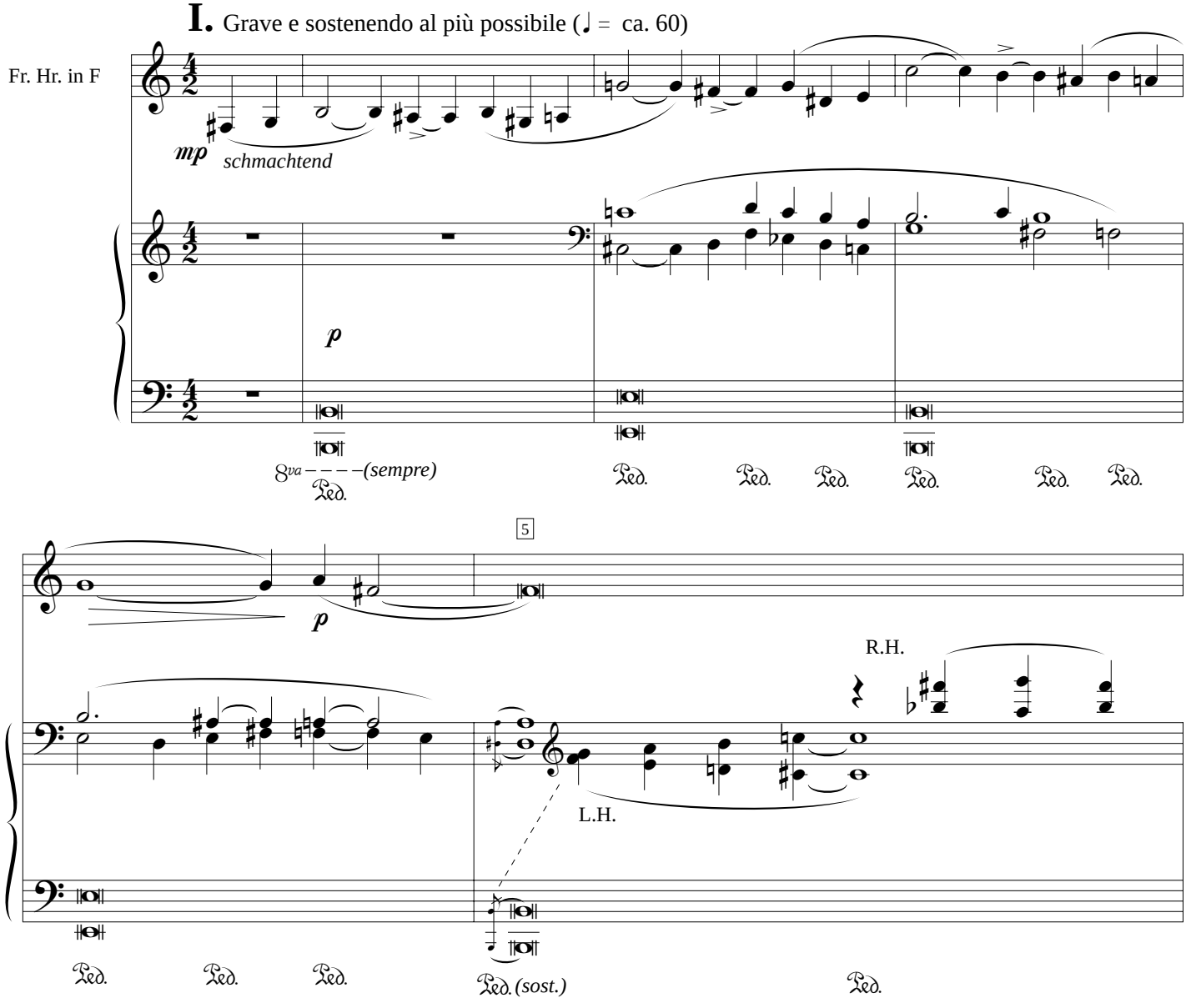
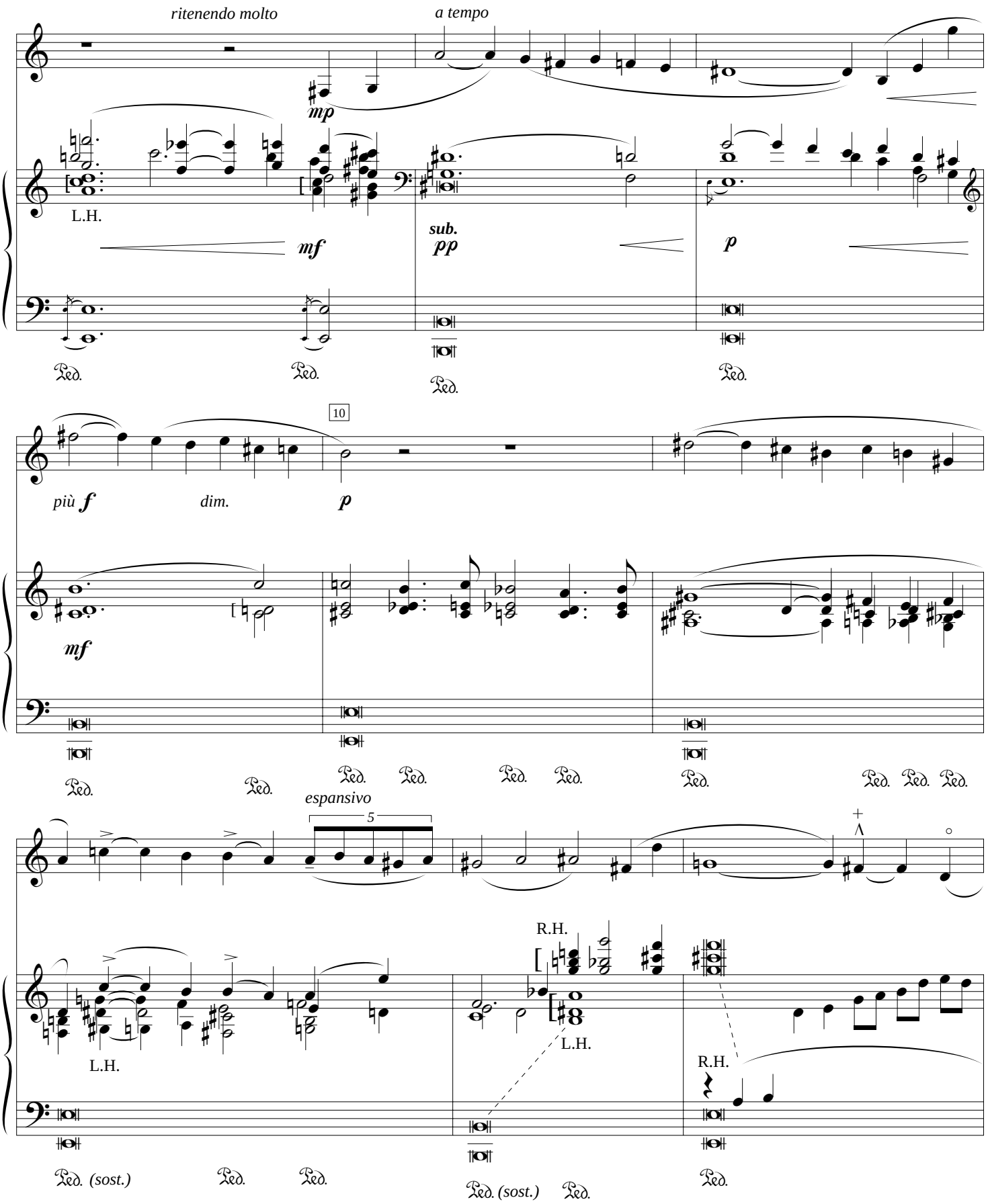
Fred Ehnes gewidmet

