LIEDER EINES FAHRENDEN GESELLEN:
TRANSCRIPTION FOR TRUMPET ENSEMBLE

D.M.A. Document

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ABSTRACT

Gustav Mahler is considered one of music’s greatest composers. His music is widely performed by vocalists and orchestras, but for the developing college trumpeter there are not many opportunities to perform his works. There are a handful of orchestral excerpts, but even these can only provide a sterilized experience with Mahler’s highly emotive style. By transcribing *Lieder eines fahrenden Gesellen* for the trumpet ensemble, students can engage with the totality of his song-cycle in a chamber music setting. Further, while it would be impossible to perform a Mahler symphony without an orchestra, this transcription facilitates the performance of a work that is a masterpiece in its own right and is strongly associated with his symphonic style.

The following document will discuss the various influences that shaped Mahler’s early life and compositional style. While there are many tangents one could take when examining such a prolific composer, this document will focus on the influences that most directly reveal themselves in the *Gesellen* Lieder. This document will also consider the pedagogical benefits of preparing the transcribed work in a collegiate trumpet ensemble. Finally, the score to the transcription will be included for further study and performance.
DEDICATION

To my wife, Elaine.
ACKNOWLEDGEMENTS

A work of this magnitude would not have been possible without the constant support from my dear family, friends, and mentors. I would first like to thank my wife, Elaine. You have been encouraging, loving, and always willing to listen. Thank you for all of the time you spent with me during this long process. Your passion for life and your kindness continue to amaze me.

I would also like to thank my family. Mom and Dad, your early support and attendance for my musical endeavors have not gone unnoticed. Your encouragement and love helped prepare me for the years of university training; and the nurturing of Christian parents has given me the faith to follow God’s plan, wherever this life takes me. To my brothers, I could not have asked for a better group to grow up with. The joys and struggles of brotherhood are a true blessing; and your talent, intelligence, and the force with which you love is remarkable.

I offer a special thanks to Professor Tim Leasure, my longtime teacher, advisor, mentor, and friend. Tim, I am so grateful to you for the years of lessons you have taught me. I am astounded that at every level of my development, you have been able to spark improvement in my playing and understanding. You have been the ideal model for what a
developing trumpeter could hope to become. I would also like to thank Jim Stokes for helping me in my early years and Bill Campbell for the two years we spent together.

Finally, I wish to express my heartfelt gratitude to my remaining committee members: Dr. Russel Mikkelsen, Professor Joe Duchi, and Dr. Daryl Kinney. Your influence during my undergraduate and graduate studies has reflected the intensity with which you care for your students. I am honored to be associated with The Ohio State University, in large part due to its association with you. You have made my time here rich in academic and musical pursuits and I thank you for the personal efforts you have directed toward me.
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CHAPTER 1 – Introduction

My inspiration to arrange Mahler’s *Lieder eines fahrenden Gesellen* for trumpet ensemble arose upon hearing a recording of Arnold Schönberg’s arrangement of the cycle. Despite its setting for voice and chamber ensemble, I quickly recognized its striking similarity to Mahler’s First Symphony. I have found myself familiar with Mahler – the orchestral composer – but have failed to identify him as a composer of both symphony and song. Therein lay the dilemma for modern trumpet students. Two of his most well-known trumpet excerpts highlight his characteristic sense of duality (the opening to the Fifth Symphony and the post-horn solo in the Third Symphony). Yet, study of these excerpts only provides isolated glimpses into the mind one of music’s master composers. By arranging the *Gesellen* Lieder for trumpet ensemble, I have provided trumpet instructors a platform, upon which they can discuss the distinctly Mahlerian elements within the work and further develop their students’ abilities.

