

Mahler's 5th Symphony for Oboe, Violin, and Bass

Gustav Mahler
arr. Paul Trapkus

1. Trauermarsch

In gemessenem Schritt. Streng. Wie ein Kondukt.

Musical score for Oboe, Violin, and Contrabass, measures 1-4. The Oboe part features a melodic line with triplets and dynamic markings *p* and *sf*. The Violin and Contrabass parts are marked with rests, indicating they are silent during this passage.

Musical score for Oboe, Violin, and Contrabass, measures 5-8. The Oboe part continues with a melodic line, including a triplet and dynamic markings *sf* and *f*. The Violin and Contrabass parts remain silent.

Musical score for Oboe, Violin, and Contrabass, measures 9-12. The Oboe part features a melodic line with a triplet and dynamic markings *sf*, *p*, and *ff*. The Violin and Contrabass parts are marked with rests, with a *ff* dynamic marking appearing at the end of the section.

Ob. *ff*

Vln. *p* *ff*

Cb. *p* *ff*

Ob. *mp* *ff* *f*

Vln. *ff* *ff*

Cb. *ff* *ff*

Ob. *ff*

Vln. *ff* *p* *f*

Cb. *ff*

Ob. *p* *f* *p*

Vln. *ff* *p* *pizz.*

Cb. *pp*

Ob. 29 *f* *mf*

Vln. 29 *pp* *Etwas gehaltener.* 3

Ob. 33 *pp* *Etwas gehaltener.*

Vln. 33 *arco* *pp* *Etwas gehaltener.*

Cb. *pizz.* *mf* *Etwas gehaltener.*

Ob. 37 *v*

Vln. 37 *v*

Cb. 37 *v*

Ob. 41 *v*

Vln. 41 *espr.*

Cb. 41

45

Ob.

Vln.

Cb.

49

Ob.

Vln.

Cb.

53

Ob.

Vln.

Cb.

56

Ob.

Vln.

Cb.

Ob. 60 *p* *sf*

Vln. 60 *p* *sf*

Cb. 60 *p* *cresc.* *ff*

Ob. 64 *p* *sf* *ff*

Vln. 64 *p* *sf* *cresc.* *ff*

Cb. 64 *p* *cresc.* *ff*

Ob. 68 *sf* *ff*

Vln. 68 *ff*

Cb. 68 *fff*

Ob. 71 *fff* *sf* *sf* *ff*

Vln. 71 *ff*

Cb. 71 *ff* *arco* *sf*

75

Ob. *f* *sf* *sf* *sf*

Vln. *sf* *sf* *tr*

Cb. *tr*

79

Ob. *ff* *ff* 3 3 3

Vln. *ff* *ff* G-Saite. 3 3 3

Cb. *ff* 3 3 3

83

Ob. *ff* *p*

Vln. *f*

Cb. *tr* *tr* *tr* *tr* 3

87

Ob. *pp* Etwas gehaltener.

Vln. *f* *p* *pp* Etwas gehaltener. G-Saite. *pizz.* Etwas gehaltener. *pizz.*

Cb. *f* *pp*

91

Ob.

Vln.

Cb.

95

Ob.

Vln.

Cb.

99

Ob.

Vln.

Cb.

103

Ob.

Vln.

Cb.

p espr.

espr.

Ob. 107 *f*

Vln. 107

Ob. 111

Vln. 111

Ob. 115 *pp*

Vln. 115

Ob. 119 *p*

Vln. 119 *pp*

Cb. arco

Ob. 123

Vln. 123

Cb. 123

Ob. 127

Vln. 127

Cb. 127

Ob. 131

Vln. 131

Cb. 131

Ob. 135

Vln. 135

Cb. 135

139

Ob. *sf* *pp* *sf*

Vln. *mp*

Cb.

143

Ob. *pp*

Vln. *p* *f*

Cb. *pizz.* *arco* *trm* *pp*

147

Ob. *p*

Vln. *p* *f* *pp*

Cb. *trm* *ppp*

150

Ob. *ppp* *pp* *ppp*

Vln. *ppp*

Cb. *pppp*

Plötzlich schneller. Leidenschaftlich. Wild.

Ob. 154 *ff*

Vln. 154 *sf* *ff*

Cb. 154 *ff*

Ob. 157 *ff*

Vln. 157 *mf*

Cb. 157 *mf*

Ob. 160 *mf* *ff*

Vln. 160 *ff*

Cb. 160 *sf*

Ob. 163 *f*

Vln. 163 *ff*

Cb. 163 *sf* *ff*

167

Ob. *sf* *f*

Vln. *sf* *ff*

Cb.

171

Ob. *sf* *ff*

Vln. *sf* *ff*

Cb. *ff*

174

Ob. *sf*

Vln.

Cb.

177

Ob. *ff* *sf*

Vln. *sf sf sf*

Cb.

