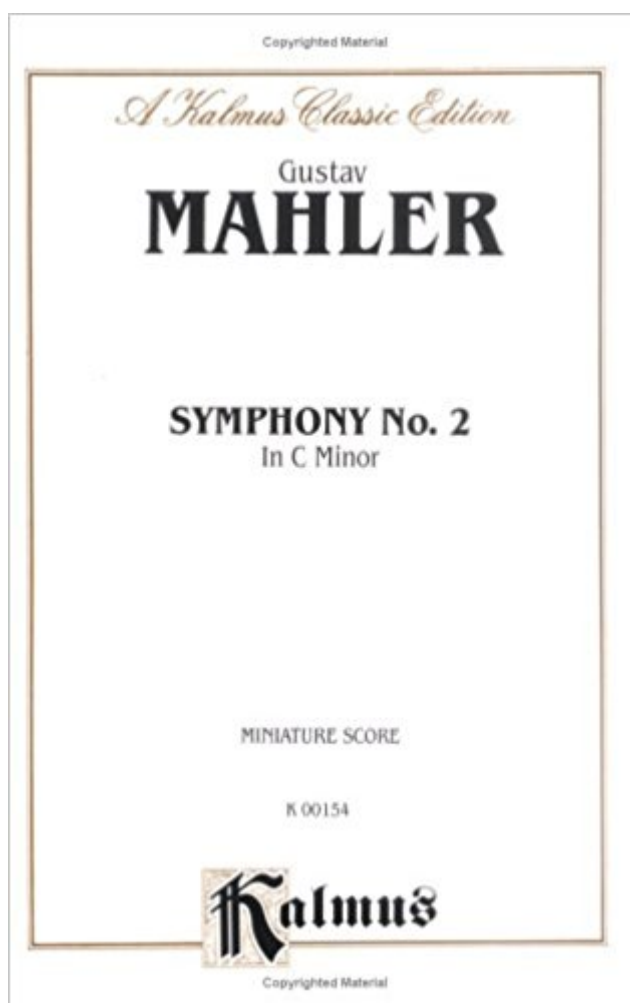


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Symphony No. 2 In C Minor: Miniature Score (Miniature Score) (Kalmus Edition)



Synopsis

One of the last great composers in the Austro-Germanic tradition, Gustav Mahler (1860–1911) created nine symphonies (the now-legendary Symphony No. 10 was left unfinished) that explored far-reaching, innovative, and visionary approaches to melody, tonal organization, and formal structure. Outstanding among these is the work that obsessed Mahler for seven years—the imposing Symphony No. 2 ("Resurrection"), scored for soprano solo, alto, solo, full chorus, and a vastly expanded orchestra. Plagued by incessant visions of his own death, Mahler composed a tone poem *Totenfeier* (Funeral Rite) that was to become the foundation and first movement of Symphony No. 2, posing the great question, "To what purpose have you lived?" Mahler described the middle movements as post-funeral memories, nostalgic daydreams, and a harsh awakening to the meaningless realities of real life, answered finally by the angelic folk poem "Primal Light," the terror of the Last Judgment, and the salvation of resurrections: "With wings that I shall mount to the light | I shall die, so as to live!"—an intimation of immortality through the monument of his works. This profound work is presented here in full score with original instrumentation, bar-numbered movements, and with ample margins at the bottom of each score page for notes and analysis. Ideal for study in the classroom, at home, or in the concert hall, this affordable, high-quality, conveniently sized volume will be the edition of choice for music students and music lovers alike.

Book Information

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Customer Reviews

Austrian composer and conductor Gustav Mahler (1860–1911) wrote chiefly symphonies and Lieder. Late Romantic in style, his tempestuous works reflect the anxious mood of Europe at the turn of the 20th century. Because of his Jewish roots, the composer's music was suppressed by the Nazis but has enjoyed a steady revival over the past five decades. --This text refers to an alternate Paperback edition.

I did not think it was even possible to get a score so complete that I was able to reduce it to bass & treble, so as to play it on a regular keyboard. Playing the final "Auferstehn" chorale with all the correct chording and passing notes in the correct key is captivating, dizzying, addictive, and so very lush! It was 50 years between when I first heard the "Resurrection" and when I could play the final chorale for myself. But even more than that, it is such a privilege to follow the whole work with the score. I feel any true "Mahlerite" would be thrilled to death with it!

Perfect

Very small print, difficult to read at times, but a very handy size to carry around everywhere and for quick reference

Gustav Mahler is one of the last truly great symphony writers. His orchestrations are vast and his use of tone shows his true mastery of composition. This edition is the perfect book for any music lover, especially Mahler fans. It is small enough to slip easily into a purse or jacket pocket for use in the concert hall or in a bookbag or backpack for school. It is ideal for the professional conductor and composer as well as the music fan who wishes to own a written copy of the greatest symphony ever written. Also, its wide margins are perfect for note taking or analysis. This is truly the perfect score for the music lover. I own about 5 and plan on adding to my collection very shortly. Other great Dover items include the miniature scores for Beethoven's 5th and 9th symphonies, which are among the standard literature for every major orchestra worldwide, and the miniature score of Mozart's powerful Requiem Mass in D minor.

Dover's entire line of miniature scores is great for anyone who wishes to have a deeper knowledge of great orchestral works without paying \$20 or more the full-sized version. I own the 8 of Mahler's 9 symphonies that Dover offers in this series (the 7th Symphony is currently unavailable) and have

been very pleased with them. The print is large enough to be easy to read without having to deal with a cumbersome full-sized score.

As the others have said, the score is small enough to be convenient and large enough to read for the most part, although there are two or three pages where some staves are faded slightly. I just wish that there was a glossary of some sort or a translation of all of Mahler's orchestral markings.

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