

SYMPHONIE N° 2

I.

GUSTAV MAHLER

PAUKEN 1-2

ALLEGRO MAESTOSO.

3 13 7 12 2

(OBOES) 25 (TUTTI)

(G) Eb C4 G #3 # 2 5 3 Im TEMPO ÜBERGANGEN

39 p MOLTO CRESC. 55 c → B 43 c → Eb 48 ppp

2. C G 55

1. 9 59 Bb → C 64 Eb → D 9

2. 5

4 WIE ZU ANFANG.

1. 6 71 55 55 → p 55 → p p MOLTO CRESC.

2. (P-ARIES) 5p SEMPRE p

G D C G

1. 57 (5) p 55 p 55 c → c# 55

2. 5 → p 55 55 55

96 6 BERUHIGEND. 3 #7 4 ZURÜCKHAFTEND.

1. p p ppp p

1. 5 7 SEHR MÄSSIG UND ZURÜCKHAFTEND. 2 5 8

ppp 117 ppp c → F p F → E 129

1. 3 8 21 9 6

131 p Bb → c# 143 (WWS.) 164 (S-WWS.) (TRIPS.) V.S.



(G)
D
C#1.
G
G
D
C#1.
G

Tempo I. 1-15-1

2

C# -> Bb

#3

1. *SEMPRE P* #L3 179 2 3 4 5 5

2. *SS* *SS* *P* *SS* *P* G -> F#

1. *VORWÄRTS* 3 3 190 5 196 *SS* *SEMPRE SS*

2. *SS* *PP* *SS* *PP* *SS* *P*

1. 3 3 D -> Eb 198 G -> Eb

2. *SS* *P* *SS* *P* *P* *PP*

2. 206 *ETWAS DRÄNGEND.* 15 (2.) 223 2 226

C# -> B D -> Eb

1. *SCHNELL.* #2 238 244 *SS* *P*

2. *SEMPRE PP* 2 3 4 5 6 7 (8) Bb -> B Sp *PP*

1. 249 (SS) P 254 24

2. *SEMPRE PP* *PPP* F# -> G

270 171 5 (2) 2

P *SS*

(X)
NUSSEL

G
Eb
Bb
Eb

Molto

piu

Wood

MOTO PIU MOSSO.

3

1. 286 2 288 SS- HOLZSCHÄDEL!

2. ~~SS~~ ~~mf~~ ~~dim.~~

3 3 3 3 3 3 3 3

18 291

G Eb Bb E0

1. 294 dim. #3 SCHWAMMSCH. P MOTO CRESC. ~~SS~~ ~~mf~~ POCO RTT. 19 3 3 3 3 3 3 3 A TEMPO SOTTO, ABER WUCHTIGER

2. ~~SS~~ ~~mf~~ P MOTO CRESC. ~~SS~~ ~~mf~~ 300 3 3 3 3 3 3

dim. SS

1. 301 3 3 3 3 3 3 3 3 → HOLZSCH. P 3 3 3 3 3 3 3 3 NICHT EILEN. →

2. 3 3 3 3 3 3 3 3 HOLZSCH. P 3 3 3 3 3 3 3 3

1. 307 3 3 3 3 3 3 3 3 Bb → C Leb → G 320 321 3 3 3 3 3 3 3 3 HOLZSCHÄDEL

2. 3 3 3 3 3 3 3 3 Bb → C Felt 320 321 3 3 3 3 3 3 3 3 SEMPRE SS

1. 325 SS SEMPRE ff sempre RIT. 3 3 3 3 3 3 3 3 Tempo I. #3 → (G)

2. P 3 3 3 3 3 3 3 3 SS

1. 330 4 17 2 P MOTO CRESC. 336 353 3 3 3 3 3 3 3 3 C → B

2. (Tutti) SS SS

(-)
F
B
C
G
E
B
C
E

#5 ZURÜCKHAFTEN.