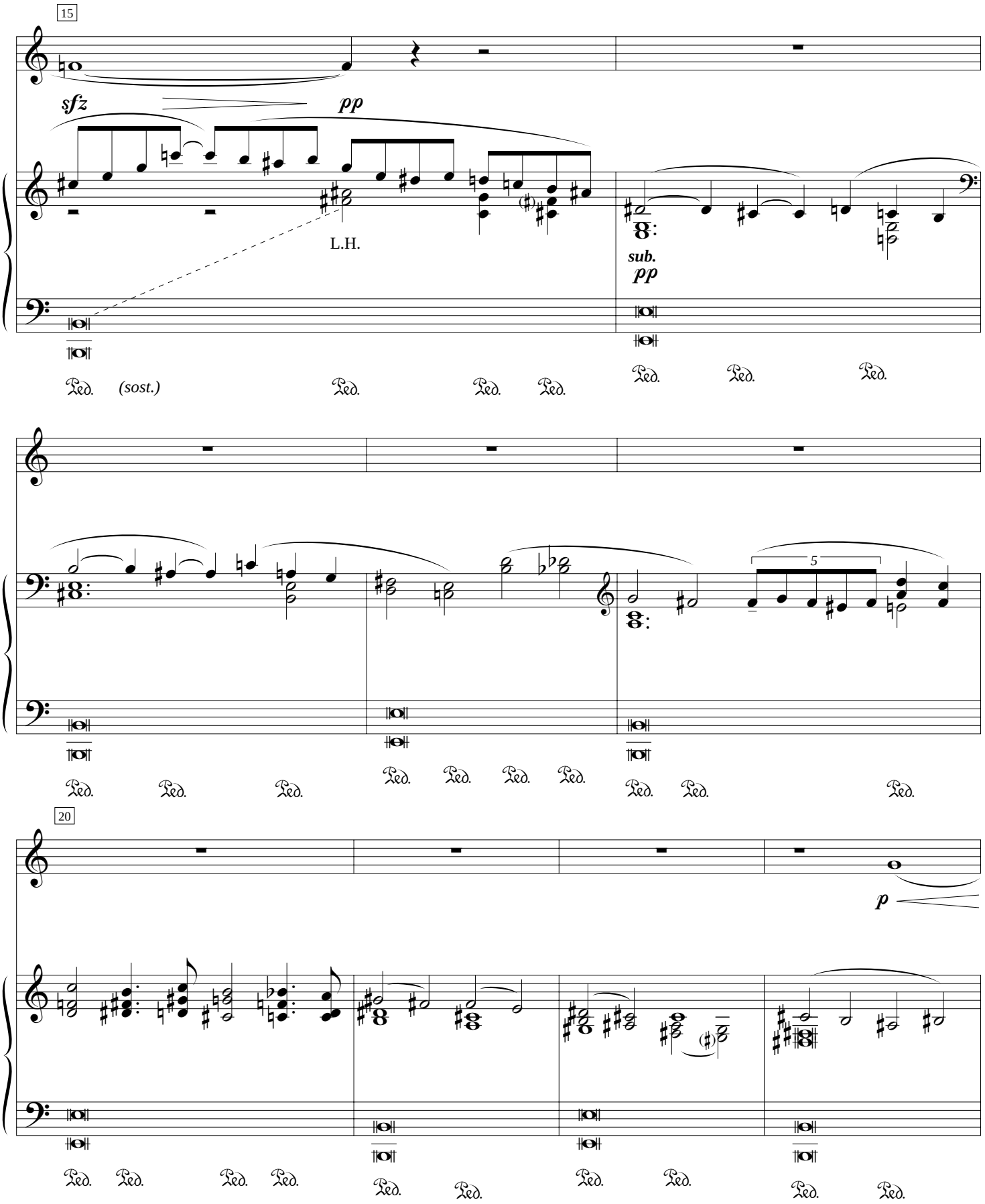
Mahleriana

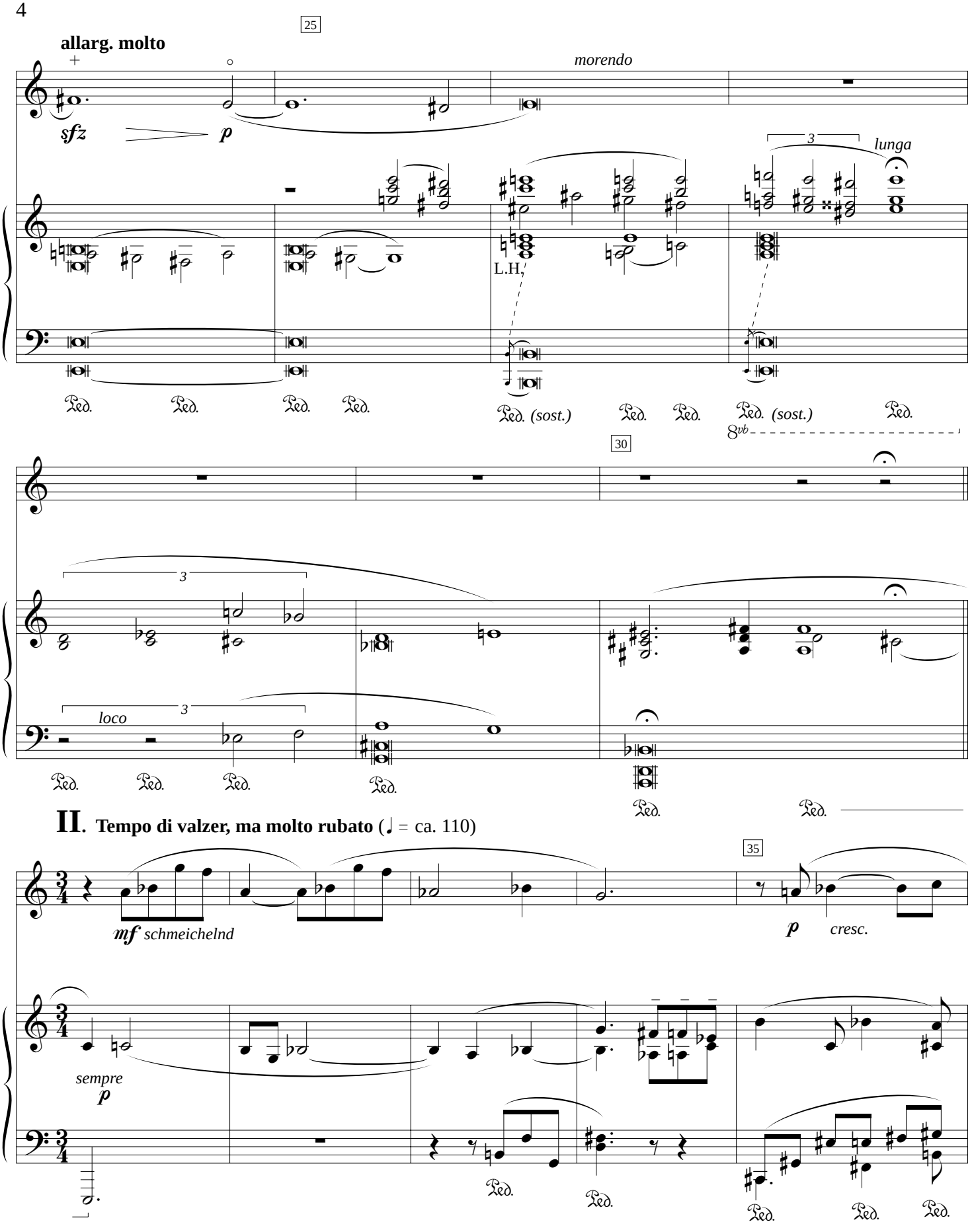
for French Horn and Piano

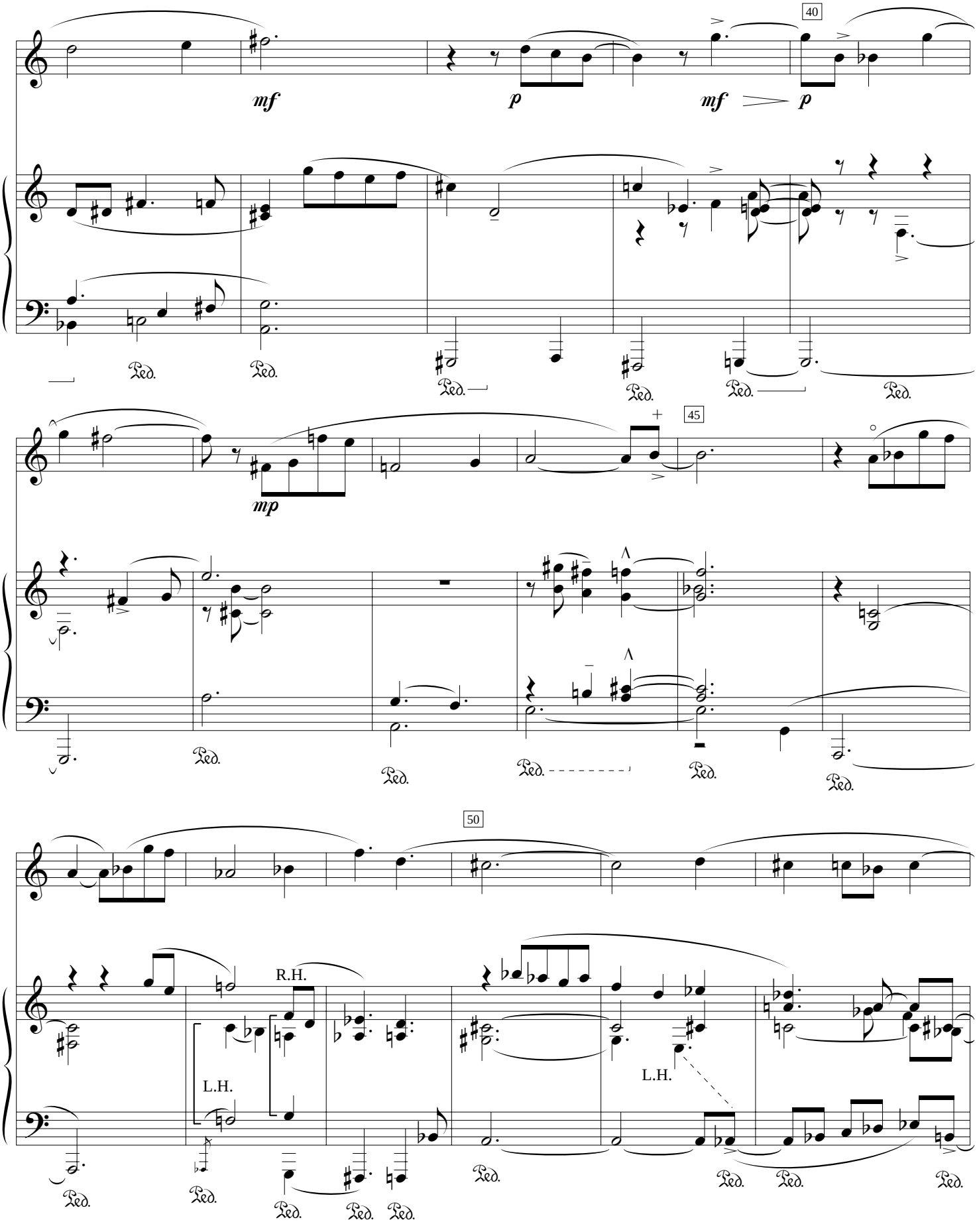
Ernesto Pellegrini (1994)

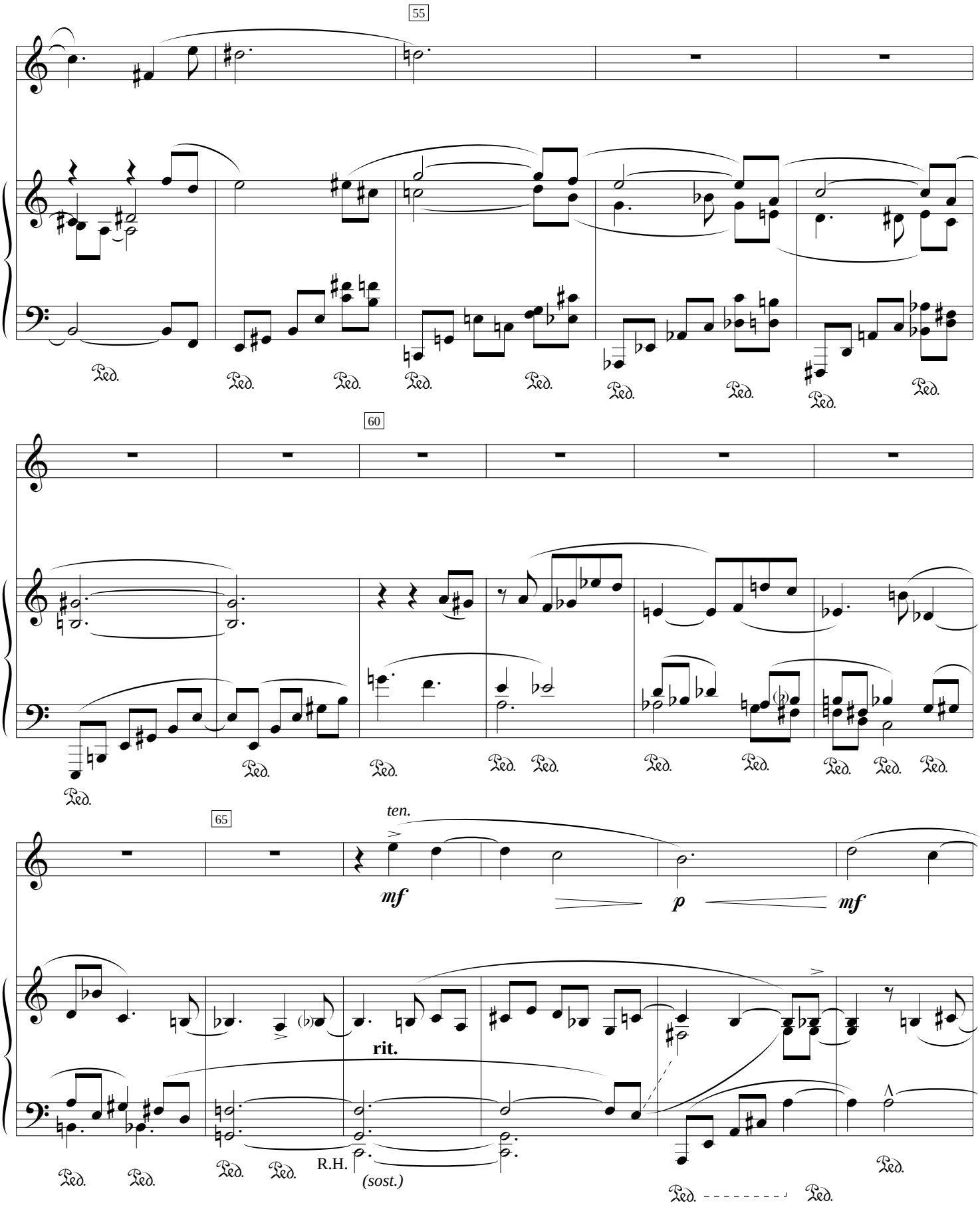


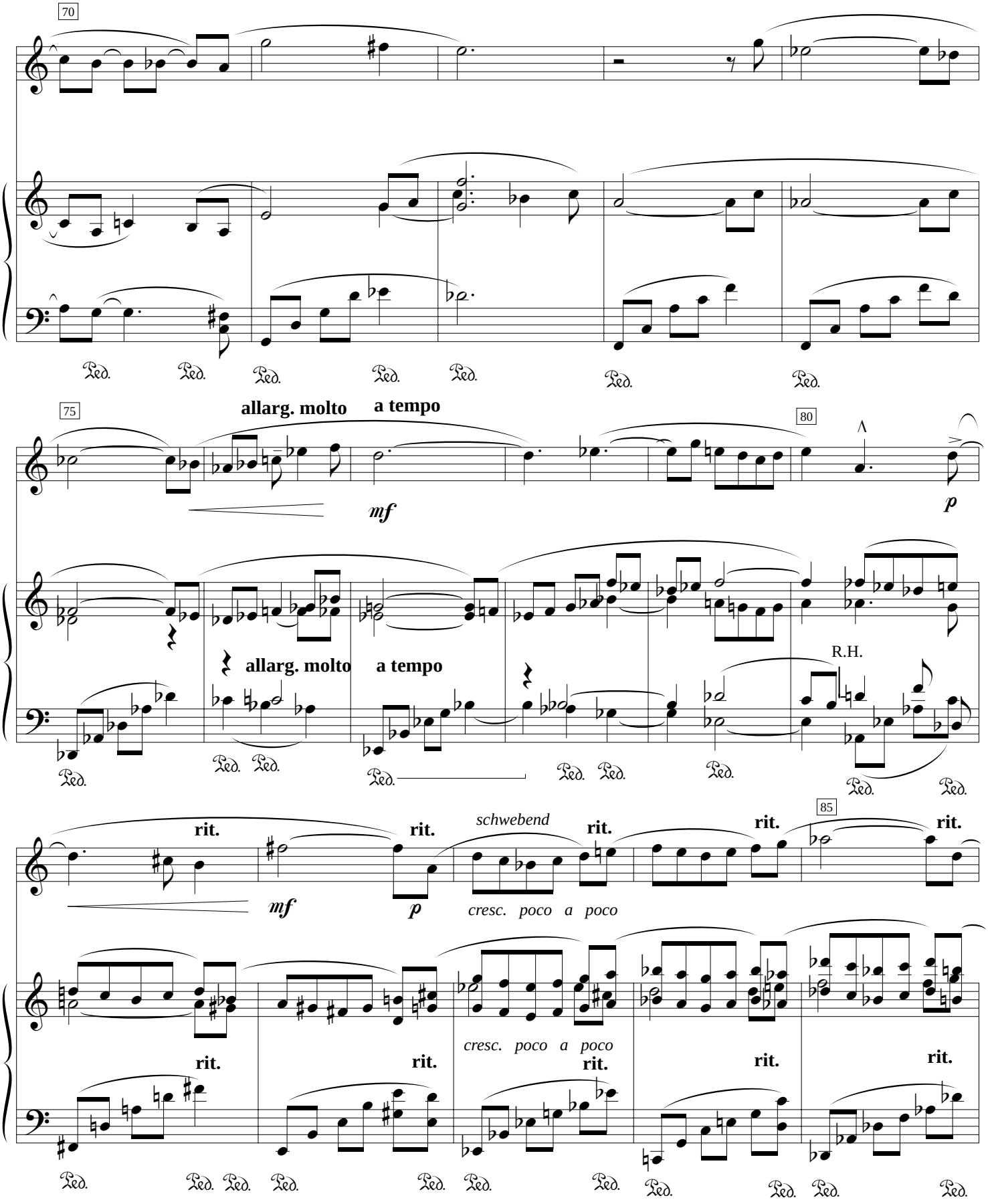

ritenendo molto
a tempo
mp
L.H.
mf
sub.
pp
p
Ped.
10
più f
dim.
p
mf
espansivo
5
R.H.
L.H.
Ped. (sost.)