The purpose of this document is to examine the “duality” found in Mahler’s life and music, leading up to the completion of his first masterwork, *Lieder eines fahrenden Gesellen*. Further, this document will discuss the pedagogical benefits of preparing this work in the trumpet ensemble. Finally, the transcribed score will be included for further study and performance.
CHAPTER 2 – Conflict and Influence in Mahler’s Youth

Part of understanding Mahler’s works requires a knowledge of his early “circles of conflict”.\(^1\) Mitchell categorizes them as territorial, social, and familial conflicts. Territorially, he grew up in the Bohemian region of the Austro-Hungarian empire. This region was long associated with political restlessness and struggle for Czech independence; and this political instability reinforced Mahler’s own insecurities as a Jew in Bohemia:

“I am thrice homeless, as a native of Bohemia in Austria, as an Austrian among Germans, and as a Jew throughout all the world. Everywhere an intruder, never welcomed”.\(^2\)

Historians frequently connect Mahler’s music with this political instability. However, Mitchell believes that Mahler’s works were not meant to make a political statement. Rather, they simply reflected his own emotional turmoil from living in an Anti-Semitic society. Due to their social ambition, Jews were considered German to the Czechs; and to the German minority, Jews were not accepted. To be Jewish in this increasingly nationalistic period was to be a “minority…within a minority”.\(^3\)

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While Mahler endured political tension and social discrimination outside the home, life within his family was also plagued with conflict. His father, Bernard, was a stubborn and ambitious man, intent on working up the social ladder. He married Marie, the crippled daughter of a soap maker, to advance his social status. He would later burst out in violent frustration – his wife’s refinement continuously exposing his inferiority. Bernard terrorized Marie, ran after the servants, and flogged their children, thus scarring Mahler for the rest of his life. Amid these recurring scenes of chaos, Mahler would grow to idealize his mother and her gentleness. It’s possible this fixation grew, in part, due to the early deaths of five of his siblings during his youth. The remaining siblings did not appear to provide much solace for Mahler, as a mother might. Instead, they likely disturbed Mahler even further. One of his sisters, Justine, lit candles all around herself as a child, believing herself to be dead. His brother, Alois, embarked on adulthood by in pursuit of a “less Jewish life”. He created another persona, calling himself Hans and dressing himself with a top-hat, flowered waistcoat, and white spats to look smart. On the contrary, he was considered to be a fool for acquiring debt, forging notes, and ultimately fleeing to America. Another brother, Otto, was a working musician. He had promising talent, but he shot himself in 1885. While trying to cope with an abusive father, a string of sibling deaths, and the troubled minds of his living siblings, Mahler came to idealize his

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4 Ibid., 7–8.
5 Ibid., 10.
6 Ibid., 10–12.
mother’s gentleness. His future wife, Alma, described it as an “[intense] fixation”. Freud agreed, concluding that Mahler “looked for her in every woman”.

Perhaps it was this duality of motherly comfort and family chaos that would lead Mahler to compose music characterized by joy and sorrow. It may have even been a force in the unlikely setting of his music to both song and symphony. Even so, the combination of song and symphony was not entirely unique to Mahler. Otto’s desk was found to contain two symphonies, songs with orchestra, books of lieder, and an unfinished symphony. While collaboration with Otto or his compositions may have had some shaping influence, Mahler would be the first to successfully fuse symphony and song in *Lieder eines fahrenden Gesellen*:

“Spanning and transcending his unusual formal plan is an extraordinary fusion of two traditionally separate genres, song and symphony. Uniting them was a project that had occupied him intermittently since the time of the Lieder eines fahrenden Gesellen (Songs of a Wayfarer) and his First Symphony…”

Mahler had the unique talent of blending two seemingly disparate elements in this way; and it was his ability to witness the duality of a moment that would give him temporary escape:

“At that moment [when he escaped a painful scene], however, a hurdy-gurdy in the street was grinding out the popular Viennese air…In Mahler’s opinion the conjunction of high tragedy and light amusement was from then on inextricably fixed in his mind, and the one mood inevitably brought the other with it.”

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Mitchell refers to these lighter elements in Mahler’s music as “mundane”, in that they reflected the common musical flavors of the region at that time. As such, Mahler became well-acquainted with popular, folk, and military music. These styles “[exerted] a considerable influence on the formation of his style…his imagination was stimulated and even permanently coloured by local musical events…” As a child and adult, Mahler was known to day-dream deeply for extended periods of time. From these episodes, it was Mahler’s imagination that would ultimately provide him refuge from the chaos and the space for his personal and musical influences to merge. This intense, dreamy world – as Mahler experienced it – would eventually become distinctive in Mahler’s works. For instance, he included processions in his first two symphonies; and it was a procession that occurred in one of his “visions”, in which “shadowy memories of my life pass before me like long-forgotten ghosts of departed happiness”.

