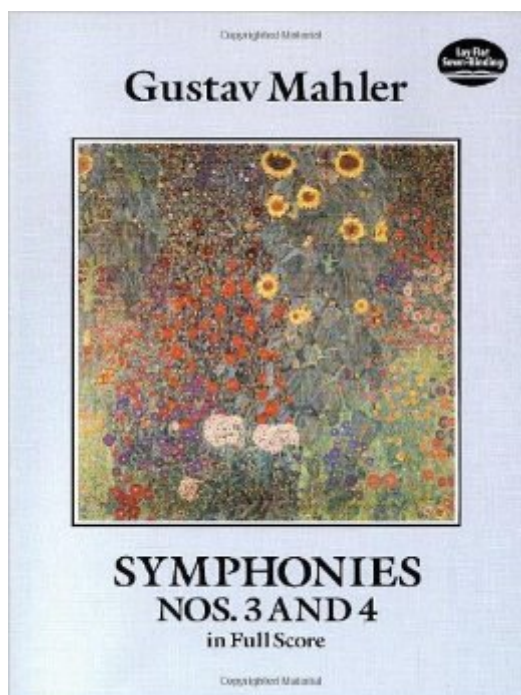


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# Symphonies Nos. 3 And 4 In Full Score (Dover Music Scores)



## Synopsis

Mahler's third and fourth symphonies mark a turning point in his development as a composer. Symphony No. 3 (1896) predominantly follows the musical style of the earlier two symphonies, which tended to emphasize a single melodic line with subordinate harmonies. Symphony No. 4 (1900) embodies the more contrapuntal style that characterizes his later symphonic works. At the same time, these works bring Mahler to the end of his "Wunderhorn years," when his inspiration derived strongly from *Des Knaben Wunderhorn* (The Youth's Magic Horn), an early 19th-century collection of folklike poetry that celebrated themes of nature. The Third Symphony, scored for a massive orchestra, was conceived as a vast nature cycle in six movements. These include the great opening march, the moving setting for alto of Nietzsche's "O Mensch! Gib Acht!" and the scintillating bell song for women's and boys' choirs "Es sungen drei Engel." The Fourth Symphony, more restrained in expression yet filled with affecting melody, is one of the most beloved of all Mahler's symphonies. Smaller in scale than the Third and classically proportioned, it progresses from the striking sleighbells of the opening and the rich complexities of the early movements to the deeply touching simplicity and beauty of the closing soprano song "Das himmlische Leben." Now music lovers can study the orchestral richness of these two great Mahler scores, reprinted here from original Viennese editions. In the unusually diverse musical textures of these two contrasting symphonic masterworks, music professionals, and students alike can explore the genius of the composer often regarded as the last great Austrian symphonist."

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When it comes to musical scores, let's face it, there's not much of a difference between one and another. All the notes must be printed or you're not getting what can properly be called a musical score. But when it comes to Orchestral scores, there is a difference. Here we have each and every instrument's part printed (at least when they can be heard playing) so as we can follow the intricacies of, say, the clarinet part. Mahler is a totally different case altogether - a composer in a class of his own. Many orchestral scores of Mahler's symphonies give the very least notation possible. This score of Symphonies 3 & 4 in the Dover Orchestral Scores series however, is a top class publication. Why? Well, Mahler is in a class of his own because when it came to giving directions to his orchestra he did not stop at the Classical Italian markings for Tempo and expression, although strictly speaking this is all that is necessary for a composer to communicate his wishes to the players. Mahler went much further and gave quite specific instructions in German to both the orchestral players and the conductor. For example, directions to the Horn players to hold the bell of the instrument up in the air, explain to the listener why the horns sound different in these passages; advice given to Timpanists as to what kind of sticks to use at certain times explain the different effects we hear. Then there are instructions to solo players, for example, not to pay too much attention to the rest of the orchestra, but to play their part in a slightly slower manner thus exaggerating the importance of their solo. Dover Orchestral Scores do us the great service of actually printing all these instructions, just as in the original score i.e. in German.

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