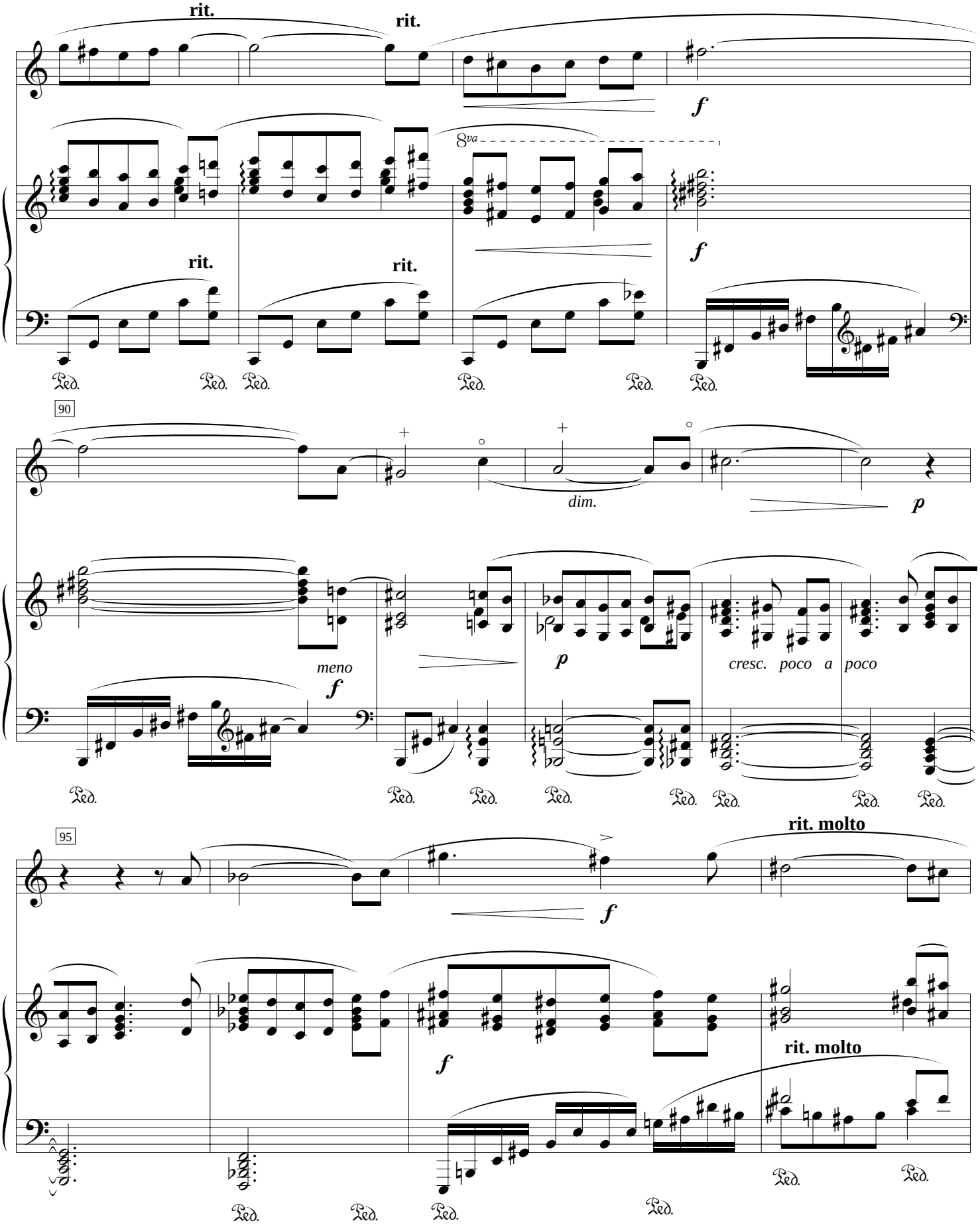

15
sfz
pp
L.H.
sub.
pp
Ped. (sost.) Ped. Ped. Ped. Ped. Ped. Ped.
5
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
20
p
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

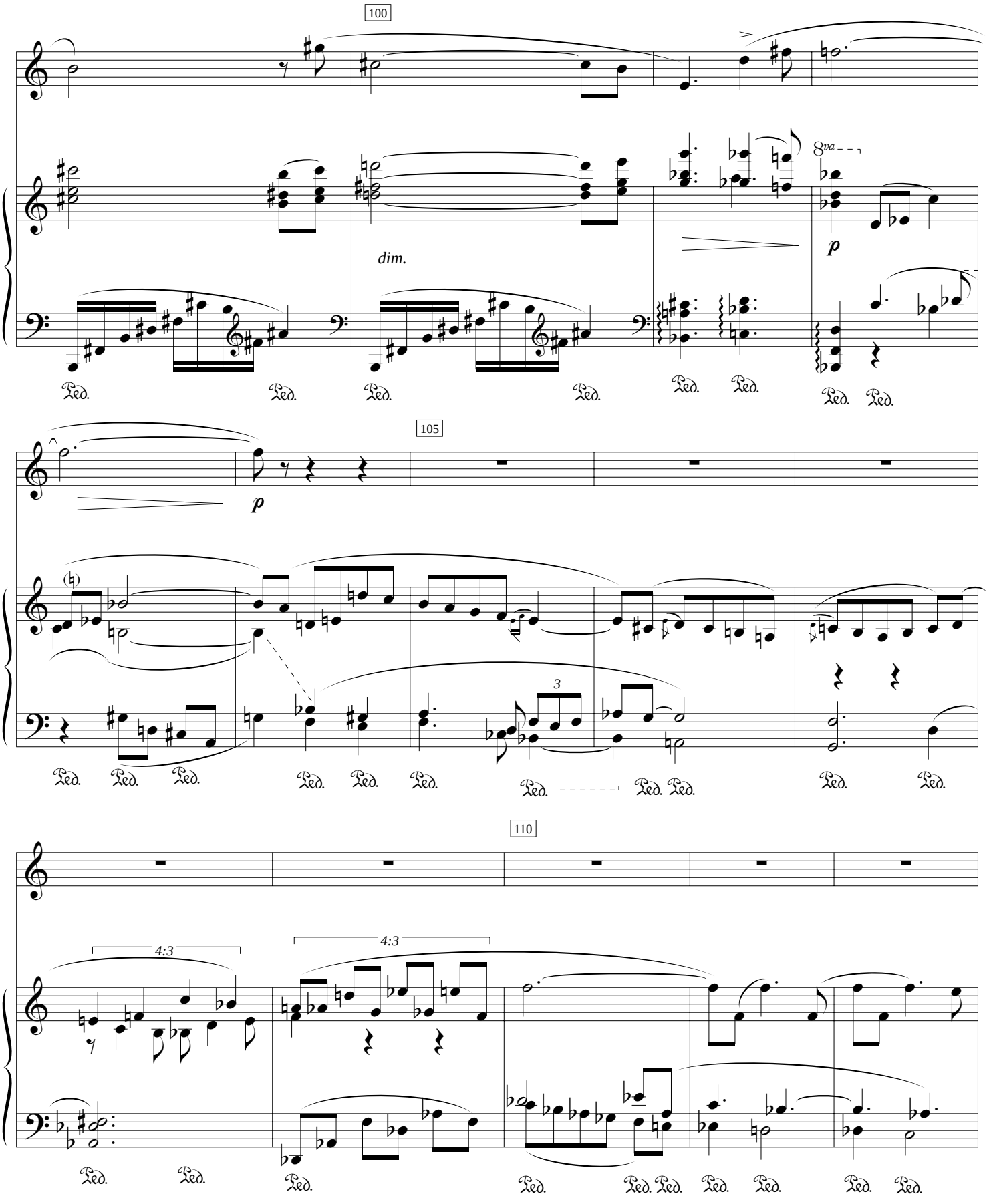

25
allarg. molto
morendo
sfz
p
3
lunga
L.H.
Ped.
Ped. (sost.)
Ped. (sost.)
8vb
30
3
loco
3
II. Tempo di valzer, ma molto rubato (♩ = ca. 110)
35
mf schmeichelnd
p
cresc.
sempre
p

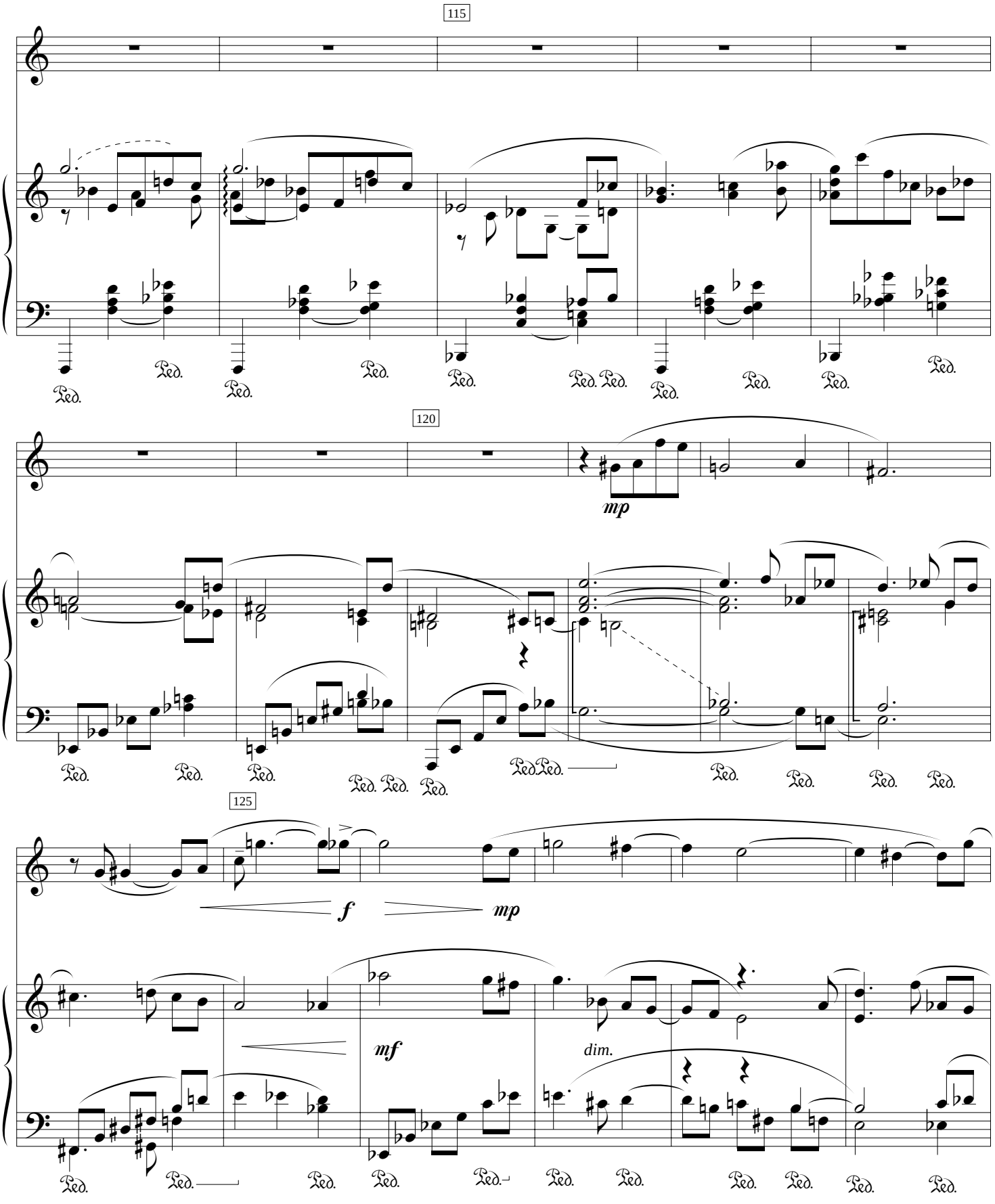

40
mf
p
mf
p
45
mp
50
R.H.
L.H.
L.H.
Ped.

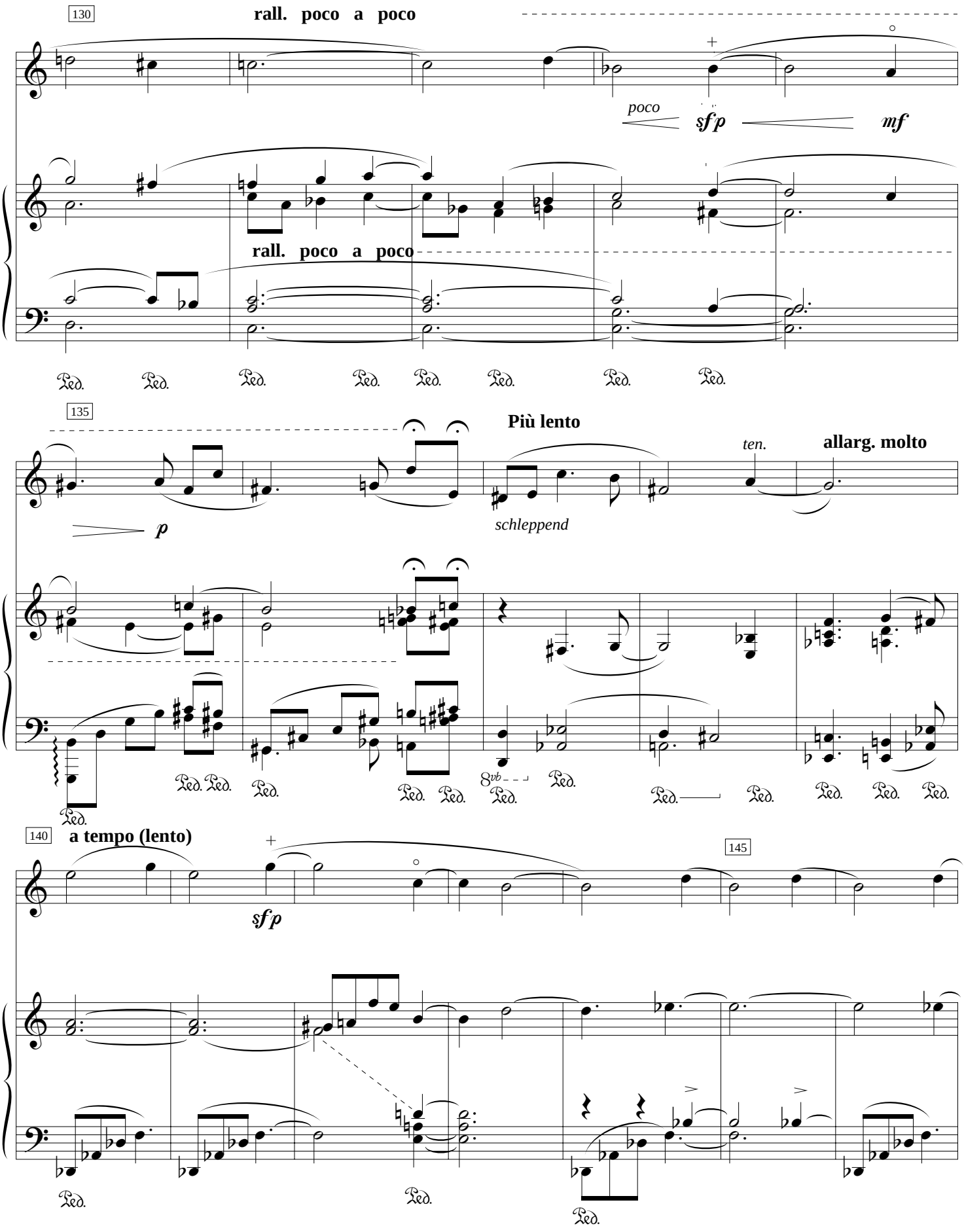

55
60
65
ten.
mf
p
mf
rit.
R.H.
(sost.)
Ped.