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12 Ibid., 13.
13 Gabriel Engel, Gustav Mahler, Song-symphonist, in Mitchell, Gustav Mahler. The Early Years, 90
CHAPTER 3 – Influences During Young Adulthood

In 1875, Mahler began his studies in Vienna. However, developments outside of the Conservatoire made a more profound impact on the philosophy that would shape his music and adult life. Mahler became a fanatic of Wagner. Musically, diverse influences in Wagner’s early music was reflected in Mahler’s early, “eclectic” writings. He even converted to vegetarianism in response to Wagner’s belief that “[it was] the only hope for the regeneration of mankind”. Some have conflated Mahler’s vegetarianism, concluding that he had a love for Nature, in large part due to Nature’s recurring role in his music and personal letters:

“[Mahler conceived] the Earth (all Nature, that is to say) as ‘Universal Mother’, to whose bosom lonely, forsaken man clings for consolation. Mahler’s love of Nature was profound…something distinctly elemental, something downright religious…”

On the other hand, it is evident that Nature served a purely symbolic role in his music. Mahler was known to grow annoyed at the birds singing outside his home and would shoot some to discourage the others. In this context, his use of bird-song could be interpreted in a more irritated, mocking sense to the protagonist in his works.15

14 Ibid., 47–53.
15 Ibid., 113.
In fact, it is clear that Nature thoroughly distressed Mahler, her beauty “[searing] as much as it soothes…[sharpening] the human lot of frailty, [magnifying] its terrors and tragedies…” 16 Mahler’s dualistic perspective, pairing gladness with sorrow, emerges again as he writes:

“The highest ecstasy of the most joyous strength of life and the most burning desire for death: these two reign alternatively within my heart; yes, oftentimes they alternate within the hour…” 17

Here is the heart of Mahler’s music: presenting his view of the world in its totality. By accepting the fullness of Nature, “one may transcend what one accepts.” 18 This Nietzschean-inspired attitude was one of Mahler’s many literary and philosophical influences, despite Mahler’s later renunciation of Nietzsche. 19

Mahler was a voracious reader, demonstrating interest in everything from “classical antiquity to [modern physics,] novels, dramas, poems, and philosophical tracts in between”. Most of his favorite authors were from earlier times than his own. They tended to rely on intuition and feeling to provide meaning, which led to a belief that the creation of art was both “[transcendental and revelatory,] bridging the gap between the material and ideal realms”. 20 This philosophy opposed the recent trend toward realism. German naturalist writers would come to characterize the following decades with a

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16 Ibid., 86–7.
17 Alma Mahler, ed., Briefe, 1879-1911, in Mitchell, Gustav Mahler: The Early Years, 89.
18 Mitchell, Gustav Mahler: The Early Years, 99.
19 Ibid., 103.
world-view without transcendence. Mahler stood firm in his transcendental philosophy. Despite progress made in natural science, they were not sufficient enough to explain the “inner workings of the universe”. Not surprisingly, Mahler’s interest in contemporary philosophers mirrors this sentiment. They supported scientific inquiry, but positioned it behind “a deeper, more essential reality”.22

21 Ibid., 27.
22 Ibid., 29.
CHAPTER 4 – *Lieder eines fahrenden Gesellen*

The completion of the song-cycle, *Lieder eines fahrenden Gesellen*, represents a turning point in Mahler’s career. The *Gesellen* Lieder were originally composed for voice and piano in 1885, the same year he began his work on the First Symphony. As early as 1893, he started his work revising and orchestrating these songs. The cycle was published in 1897 and is generally considered to be his first, true masterpiece. Compared to his earlier works, the *Gesellen* Lieder are marked by their intricacy and more expansive form. Even in their non-orchestral form, the piano accompaniment demonstrated orchestral leanings, which may have been influenced by his tendency to play orchestral scores on the piano during his Conservatoire days. In this letter to a friend, Mahler reveals that these works were dedicated to Johanna Richter, following their failed relationship:

“Kassel, 1 January 1885

I spent the first minutes of this year in a rather strange way. I sat alone with her yesterday evening, and we awaited the coming of the New Year almost in silence. Her thoughts were not about the present, and when midnight struck and tears flooded from her eyes, I was so overcome that I did not dare dry them. She went into the next room and for a while stood silently at the window, and when she came back, crying quietly, the nameless grief stood between us like an eternal wall, and I could only press her hand and go. When I came out of the door, the bells were ringing, and the solemn chorale rang out from the tower. Ah, dear

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Fritz, it was just as if the great world stage manager had wanted to make it all artistically perfect. I wept all through the night in my dreams.