B7C
[23] INNER NOCH WEHR ZURÜCKHAFTEND. INNER LANGSAMER.

1. 359 3 PP 368 PP 312 PP 384

2.

G → E E → G

[24] TEMPO ZUSCHWENN.

#2 (3) (mit Schwammst.)

(HN. VLA.)

(-)
C
C
G

1. 392 9 PP 401 SEMPRE P 404 2 P 408

2.

(BASSES) SEMPRE P P

1. 409

2.

PP < ✓ PP

1. 416

2.

GEDÄMPFT

NICHT SCHLAFEN.

1. 425

2.

SEMPRE PP SEMPRE PP

[25] TEMPO I.

1. 434 2 3 4 5 6 441 445

2.

PP

G
Eb
C

(-) I ANDANTE MODERATO. SEHR GEMÄCHLICH. II 2 III NICHT EILEN, SEHR GEMÄCHLICH. IV 4

0# 1 20 18 25 44
C# (cello) 39 (HN.) (6-FL.) 62 (CLAR.)
F#

#2 w/ PAD
68 # 14 7 5
pp 86

TEMPO I. 40 133 6 ENERGISCH BEWEGT. #3 f 150 3 3 3
55 (TENS.) (7-trpt.) 41 sf sf

#2 w/ PAD
152 5 158 mf 1 2 3 4

162 2 8 4 8 w/ PAD
164 174
f p f p

10 ZEIT LASSEN.
183 pp 2 3 4 5 6

189 7 8 9 10 11 DRÄNGEND. (12) OFF

III VORWARTS. → TAGET F D C G
195 f

Empty musical staves at the bottom of the page.

not conducted
wait for nos

F
D
C
G
G
E
C
G

IN RÜHIG FLIESSENDER BEWEGUNG.

JEDEN TON GLEICH ANKÜPFEN.

28 #2

1. *sf* kurz *f*

2. (*) KURZE HALTE!

9

2. *mf* SEHR GEMÄCHLICH. NICHT EILEN. *p*

17 26

3 4 5 6 (7) 31 26

57 30 18 10 #3 1. 31 2. 15 2. *f*

el. S-forte, 14-15-16-17-18 26-83 *p* 85 149 101 *pp*

C → B₄ B.D. (22. Eb aus.)

103 32 17 33 27 1. 34 24 35 4

120 G-A (22. Hn.) 147 *sf* *pp* 2 3 4 (15. RUTE) 171

181 1. 4 188 36 22

pp ↑ *f* 190

212 37 VOARÜCKT. #2 221 38 235 22 39 257

sf *f* *p* (Oboe) (55)

F
D
C
G
G
E
C
G

1. 460 *f* *sf*

2. *p* *f*

1. 267 *f*

2. *p* *p* *p*



40 SEHR GETRAGEN UND GESANGVOLL. #5
 286 $E \rightarrow E_b$ \uparrow F
 1. 14 288 304 pp
 2. 27~

42 43 ZUM TEMPO I. #3 pp
 1. 20 4 328 332 p
 2. 308 F F
 (BASSES)
 $B \rightarrow A$ $E \rightarrow E_b$ pp

44 TEMPO I. #2 $R_b \rightarrow D$ #2
 1. 8 2 14 p
 2. 339 f 348 $\frac{1}{8}$'s (C.E.) p $E_b \rightarrow D$
 $A \rightarrow C$ f p

45 46
 1. 11 384 3 p
 2. (3-2ob.) mf v $D \rightarrow F$
 f v

47
 1. 308 13 p
 2. p $C \rightarrow A$
 $G \rightarrow F$

48 49
 1. 8 417 4 p
 2. 407 p $v.s.$
 p

F
D
A
G

3
G
C
E
F
A

F
D
C
C
G

1. *WOOD*

2. *WOOD*

P

F → G

1. *MIT HOLZSCHÄGEL.*

2. *MIT HOLZSCHÄGEL.*

P

CE.