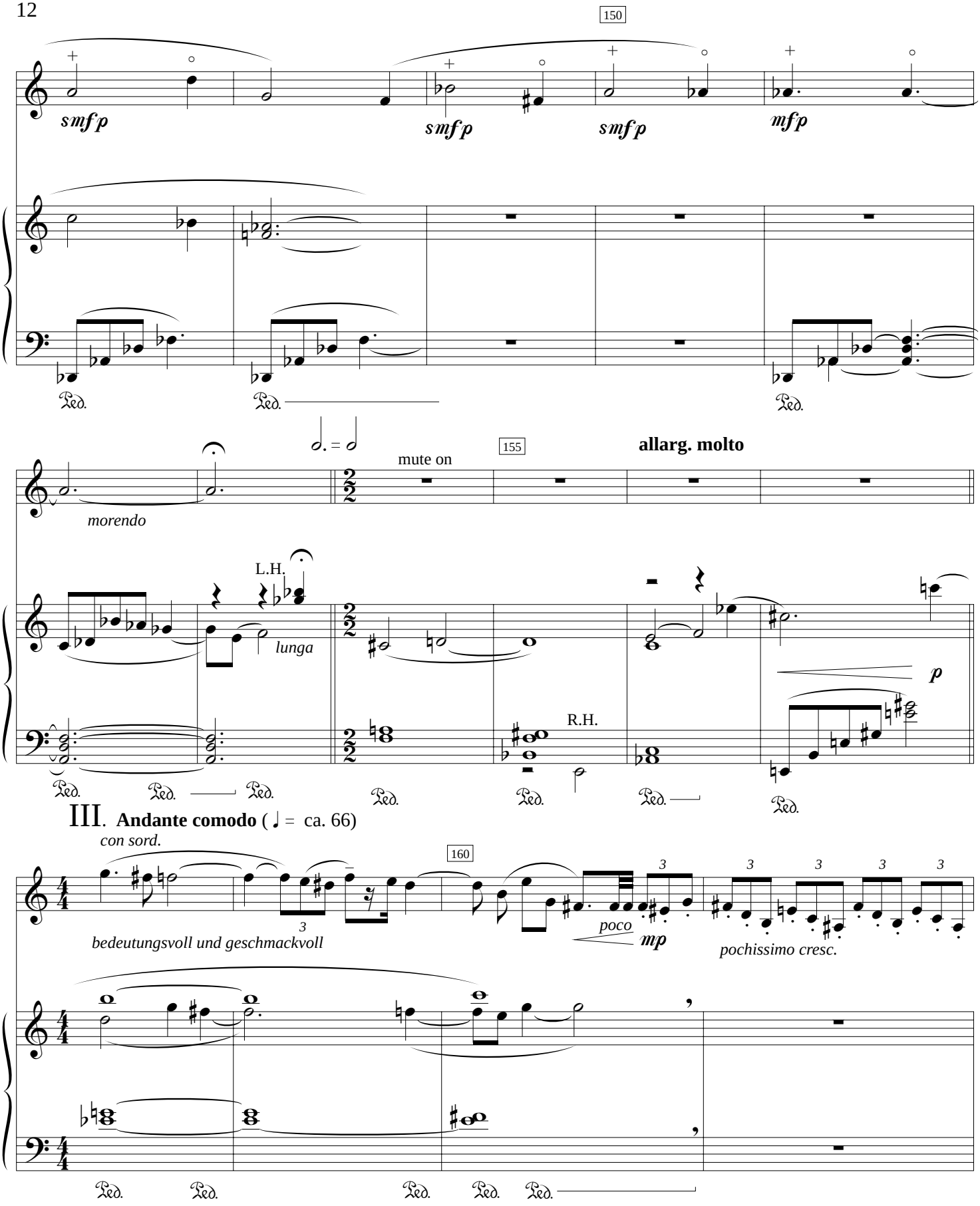

70
75
allarg. molto
a tempo
mf
80
p
allarg. molto
a tempo
R.H.
rit.
mf
rit.
p
schwebend
rit.
cresc. poco a poco
rit.
85
rit.
rit.
rit.
cresc. poco a poco
rit.
rit.
rit.
Ped.

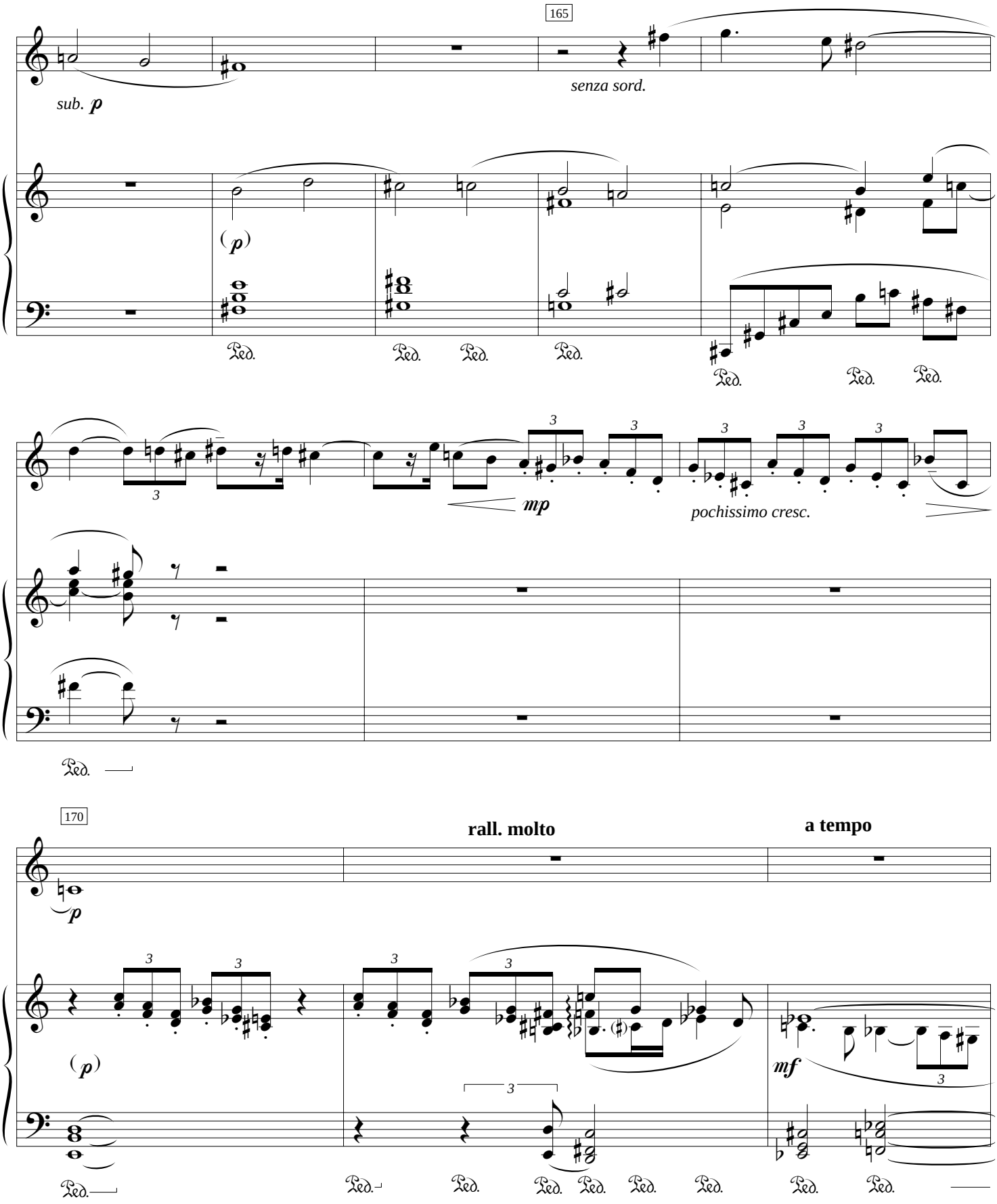

rit.
rit.
f
8va
rit.
rit.
f
Ped.
90
dim.
p
meno
f
p
cresc. poco a poco
95
rit. molto
f
rit. molto

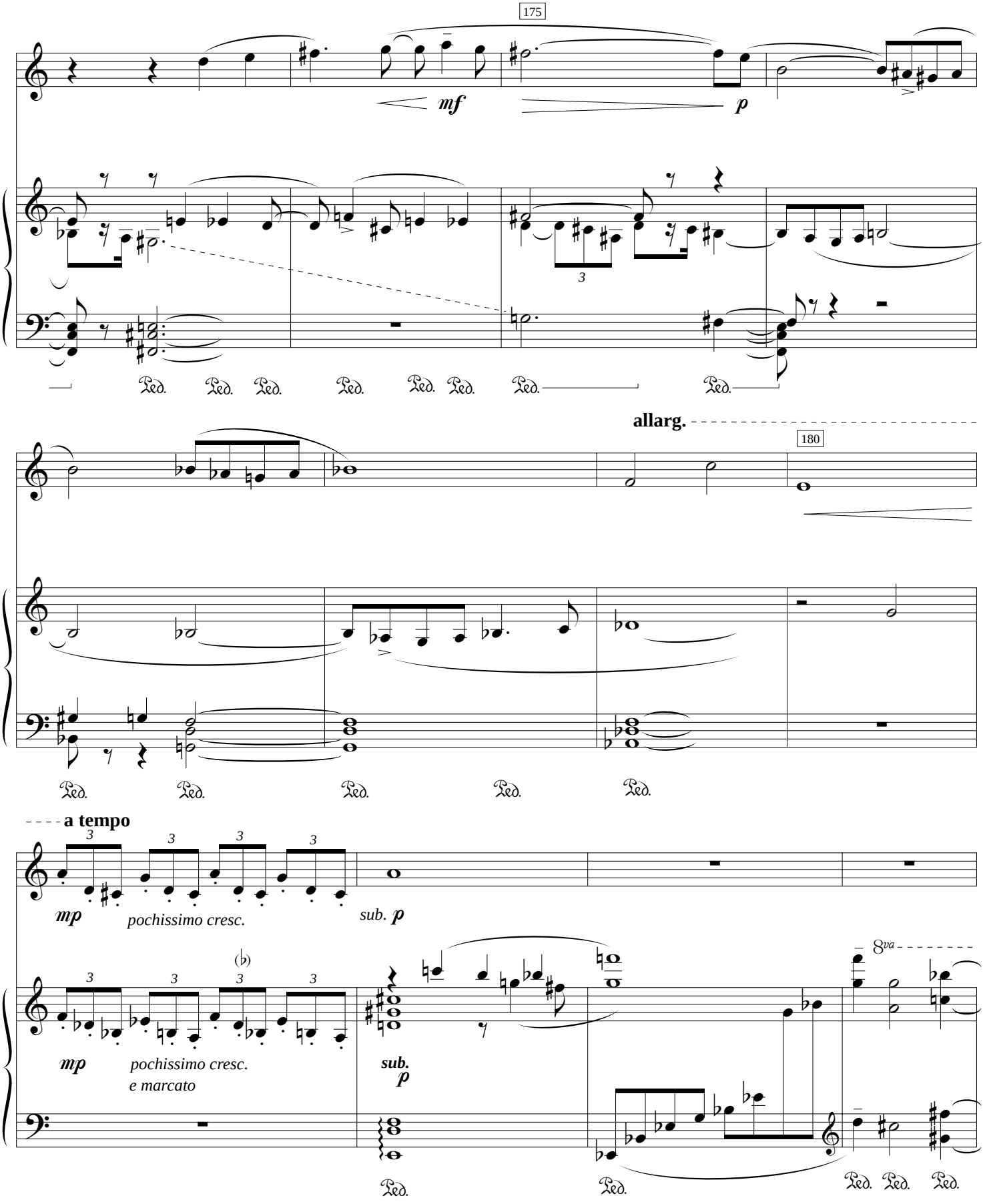

100
8va
dim.
p
105
p
3
110
4:3
4:3

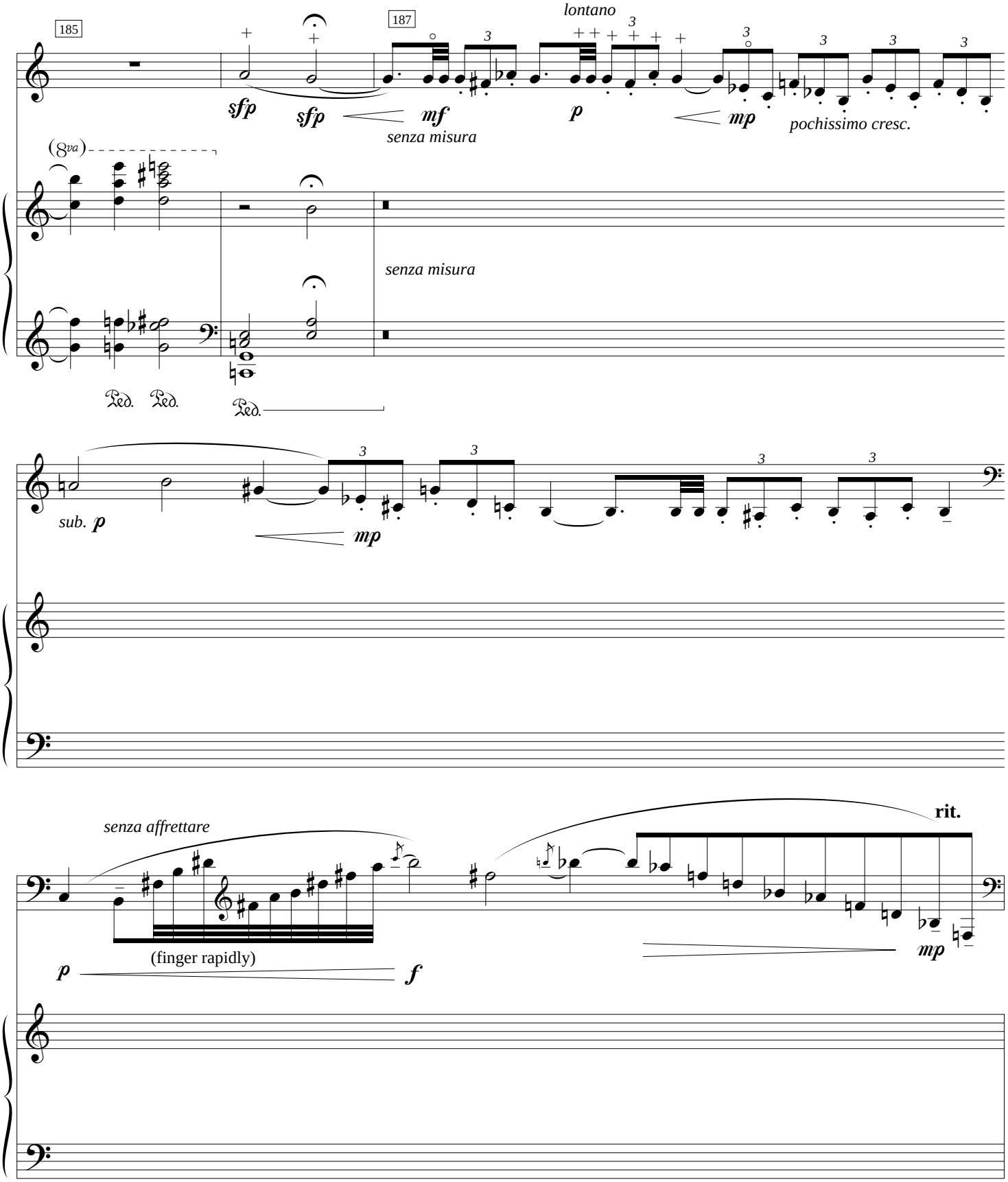

115
120
mp
125
f
mp
mf
dim.

