viola parts. The Oboe I part features a melodic line with slurs and accents, marked with a dynamic of *mf*. The Clarinet in Bb parts (I, II, and III) provide harmonic support with sustained notes and some rhythmic patterns. The Violin I part features a melodic line with slurs and accents, marked with a dynamic of *mf*. The Violin II part provides harmonic support with sustained notes and some rhythmic patterns, marked with a dynamic of *mf*. The Viola part provides harmonic support with sustained notes and some rhythmic patterns, marked with a dynamic of *mf*. The tempo is marked as *Un poco più mosso*.

60 Molto tranquillo

Fl. I

Cia. (Bb) I II III

Detailed description: This block contains the musical notation for measures 60 and 61 for the Flute I and Clarinet in Bb parts. The Flute I part features a melodic line with slurs and accents, marked with a dynamic of *pp*. The Clarinet in Bb parts (I, II, and III) provide harmonic support with sustained notes and some rhythmic patterns. The tempo is marked as *Molto tranquillo*.

60 Molto tranquillo

Vln. I

Vln. II

Vla.

Detailed description: This block contains the musical notation for measures 60 and 61 for the Violin I, Violin II, and Viola parts. The Violin I part features a melodic line with slurs and accents, marked with a dynamic of *pp*. The Violin II part provides harmonic support with sustained notes and some rhythmic patterns, marked with a dynamic of *pp*. The Viola part provides harmonic support with sustained notes and some rhythmic patterns, marked with a dynamic of *pp*. The tempo is marked as *Molto tranquillo*.

Fl. I *sempre dim.* **61**

Ob. I *pp* **61**

Vln. II *pp*

Vla. *pp*

Ob. I

Cl. (B) I *pp*

Ban. I *pp*

Vln. II *pp*

Vla. *pp*

(dolce)