CRES.

UNMERKLICH DABEEND.

FF

FF

1. *WOOD*

2. *WOOD*

FFF

SEMPRE FF

SEMPRE FF

F → E

G
E
C
G

1. *469*

2. *P*

MOLTO DIMIN.

1. *#L3*

2. *476*

PPP

481

FF

mf

1. *485*

2. *P*

497 f 52 f $\text{c} \rightarrow \text{A}$

514 pp 53 f $\text{D} \rightarrow \text{E}$ pp $\text{A} \rightarrow \text{c}$ 54 TEMPO I. c.f.

pp 55 f $\text{1.} + \text{2.}$ $\#3$ $\#4$

568 pp ATTACCA 581

IV
"URLICHT"

TACET

ATTACCA

V.

IN TEMPO DES SCHERZO'S
WILD HERAUSFAHREND. (F)

ff MIT HOLZSCHÄGEL.

ff 1 VORWÄRTS. accel.

mf (4 ms.) (p5)

G
E
C
G

G
E
C
G

WIEDER BREITER.

C. B. F. T.

1. **f**

2. **(mf)** 2 3 4 5 6

1. 7 8 11 12 13 14 **P** **pp** **ppp**

2. 24 26 **P** **pp** **ppp**

2 SEHR ZURÜCKHALTEND. #3

1. 15 16 17 18 19 20 21 22 23 **pp** **ppp**

2. 33 43 (HN.) 44 **pp** **ppp** **G -> L Ed**

3 LANGSAM.

1. 24 25 26 27 28 29 30 31 **pp** **ppp** **NICHT SCHLEPPEN.**

2. 47 (OBOE) 48 49 50 51 52 53 **pp** **ppp** **G -> L Ed**

1. 32 33 34 35 36 37 38 39 **pp** **ppp** **LANGSAM.** **5**

2. 58 59 60 61 62 63 64 **pp** **ppp** **G -> Ab** **7**

70

1. 40 41 42 43 44 45 46 47 **pp** **ppp** **NICHT EILEN.** **6**

2. 77 78 79 80 **pp** **ppp** **F** **G** **C** **B** **A** **B** **C** **D** **E** **F**



#3

84 (Hn.) 9

1. *P* *pp*

2. *P* *pp*

c → *Bb*

7 (d.o.) *pp*

97 18

Solo 3 3

8

115 6

p *ff*

W/ Bass pizz.

#2

STP DRÄNKENJO.

F → *G*

Bb → *c*

5 4

131

9 ZIEMLICH BEWEGT.

136

#3

142 *G.P.*

WIEDER SEHR BREIT.

17

sp *pp*

Ab → *A* (BRASS) *bw* *Ab* → *Eb*

160

RIT. #2

ff

162

WIEDER BREIT.

sp *ff*

MOLTO CRESC. *ff*

166

ff

f

f

12

173

ff *p*

C → *F*

f

f *C* → *G*, *G* → *Eb*

G
Bb
F#b
G
E

G
Eb
C
A

G
Bb
G
Eb
v.s.t. 51

F
Bb
C
G
G
Bb
C
Eb

Handwritten musical score for the first system. It consists of two staves, 1 and 2. Staff 1 has a treble clef and contains notes with dynamic markings *sf* and *sp*. Staff 2 has a bass clef and contains notes with dynamic markings *sf*. There are handwritten numbers 119 and 183 in the left margin. A circled number 3 is written above the first measure of staff 1. A circled number 13 is written above the first measure of staff 2.

Handwritten musical score for the second system. It consists of two staves, 1 and 2. Staff 1 has a treble clef and contains notes with dynamic markings *sf*, *p*, *pp*, *f*, and *molto sf*. Staff 2 has a bass clef and contains notes with dynamic markings *sf*, *p*, and *molto sf*. There are handwritten numbers 186 and 194 in the left margin. A circled number 3 is written above the first measure of staff 1. A circled number 14 is written above the first measure of staff 2. Performance directions include "RIT.", "MOLTO RITEN.", and "MAESTOSO".