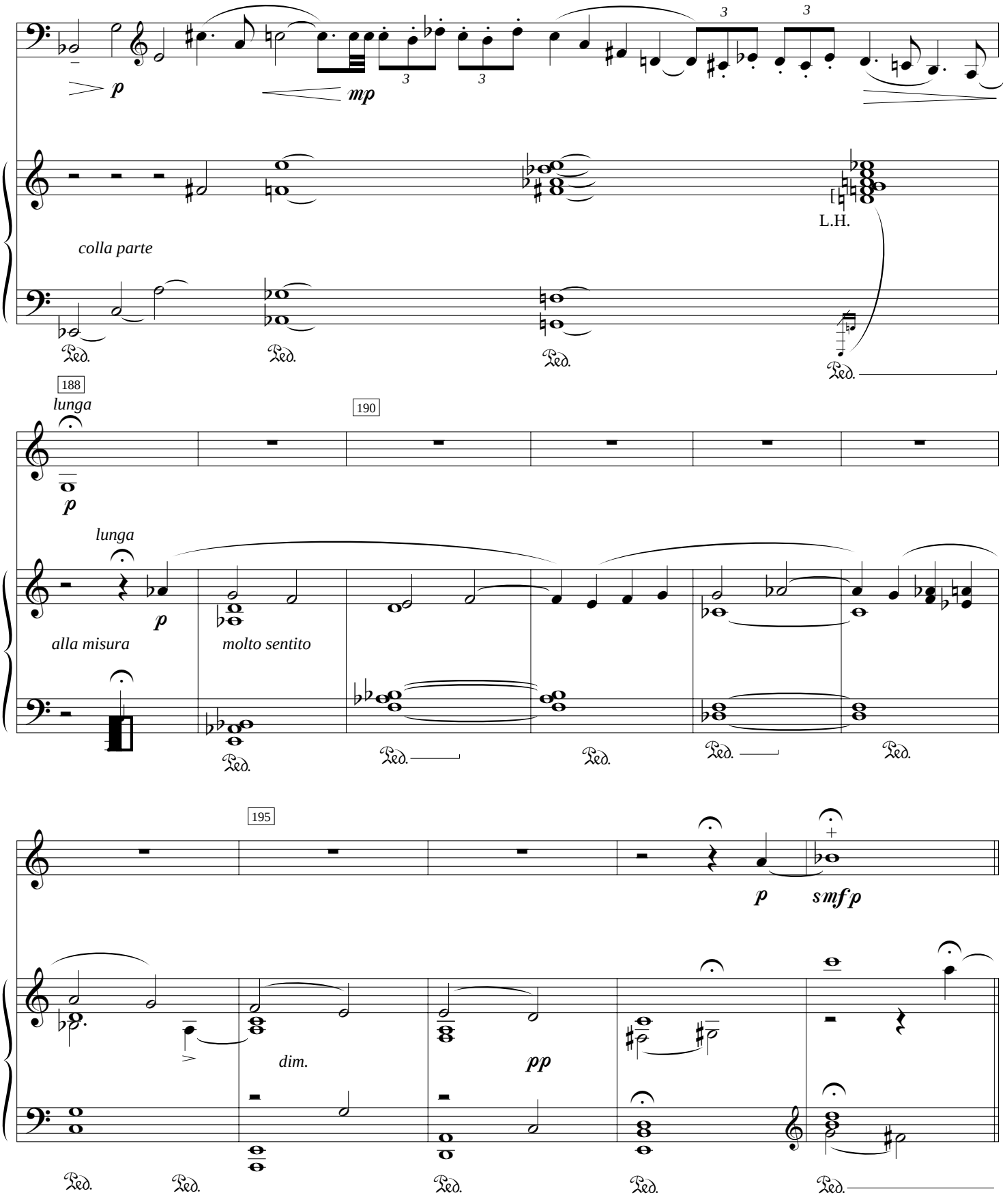

130
rall. poco a poco
poco
sf p
mf
rall. poco a poco
Ped.
135
Più lento
ten.
allarg. molto
p
schleppend
8vb
140
a tempo (lento)
sf p
145


150
smfp
smfp
smfp
mfp
Ped.
Ped.
Ped.
155
mute on
allarg. molto
morendo
L.H.
lunga
R.H.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
III. Andante comodo (♩ = ca. 66)
con sord.
160
bedeutungsvoll und geschmackvoll
poco
mp
pochissimo cresc.
Ped.
Ped.
Ped.
Ped.
Ped.

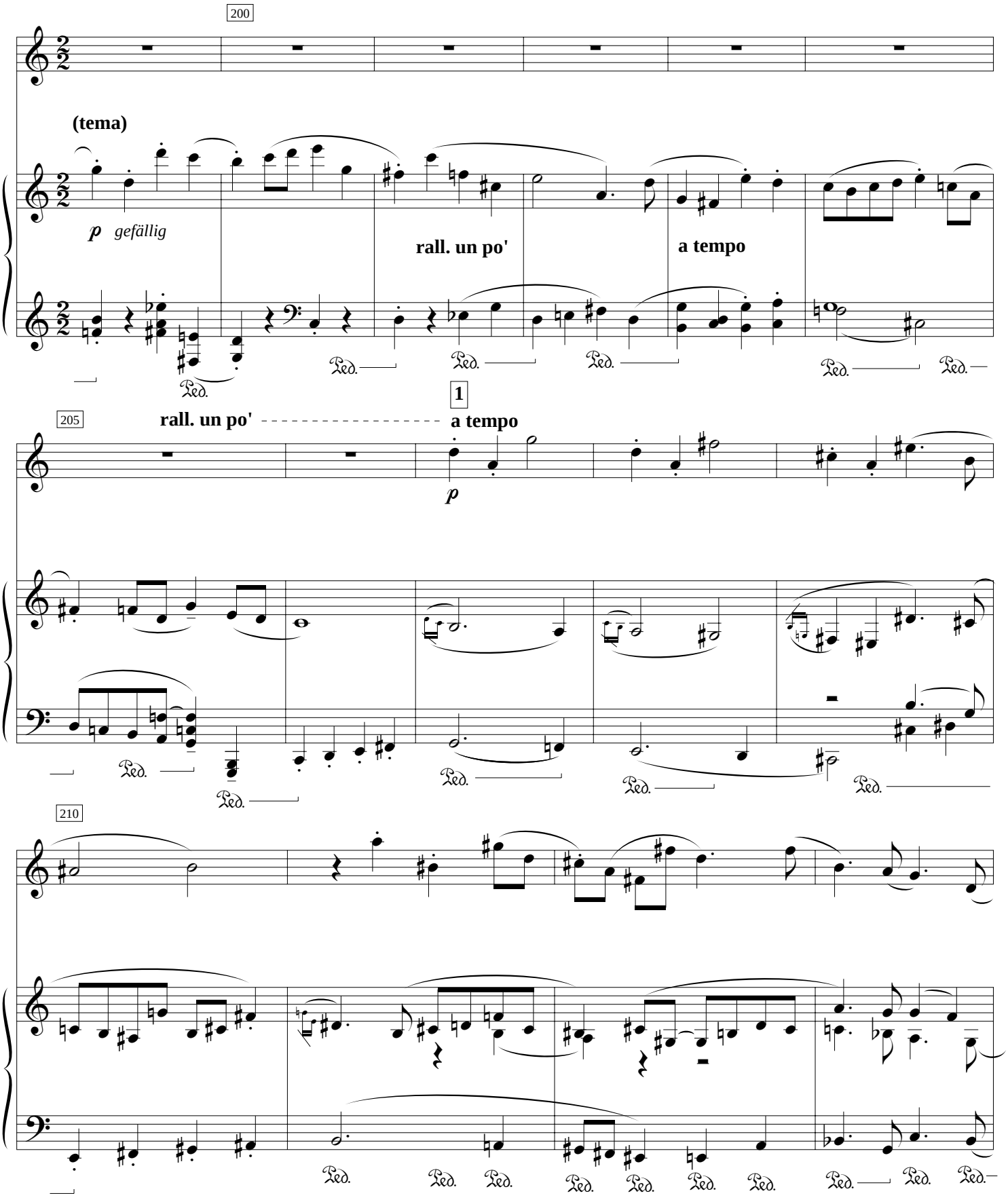

165
sub. p
senza sord.
(p)
Ped.
mp
pochissimo cresc.
170
rall. molto
a tempo
p
(p)
mf

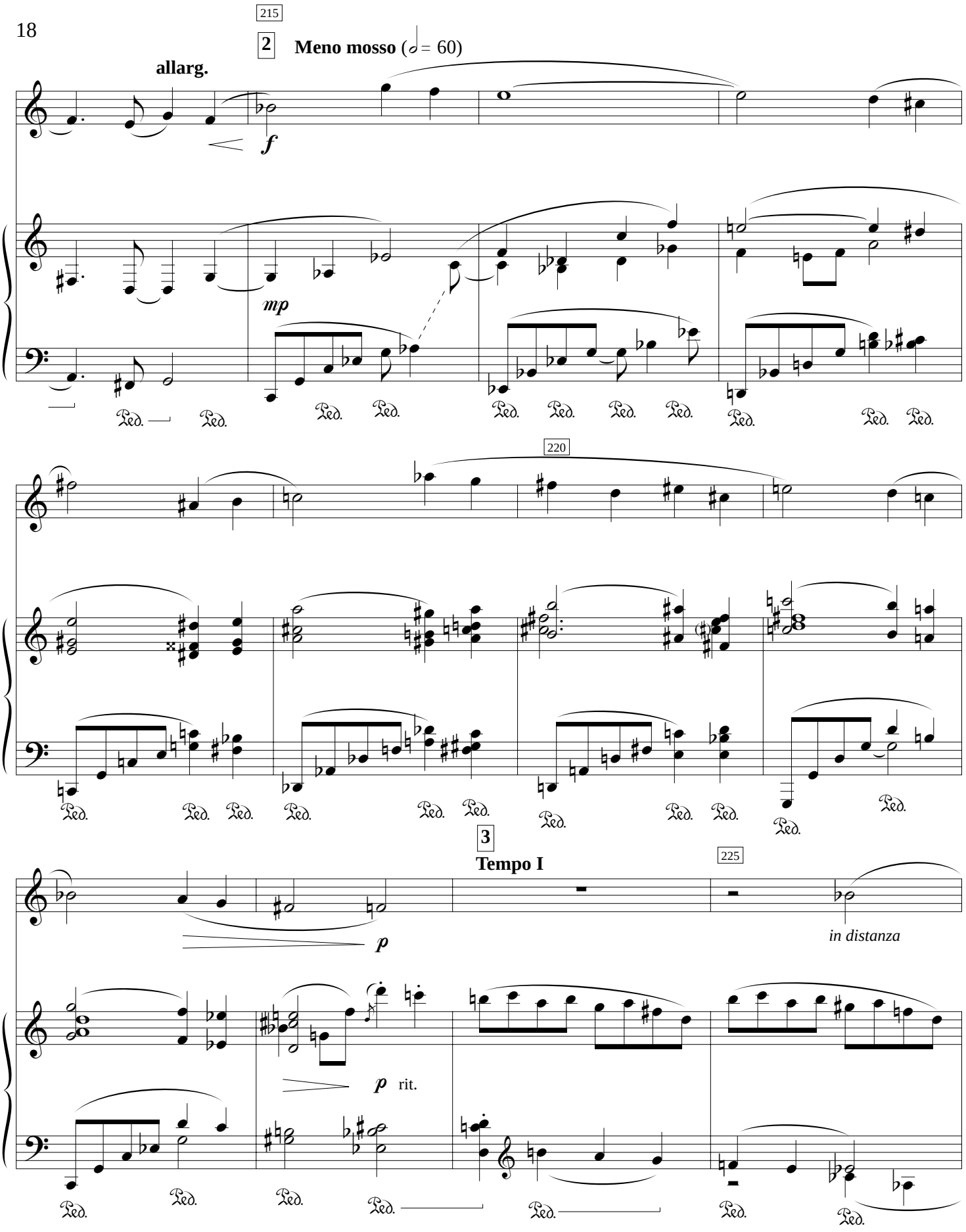

175
mf
p
Ped.
allarg.
180
a tempo
mp
pochissimo cresc.
sub. p
mp
pochissimo cresc.
e marcato
sub.
p
8va