180

Ob. *f* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Vln. $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ *ff*

Cb. *mf*

183

Ob. $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Vln. $\overbrace{\quad\quad\quad}^3$ *ff* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

Cb. $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$

186

Ob. $\overbrace{\quad\quad\quad}^3$

Vln. $\overbrace{\quad\quad\quad}^3$ *sf* *sf*

Cb. *p* *sf*

189

Ob. *ff* $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ *rit.*

Vln. *ff* *rit.*

Cb. *ff* *rit.*

192

Ob. *molto rit.* *f a tempo*

Vln. *ff* *molto rit.* *a tempo*

Cb. *ff* *molto rit.* *a tempo*

196

Ob. *sf* *ff* *mf* *molto rit.* *sf a tempo*

Vln. *f* *sf*

Cb. *f* *sf*

199

Ob. *p* *cresc.* *sf*

Vln. *sf* *sf* *sf* *sf*

Cb. *sf* *sf*

202

Ob. *p* *f* *ff* *cresc.*

Vln. *sf* *p* *cresc.* *sf*

Cb. *f* *pizz.* *f* *sf*

206

Ob. *ff*

Vln. *cresc.*

Cb.

209

Ob. *mf*

Vln. *sf* *ff*

Cb. *arco* *ff* *f*

212

Ob.

Vln.

Cb. *p* *f*

215

Ob. *fp* *f* *f*

Vln. *sf* *sf* *sf* *fff*

Cb. *p* *cresc.* *ff*

-15-

219

Ob.

Vln.

Cb.

rit.

fff

a tempo

222

Ob.

Vln.

Cb.

rit.

fff

a tempo

225

Ob.

Vln.

Cb.

f

fff

sf

sf

ffp

228

Ob.

Vln.

Cb.

p

sf

ff

Ob. 231 *fff* *ff* Allmählich sich beruhigend.

Vln. 231 *sf* *sf* Allmählich sich beruhigend.

Cb. 231 *p* Allmählich sich beruhigend.

Ob. 234 *sf* *p*

Vln. 234 *p*

Cb. 234 *p*

Ob. 238 *p*

Vln. 238 *pp*

Cb. 238 *pp* *sf*

Unmerklich zu Tempo I zurückkehren. *pp*

Ob. 242 *ff* *mf*

Vln. 242 Unmerklich zu Tempo I zurückkehren.

Cb. 242 *p* *sf* *p* *sf* *-1p* *sf* *p* *cresc.*

Ob. 246 *sf cresc. sf ff*

Vln. 246 *sf sf fff*

Cb. *ff*

Ob. 251 *ff p f*

Vln. 251 *p f*

Cb. 251 *sfz ff p ff*

Ob. 255 *sfz ff p ff*

Vln. 255 *p sf* sul D

Cb. 255 *ff*

Ob. 259 *pp* Schwer.

Vln. 259 *sf pp* Schwer.

Cb. 259 *mf* *pizz.* Schwer.

Ob. 263 *cresc.*

Vln. *pp*

Cb. arco

Ob. 267 *p* *sf* *p*

Vln. 267

Cb. 267

Ob. 271 *cresc.* *p*

Vln. 271

Cb. 271

Ob. 275 *sf* *sf*

Vln. 275 *sf* *sf*

Cb. 275

Ob. 279 *p espr.* *cresc. molto*

Vln. 279 *sf*

Cb. 279 *pp*

Ob. 283 *sf*

Vln. 283 *con sord.* *pp* *ff* *cresc.*

Cb. 283 *pp*

Ob. 287 *pp subito* *p*

Vln. 287 *senza sord.* *p*

Cb. 287 *pp*

Ob. 291 *ff* *pp*

Vln. 291 *pp*

Cb. 291 *pp*

-20-

Ob. 294 *dim.* *p*

Vln. 294 *pp* G-Saite. *pizz.* *arco*

Ob. 298 *p* *sf*

Vln. 298 *pizz.*

Ob. 302 *p* *sf* *pp*

Vln. 302 *f* *p* *f* *p*

Ob. 306 *f* *sf* *pp* *molto espr.*

Vln. 306 *pp* *fingering*

309

Ob.

Vln.

Cb.

312

Ob.

Vln.

Cb.

sf

pp

ppp

pppp

ppp

316

Ob.

Vln.

Cb.

pp

pizz. $\overbrace{\quad\quad\quad}^3$

320

Ob.

Vln.

