

Gustav Mahler

Sämtliche Werke

Kritische Gesamtausgabe

Herausgegeben von der Internationalen Gustav Mahler Gesellschaft, Wien

Band XI^a

Adagio

aus der

Symphonie Nr. 10

für großes Orchester

Partitur

Erstausgabe der Originalfassung

2. Auflage

Universal Edition

Orchesterbesetzung

**3 Flöten (3. auch Piccolo), 3 Oboen, 3 Klarinetten,
3 Fagotte, 4 Hörner, 4 Trompeten, 3 Posaunen, Baßuba,
Harfe, Streicher**

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X. SYMPHONIE

GUSTAV MAHLER

Andante

Flöten 1. 2. 3.

Oboen 1. 2. 3.

Klarinetten in B 1. 2. 3.

Fagotte 1. 2. 3.

Hörner in F 1. 3.

Trompeten in F 1. 2. 3. 4.

Posaunen 1. 2.

Baßtuba 3.

Harfe

Andante

Violen 1. 2.

Violen *pp*

Violoncelli

Kontrabässe

24 2

Fl. 1. 2. *p* *(mf)*

Pos. 1. 2. 3. *(p)* *cresc.* *(f)*

24 2

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

Vl. 1. 2. *p espress.* *cresc.* *f*

Vla. *(a2)* *(p)* *cresc.* *f*

Vcl. *(p)* *cresc.* *f*

Kb. *p* *cresc.* *f*

28

Fl. 1. 2. *a2* *sf* *p* *dim.*

Ob. 1. 2. *a2* *sf* *p* *dim.*

28

1. 2. *p* *p espress.*

Vla. *pizz.* *p*

Vlc. *pizz.* *p*

Kb. *(pizz.)* *(p)*

31 3

Fl. 1. 2. *pp*

Ob. 1. 2. *pp*

1. *p* *sf* *tr* *pp*

2. *pizz.* *(p)* *arco* *tr* *sf* *p* *tr* *tr* *tr*

Va. *arco* *p* *sf* *pizz.* *arco(tr)* *tr* *sf* *sf* *p*

Vc. *(p)* *pizz.* *arco* *div.* *sf* *unis.* *pizz.* *f* *(dim.)*

Kb. *(p)* *pizz.*

35

1. *sf* *p*

2. *pizz.* *sf* *sf* *a2* *f* *dim.* *p* *arco*

Va. *pizz.* *(p)* *sf* *(p)* *sf* *(f)* *sf* *sf*

Vc. *arco* *p* *D-Saite* *p* *sf* *p* *sf* *p* *dim.* *ppp*

Kb. *pizz.* *(p)*

4

Andante come prima

39 *pp*

Va. *pp*

49 **5** *Tempo Adagio*

Hrn. 1. *F*

Pos. 1. 2. 3.

Vl. 1. 2.

Vla. (*p*)

Vcl. (*div.*) (*p*) (*f*)

Kb. (*p*) (*f*)

*) *Siehe Rev. Ber.*

53

Klar. B 2. 3.

Fag. 1. 2. 3.

Hrn. 1. *F*

53

Vl. 1. 2.

Vla. (*p*) (*cresc.*) (*f*)

Vcl. (*p*) (*cresc.*) (*f*)

Kb. (*arco*) (*p*) (*f*)

62 (a 3)

Fl. 2. 3. *pp*

Ob. 2. 3. (a 3)

Klar. 2. B 3. a 3 1.2. (f)

Fag. 1. 2. (f) a 2

3. (f)

Hrn. 1. *f* (cresc.)

Pos. 1. 2.

Tba. 3.

62

Vl. 1. 2.

Vla. *ff*

Vlc. (f) *ff*

Kb. (f)

68 [7] (a3)

1. Fl. 2. 3.

1. Mar. 2. 3.

1. 2. Fag. 3.

1. Hrn. F. 2. 4.

68 [7] (a3)

1. 2. Vn. *sempre ff* 6-Saite (- - - - -)

Vla.

Vlc.

Kb.

73 [8] a2

1. 2. Hrn. F. 3. 4.

1. 2. 3. Pos. Tba.