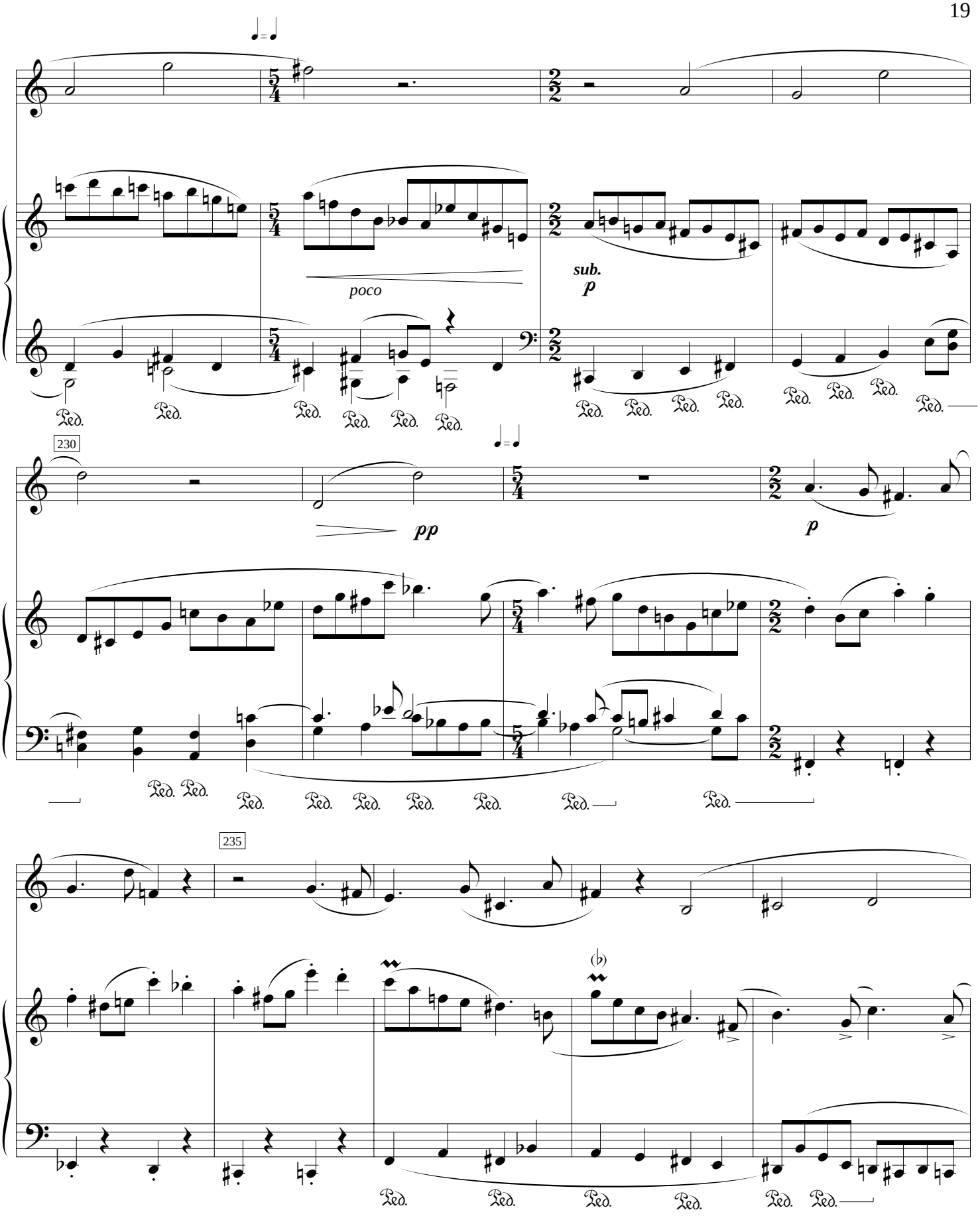

185
187
lontano
sfp
sfp
mf
senza misura
p
mp
pochissimo cresc.
(8va)
senza misura
Ped.
Ped.
Ped.
sub. p
mp
senza affrettare
(finger rapidly)
p
f
mp
rit.

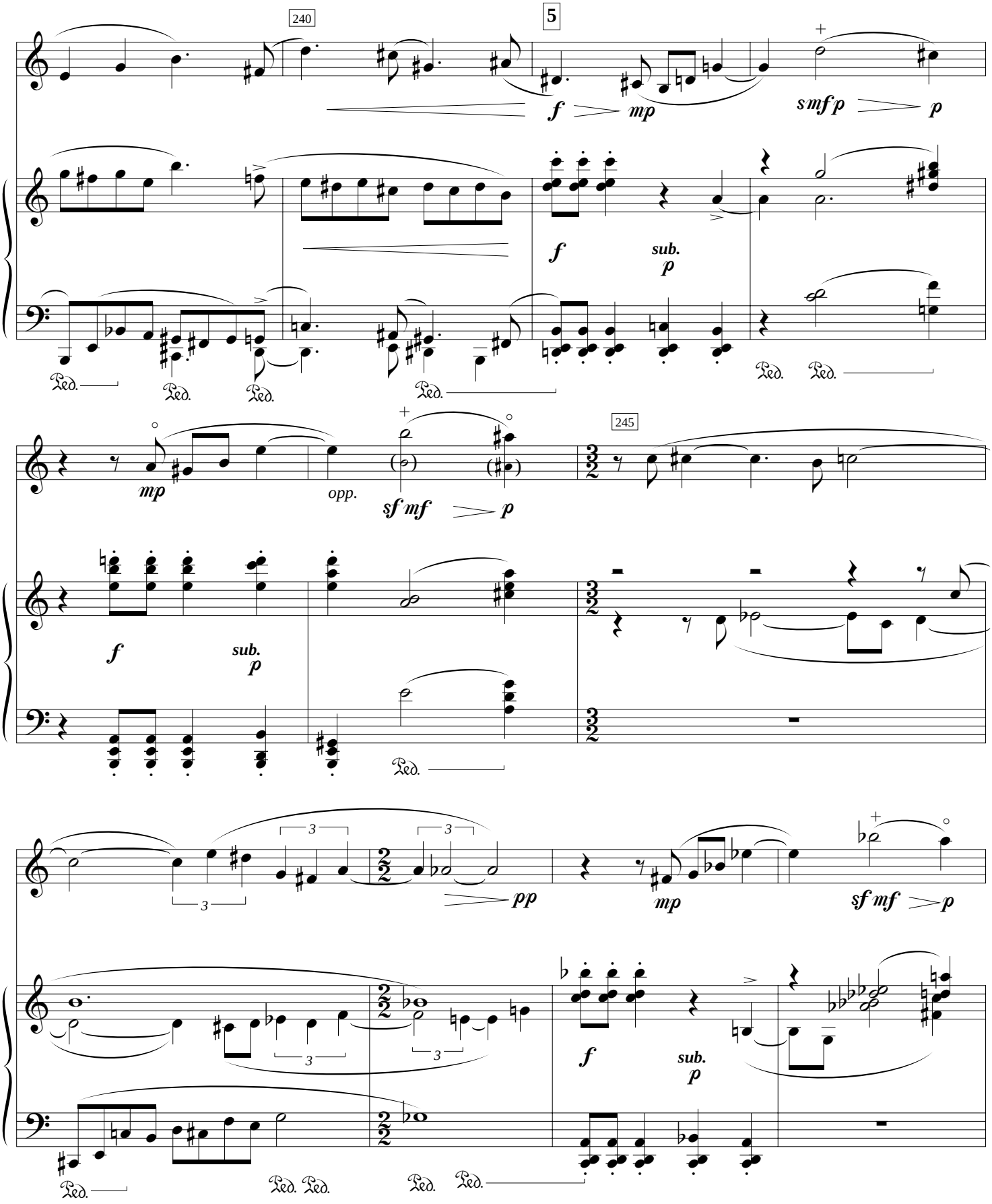

p
mp
3
3
3
3
colla parte
L.H.
Ped.
188
lunga
190
p
lunga
p
alla misura
molto sentito
195
p
smfp
dim.
pp

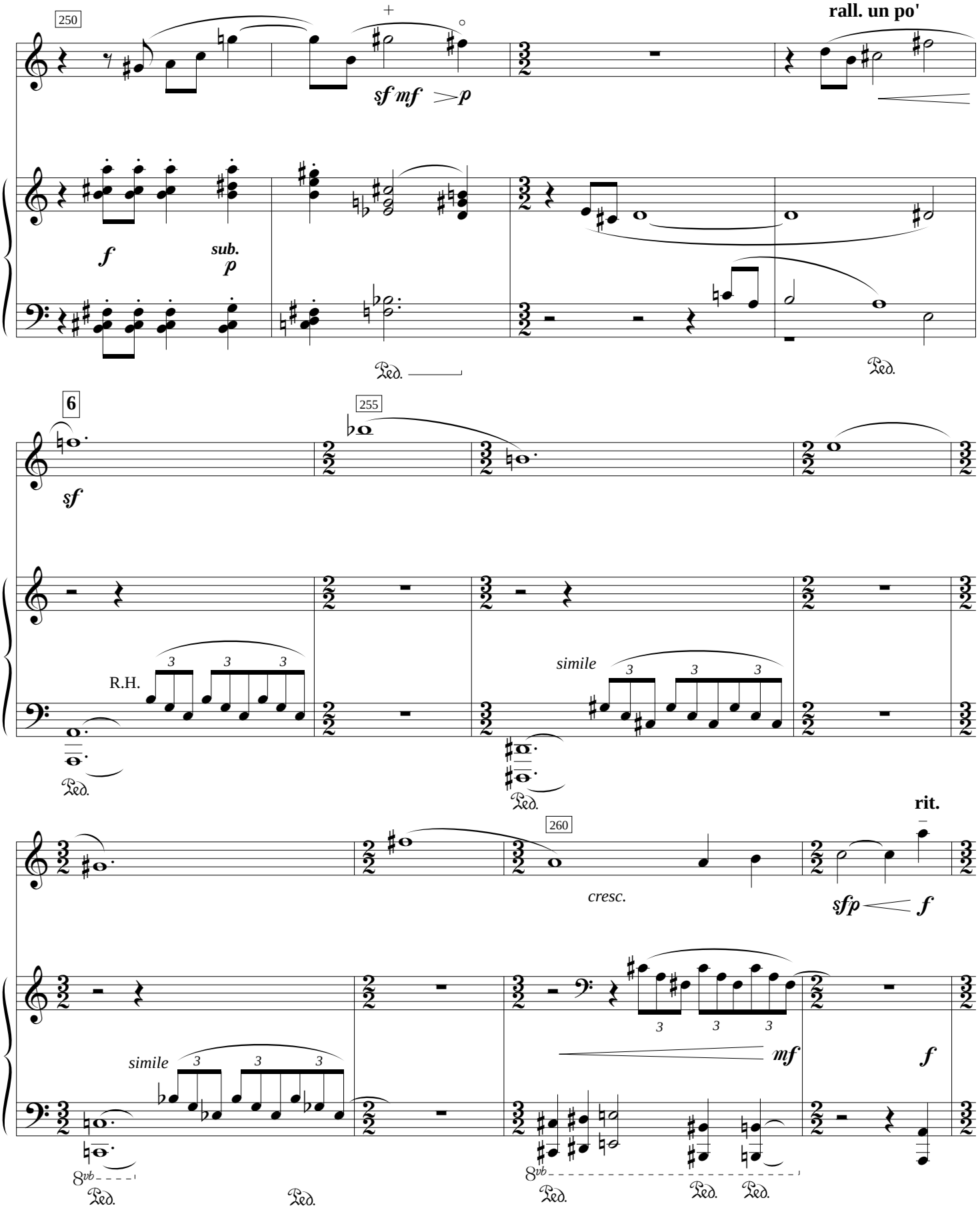
IV. Allegro moderato (𝅗𝅥 = 72)