Cb.

pp

molto espr.

ppp

$\overbrace{\quad\quad\quad}^3$

$\overbrace{\quad\quad\quad}^3$

$\overbrace{\quad\quad\quad}^3$

Ob. 323 *ppp*

Vln. 323 *ppp*

Cb. 323

Ob. 327 *pp* *steigernd*

Vln. 327 *pp* *steigernd*

Cb. 327 *arco* *pizz.* *steigernd*

Ob. 331 *cresc.*

Vln. 331 *pp* *cresc.*

Cb. 331 *arco* *pizz.* *pp*

Ob. 335 *p*

Vln. 335 *f* *arco*

Cb. 335 *f* *dim.*

-23-

Detailed description: This page of a musical score contains six systems of staves for Oboe (Ob.), Violin (Vln.), and Cello/Bass (Cb.). The first system (measures 323-326) features the Oboe with a *ppp* dynamic and accents, the Violin with *ppp* and triplets, and the Cello/Bass with a steady bass line. The second system (measures 327-330) shows the Oboe and Violin with *pp* dynamics and *steigernd* markings, while the Cello/Bass uses *arco* and *pizz.* techniques. The third system (measures 331-334) continues with *pp* dynamics and *cresc.* markings for the Oboe and Violin. The final system (measures 335-338) features a dynamic shift to *f* for the Violin and Cello/Bass, with *arco* and *dim.* markings. The page number -23- is centered at the bottom.

339

Ob. *f* *p*

Vln. *ff*

Cb. *p* *fp* *fp*

343

Ob. *ff* *f*

Vln. *sf* *p* *cresc.*

Cb. *f* *pizz.*

347

Ob. *f*

Vln. *ff*

Cb. *p* *cresc.* *arco*

351

Ob. *f* *f*

Vln. *sf* *molto cresc.* *ff*

Cb. *f*

354

Ob.

Vln.

Cb.

357

Ob.

Vln.

Cb.

361

Ob.

Vln.

Cb.

365

Ob.

Vln.

Cb.

Ob. 369 *fff* Klagend. Zurückhaltend. *p*

Vln. 369 *fff* Klagend. Zurückhaltend.

Cb. Klagend. Zurückhaltend.

Ob. 375 *fff* *f* Poco meno mosso. *dim.*

Vln. 375 Poco meno mosso. *mf* *dim.*

Cb. Poco meno mosso. *mf* *dim.*

Ob. 380 *mf* *dim.*

Vln. 380 *p* *dim.*

Cb. *mf* *dim.*

Ob. 384 *p*

Vln. 384 fingerboard *pp* *dim.*

Cb. fingerboard *pp* *dim.*

Ob. 388 Nicht zurückhalten.
dim. *pp* verlöschend

Vln. 388 verlöschend
ppp

Cb. 388 verlöschend
ppp

Ob. 393 Schwer.
pp

Vln. 393 Schwer.
pp

Cb. 393 Schwer.
pp

Ob. 398
pp

Vln. 398

Cb. 398

Ob. 402
pp

Vln. 402 *col legno*
pp

Cb. 402 *col legno*
pp

406

Ob.

Vln.

Cb.

ppp $\text{—} \overset{\frown}{3} \text{—}$

con sord. $\text{—} \overset{\frown}{3} \text{—}$

pp $\text{—} \overset{\frown}{3} \text{—}$

p $\text{—} \overset{\frown}{3} \text{—}$

411

Ob.

Vln.

Cb.

pizz.

sf

Oboe Mahler's 5th Symphony for Oboe, Violin, and Bass

Gustav Mahler
arr. Paul Trapkus

1. Trauermarsch

In gemessenem Schritt. Streng. Wie ein Kondukt.

The musical score is written for Oboe in G major, 3/4 time. It consists of ten staves of music. The tempo is 'In gemessenem Schritt. Streng. Wie ein Kondukt.' and the performance instruction 'Etwas gehaltener.' is present at the end. The score includes various dynamics (p, sf, f, ff, mp, pp), articulation (accents, slurs), and triplets.

46 **6**
p

55
p

59
pp *p*

63
sf *p* *sf*

67
ff *sf* *ff*

71
sf *sf* *ff* *f*

76
sf *sf* *sf* *ff* *ff* **3**

81
3 *ff* *p* **3**

88 *Etwas gehaltener.*
pp

93

98

102
p espr.