Bass. I *ffp*

Bass. II *f* *ffp*

Bas. III *ffp*

Trpt. (B) I *f* *ffp*

Trpt. (B) II *f* *ffp*

Tbn. I *ffp*

Tbn. II *ffp*

Tbn. III *ffp*

Tuba *ffp*

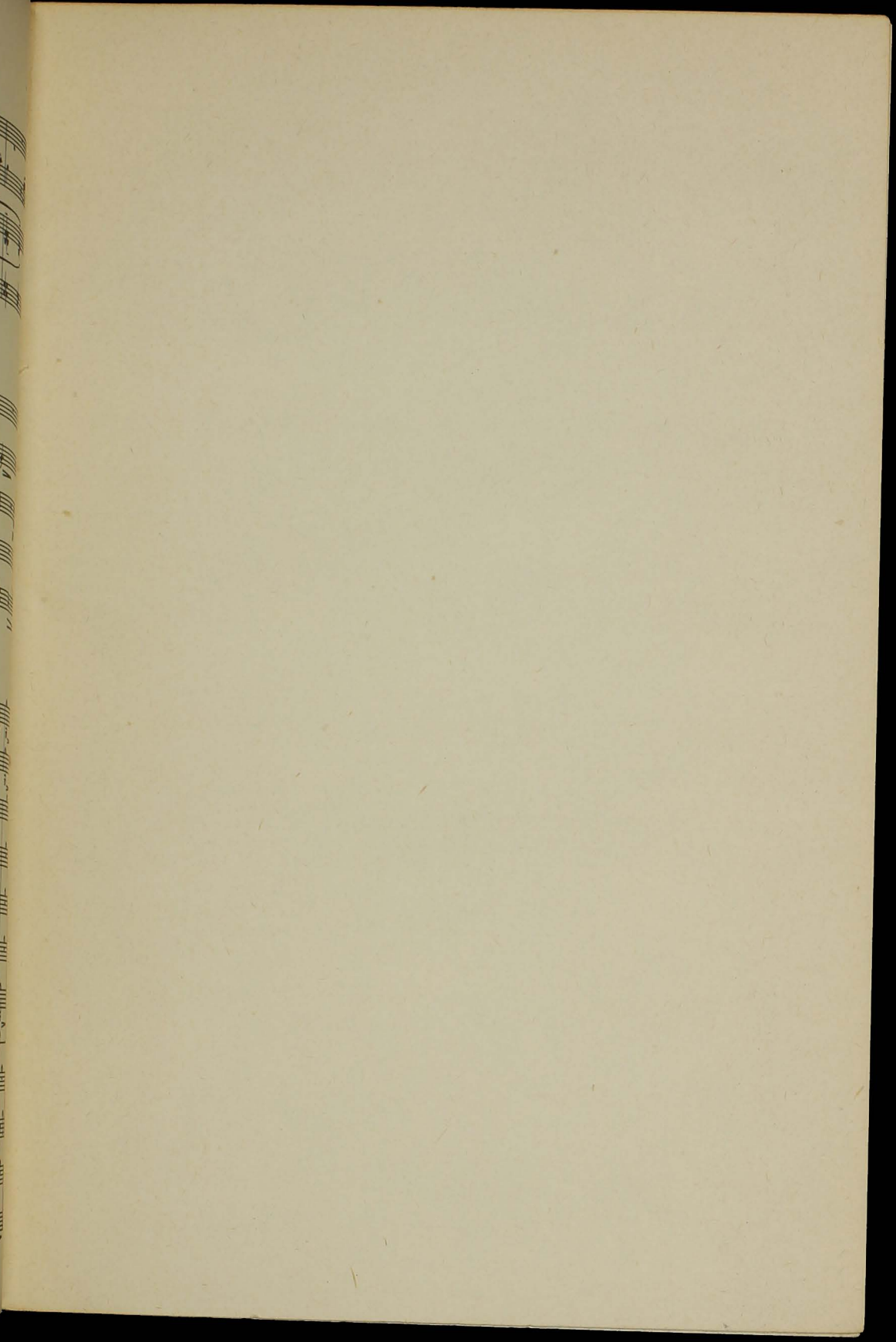
Gong

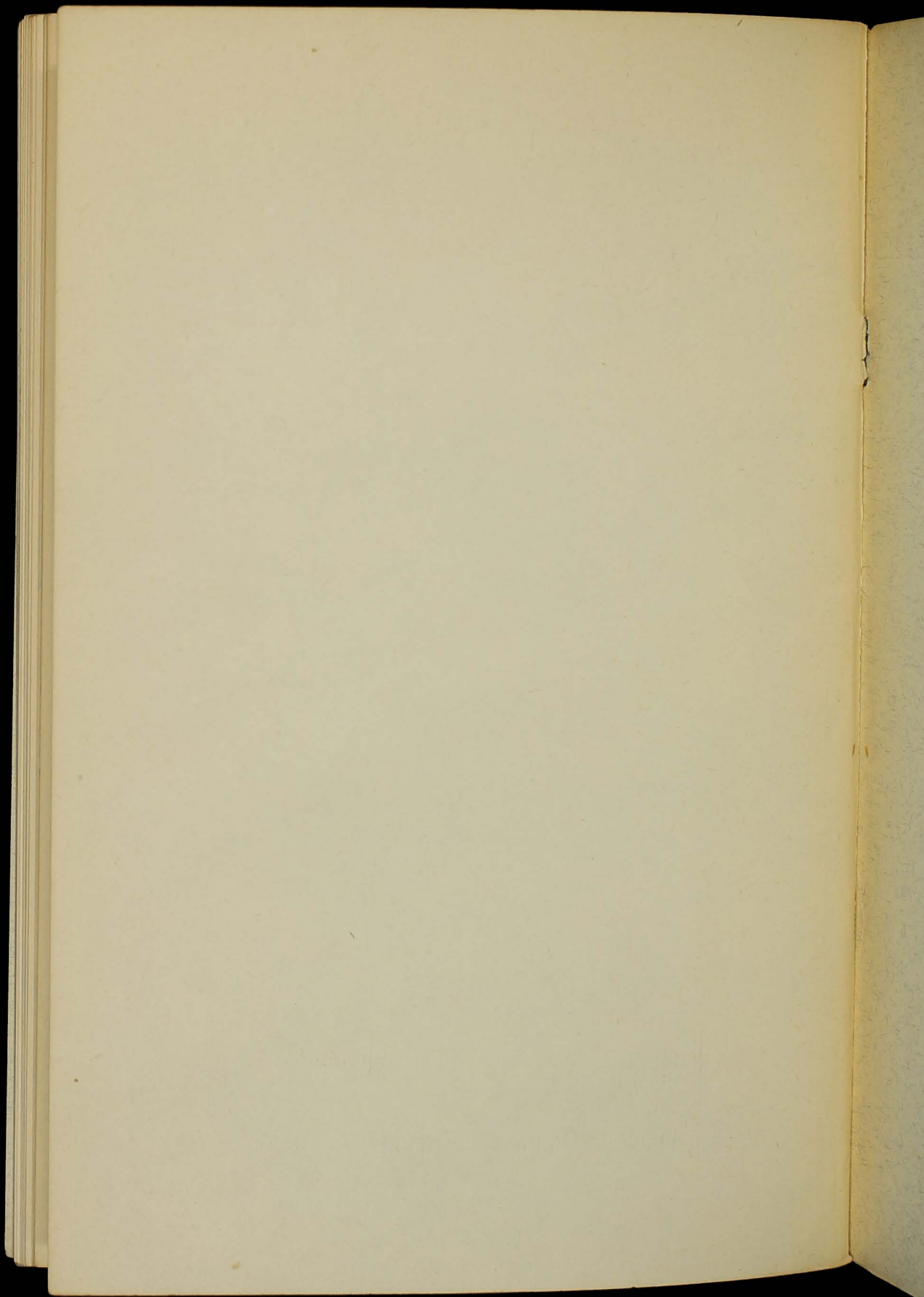
Harp *ffp*

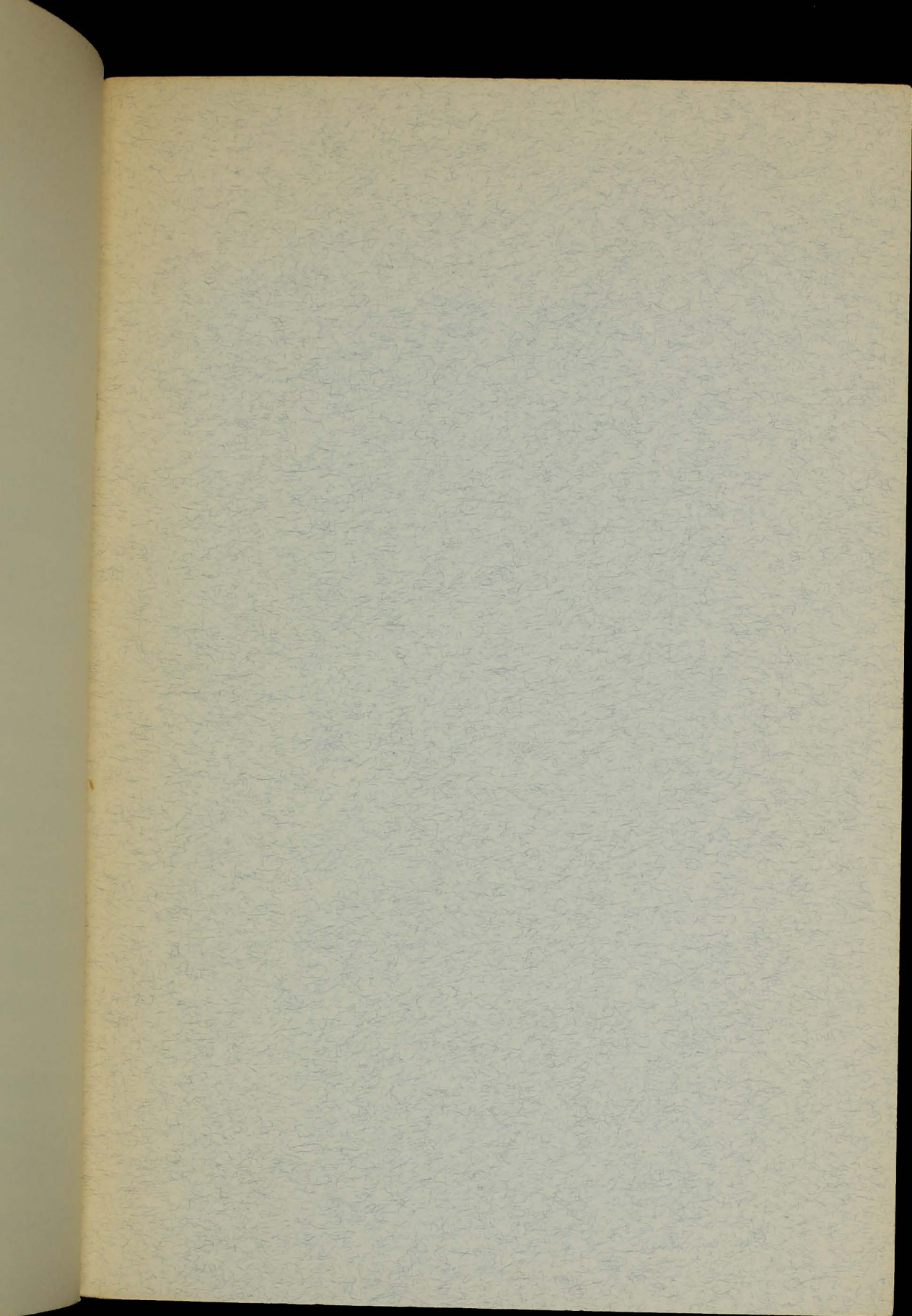
Vla. *ppp*

B. *ppp*

The left page of the book contains a musical score. It features multiple staves with musical notation, including notes, rests, and dynamic markings. A prominent feature is a large, sweeping slur that encompasses a significant portion of the lower half of the page. The notation is dense and appears to be a complex piece of music. The page number '61' is visible at the top left corner.







AMP STUDY SCORES

ARNELL, RICHARD Sinfonia—quasi variazioni	\$2.50	MOHAUPT, RICHARD Lysistrata (Choreographic Episodes)	3.50