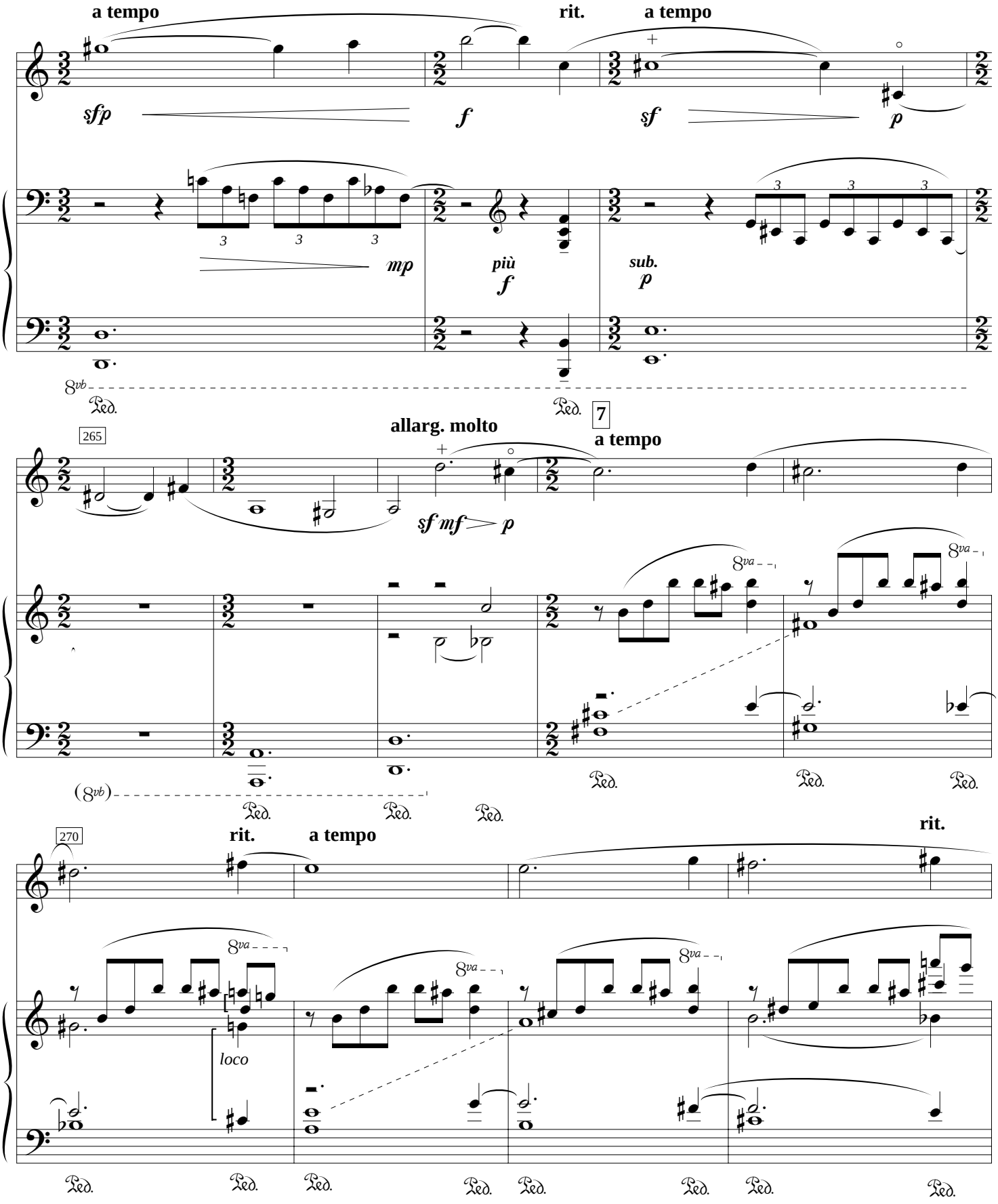


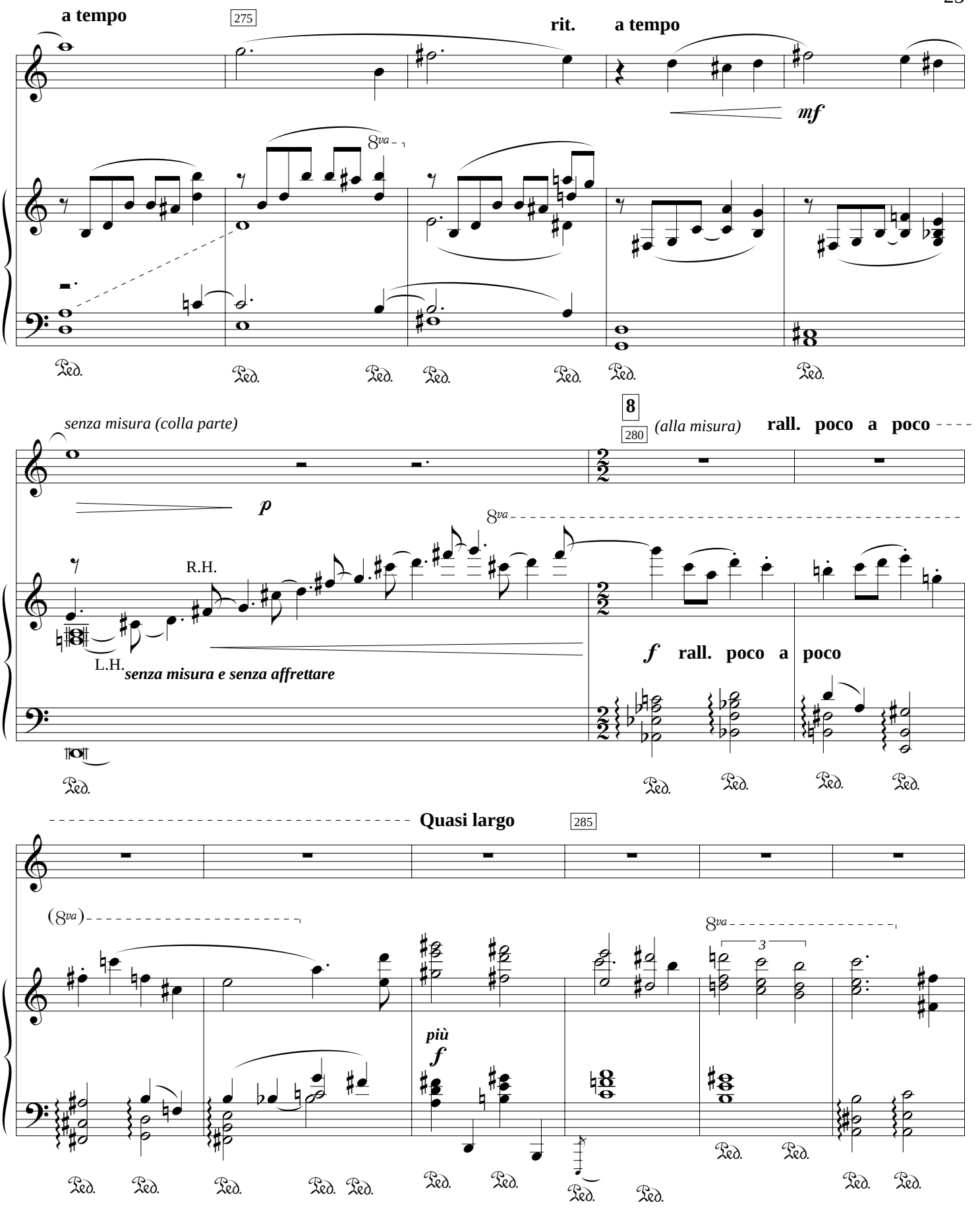

215
2
Meno mosso (𝅗𝅥 = 60)
allarg.
f
mp
220
3
Tempo I
225
p
in distanza
p rit.


poco
sub.
p
230
pp
p
235
(♭)


240
5
f
mp
smfp
p
f
sub.
p
Ped.
mp
opp.
sf mf
p
245
f
sub.
p
Ped.
3
pp
mp
sf mf
p
f
sub.
p
Ped.


250
rall. un po'
sf mf p
f
sub. p
Ped.
Ped.
6
255
sf
R.H.
simile
Ped.
Ped.
260
rit.
cresc.
sfp f
simile
mf
f
8vb
Ped.
Ped.
8vb
Ped.
Ped.
Ped.


a tempo
rit.
a tempo
sfp
f
sf
p
mp
più
f
sub.
p
8vb
Ped.
7
265
allarg. molto
a tempo
sf mf p
8va
(8vb)
270
rit.
a tempo
rit.
loco


a tempo
275
rit.
a tempo
mf
8va
Ped.
senza misura (colla parte)
8
280
(alla misura)
rall. poco a poco
p
R.H.
L.H.
senza misura e senza affrettare
f
rall. poco a poco
Quasi largo
285
(8va)
più
f
3

290

9 **Alla marcia, Andantino** (♩ = 84)