And now about my activities. I have composed a song cycle, six songs at present, all dedicated to her. She hasn’t seen them. What can they tell her beyond what she knows. I will enclose the last song, although the inadequate works cannot even tell a small part. The songs are a sequence in which a wayfaring craftsman, who has had great sorrow, goes out into the world and wanders aimlessly.…

Dear Fritz! Everything you know about her is a misunderstanding. I have begged her forgiveness for everything, and sacrificed my pride and self-respect. She is all that is lovable in this world. I would willingly give my last drop of blood for her. But I know that I have to go away. I have done all that I can, but still I can see no way out.”

Even here we see the dramatic poet within Mahler, but we should not confuse this incident as the complete genesis of the *Gesellen* Lieder. It is evident that the idea of the wayfarer had already come to him through his acquaintance with *Des Knaben Wunderhorn*. Zoltan Roman suggests that in 1883, Mahler acquired an edition of these texts. That same December, his relationship with Johanna began; and the following December he wrote the poem “Die zwei blauen Augen”. This is likely the poem used in the fourth song, “Die zwei blauen Augen von meinem Schatz”. Regardless, Mahler’s fixation on Johanna and the recurring image of a wayfarer in multiple poems had already provided the impetus behind *Gesellen* before 1 January 1885. As for the “six songs”, it is possible that Mahler was referring to his completion of six poems, of which only four would be composed as Lieder.

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The following review of Selma Kurz’s performance of the cycle at a Philharmonic concert shows Mahler’s ability, even in this early work, to explore the wide range of emotions offered by the simplicity of folk songs and complexity of orchestration:

“These new ‘songs’ are hard to classify: they are neither Lieder, nor arias, nor dramatic scenes, but have something of all of these…

[Mahler escapes] into the extreme, into naiveté, into unsullied natural feeling, the simple, indeed inarticulate language of old folk-songs… While retaining a folk-like vocal line he underpinned it with a richly score accompaniment, full of wit, agility and abrupt modulations, produced not on the piano but by the orchestra. For folk-songs an unusually large, indeed complex orchestration… The contradiction, the dichotomy between the concept of ‘folk song’ and this highly elaborate, sumptuous orchestral accompaniment cannot be denied.”

It is in the Gesellen Lieder that Mahler unveils the dichotomy of the orchestral song; and upon further analysis, we can see the convergence of Mahler’s diverse influences.

As a child, Mahler experienced constant chaos, which was accompanied by his mother’s gentleness. He would grow to idealize his mother’s gentleness and seek it in all women – including the comfort of Mother Nature. The first song, “Wenn mein Schatz Hochzeit macht”, is set on the wedding day of the traveller’s beloved to another man. He juxtaposes her day of joy with his day of grief, the beauty of a blooming flower and bird-song with his sorrow of a wilting flower and fading Spring. Yet, the traveller “sets out over a field” and finds Nature’s momentary comfort in the second song, “Ging heut Morgen übers Feld”. He sees the dew, still hanging on the grass and the sunshine causes the world to shimmer, everything taking on new tones and colors. Bluebells and birds

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26 Eduard Hanslick, Aus Neuer Und Neuester Zeit: Musikalische Kritiken Und Schilderungen, in Mahler: His Life, Blaukopf, 143.
ring out to him, singing “isn’t it a lovely world?” His moment of hope passes as he realizes happiness will never bloom for him.