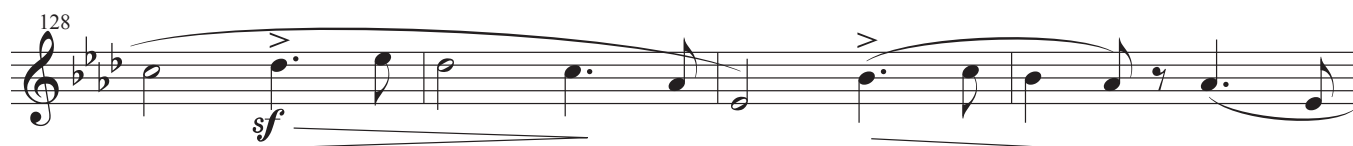
107 

111 

115 

120 

124 

128 

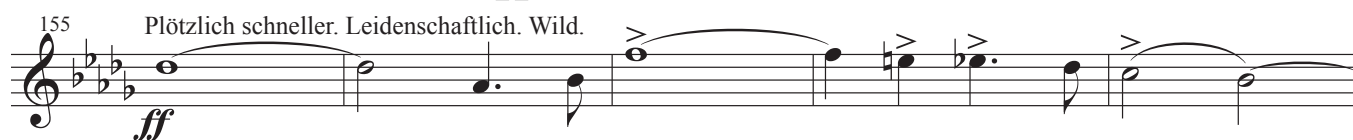
132 

137 

142 

147 

151 

155 *Plötzlich schneller. Leidenschaftlich. Wild.*


160 *ff*

Musical staff 160-165: Treble clef, key signature of three flats. Measure 160 starts with a half note G4, followed by quarter notes F4, E4, and D4. Measure 161 has a half note C4, followed by quarter notes B3, A3, and G3. Measure 162 has a half note F3, followed by quarter notes E3, D3, and C3. Measure 163 has a half note B2, followed by quarter notes A2, G2, and F2. Measure 164 has a half note E2, followed by quarter notes D2, C2, and B1. Measure 165 has a half note A1, followed by quarter notes G1, F1, and E1. Dynamics include *ff* and accents.

165 *f sf*

Musical staff 165-169: Treble clef, key signature of three flats. Measure 165 has a half note D3, followed by quarter notes C3, B2, and A2. Measure 166 has a half note G2, followed by quarter notes F2, E2, and D2. Measure 167 has a half note C2, followed by quarter notes B1, A1, and G1. Measure 168 has a half note F1, followed by quarter notes E1, D1, and C1. Measure 169 has a half note B0, followed by quarter notes A0, G0, and F0. Dynamics include *f* and *sf*. Triplet markings are present.

169 *f sf*

Musical staff 169-173: Treble clef, key signature of three flats. Measure 169 has a half note E1, followed by quarter notes D1, C1, and B0. Measure 170 has a half note A0, followed by quarter notes G0, F0, and E0. Measure 171 has a half note G0, followed by quarter notes F0, E0, and D0. Measure 172 has a half note F0, followed by quarter notes E0, D0, and C0. Measure 173 has a half note E0, followed by quarter notes D0, C0, and B0. Dynamics include *f* and *sf*. Triplet markings are present.

173 *ff sf ff*

Musical staff 173-178: Treble clef, key signature of three flats. Measure 173 has a half note B0, followed by quarter notes A0, G0, and F0. Measure 174 has a half note A0, followed by quarter notes G0, F0, and E0. Measure 175 has a half note G0, followed by quarter notes F0, E0, and D0. Measure 176 has a half note F0, followed by quarter notes E0, D0, and C0. Measure 177 has a half note E0, followed by quarter notes D0, C0, and B0. Measure 178 has a half note D0, followed by quarter notes C0, B0, and A0. Dynamics include *ff*, *sf*, and *ff*. Triplet markings are present.

178 *sf f*

Musical staff 178-182: Treble clef, key signature of three flats. Measure 178 has a half note C1, followed by quarter notes B0, A0, and G0. Measure 179 has a half note B0, followed by quarter notes A0, G0, and F0. Measure 180 has a half note A0, followed by quarter notes G0, F0, and E0. Measure 181 has a half note G0, followed by quarter notes F0, E0, and D0. Measure 182 has a half note F0, followed by quarter notes E0, D0, and C0. Dynamics include *sf* and *f*. Triplet markings are present.

182

Musical staff 182-186: Treble clef, key signature of three flats. Measure 182 has a half note E0, followed by quarter notes D0, C0, and B0. Measure 183 has a half note D0, followed by quarter notes C0, B0, and A0. Measure 184 has a half note C0, followed by quarter notes B0, A0, and G0. Measure 185 has a half note B0, followed by quarter notes A0, G0, and F0. Measure 186 has a half note A0, followed by quarter notes G0, F0, and E0. Triplet markings are present.

186 *ff*

Musical staff 186-190: Treble clef, key signature of three flats. Measure 186 has a half note G0, followed by quarter notes F0, E0, and D0. Measure 187 has a half note F0, followed by quarter notes E0, D0, and C0. Measure 188 has a half note E0, followed by quarter notes D0, C0, and B0. Measure 189 has a half note D0, followed by quarter notes C0, B0, and A0. Measure 190 has a half note C0, followed by quarter notes B0, A0, and G0. Dynamics include *ff*. Triplet markings are present.

190 *rit.*

Musical staff 190-194: Treble clef, key signature of three flats. Measure 190 has a half note B0, followed by quarter notes A0, G0, and F0. Measure 191 has a half note A0, followed by quarter notes G0, F0, and E0. Measure 192 has a half note G0, followed by quarter notes F0, E0, and D0. Measure 193 has a half note F0, followed by quarter notes E0, D0, and C0. Measure 194 has a half note E0, followed by quarter notes D0, C0, and B0. Dynamics include *rit.*. Triplet markings are present.

