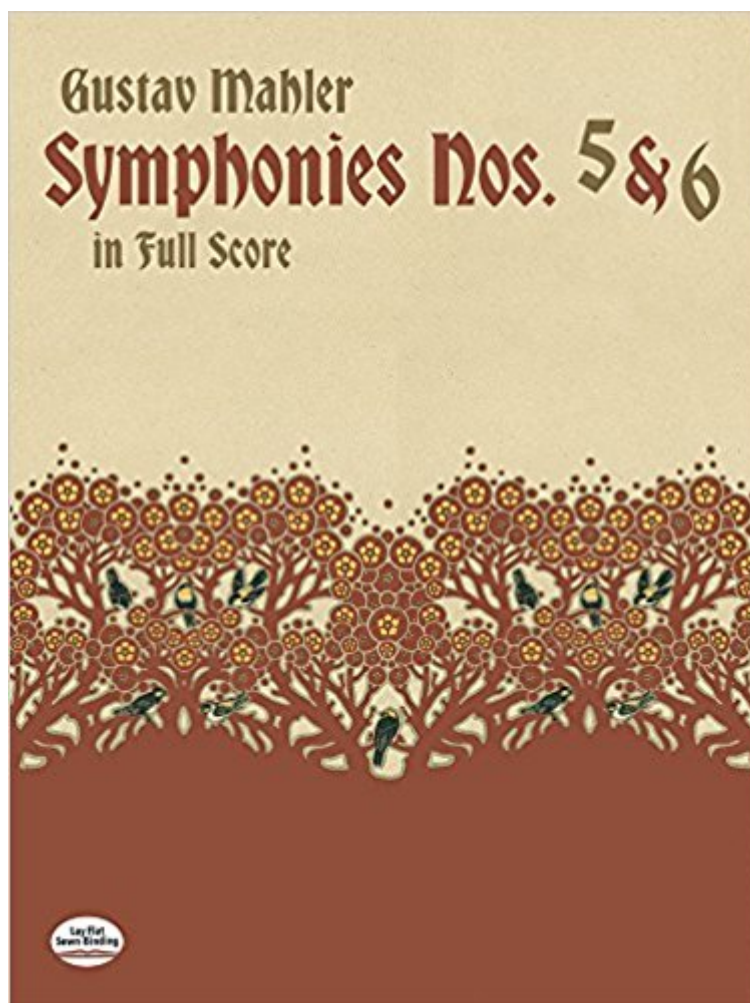


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Symphonies Nos. 5 And 6 In Full Score (Dover Music Scores)



Synopsis

In his Fifth Symphony, Gustav Mahler (1860–1911) moved on from the song-oriented works of his "Wunderhorn" period to take up the challenges of the purely instrumental symphony. It was a move that brought to the fore the Austrian composer's genius for discovering fresh and convincing formal solutions for his musical aims. Without a specific dramatic "program" or narrative line, the Fifth Symphony moves forward in vivid, emotionally compelling musical shapes that begin in funereal gloom and build to climactic expressions of heroic triumph and ultimate joy. In his Sixth Symphony, Mahler continued to explore the potential of the instrumental symphony, but followed an opposite dramatic course to that of the Fifth, this time building to a series of shattering climaxes implying ultimate defeat and death. Both of these deeply moving works, composed between 1901 and 1906, are today among the most performed symphonic works in the orchestral repertoire. Both symphonies are reprinted here from authoritative full-score editions in a finely produced volume designed to provide a lifetime of enjoyment and study.

Book Information

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Customer Reviews

Dover isn't your best buy if you're looking for Mahler orchestral scores. This is absolutely true of the Seventh Symphony, which Dover reprinted from the original pressing, with its several hundred errors. This pair of reprints isn't nearly so bad. The score of the Fifth is good: there are one or two misprints, but nothing really crucial. The Sixth however is another story. Dover reprints the first

edition of the score ~ which is useful ONLY if you're interested in the history of this score, & then you will supplement it. Mahler subsequently issued a second edition, which was replaced by a third edition, both within months of the first edition. The third edition is the one that has been played & recorded from 1906 through the early 1960s, when the awful critical edition was released, & the critical edition is essentially the third edition without the transposition of the two inner movements. What are the differences between the first & the third editions? Mahler rescored the work so that there are differences of scoring on almost every page: to take one example, the final chord of the first movement in the first edition uses a bass drum & cymbals. These are gone in the third edition. Between the first & the third editions, Mahler reversed the order of the two middle movements, deleted the third hammer blow, & altered the performance instructions on every other page. As just one example of the last, at cue 80 in the Scherzo, where the Scherzo section is repeated for the last time, in the first edition Mahler doesn't instruct the performer to return to the original tempo of the Scherzo (in fact, there's no tempo instruction at all), so that if one is going to perform this as it stands in the score, one reprises the scherzo at the slow tempo of the section before.

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