BACON, ERNST From These States (Suite).....	2.50	Symphony (Rhythm and Variations)	3.50
BEREZOWSKI, NICOLAI Sextet-Concerto (strings)	3.00	Town Piper Music	3.00
CARTER, ELLIOTT Woodwind Quintet (1948).....	1.50	PIKET, FREDERICK Curtain Raiser (Overture).....	2.00
COWELL, HENRY Short Symphony (No. 4).....	2.50	PISTON, WALTER String Quartet No. 4.....	2.00
ENGEL, LEHMAN The Creation (with narrator)	3.00	Suite No. 2	3.00
FERNANDEZ, O. LORENZO Suite (wind quintet).....	1.50	Symphony No. 4	3.00
FITELBERG, JERZY Nocturne	2.50	Symphony No. 5	3.00
GOLD, ERNEST Allegorical Overture	2.00	RIEGGER, WALLINGFORD Symphony No. 3	3.00
GUARNIERI, CAMARGO Three Dances For Orchestra		RIETI, VITTORIO Sinfonia Tripartita (No. 4)...	2.50
1. Brazilian Dance	1.25	Sinfonia No. 5	2.50
2. Negro Dance	1.25	ROZSA, MIKLOS String Quartet, Op. 22.....	3.00
3. Savage Dance	1.25	SANDERS, ROBERT Scherzo and Dirge (4 trombones)50
Prologo e Fuga	2.50	SIEGMEISTER, ELIE Western Suite	2.50
HARRIS, ROY Symphony No. 7	3.50	SURINACH, CARLOS Sinfonietta Flamenca	3.50
HELM, EVERETT Three Gospel Hymns	2.50	TOCH, ERNST Pinocchio (Overture)	1.25
LOPATNIKOFF, NICOLAI Sinfonietta (chamber orch.)	3.00	Symphony No. 2, Op. 73.....	4.00
MAHLER, GUSTAV Symphony No. 10 (posthumous)	2.50	String Trio, Op. 63.....	2.50
MARTINU, BOHUSLAV Sextet (strings)	1.50	VILLA-LOBOS, HEITOR Bachianas Brasileiras No. 1 ('celli)	1.50
MILHAUD, DARIUS Violin Concerto No. 2.....	3.00	Bachianas Brasileiras No. 5 (voice and 'celli).....	2.00
'Cello Concerto No. 2.....	3.50	String Quartet No. 5.....	2.00
		String Quartet No. 6.....	2.00
		Uirapurú (Symphonic Poem)	2.25
		WARD, ROBERT Jubilation—An Overture	3.00
		Symphony No. 2	4.50