194 *molto rit. f a tempo ff*

Musical staff 194-199: Treble clef, key signature of three flats. Measure 194 has a half note D1, followed by quarter notes C1, B0, and A0. Measure 195 has a half note C1, followed by quarter notes B0, A0, and G0. Measure 196 has a half note B0, followed by quarter notes A0, G0, and F0. Measure 197 has a half note A0, followed by quarter notes G0, F0, and E0. Measure 198 has a half note G0, followed by quarter notes F0, E0, and D0. Measure 199 has a half note F0, followed by quarter notes E0, D0, and C0. Dynamics include *molto rit.*, *f a tempo*, and *ff*. Triplet markings are present.

199 *sf p f*

Musical staff 199-204: Treble clef, key signature of three flats. Measure 199 has a half note E0, followed by quarter notes D0, C0, and B0. Measure 200 has a half note D0, followed by quarter notes C0, B0, and A0. Measure 201 has a half note C0, followed by quarter notes B0, A0, and G0. Measure 202 has a half note B0, followed by quarter notes A0, G0, and F0. Measure 203 has a half note A0, followed by quarter notes G0, F0, and E0. Measure 204 has a half note G0, followed by quarter notes F0, E0, and D0. Dynamics include *sf*, *p*, and *f*. Triplet markings are present.

204 *ff*

Musical staff 204-208: Treble clef, key signature of three flats. Measure 204 has a half note F0, followed by quarter notes E0, D0, and C0. Measure 205 has a half note E0, followed by quarter notes D0, C0, and B0. Measure 206 has a half note D0, followed by quarter notes C0, B0, and A0. Measure 207 has a half note C0, followed by quarter notes B0, A0, and G0. Measure 208 has a half note B0, followed by quarter notes A0, G0, and F0. Dynamics include *ff*. Triplet markings are present.

208 *ff mf*

Musical staff 208-213: Treble clef, key signature of three flats. Measure 208 has a half note A0, followed by quarter notes G0, F0, and E0. Measure 209 has a half note G0, followed by quarter notes F0, E0, and D0. Measure 210 has a half note F0, followed by quarter notes E0, D0, and C0. Measure 211 has a half note E0, followed by quarter notes D0, C0, and B0. Measure 212 has a half note D0, followed by quarter notes C0, B0, and A0. Measure 213 has a half note C0, followed by quarter notes B0, A0, and G0. Dynamics include *ff* and *mf*. Triplet markings are present.

212 *fp*

216 *f*

220 *rit.* *fff* *a tempo*

224 *f*

228 *p* *fff* *ff*

233 Allmählich sich beruhigend. *sf*

237 *p*

241 Unmerklich zu Tempo I zurückkehren *ff*

245 *mf* *sf* *cresc.* *sf* *ff*

250 *ff* *p* *f*

255 *pp* Schwer.

263 *cresc.*

267 *sf* *p*

271 *cresc.* *p*

275 *sf* *sf*

279 *p espr.* *cresc.* *molto*

284 *sf* *pp subito*

288 *p* *ff*

292 *pp* *dim.*

296 *p*

300 *sf* *p* *sf*

304 *pp* *f* *sf* *pp* *molto espr.*

309

313 *sf* *pp* *-6-* 6

323 *ppp*

327 *steigernd*

331 *cresc.*

335 *p*

339 *f* *p* *ff*

344 *f*

349 *f*

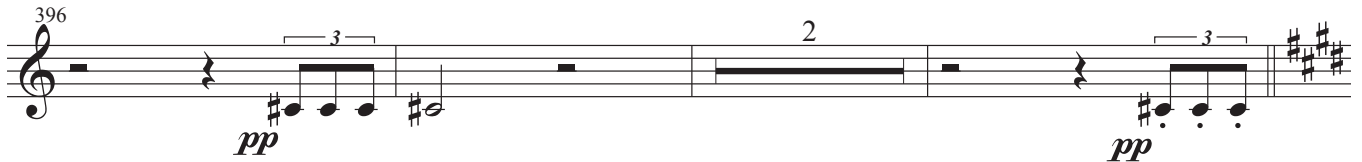
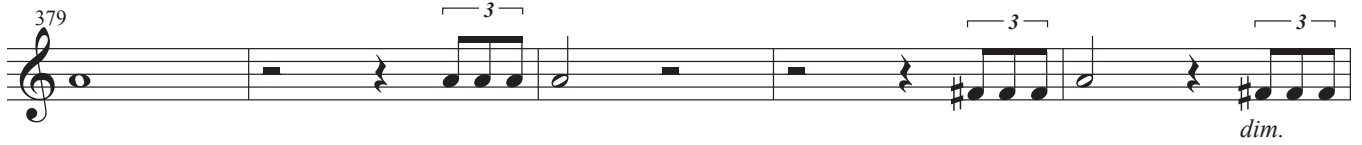
353 *f* *ff* *cresc.*

357 *f* *ff* *f* *mf*

362 *ff* *f* *ff*

367 *fff* *Klagend.* *Zurückhaltend.*

373 *p* *f* *Poco meno mosso.*



Violin Mahler's 5th Symphony for Oboe, Violin, and Bass

1. Trauermarsch

Gustav Mahler
arr. Paul Trapkus

In gemessenem Schritt. Streng. Wie ein Kondukt.

