

Fred Ehnes gewidmet

Mahleriana

for French Horn and Piano

Ernesto Pellegrini (1994)

I. Grave e sostenendo al più possibile ($\text{♩} = \text{ca. } 60$)

Fr. Hr. in F

mp schmachtend

p

Gva --- (sempre)

R.ed. *R.ed.* *R.ed.* *R.ed.* *R.ed.* *R.ed.*

5

L.H. *R.H.*

R.ed. *R.ed.* *R.ed.* *R.ed. (sost.)* *R.ed.*

ritenendo molto

a tempo

L.H.

mf

sub. pp

p

Ped.

più f

dim.

p

[10]

mf

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

espansivo

5

R.H.

L.H.

Ped. (sost.)

Ped.

Ped.

Ped. (sost.)

Ped.

Ped.

[15]

sfs

pp

L.H.

8:

sub.
pp

Ped. (sost.) Ped. Ped. Ped. Ped. Ped.

8:

5

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

[20]

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

[25]

allarg. molto

sfz *p*

morendo

3 *lunga*

Ped. Ped. Ped. Ped. Ped. (sust.) Ped. Ped. Ped. (sust.) Ped.

[30]

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

II. Tempo di valzer, ma molto rubato (\downarrow = ca. 110)

mf *schmeichelnd*

35

p *cresc.*

sempre p

Ped. Ped. Ped. Ped. Ped.

40

mf

p

mf = *p*

mp

R.H.

L.H.

R.H.

L.H.

55

Treble Staff: Measure 55: Single note. Measures 56-59: Complex rhythmic patterns of eighth and sixteenth notes.

Bass Staff: Measures 56-59: Complex rhythmic patterns of eighth and sixteenth notes. Several 'Ped.' markings are placed below the staff.

60

Treble Staff: Measure 64: Single note.

Bass Staff: Measures 60-63: Complex rhythmic patterns of eighth and sixteenth notes. Several 'Ped.' markings are placed below the staff.

65

Treble Staff: Measures 65-66: Dynamics: 'mf', 'ten.', 'p', 'mf'.

Treble Staff: Measures 67-70: Complex rhythmic patterns of eighth and sixteenth notes. 'rit.' and 'R.H. (sost.)' markings are present.

Bass Staff: Measures 67-70: Complex rhythmic patterns of eighth and sixteenth notes. 'rit.' and 'R.H. (sost.)' markings are present. Measure 70 ends with a 'Ped.' marking.

70

70

71

72

73

74

75

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

allarg. molto a tempo

mf

76

77

78

79

80

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

R.H.

81

82

83

84

85

rit. *rit.* *schwebend* *rit.* *rit.*

p *cresc. poco a poco*

rit. *rit.* *rit.* *rit.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

rit.

rit.

f

8va

rit.

rit.

f

Ped. Ped. Ped. Ped. Ped. Ped.

90

+ ○ + ○ dim. p

meno f p cresc. poco a poco

Ped. Ped. Ped. Ped. Ped. Ped.

rit. molto

95

f rit. molto

Ped. Ped. Ped. Ped. Ped.

Ped. Ped.

100

100

dim.

p

8va--

p

Red. Red. Red. Red. Red. Red. Red.

105

p

p

p

p

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

p

110

4:3

4:3

p

Red. Red. Red. Red. Red. Red. Red. Red.

p

115

115

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

120

mp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

125

f mp

mf dim.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

130

rall. poco a poco

poco *sfp* *mf*

Red. Red. Red. Red. Red. Red. Red.

135

Più lento*ten.* **allarg. molto***p**schleppend***a tempo (lento)**

145

sfp

Red.

Red.

Red.

150

smfp

smfp

smfp

mfp

R.ed.

R.ed.

R.ed.

mute on

155

allarg. molto*morendo*

L.H.

lunga

R.H.

R.ed.

R.ed.

R.ed.

R.ed.

R.ed.

R.ed.

III. Andante comodo (♩ = ca. 66)
con sord.

160

bedeutungsvoll und geschmackvoll

poco mp

pochissimo cresc.

R.ed.

R.ed.

R.ed.

R.ed.

R.ed.

R.ed.

R.ed.

R.ed.

R.ed.

165

sub. p

senza sord.