73 [8] a2

1. 2. Vn. *sempre ff*

Vla.

Vlc.

Kb.

77

riten. - - - - -

1. 2. Hr. *F*

3. 4.

1. 2. Pos.

3. Tba

77

riten. - - - - -

1. Vl.

2.

Vla.

Vcl.

Kb.



81

9

a tempo (fließend)

Fl. 1.

81

9

a tempo (fließend)

1. Vl.

2.

Vla.

Vcl. *pizz.*

Kb. *pizz.*

84

Fl. 1. *ff* *sf* *sf* *Flutterzunge*

Fl. 2. *ff* *sf* *sf* *Flutterzunge*

Ob. 1. *ff* *sf* *tr* *tr*

Kl. B. 1. *p* *sf* *sf*

Kl. B. 2. *p* *sf* *sf*

Fag. 2. 1. *a 3* *f espress.* *sf* *sf*

Fag. 2. 3.

84

Vl. 1. *p* *p* *sf* *pp* *pizz.*

Vl. 2. *p* *sf* *p* *ff* *p* *tr* *tr* *tr* *tr*

Vla. *a 2* *3* *3* *p* *p* *sf* *p*

Vcl. *p* *sf* *p* *p* *(sf) p* *f* *dim.*

Kb. *(sf)* *p* *(sf)*

88 10

Fl. 1. *tr* *sf*

Ob. 1. *tr* *sf* *tr* *sf*

1. 2. *[a 2]* *p* *ff* *tr* *sf*

Kl. B. 3.

1. 2. 3. *[a 3]* *f* *tr* *f* *p* *sf* *tr*

88 10

1. *arco* *sf*

2.

Vla. *tr* *p* *ff* *tr* *ff* *tr* *sf* *tr* *sf*

Vc. *p* *f*

arco tr *tr*

Kb.

91

Fl. 2. 3. [a3] sf p sf f

Ob. 1. 2. 3. [a2] sf (p) (sf) sf tr sf tr sf tr

Kl. B. 1. f sf sf sf
2. 3. a2 f sf tr sf

Fag. 1. ff tr
2. 3. ff tr

Vl. 1. div. mit Dämpfer pizz. (p) arco tr tr tr tr
2. mit Dämpfer pizz. (p) arco tr tr tr tr
3. mit Dämpfer pizz. (a3) (p) tr tr tr tr

Vla. 1. Solo mit Dämpfer sf tr sf tr
2. Solo mit Dämpfer sf tr sf tr

Vc. pizz. p

Kb.

97 (a2) tr tr tr tr tr tr

Ob. 1. 2.

Kl. B. 1. 2.

Fag. 1. 2. 3.

ff *p*

tr tr tr

sf sf sf (#) (p)

ff (hervortretend)

ff

(*ff*)

97

1. 2.

Va. 1. 2.

Vc. 1. 2.

Kb.

mf sf sf sf dim. p

p sf p

Tutti arco tr (p)

arco tr (p) tr

p f p

p f p

Solo p

pizz. p

pizz. p

100 12

1. Fl.
2.3. Fl.
Ob. 1. 2.
1. 2. B
Kl.
3. A
Fag.

1. 2. Hr.
F
3. 4.

100 12

1. V.
2. V.
Vla.
Solo Vcl.
Kb. pizz.

105

Vla.

115 14

1. Fl. *f*

2.3. Fl.

1. 2. Ob. *p*

1. Kl. B *pp*

2. 3. Kl. B *p*

Fag. *p* *sf* (*p*) *sf*

Detailed description: This system contains the first three staves of a musical score. The first staff is for Flute (Fl.), with two parts (1. and 2.3.). The second staff is for Oboe (Ob.), with two parts (1. and 2.). The third and fourth staves are for Clarinet/Bassoon (Kl. B), with parts 1. and 2.3. The fifth staff is for Bassoon (Fag.). The music begins at measure 115. A boxed measure number '14' is placed above the first measure of the second system. Dynamics include *f*, *p*, *pp*, *sf*, and (*p*) *sf*. Trills (tr) are marked in the Oboe and Clarinet/Bassoon parts.