12

15

19

23

28

32

38

42

47

51

ff *p* *ff*

ff *ff*

p *f* *ff*

pizz. *p*

arco *pp* *Etwas gehaltener.*

espr.

sf

pp *f*

-1-

55 *p* *sf* *p* *pp*

59 *p* *sf* *sf* *cresc.*

63 *sf* *p* *sf* *sf* *cresc.*

67 *ff* *ff*

71 *ff*

75 *sf* *sf* *ff*

80 G-Saite. *ff*

84 *f*

88 Etwas gehaltener.
G-Saite. *p* *pp*

92

96

100

104 *espr.*

Musical staff 104-107: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include *espr.* and hairpins.

108

Musical staff 108-111: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include hairpins.

112

Musical staff 112-115: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include hairpins.

116 *pp*

Musical staff 116-119: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include *pp* and hairpins.

120

Musical staff 120-123: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include hairpins.

125 3

Musical staff 125-128: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include hairpins.

131 *pp espr.*

Musical staff 131-134: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include *pp espr.* and hairpins.

135

Musical staff 135-138: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include hairpins.

139

Musical staff 139-142: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include hairpins.

143 *p* *f*

Musical staff 143-146: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include *p* and *f* with hairpins.


147 *p* *f* *pp* *ppp*

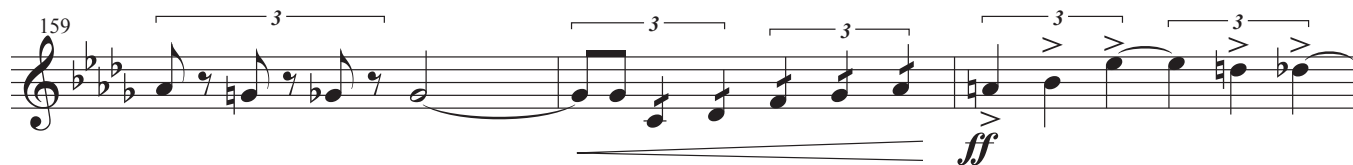
Musical staff 147-151: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include *p*, *f*, *pp*, and *ppp* with hairpins.

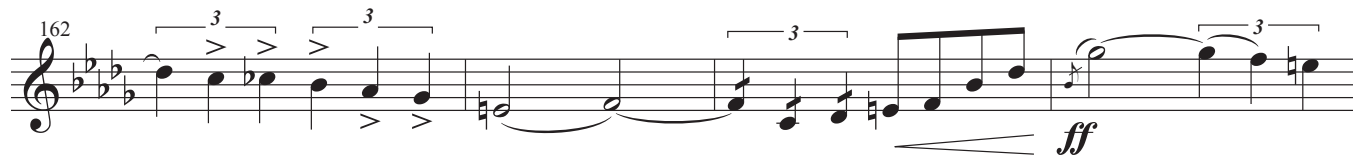
152 *sf* *ff*

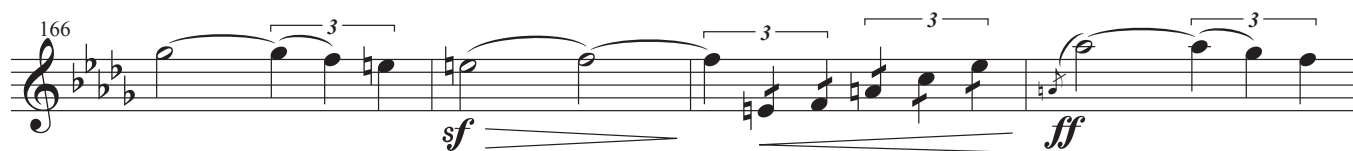
Plötzlich schneller. Leidenschaftlich. Wild.