(*p*)

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mp *pochissimo cresc.*

Ped. —

170

rall. molto *a tempo*

p

(*p*)

8

Ped. — Ped. — Ped. Ped. Ped. Ped. Ped. Ped. —

175

Led. *Led.* *Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

allarg.

180

Led. *Led.* *Led.* *Led.* *Led.*

a tempo

3 *3* *3* *3*

mp *pochissimo cresc.* *sub. p*

3 *3* *(b)* *3* *3*

mp *pochissimo cresc.* *e marcato*

sub. p

8va

Led. *Led.* *Led.*

185

sfp *sfp* *mf* *senza misura*

lontano

p *<< mp* *pochissimo cresc.*

(8va) *senza misura*

ped. *ped.* *ped.*

sub. p *mp*

senza affrettare

p *(finger rapidly)* *f*

rit.

mp

A musical score page featuring six staves of music. The top staff is for the bassoon, starting with a dynamic of >p and transitioning to mp. The second staff is for the piano, with a dynamic of mp and a 3/3 time signature. The third staff is for the bassoon, with a dynamic of p and a 3/3 time signature. The fourth staff is for the piano, with a dynamic of p and a 3/3 time signature. The fifth staff is for the bassoon, with a dynamic of p and a 3/3 time signature. The sixth staff is for the piano, with a dynamic of p and a 3/3 time signature. The score includes various performance instructions such as "colla parte", "lunga", "alla misura", "molto sentito", "dim.", and "pp". Measure numbers 188, 190, and 195 are indicated.

IV. Allegro moderato ($\text{d} = 72$)

17

[200]

Musical score for piano, page 17, section IV. The score consists of five systems of music. The first system starts with a blank staff, followed by a treble clef, a 2/2 time signature, and a dynamic of p . The tempo is Allegro moderato ($\text{d} = 72$). The first measure is labeled '(tema)' and has a dynamic of p gefällig. The second measure is labeled rall. un po'. The third measure is labeled a tempo. The fourth measure is labeled 1. The fifth measure is labeled 205 rall. un po' ----- a tempo. The sixth measure is labeled p . The second system continues with a treble clef and a 2/2 time signature. The bass staff begins at measure 205 with a dynamic of p . The third system continues with a treble clef and a 2/2 time signature. The bass staff begins at measure 210 with a dynamic of p . The fourth system continues with a treble clef and a 2/2 time signature. The bass staff begins at measure 215 with a dynamic of p . The fifth system continues with a treble clef and a 2/2 time signature. The bass staff begins at measure 220 with a dynamic of p .

[215]

2 Meno mosso ($\text{d} = 60$)

allarg.

f

mp

215 220

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

3

Tempo I

[225]

p

in distanza

p rit.

225

Red. Red. Red. Red. Red. Red. Red. Red.

19

230

poco sub.
p

235

Led. Led. Led. Led. Led. Led. Led. — Led. —

Led. Led. Led. Led. Led. Led. Led. — Led. —

Led. Led. Led. Led. Led. Led. Led. — Led. —

Led. Led. Led. Led. Led. Led. Led. — Led. —

Musical score for piano, page 5, measures 240-245. The score consists of four staves. Measure 240 starts with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic transition from *f* to *mp*, followed by *smp* and *p*. Measure 241 begins with a bass clef and a key signature of one sharp. It includes dynamics *f* and *sub. p*. Measure 242 continues with a bass clef and a key signature of one sharp. Measure 243 starts with a treble clef and a key signature of one sharp. Dynamics *mp*, *opp.*, *sf mf*, and *>p* are indicated. Measure 244 begins with a bass clef and a key signature of one sharp. Dynamics *f* and *sub. p* are shown. Measure 245 starts with a treble clef and a key signature of one sharp. It features a dynamic transition from *pp* to *mp*, followed by *sf mf* and *>p*. Measures 246 and 247 continue with a bass clef and a key signature of one sharp, maintaining the dynamic patterns established in measure 245.

