

Symphony nr. 1, mov. 2

also known as “Titan”

Gustav Mahler

*arranged by Paul De Bra for
accordion orchestra*

(1, 2, 3, 4, 5, 6, 7, 8, bass, triangle, timpani)

Gustav Mahler (1860-1911) was a composer in the transition between romantic (19th century) and modern (20th century) music. His complex and rather modern music often required very large orchestras and gained popularity long after his death, after 1945.

The second movement of Symphony nr. 1 (Titan) is very well known. It proved too complex to make a quintet arrangement, but the arrangement for accordion orchestra is doable for advanced orchestras. Care should be taken to divide parts over players and instruments to create as rich a diversity in sounds as possible.

A recording by Professor P is available on YouTube. (The triangle and timpani parts were generated by Muscorescore.)

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Symphony nr. 1, mov. 2

also named "Titan"

Gustav Mahler
arr. Paul De Bra

Kräftig bewegt, doch nicht zu schnell

1 ♩ = ca. 190

Acc. 1

Do not play small notes. They are played by other voices.

Acc. 2

Do not play small notes. They are played by other voices.

Acc. 3

Do not play small notes. They are played by other voices.

Acc. 4

Do not play small notes. They are played by other voices.

Acc. 5

Do not play small notes. They are played by other voices.

Acc. 6

Do not play small notes. They are played by other voices.

Acc. 7

Do not play small notes. They are played by other voices.

Acc. 8

on small accordions use bass side for low notes (preferably melody bass)

Bass

Triangle

Timpani

arco

light tremolo

f

mp

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31

4

I

II

III

IV

V

VI

VII

VIII

B

Tr.

Timp.

ff *3*

ff

mf *f*

f

ff *tr*

mf *f*

f

f

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$$ff \quad \text{---} \quad mp$$

74

I *mf* *ff* *ff*

II *f* *ff* *ff* *sf* *sf*

III *f* *ff* *ff* *sf* *sf*

IV *mf* *sf* *sf*

V *ff* *ff* *ff*

VI *mf* *ff* *ff*

VII *sf* *sf* *sf*

VIII *ff* *ff*

B *sf* *sf*

Tr.

Timp. *f*

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[illegible]

99

I

II

III

IV

V

VI

VII

VIII

B

Tr.

Timp.

fff

ff

f

mf

p

mp

f

mf

p

play the two small notes for extra volume (3rd voice)

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124

I *pp*

II *pp*

III *pp*

IV

V

VI *p* *>*

VII *p*

VIII

B

Tr.

Timp.

133 **13** Vorwärts (accel.) (♩ = 220)

The score is for a full orchestra and includes parts for I, II, III, IV, V, VI, VII, VIII, B (Bass), Tr. (Trumpet), and Timp. (Timpani). The key signature is three sharps (F#, C#, G#). The tempo is marked "Vorwärts (accel.)" and the metronome marking is "(♩ = 220)". The score shows a complex orchestration with various dynamics including *mp*, *f*, *ff*, and *tr*. The woodwinds and strings play active roles, while the brass and percussion provide a strong rhythmic foundation.

142 14

I **II** **III** **IV** **V** **VI** **VII** **VIII** **B** **Tr.** **Timp.**

p *ff* *f* *f* *f* *f* *f* *f* *p*

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161 **accel.**

I **ff** (trill with Fis)

II

III **ff** $\flat$ (trill with Dis/Es)

IV

V **fff** play only if 6th and 8th cannot play ricochet

VI **fff** ricochet, if not then play just E

VII

VIII **fff** arco ricochet, if not then play just A

B **ff** arco

Tr. **fff**

Timp.

16 Mässig (lento)
poco rit. — — — — —

TRIO ♩ = ca. 145
Recht gemächlich (Etwas langsamer als im Anfang.)

170

I

II

III

IV

V

VI

VII

VIII

B

Tr.

Timp.

mf

p

pp

pizz.

mp

pp

mp

180

I *p* *espres.*

II *p* *espres.*

III *p*

IV *p*

V *p* *mf*

VI *p*

VII *p*

VIII

B *pizz.* *p*

Tr.

Timp.

189

17 poco rit. a tempo **18**

I *p* *mf*

II *pp* *p*

III *pp* *p*

IV *pp*

V *mf*

VI *p*

VII *pp* arco *p*

VIII *pizz.* *p*

B

Tr.

Timp.

199

I

II

III

IV

V

VI

VII

VIII

B

Tr.

Timp.

omit low Eb on small accordions

p

mp

pp

209 19

I *p* *pp*

II *p*

III

IV *pp*

V

VI *pp*

VII *pp*

VIII

B

Tr.

Timp.

omit low F when hands are too small

(5th voice) omit low F when hands are too small only play high F when 5th voice has small hands

218 **20**

I *mp*

II *mp*

III *mp*

IV *mp*

V *p*

VI *mp* omit low D on small accordions
pizz.

VII *mp* omit low D on small accordions
arco

VIII *mp* pizz.

B *mp* omit low notes on small accordions

Tr.

Timp.

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22 Wieder gemächlich wie zuvor (meno mosso)

236

I *ff* *mf* *p* *mf* *p*

II *mp* *mp*

III *mp*

IV *mp*

V *mp*

VI *mp*

VII *mp* *mf*

VIII *mf* *pizz.* *arco* *mf*

B *mp*

Tr.

Timp.

244

23

I *f* *mp*

II *f* *mp*

III *p*

IV *mp* *p*

V *mp* *mp*

VI *mp* *p* *p arco*

VII *pizz.* *mp* *p*

VIII *mp* *p*

B *mp* *p*

Tr.

Timp.

262 *accel.* 25

I *mp*

II *p*

III *p*

IV *p*

V

VI *p* pizz.

VII

VIII *p* *gliss.*

B

Tr.

Timp. *pp*

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290

I

II

III

IV

V

VI

VII

VIII

B

Tr.

Timp.

pizz.

arco

f

mp

f

300

27

I *mp* *f*

II *mp* *ff*

III *mp* *ff*

IV *ff* *mf*

V *ff* *mf*

VI *ff* *mf*

VII *ff*

VIII *ff* *mf*

B *ff* *mf*

Tr.

Timp. *mp* *ff*

310 28

I
II
III
IV
V
VI
VII
VIII
B
Tr.
Timp.

ff
ff
f
mf
f

320 **29** Vorwärts (accel.) (♩ = 220)

I *f*

II *ff*

III *ff*

IV *f*

V *ff*

VI *f*

VII *ff*

VIII *ff* *f*

B *ff* *f*

Tr. *ff*

Timp.

330 30

I
II
III
IV
V
VI
VII
VIII
B
Tr.
Timp.

ff
f
f
f
f
f
f
p *ff* *p*

31 *tr*

339

I *f* *leggiro* *ff*

II *f* *ff* alternate notes

III *tr* *ff* alternate notes

IV *f* *ff* alternate notes

V *f* *ff* alternate notes

VI *ff* *f*

VII *ff* *ff* *pizz.* *f*

VIII *ff* *pizz.*

B *pizz.*

Tr.

Timp. *f* *f* *p* *f* *p* *ff*

accel.

349

I (trill with Fis) *ff*

II

III (trill with Dis/Es) *ff*

IV

V play only if 6th and 8th cannot play ricochet *fff*

VI ricochet, if not then play just E *fff*

VII

VIII ricochet, if not then play just A *fff*

B *ff* arco *fff*

Tr. *fff* schnell abdämpfen

Timp. when available play timpani and hand cymbals *fff* schnell abdämpfen