1. Hr. F *sf* *p* *sf* *ff*

2. 4. Hr. F *sf* *p* *sf* *ff*

Detailed description: This system contains two staves for Horns (Hr. F), parts 1. and 2.4. The music continues from the previous system. Dynamics include *sf*, *p*, *sf*, and *ff*. Accents (+) are placed above several notes.

115 14

1. V. *Solo* *arco* *espress.*

2. V. *pp*

Vla.

Vc.

Kb.

Detailed description: This system contains five staves. The first staff is for Violin (V.), part 1. The second staff is for Violin (V.), part 2. The third, fourth, and fifth staves are for Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.) respectively. The music begins at measure 115. A boxed measure number '14' is placed above the first measure of the second system. Dynamics include *pp* and *espress.*. The instruction *Solo arco* is written above the first measure of the first staff.

118 15

Fl. 1.

Ob. 1.

1. *Kl. B.*

2. *Kl. B.*

1. 2. *Fag.*

3. *Fag.*

Detailed description: This system contains the woodwind parts. Flute 1 has a melodic line starting at measure 118. Oboe 1 plays a sustained note with a trill. Clarinet Bb 1 and 2 have melodic lines with trills. Bassoon 1 and 2 play sustained notes with trills. Bassoon 3 has a long note with a trill. Dynamics include (p) and f.

Trp. 1.

F.

1. *Vi.*

2. *Vi.*

Vla.

Vlc.

Kb.

118 *Solo* 15 *Tutti*

Detailed description: This system contains the string parts. Trumpet 1 has a melodic line. Violin 1 and 2 have melodic lines. Viola has a melodic line with arco. Violoncello and Kontrabaß have sustained notes. Dynamics include (p), Solo, and Tutti.

123 16

Fl. 1. 2. *f* (a2)

Ob. 1. 2. 3. *f sf sf sf f*

Kl. B 1. 2. *tr ff*

Fag. 1. 2. (a2) *tr ff*

Hr. 1 *sf*

123 16

Vl. 1. 2. *Solo sf sf*

Vla. *Solo (f) tr*

Vlc. *Solo*

Kb.

127

Fl. 1. 2.

Ob. 1. 2.

Kl. B. 1. 2.

Fag. 1. 2.

1. 3.

Hr. F.

2. 4.

127

(Tutti)

1.

Vl. 2.

Vla.

Vcl. (pizz.) (p) (a 2)

Kb.

130 17

1. *Fl.* *p* *f*

2. *Fl.* *(p)*

Ob. 1. *(p)*

Kl. 1. *(p)*

B.

1. *Flg.* *(p)*

2. *(p)*

3. *(p)*

1. 3. *Hr.* *sf*

F.

2. *sf*

130 17

Solo *tr* *tr* *tr*

Vl. 1. *f* *sf*

pizz.

Vl. 2. *f* *sf*

pizz.

Vla. *Tutti tr* *tr* *tr* *tr* *f* *pizz.* *(f)* *(a2)* *sf*

Vc. *(p)* *(f)* *sf*

Kb. *pizz.* *(p)* *(f)* *sf* *arco tr* *sfp*

132

Fl. 1. *(p)* *(f)*

1. *tr*

Ob. 2.3.

Kz. 1. *tr*

B.

Fag.

1.3. *f*

Hr. *f*

F.

2. *f*

Trp. 1. *f* *mit Dämpfer*

Tutti

132

1. *f dim.* *sf* *ff* *f*

2. *(f)* *arco* *f*

Vla. *(f)*

Vlc. *arco* *sf* *f*

Kb.

135 18

Fl. 1. 2. 3.

Ob. 1. 2. 3.

Kl. 1. 2. 3.

Fag.

Pos. 1. 2. 3.

Tba. 3.

135 18

Vl. 1. 2.

Vla. arco

Vc.

Kb.

138

Fl. 1.
2.
3.

Ob. 1.
2.
3.

Cl. B. 1.

Fag.

Detailed description: This system contains the first six staves of the score. The Flute 1 staff (top) has a melodic line starting with a half note G4, followed by a half note A4, and then a half note B4. The Oboe 1, 2, and 3 staves are mostly silent. The Clarinet Bb 1 and Bassoon staves also have some notes, including a half note G3 and a half note F3. The key signature is one sharp (F#) and the time signature is 4/4.