Exclusive American agents for imported study and pocket scores including:
PHILHARMONIA Pocket Scores

ASSOCIATED MUSIC PUBLISHERS, INC.
One West 47th Street
New York 36, N. Y.

N 18 118
GUSTAV MAHLER ARCHIV
WIEN

Gustav Mahler

SYMPHONY No. 10

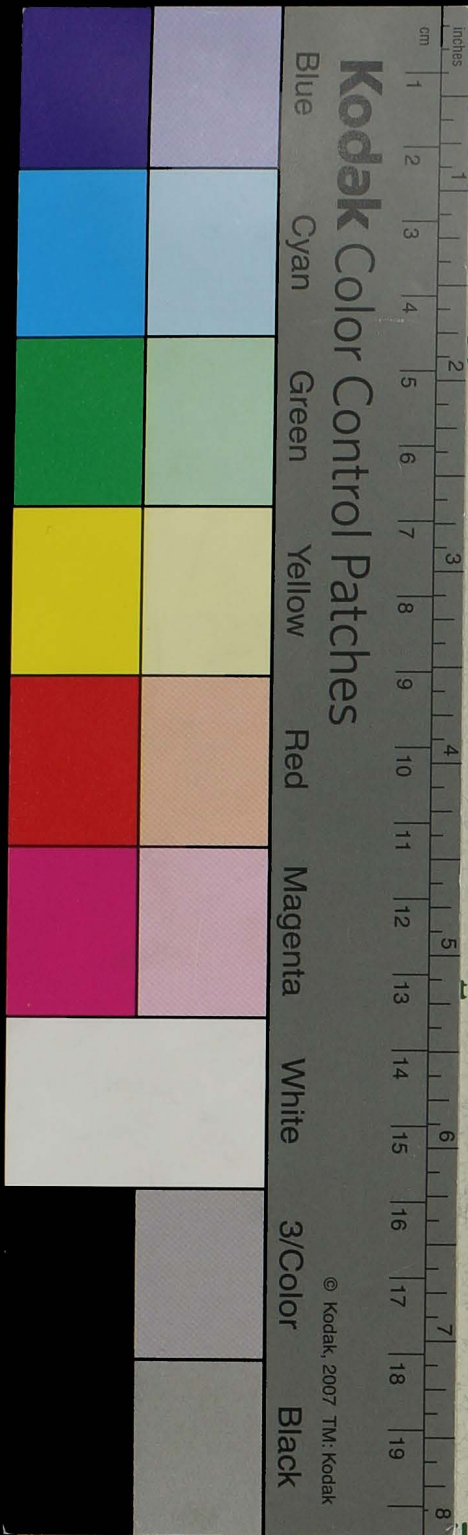
(Posthumous)

Performance Score \$2.50

ASSOCIATED MUSIC PUBLISHERS, INC., NEW YORK

Printed in U. S. A.

12414



N/X/118

s.N/X/18 und N/X/19 und N/X/111 und N/X/117

X.Symphonie/Adagio und Purgatorio/Partitur

Titelblatt "Symphony No.10 - (Posthumous)
Associated Music Publishers, Inc., New York"

Copyright 1951 New York

Archiveingang: März 1999, Legat Lizzy Berner