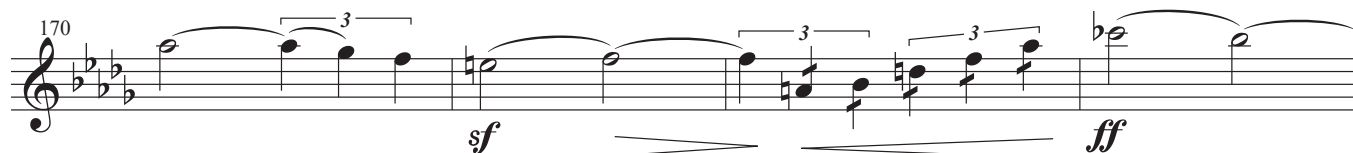
Musical staff 152-155: Treble clef, key signature of three sharps. The staff contains a melodic line with various note values and rests, including a triplet of eighth notes. Dynamics include *sf* and *ff* with hairpins.

157 *mf* 

159 *ff* 

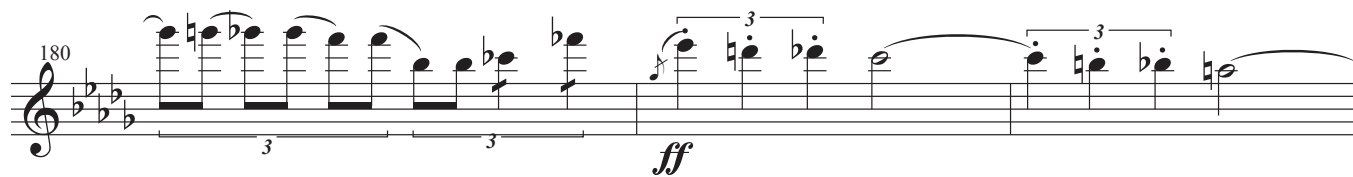
162 *ff* 

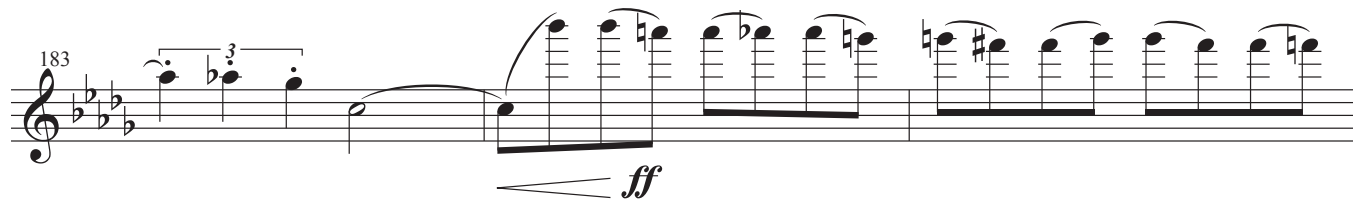
166 *sf* *ff* 

170 *sf* *ff* 

174 

177 *sf sf sf* 

180 *ff* 

183 *ff* 

186 *sf sf* 

189 *rit.*

192 *ff* *molto rit.* *a tempo*

196 *f* *sf*

199 *sf* *sf* *sf* *sf*

202 *sf* *p* *cresc.* *sf*

206 *cresc.* *sf*

210 *ff*

214 *sf* *sf* *sf* *fff*

218 *ff* *rit.* *fff a tempo*

222

225 *ff* *sf* *sf* *sf*

229 *sf* *sf*

232 *f* *p* Allmählich sich beruhigend.

237 *pp*

242 Unmerklich zu Tempo I zurückkehren. *sf*

248 *sf* *fff*

253 *p* *f*

257 *p* *sf* *sf* *sf* *pp* sul D

262 Schwer. *pp*

266

270

274 *sf* *sf*

278

282 *con sord.*

286 *senza sord.*

290

294 *G-Saite.*

298

302

306 *fingerboard*

310

314 *molto espr.*

324

329 *steigernd*

333 *pp* *cresc.*

337 *f* *ff*

342 *sf* *p* *cresc.*

347 *ff* *sf*

352 *molto cresc.* *ff*

355 *ff*

359 *ff* *sf*

364 *ff* *fff*

369 *fff* *fff*

Klagend. Zurückhaltend.

375 *mf* *dim.*

Poco meno mosso.

381 *p* *dim.* *pp*

fingerboard

386 *dim.* *ppp*

verlöschend

391 2 Schwer. *pp*

397 2 *col legno* *pp*

403 2

408 con sord. 3 6 *pp* >

Detailed description of the musical score:
Staff 1 (391): Treble clef, 2-measure rest, half note, quarter note with fermata.
Staff 2 (397): Treble clef, half note with fermata, 2-measure rest, key signature change to three sharps (F#, C#, G#), 2-measure rest, quarter note with fermata.
Staff 3 (403): Treble clef, quarter note with fermata, 2-measure rest, quarter note, quarter note with fermata, quarter note with fermata, 2-measure rest.
Staff 4 (408): Treble clef, key signature change to three sharps (F#, C#, G#), 2-measure rest, triplet of eighth notes, quarter note with fermata, 6-measure rest.