Pos. 1. 2.

Tba. 3.

cresc. - - - - - ff

cresc. - - - - - ff

Detailed description: This system contains the seventh and eighth staves. The Positone 1 and 2 staff (top) has a melodic line with a crescendo leading to a fortissimo (ff) dynamic. The Trombone 1, 2, and 3 staff (bottom) has a similar melodic line with a crescendo leading to a fortissimo (ff) dynamic. The key signature is one sharp (F#) and the time signature is 4/4.

138

1.

Vl. 2.

Vla.

Vlc.

Kb.

Detailed description: This system contains the last five staves of the score. The Violin 1 staff (top) has a melodic line starting with a half note G4, followed by a half note A4, and then a half note B4. The Violin 2 staff has a more active melodic line with eighth and sixteenth notes. The Viola, Violoncello, and Kontrabaß staves have supporting parts. The key signature is one sharp (F#) and the time signature is 4/4.

*) Siehe Rev. Ber.

141 **19** [a.2]

Hr. 1. *f*

Pos. 1. 2. (*p*)

3. (*p*)

1. *p*

2. *f*

Vla. (*f*) (2.2)

Vlc. (*p*)

Kb. (*p*)



145

1. *p*

2. *p*

1. *p*

2. 3. *p*

Fag. *p*

145

1. (*p*)

2. (*f*)

Vla. (*p*)

Vlc. (*p*)

Kb.

148 20 [a3]

1. 2. 3.

Ob. 2.

1. 2. 3.

Kl. B.

1. 2. 3.

Fag.

1. 2. 3.

Hr. F.

3. 4.

Tba.

148 20 a 2

1. 2.

Vz.

1. 2.

Vla.

Vlc.

Kb.

153

1. *p espr.* *cresc.* *f*

2. *pp* (*p*)

Vla. (*pp*) (*p*) (a 2)

Vlc. *pizz.* (*p*)

Kb.

Detailed description: This system contains measures 153 through 156. The first violin part (1.) starts with a dynamic of *p espr.* and a crescendo leading to *f*. The second violin part (2.) begins with *pp* and moves to *p*. The viola part (Vla.) starts with *pp* and moves to *p*, with a second ending marked (a 2) starting in measure 156. The violoncello part (Vlc.) is marked *pizz.* and *p*. The double bass part (Kb.) is mostly silent.

157

1. 2. *p* *f* *p* *ff* (*f*) *molto cresc.*

Fbs. *p*

3. Tba. *p*

1. *p* *f* *p* *ff* (*f*) *molto cresc.*

2. *espr.*

Vla. *arco* *espressivo*

Vlc. *pizz.* (*p*) *arco*

Kb.

Detailed description: This system contains measures 157 through 160. The first violin part (1.) has dynamics *p*, *f*, *p*, *ff*, (*f*), and *molto cresc.*. The second violin part (2.) has dynamics *p* and *f*. The first bassoon (Fbs.) and third trombone (Tba.) parts both have a dynamic of *p*. The viola part (Vla.) is marked *arco* and *espr.*. The violoncello part (Vlc.) is marked *arco* and *espressivo*. The double bass part (Kb.) is marked *pizz.* and *p*, then *arco*.

160

1.2. *Pns.*
cresc. *molto cresc.* *sf* *sf*

3. *Tba.*
cresc. *molto cresc.* *sf* *sf*

160

1. *Vl.*
sf

2. *(cresc.) sf*

Vla.
(cresc)

Vlc.
(cresc)

Kb.
(cresc.) sf sf



162 **21**

1. *p* *cresc.* *ff*

2. *pizz.* *(p)* *(cresc.)*

Vla. *pizz.* *(p)* *(cresc.)*

Vlc. *pizz.* *p* *arco* *cresc.*

Kb. *pizz.* *p*

166

Fl. 1. 2.

Ob. 1. 2.3.

Kl. B. 1. 2.3.

Fag.

Fos. 1. 2. 3.

166

Vl. 1. 2.

Vla.

Vlc.

Kb.