Handwritten musical score for the third system. It consists of two staves, 1 and 2. Staff 1 has a treble clef and contains notes with dynamic markings *sf* and *f*. Staff 2 has a bass clef and contains notes with dynamic markings *sf* and *f*. There are handwritten numbers 196 and 201 in the left margin. A circled number 2 is written above the first measure of staff 1. A circled number 5 is written above the first measure of staff 2. Performance directions include "ALLEGRO ENERGIICO." and "SCHNELL ABDÄMPFEN."

Handwritten musical score for the fourth system. It consists of two staves, 1 and 2. Staff 1 has a treble clef and contains notes with dynamic markings *sf* and *f*. Staff 2 has a bass clef and contains notes with dynamic markings *f* and *p*. There are handwritten numbers 205, 208, and 220 in the left margin. A circled number 4 is written above the first measure of staff 1. A circled number 2 is written above the second measure of staff 1. A circled number 6 is written above the first measure of staff 2. A circled number 4 is written above the second measure of staff 2. Performance directions include "KRÄFTIG #2".

F
Bb
C
G

Handwritten musical score for the fifth system. It consists of two staves, 1 and 2. Staff 1 has a treble clef and contains notes with dynamic markings *f* and *sf*. Staff 2 has a bass clef and contains notes with dynamic markings *f*. There are handwritten numbers 225 and 230 in the left margin. A circled number 16 is written above the first measure of staff 1. A circled number 16 is written above the first measure of staff 2. Performance directions include "SCHNELL ABDÄMPFEN." and "KRÄFTIG #2".

Handwritten musical score for the sixth system. It consists of two staves, 1 and 2. Staff 1 has a treble clef and contains notes with dynamic markings *f*. Staff 2 has a bass clef and contains notes with dynamic markings *f*. There are handwritten numbers 234 and 237 in the left margin. A circled number 16 is written above the first measure of staff 1. A circled number 16 is written above the first measure of staff 2. Performance directions include "SCHNELL ABDÄMPFEN." and "KRÄFTIG #2".

WIEDER ETWAS GEHÄRTERER.

1. Bass staff: F^3 , $A \rightarrow C$, $31-A \rightarrow F$, 3

2. Bass staff: $\#5$, $D \rightarrow E_b$, $F \rightarrow P$

17 18

1. Bass staff: 252 , 11 , 4 , 4 , 10 , 285

2. Bass staff: 263 , 275 , 285

MIT EINEM MAL Etwas WICHTIGER.

19

$A \rightarrow G\#$, $ff \rightarrow mf$, **MOLTO**

1. Bass staff: 289 , 7 , 297 , $c \rightarrow B_b$, p , f , $+ 3. PAUKE$

2. Bass staff: ff , $Fg \rightarrow F\#$, $F\# \rightarrow F$, $D_b \rightarrow B_b$

1. Bass staff: 303 , 6 , 30 , **PIÙ MOSSO**, **HEFTIG DRÄNGEND.**

2. Bass staff: ff , p , ff , ff , p , ff , ff , p

3. Bass staff: ff , p , ff , ff , p , ff , ff , p

1. Bass staff: 316 , ff , f , mf

2. Bass staff: ff , ff , ff , p , ff , f , p

3. Bass staff: ff , f , mf

END 3. PAUKE.