f

meno
f

f

meno
f

f

3

295

mf

3

3

p

3

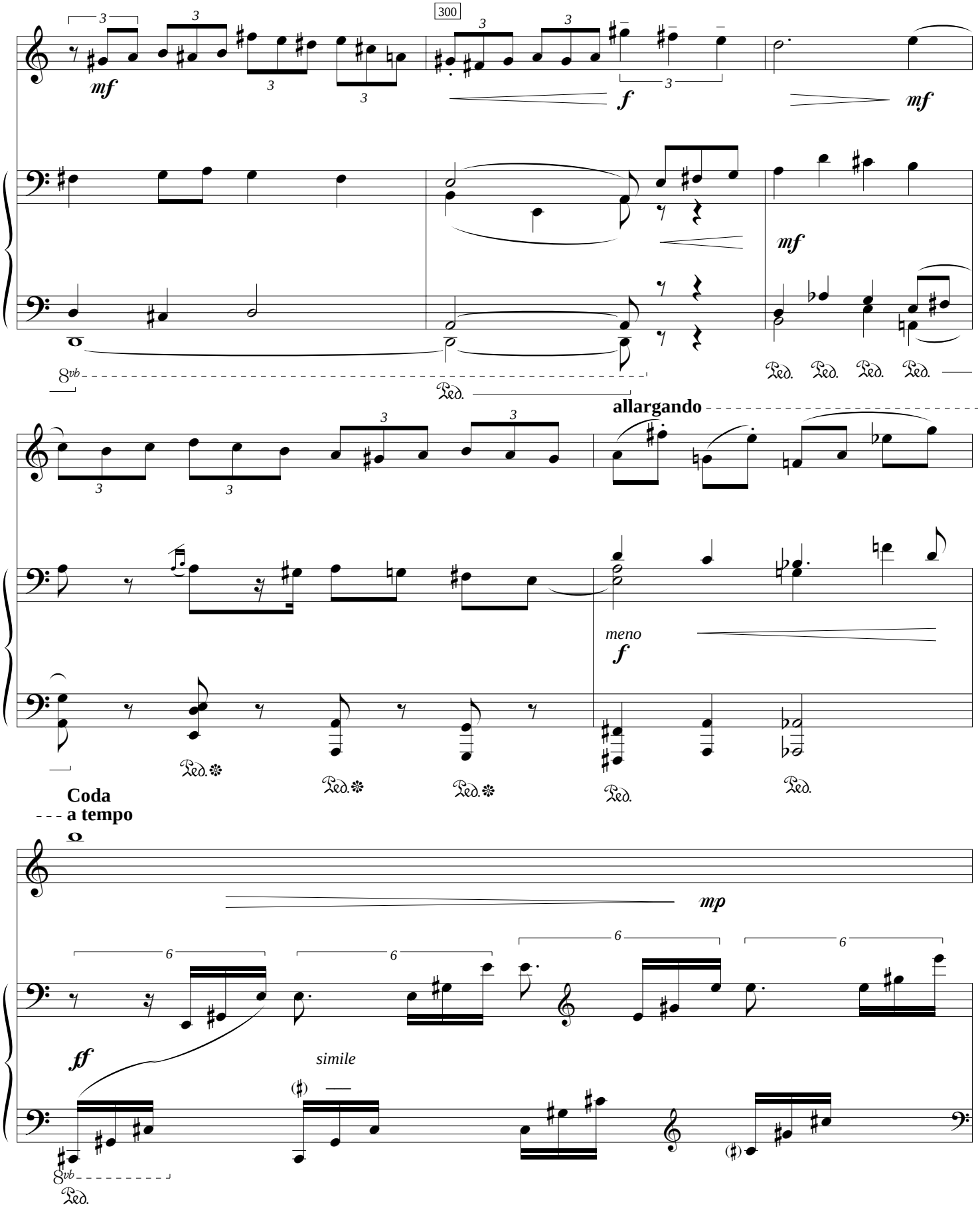
3

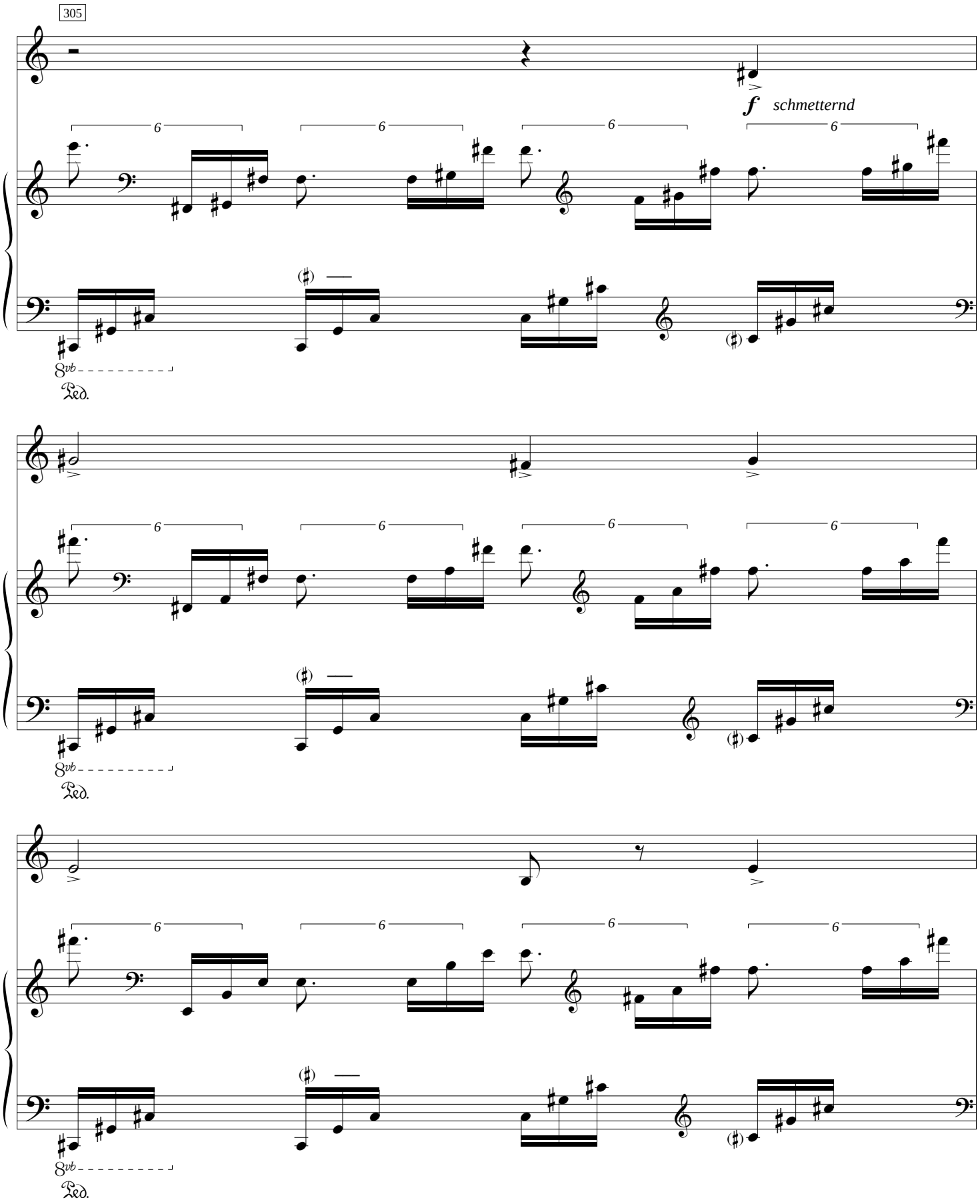
in rilievo

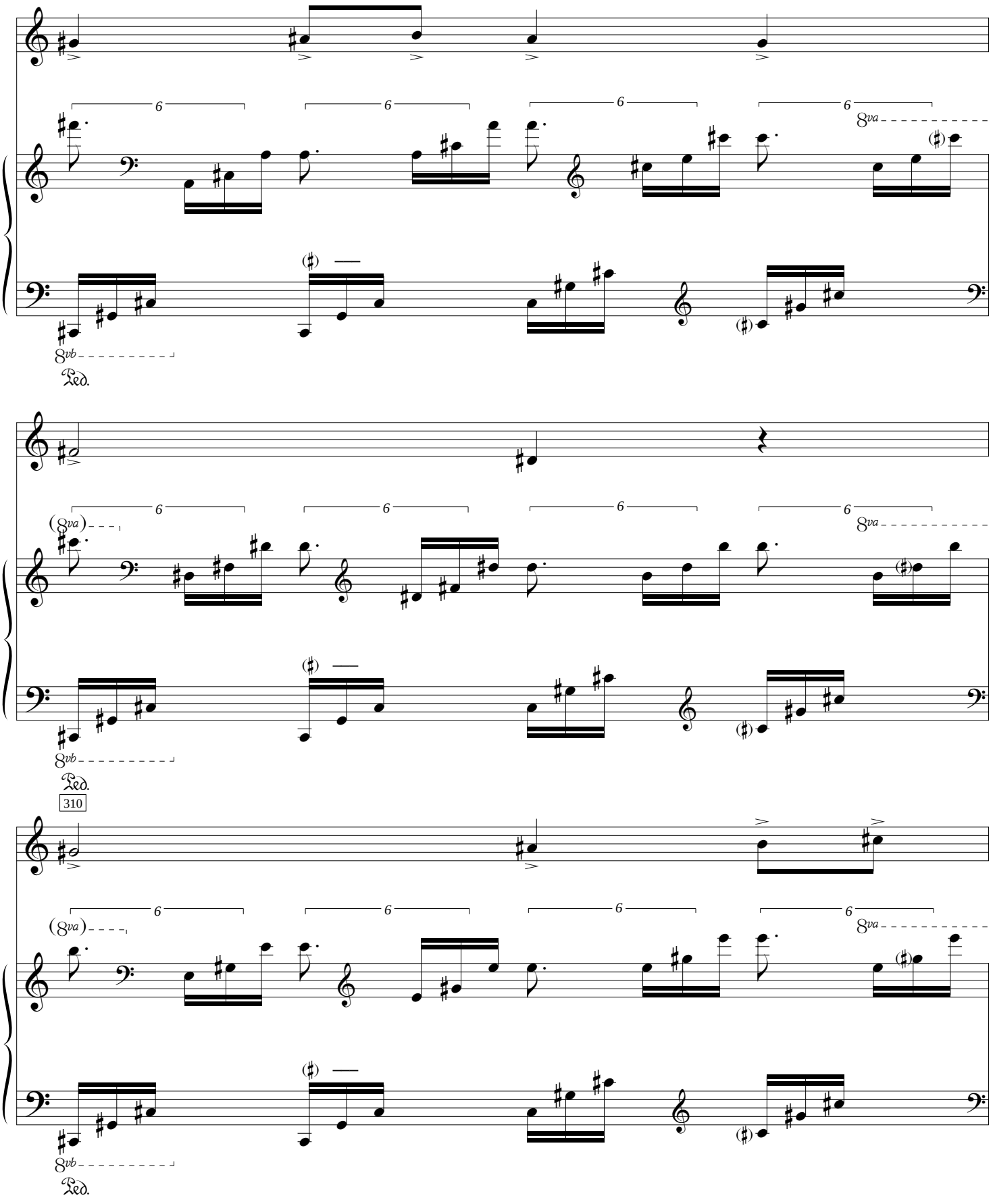
mp

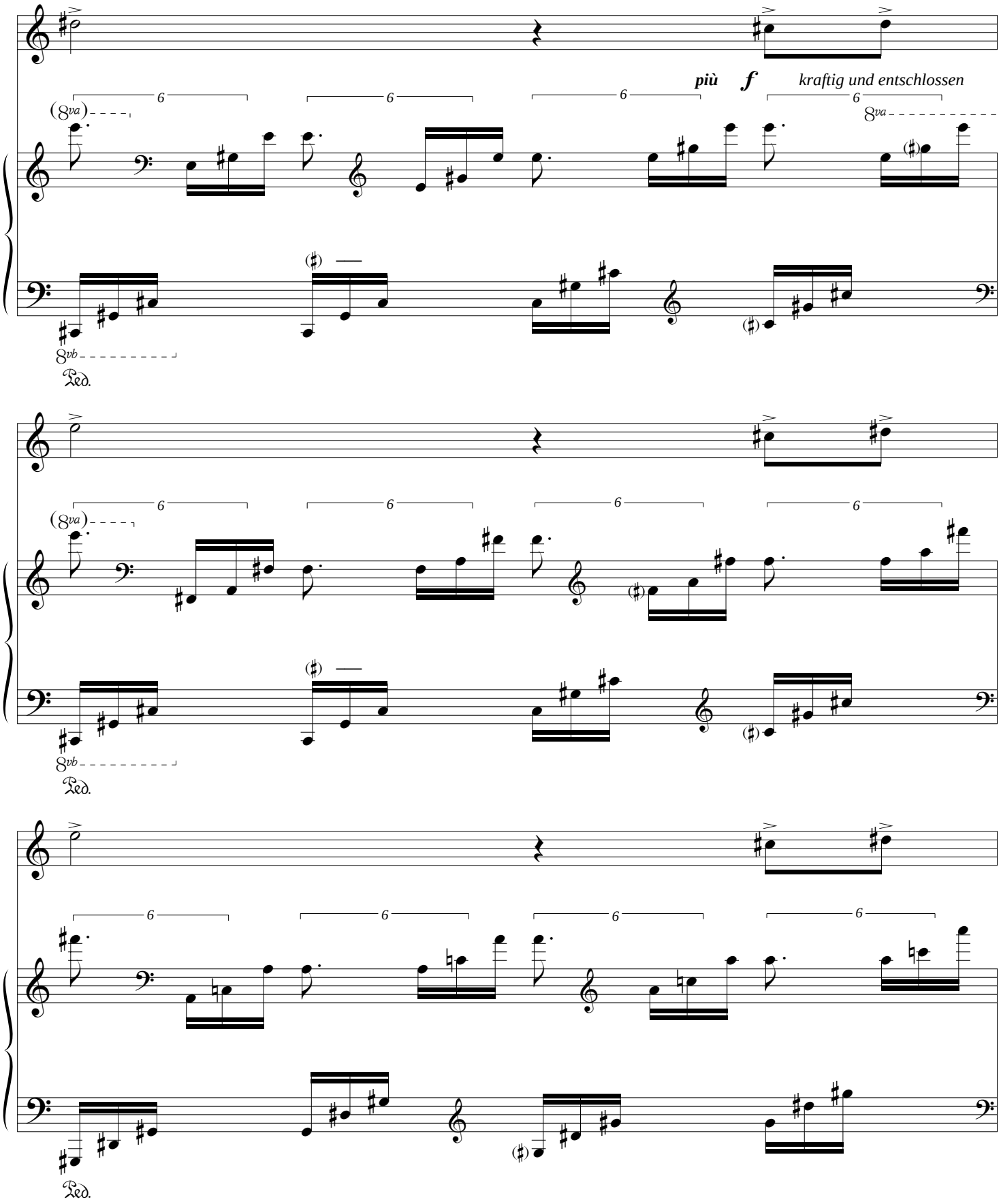
8vb

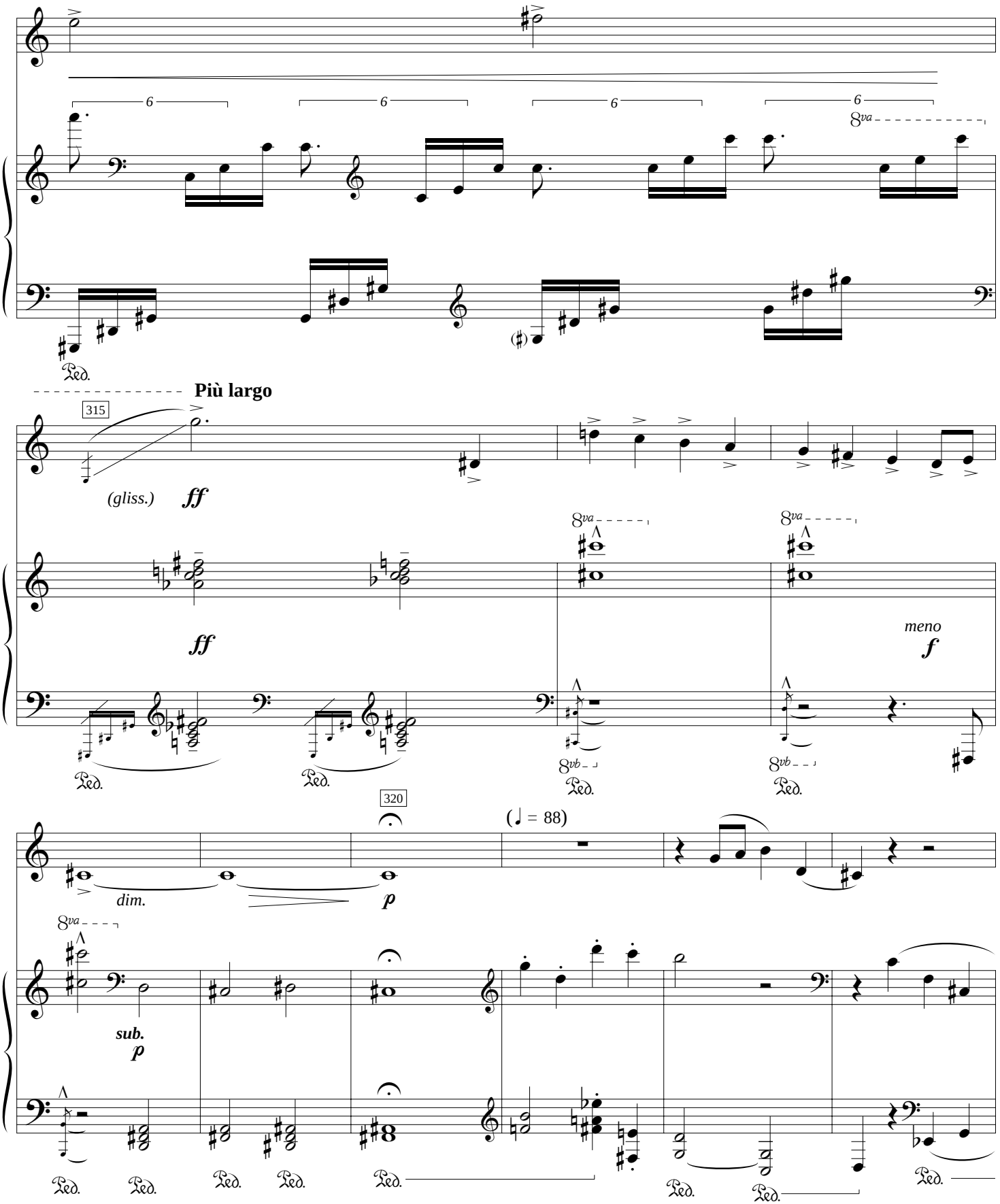
8vb

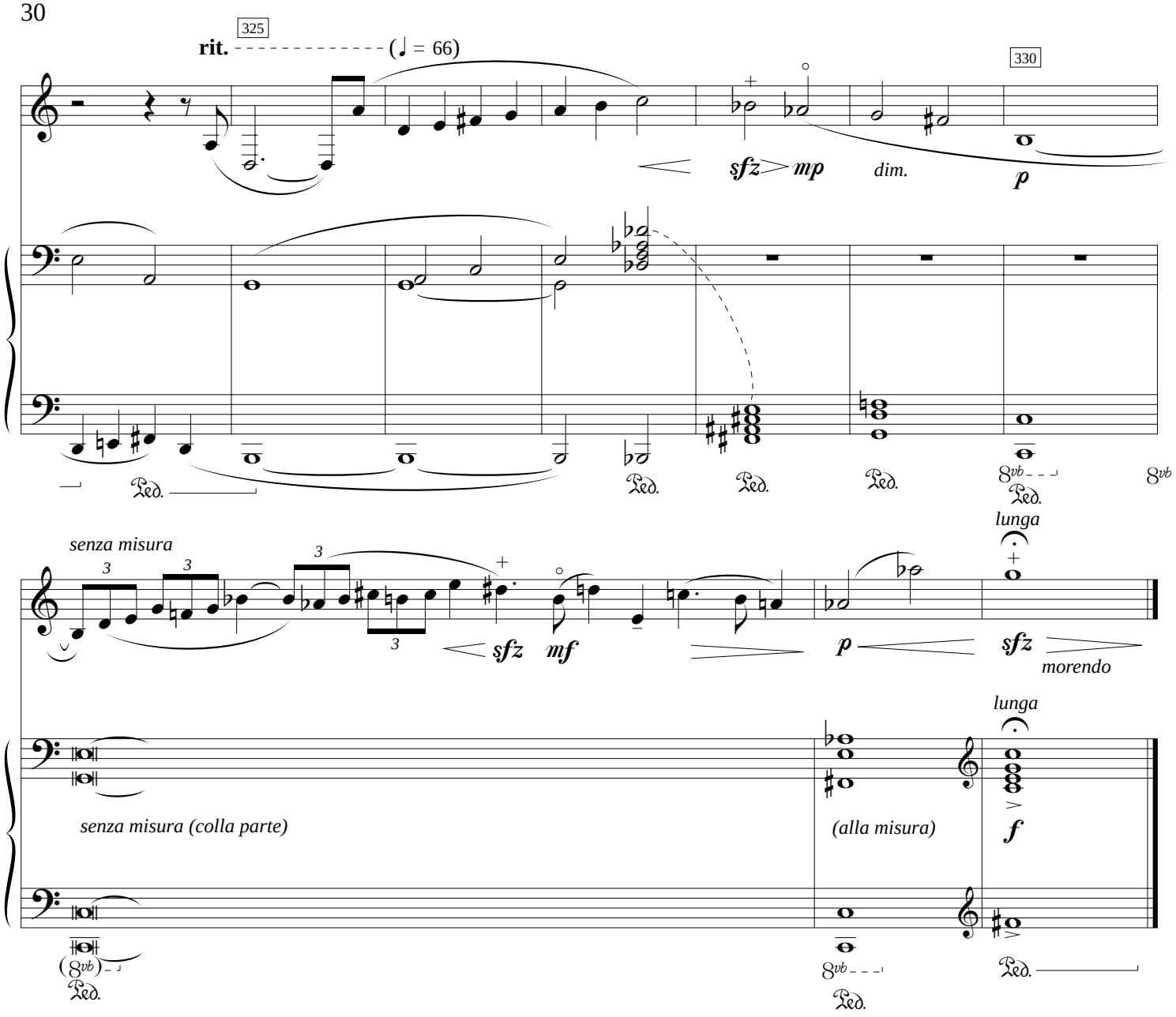

300
mf
f
mf
mf
8vb
Ped.
allargando
meno
f
Coda
a tempo
mp
ff
simile
8vb
Ped.


305
f schmetternd
6
8vb
Ped.


6
6
6
6
8va
8vb
Ped.
(8va)
310


più f
kraftig und entschlossen
(8va)
8va
8vb
Ped.


allargando
6
6
6
6
8va
Più largo
315
(gliss.)
ff
ff
8va
8va
meno
f
8vb
8vb
320
(♩ = 88)
dim.
p
8va
sub.
p



Program Notes

This work, especially written for Fred Ehnes, derives its title from the various Mahlerian musical sources which are utilized throughout it. But, the title also suggests a stylistic approach to a musical language that reminds one of much of the highly romanticized mannerism often associated with Gustav Mahler (1868-1911), the great master of the turn of the century.

The primary sources are taken from Mahler's Kindertotenlieder's "nun seh' ich wohl, warum so dunkle, Flammen," and the first movements of Symphony No. 9 and Symphony No. 3. The Kindertotenlieder quotations are dispersed very briefly between each of the short interludes of the four section work. In a very free manner, the French horn quotation from the Symphony No. 9 makes up the third section, and, the source derived from the Symphony No. 3, a march-like melody, serves as a closer in the final section of the work.

The first section, marked *grave*, contains much of the style and many of the musical cliches often identified with Mahler, and these "flavorings" are retained throughout the work but are always interwoven with touches of modernism, producing a resulting effect of a sentimental viewing and appreciation of a bygone era which vanised long ago.

Even though the work is composed in one continous movement, it is nevertheless organized in four sections which are connected by three interludes.