169

Fl. 1. 2. (a2) (f)

Ob. 1. 2.3. (p)

Cl. 1. 2.3. (p)

Bsn. (p)

Detailed description: This system of the score covers measures 169 to 171. The Flute 1 and 2 parts are mostly silent, with a final note in measure 171 marked (a2) and (f). The Oboe, Clarinet, and Bassoon parts play sustained notes in measures 170 and 171, all marked (p).

1. 2. 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3. 1. 2. 3.

Tba. p

Detailed description: This system shows the Trombone parts for measures 169-171. The 1st and 2nd Trombones have melodic lines starting in measure 169. The 3rd Trombone part is mostly silent, with a few notes in measure 170 marked p.

169

Vl. 1. 2. (a2) (pizz.) (p) (a2) (pizz.) (arco) tr

Vla. (p) (a2) (pizz.)

Vcl. (p)

Kb. p

Detailed description: This system covers measures 169-171 for the Violin, Viola, and Cello sections. The Violin 1 part features a melodic line with trills (tr) and a final fortissimo (ff) note. The Violin 2 part has trills and a final note. The Viola part has a melodic line with trills and a final note marked (arco) tr. The Cello part has a melodic line with a final note marked (p). The Bassoon part has a melodic line with a final note marked (p). The Trombone parts continue from the previous system.

172 **22**

Fl. 1. 2. () [a 2] f tr

Ob. 1. 2. [a 2] f tr

Kl. 1. B 2. [a 2] f

Hr. 1. F f sfp sf sfp

V. 1. p Solo f

V. 2.

Vla.

Vlc.

Kb.

175 **23**

Fl. 1. 2. sf tr

Ob. 1. 2. sf tr

Kl. 1. B 2. f

Hr. 1. F f

V. 1. Solo f **23**

V. 2.

Vla.

Vlc.

Kb.

178 [24]

1.2. Pos. 3. Tba. (p)

178 Tutti f

1. V. 2. Va. Vc. Kb.

182 a.2 [25] Etwas zögernd

1.3. Hr. F a.2 f

2.4. Pos. 3. Tba. f sf

182 [25] Etwas zögernd

1. V. ff

2. Va. f ff p dim. - - - -

Vc. Kb.

187

1. V. ppp

2. Va. ppp

Vc. Kb.

26

194 [a2]

1.2. Fl. *ff* (*ff*)

3. *ff* (*ff*)

1. Ob. *f*

2.3. *f*

1. Kl. *f*

B. [a2] *f*

2.3. *f*

Fag. 1. *f*

2. *f*

3. *f*

1.2. Hr. *ff*

3.4. *ff*

1.3. Tpt. *ff*

2.4. *ff*

1.2. Pos. *ff* (*f*)

3. Tba. *ff* (*f*)

Hfe. (*fff*)

26

194 (a2)

1. Vl. *f*

2. *f*

Vla. *f*

Vcl. *f* arco

Kb. *f* (a3)

196

1.2. Fl. *dim.*

3. Fl. *dim.*

1. Ob. *dim.*

2.3. Ob. *dim.*

1. Kl. B *dim.*

2.3. Kl. B *dim.*

1. Fag. *dim.*

2. Fag. *dim.*

3. Fag. *dim.*

1.2. Hr. *(sempre ff)*

3.4. Hr. *(sempre ff)*

1.3. Trp. *(sempre ff)*

2.4. Trp. *(sempre ff)*

1.2. Pos. *dim.*

3. Tba. *dim.*

Hfe. *dim.*

196

1. Vl. *dim.* (b)

2. Vl. *dim.* (b)

Vla. *dim.* (b)

Vlc. *dim.*

Kb. *dim.*

dim.

