


MAHLER: Symphony No. 5: Parts 1. (Trauermarsch), 3. (Scherzo), & 5. (Finale)

Suggested Equipment: C Trumpet

Character & Special Notes:

- The score titles the first movement a Funeral March. The opening marking indicates, "In a measured pace. Strict. As a Cortege." This provides a picture from which to effectively play this opening to the symphony. The rhythm used for this solo is not precisely what is written; a more exact rendering of the triplets as played traditionally is: $\frac{6}{8}$  etc.

After the 9th measure is reached, the rhythms are played precisely as written when other players share the figure; the freer rhythm can be used when the figure is alone in the first part or those playing the figure all use the same timing. "Flüchtig" means fleeting, nimble, and lightly; the figure should accelerate slightly followed in the next measure by a slackening of time on the written high G#.

The pacing of the crescendo in the first 6-7 measures is also important. Work for the effect of a very gradual growth to the forte in measure 7 despite the rests.


- In the first section of this movement, "Keck" means pert, fearless or bold. This excerpt should be playful and light. Give strict attention to each dynamic and accent marking. In the second section, the important feature is the sudden "p" in the fourth and sixth bars, each preceded by a crescendo.
- Allegro Comodo - play with absolute sustain, especially when accents occur. Be careful not to crescendo too soon on the second phrase.

For passages not discussed, attend to all markings on the part.

I. (Trauermarsch)

I. In gemessenem Schritt Streng Wie ein Kondukt

$\text{♩} = 60-66$
in Bb



(Triole: flüchtig)

Pesante