(1. SOLO) (F# PP)

C.E. has note that F is correct (not Eb)

Solo 324 **[21]** 328 **WIEDER ZURÜCKHALTEND.** **[22]** 333 **MIT ETWAS DRÄNGENDEM CHARAKTER.**

324 **[21]** 328 **WIEDER ZURÜCKHALTEND.** **[22]** 333 **MIT ETWAS DRÄNGENDEM CHARAKTER.**

325 **[23]** **pp** **p** **8b > 8b** **(OFF-STAGE BRASS)** **343**

1.+2. 349

349

1.+2. 361 **[24]** 363 **IMMER NOCH ETWAS DRÄNGEND.**

361 **(OFF-STAGE)**

Go Dd 1. (F) **[25]** 376 **HEFTIG DRÄNGEND.** **[26]** 380 **HALBE TAKTIEREN.** **[27]** 395 **MOTO ACCELERANDO.**

376 **#3** **[25]** **1** **[26]** **#1** **[27]** **#3**

(OFF-STAGE) **p** **ff** **380** **ff** **395**

MOTO ACCELERANDO.

1. 402 **ff** **[28]** **POCO RT. p sempre**

2. **ff** **mf** **p**

402 **ff** **[28]** **POCO RT. p sempre**

402 **ff** **mf** **p**

1. 410 **sempre ff** **[29]** **LANGSAM (1. OFF STAGE)**

410 **sempre ff** **[29]** **LANGSAM (1. OFF STAGE)**

2. 423 **[30]** 434

423 **[30]** 434

2. 436 **NICHT DENKEN.** **[31]** 455 **QUASI ALLEGRO.** **[32]** 459 **F -> F#**

436 **NICHT DENKEN.** **[31]** 455 **QUASI ALLEGRO.** **[32]** 459 **F -> F#**

OFF-STAGE 448 **(R.)** **(OFF-STAGE TRAS.)** **ff** **pp** **(PIC. + PL. CAD.)** **(H.N. OFF STAGE)**

448 **(R.)** **(OFF-STAGE TRAS.)** **ff** **pp** **(PIC. + PL. CAD.)** **(H.N. OFF STAGE)**

OFF-STAGE 462 **(TRPT.)** **ff** **pp** **ff** **pp** **1** **2** **3** **4** **5** **(ROLL UNTIL CUT-OFF!)**

462 **(TRPT.)** **ff** **pp** **ff** **pp** **1** **2** **3** **4** **5** **(ROLL UNTIL CUT-OFF!)**

(1. TO MAIN ORCH. "A CAPPELLA")



1. if needed

G
Eb
C#
F#

31 LANGSAM. MISTEROSO.

32 2. PAUKE.

33 SEHR BREIT.

(A CAPPELLA) (A TUTTI) (9-1 UNS.) P 493

34

STRENG IM TEMPO.

35 LANGSAM PPT NICHT SCHLEPPEN.

52 53 (CHORUS) 512

36

ZURÜCKWARTEND. † 534

517 526 (3-TRPT) 533

37

Ob → Eb, C → Bb

ZURÜCKWARTEND.

535 f 538 f P

38 A TEMPO.

540 P

39 ETWAS BEWEGTER.

40

41 (J = LAST d) NICHT SCHLEPPEN.

WIEDER ETWAS ZURÜCKWARTEND.

560 582 602 (SOPRANO) 582

Eb
C#
F

V.S.

LANGSAMER. MISTERIOSO.

1. 617 #3 [42] (V.V. F) P (C.E.) 629

2. 631 [44] MIT AUFSCHWUNG. [45] [46] (d=j) 2 (BASSES) (9-F.) WIEDER ETWAS ZURÜCKHALTEND.

636 POCO. A POCO CRESCI.

1. [47] PIU MOSSO. (4) 496 ff > mf 706 ff cresc. 709

2. 712

ff cresc. 712

1. [48] PESANTE (d=d) 709 CRESC. 712 721 726 (3-1-3)

2. (ORGAN) 712

ff cresc. 712

1. [50] PIU MOSSO. 730 POCO CRESC. 732 740

2. F->G

ff cresc. 732

1. [51] NOCH EINMAL SO LANGSAM. (d=0) 752 sf sempre 764

2. sf sempre

sf sempre

SCHARF ABREISSEN

PIU MOSSO

SCHARF ABREISSEN