27

198

1.2. Fl. *Ff.*

3. Fl. *p*

1. Ob. *(p)* *ff*

2.3. Ob. *(p)* *ff*

1. Kl. B *(p)* *(ff)*

2.3. Kl. B *(p)* *(ff)*

Fag. 1. *(p)*

2.3. Fag. *(p)*

1.2. Hr. *Ff.* *sf* *ff sempre*

3.4. Hr. *sf* *ff sempre*

1.3. Trp. *Ff.* *p*

2.4. Trp. *p*

1.2. Pos. *(p)*

3. Tba. *(p)*

Hfe. *(f)*

12 12

27

198

1. V. *(p)*

2. V. *(a3) pizz.* *arco* *pizz.* *arco*

Wa. *(a2)* *(p)*

Vc. *(a3) pizz.* *(f)*

Kb. *pizz.* *(f)*

(f)

208 28

1. Fl. *ff*

2.3. *ff*

1.2. Ob. *ff*

3. *ff*

1.2. Kl. *ff*

B *ff*

3. *ff*

Fag. ^{1.}/_{2.}/_{3.} *ff*

29

1.2. Hr. *f*

3.4. *f*

1.3. Trp. *sempre ff*

2.4. *ff*

1.2. Pos. *(ff)*

3. Tba. *(ff)*

1. *f*

(p)

208 28

1. V. *ff*

2. *ff*

Vla. *ff*

Vcl. *ff*

Kb. *ff*

29

f

(p)

215 30 *rit.* *a tempo*

1. Fl.
2. 3.

1. Hr.
2. 4.

215 30 *rit.* *a tempo*

1. Vn.
2.

Vla.

Vlc. (a2) (pizz.)
(p)

Kb.

220

1. 2. Pos.
3.

Hfe.

220

1. Vn.
2.

Vla.

Vlc.

Kb.

ppp subito

p espress.

224 31

1. *Ob.* *(pp)* *ff*

2.3. *pp* *ff*

1. *Kl. B* *(pp)* *ff*

2.3. *(pp)* *ff*

Fag. 1. *(pp)*

1. *Hr.* *f*

2.4. *f*

1.2. *Pos.*

3.

Hfe.

224 31

1. *Vl.* *f* *(a2)*

2. *() ff*

Vla.

Vcl. *arco* *(p)* *(a2) pizz.*

Kb.

228 32

Fag. 1. *(p)*

1. Hr. *F*

2. 4.

228 32

1. V. *f*

2. *sf* *(p)*

Vla. *ff* *arco* *p espress.*

Vcl. *f* *(a 2)* *(p)*

Kb. *f* *(p)*



234 *hervortretend* 33

Fag. 1. *espress.*

234 33

1. V. *(p)*

2. *(p)*

Vla.

Vcl.

Kb.

241 34

1. 3. *Hf.*
F

2.

1. *pp*

2. *pp*

Vla. *pp*

Vlc. *pp*

Kb.



249 35 *mit Dämpfer*

1. *p*

2. *f* *p* *f* *dim.* - - -

Vla. *(a2)* *p*

Vlc. *(p)*

Kb.

256 36

1. Fl. (f)

2.3. Fl.

1. Ob. (p) (f)

2.3. Ob. (f)

1. Kl. B (pp) (f) (f) (f)

2.3. Kl. B (pp) (f) (f) (f)

Fag.

Hfe. (p)

256 36

1. Vl. *pp espress.* f f f

2. Vl. f f f

Vla. f f f

Vcl.

Kb.

262

37

1. Fl. *f*

2. Fl. *f*

1. Ob. *f*

2.3. Ob. *f*

1. Kl. B *f*

2. Kl. B *f*

Fag. 1. *f*

2. *f* (a2)

Hr. 1. *sfp*

1.2. Pos. *p*

3. Tba. *p*

Hfe. *(mf)*

262

1. Vn. *ppp*

2. Vn. *f*

Vla. *f*

Vlc. *f*

Kb. *f* (a3) *(p)*

37

268

(3. nimmt kl. Flöte)

Picc. *(pp)*

Fl. *(pp)*

1.2. *f* *(p)*

1. *p*

Ob. 2.3.

1. *p*

Kl. B. 2.3.

Fag. 1. 2.

1.2. *p*

Pos. 3. *p*

Tba. *p*

Hfe. *p*

268

(275)

1. *(a2)* *pp*

2. *(a2)* *(p)* *pp* *pizz.*

Vla. *(a4)* *(p)* *pizz.*

Vlc. *a4* *(p)* *pizz.*

Kb. *(unis.)* *pizz.*