250 *rall. un po'*

sf mf >p

f *sub.* *p*

R.H. *simile* *rit.*

cresc. *sfp <= f*

mf *f*

The musical score consists of six staves of music for piano, spanning from measure 250 to 260. The top staff features a treble clef and includes dynamic markings like *rall. un po'*, *sf mf >p*, and *f*. The second staff has a bass clef and includes *sub. p* and *R.H.* The third staff shows a treble clef with a dynamic *sf*. The fourth staff contains measures with a bass clef and a dynamic *rit.*. The fifth staff has a treble clef with dynamics *cresc.* and *sfp <= f*. The bottom staff features a bass clef with dynamics *mf* and *f*. Various performance instructions such as *simile*, *R.H.*, and *rit.* are placed above specific measures. Articulations like *R.H.* and *R.H.* with a circled '3' are used to indicate rhythmic patterns. Measure numbers 250, 255, and 260 are indicated at the beginning of their respective staves. Measure 255 includes a dynamic *rit.* and a tempo marking *[6]*. Measure 260 includes a dynamic *cresc.* and a dynamic *sfp <= f*.

Musical score for piano, page 12, measures 265-270.

Measure 265 (rit.)

- Top staff: *a tempo*, *sfp*, *f*, *sf*, *p*
- Middle staff: *mp*, *più f*, *sub. p*
- Bottom staff: *8vb*, *Ped.*, *allarg. molto*, *a tempo*, *7*

Measure 266 (rit.)

- Top staff: *8va - -*, *sf mf > p*
- Middle staff: *p*, *b*
- Bottom staff: *8vb*, *rit.*

Measure 267 (rit.)

- Top staff: *rit.*, *a tempo*
- Middle staff: *rit.*, *8va - -*
- Bottom staff: *rit.*

Measure 268 (rit.)

- Top staff: *rit.*, *a tempo*
- Middle staff: *rit.*, *8va - -*
- Bottom staff: *rit.*

Measure 269 (rit.)

- Top staff: *rit.*, *8va - -*
- Middle staff: *rit.*, *8va - -*
- Bottom staff: *rit.*

Measure 270 (rit.)

- Top staff: *rit.*, *8va - -*
- Middle staff: *rit.*, *8va - -*
- Bottom staff: *rit.*

[290]

9 Alla marcia, Andantino ($\downarrow = 84$)

f

meno f

f

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* Red.*

Red. *Red.* Red.* *Red.* *Red.* *Red.* *Red.* Red.* *Red.* Red.* *Red.* Red.*

mf *p*

in rilievo

mp

Svb

Red. *Red.* *Red.* *Red.* Red.* *Red.* Red.* *Red.* *Red.* *Red.* *Red.*

300

mf

f

mf

8vb

Ped.

Ped. Ped. Ped. Ped.

allargando

Coda a tempo

*Ped.**

*Ped.**

*Ped.**

Ped.

Ped.

ff

simile

8vb

Ped.

mp

6

6

6

6

[305]

f schmetternd

f

8vb

Reed.

Musical score for three staves (Treble, Bass, and a third staff) in G major. The score consists of three systems of music.

System 1: Starts with a single note followed by sixteenth-note patterns. Measures 1-2.

System 2: Starts with a bass note, followed by sixteenth-note patterns. Includes dynamic markings like 8va and 8vb. Measure numbers 310 are indicated in the middle of this system.

System 3: Continues the sixteenth-note patterns.

Musical score for piano, page 28, featuring three staves:

- Top Staff:** Treble clef, key signature of one sharp (F#). Dynamics: p , f , più f , *kraftig und entschlossen*, f . Articulation marks: \geq above notes. Measure structure: 6 measures per measure group.
- Middle Staff:** Bass clef. Dynamics: (8va) , 8vb , Red.
- Bottom Staff:** Bass clef. Dynamics: (8va) , 8vb , Red.

The score consists of three identical measures followed by a repeat sign and two more identical measures. The bass staff includes dynamic markings for (8va) (octave up) and 8vb (octave down), along with a redaction instruction (Red.). The dynamics for the treble staff are p , f , più f , *kraftig und entschlossen*, and f . Articulation marks \geq are placed above specific notes in the treble staff.

allargando

6 6 6 6 8va-----

Più largo

315 (gliss.) ff

ff

meno f

dim.

sub. p

320 (♩ = 88)

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

[325] rit. ----- (♩ = 66)

330

< sfz > mp dim. p

Red. 8vb

lunga

senza misura 3 3 3 + < sfz mf p sfz morendo

Red. lunga

(alla misura) f

8vb Red.

Red. 8vb

senza misura (colla parte)

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 clichés 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 vanished long ago.

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