Mahler's 5th Symphony for Oboe, Violin, and Bass

Contrabass

1. Trauermarsch

Gustav Mahler
arr. Paul Trapkus

In gemessenem Schritt. Streng. Wie ein Kondukt.

11 *ff* *p* *ff*

15 *ff*

20 *ff* *ff*

24 *ff*

28 *pp* *pp*

32 *pizz.* *mf* Etwas gehaltener.

36

40

44

48

Detailed description: This is a musical score for the Contrabass part of Mahler's 5th Symphony, first movement. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#). It consists of ten staves of music, numbered 11 through 48. The first staff (measures 11-14) begins with a forte (*ff*) dynamic, followed by a piano (*p*) dynamic, and ends with a forte (*ff*) dynamic. The second staff (measures 15-19) features a forte (*ff*) dynamic. The third staff (measures 20-23) contains triplets and a forte (*ff*) dynamic. The fourth staff (measures 24-27) includes trills and a forte (*ff*) dynamic. The fifth staff (measures 28-31) starts with a pianissimo (*pp*) dynamic and includes trills. The sixth staff (measures 32-35) features a *pizz.* (pizzicato) dynamic and a mezzo-forte (*mf*) dynamic, with the instruction 'Etwas gehaltener.' (slightly more restrained). The seventh staff (measures 36-39) continues with a mezzo-forte (*mf*) dynamic. The eighth staff (measures 40-43) continues with a mezzo-forte (*mf*) dynamic. The ninth staff (measures 44-47) continues with a mezzo-forte (*mf*) dynamic. The tenth staff (measures 48-51) continues with a mezzo-forte (*mf*) dynamic.

52 *arco* *sfp* *sfp*

57 *pp* *p*

61 *cresc.* *ff* *p*

65 *cresc.* *fff*

69

72 *pizz.* *arco* *ff* *ff* *sf*

76 *ff*

80 *ff* *ff*

84 *f* *pizz.*

88 Etwas gehaltener. *pizz.* *pp*

92

96

100

104

108

112

116

120

arco

pp

125

p

129

133

pizz.

p

137

arco

mp

141

pizz.

pp

144

arco

f

148 *trm*
ppp *pppp* 3

155 Plötzlich schneller. Leidenschaftlich. Wild.

ff *mf*

161 *sf* *sf* *sf*

165 *ff*

169 *ff*

174

178 *mf*

182 *p*

188 *sf* *ff* *rit.*

192 *sf* *ff* *mf* *molto rit.* *a tempo* *sf* *ff*

196 *p* *cresc.*

201 *cresc.* *pizz.*

Allmählich sich beruhigend.

Unmerklich zu Tempo I zurückkehren.

262 Schwer. arco

267

271

275

279 *pp*

283 *p*

287

291 *pp*

295 *pizz.* arco *pizz.*

300

305 *pp*

309

313 *pizz.* $\overbrace{\hspace{2cm}}^3$ *ppp* *pp*

317 $\overbrace{\hspace{2cm}}^3$ $\overbrace{\hspace{2cm}}^3$ *ppp* $\overbrace{\hspace{2cm}}^3$

321 $\overbrace{\hspace{2cm}}^3$ *pp* $\overbrace{\hspace{2cm}}^3$

324 *arco*

328 *pizz.* *steigernd* *arco*

332 $\overbrace{\hspace{2cm}}^3$ $\overbrace{\hspace{2cm}}^3$ *pizz.* *pp*

336 *arco* *f* *dim.* *p* *fp*

342 *fp* *f* *pizz.* *p*

347 *arco* *p cresc.* *f*

353 *fp*

359 *ff* *p* *cresc.* *ff*

364 *f* *f* *fff* *Klagend.*

370

Zurückhaltend.

Musical notation for measure 370, bass clef, showing six whole notes with a *dim.* marking under the fifth measure.

376

Poco meno mosso.

Musical notation for measure 376, bass clef, showing six chords with a *mf* marking under the first and a *dim.* marking under the fifth.

381

Musical notation for measure 381, bass clef, showing six chords with a *p* marking under the first, a *dim.* marking under the fifth, and a slur over the last two notes labeled "fingerboard".

386

Musical notation for measure 386, bass clef, showing a long slur over six notes with a *pp* marking under the first, a *dim.* marking under the second, and a *ppp* marking under the fifth, followed by the word "verlöschend".

391

Schwer.

Musical notation for measure 391, bass clef, showing a double bar line with a "2" above it, followed by a slur over two notes with a *pp* marking, and then a series of notes with a square symbol above the second.

398

Musical notation for measure 398, bass clef, showing a series of notes with a slur under the last two.

402

col legno

Musical notation for measure 402, bass clef, showing a series of notes with a *pp* marking under the first.

406

Musical notation for measure 406, bass clef, showing a triplet of notes with a *p* marking, a slur over seven notes with a *pizz.* marking, and a "7" above the notes.