In the third song, “Ich hab’ein glühend Messer” (“I Have a Gleaming Knife”), the traveller cries out at the pain of seeing his beloved in the elements of Nature around him – he sees her blue eyes in the sky and her blonde hair in the yellow fields. He feels as if a red-hot knife were plunged into his chest. It is in this moment that Mahler’s “duality of Nature”, both beautiful and tragic, comes to the fore. Nature’s gentleness offered in the second song only make its beauty and empty promises all the more scathing in the third song. We can suppose that this is what it might have felt like to be a Jew in the Bohemian region of the Austro-Hungarian empire, with Czechs promising Jews a place among the Germans and the Germans rejecting them.

The pairing of the traveller’s “highest ecstasy” and “burning desire for death” is fully manifest in the fourth song, “Die zwei blauen Augen von meinem Schatz”. In this song, the traveller accepts both the love and sorrow that have resulted from his failed relationship. With this realization, the traveller’s mood lightens, indicating that he has transcended his fate. Here we see the influence of Nietzschean philosophy, that by embracing the totality of one’s experience, one achieves enlightenment. All seems well with “love, and sorrow and world, and dream”. He finally finds restful slumber under a lime tree, where he departs from the painful reality he once knew.
Unlike Mahler’s earlier songs, *Gesellen* was the first for which he planned to provide orchestral accompaniment. In fact, Mitchell states that the song-cycle was Mahler’s “first masterpiece…by which Mahler eventually arrived at his maturity… thereafter, he was borne forward irresistibly on the the powerful tide of inspiration which encompassed him from young manhood until the end of his life”. While these Lieder aren’t necessarily longer than his earlier compositions, they are more intricate, creating Mahler’s first, true song-cycle.

*Gesellen* shares many features with his First Symphony. For example, the interval of a fourth is featured in the first song and in the symphony. Material from the second song is used as the “main symphonic allegro material” of the first movement. Further, “the gentle epilogue of the fourth song reappears in the slow movement.” Finally, both works conclude with a funeral march, but the symphony takes a more triumphal approach.

Despite the fact that *Gesellen* lends itself well to the symphonic setting, it maintains a chamber-like quality:

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29 Barham, *Cambridge Companion*, 76.


“Mahler’s orchestral palette is organized here on chamber-music lines, with plain harmonies and exceptionally clear coloring.”

Kennedy agrees, noting that the “orchestration of the songs is an impressive early example of the chamber-music clarity that Mahler was always able to achieve.” Due to the importance of this work within the Mahler canon and its adaptability to the chamber music genre, I have decided to arrange Lieder eines fahrenden Gesellen for a seven-piece trumpet ensemble. The following chapter details its pedagogical application within trumpet repertoire.

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34 Barford, Symphonies and Songs, 13.

35 Kennedy, Mahler, 115.
CHAPTER 5 – Transcription: Pedagogical Attributes and Arranging Difficulties

According to Bosarge, “performing in a trumpet ensemble is an outstanding way for young aspiring trumpet players on the university level to learn and grow musically and technically.” He continues, listing the key criteria for assessing the pedagogical attributes of a trumpet ensemble work, including: “tone, blend and intonation, high range, mutes, trumpets in various keys, special effects, and styles of playing.” I will add “low range” to this list, as I believe it to be an important criterion for trumpet development. Bosarge goes into more detail defining and validating these criteria, but I will demonstrate how the Gesellen transcription displays great pedagogical value.

As for “tone, blend and intonation”, these three will be critical throughout the work. The entire transcription stretches into the highest and lowest of registers. Opportunities to expose tonal deficiencies abound. Blend and intonation are also inherently constant in the transcription, as I intended from the start to reduce the orchestral score to its most basic elements of melody, harmony, and rhythmic force (often in the form of ostinato). Transcribing string accompaniments for trumpet required some simplification of rhythm. This resulted in a more sustained accompaniment, making harmonic balance all the more crucial. Lastly, these songs are highly emotive, with an

36 Jonathan Bosarge, “An Overview Of The Pedagogical Benefits Of Trumpet Ensemble Playing” (DMA diss., The Ohio State University, 2010), ii.
abundance of dynamics, articulations, and diverse styles. The performers’ awareness of the abruptness with which these change is critical to maintaining appropriate balance.

The first song opens with alternating choirs of varying tempos, immediately challenging the students’ chamber music skills. Especially in the absence of a conductor, they must develop the skill of instant synchronization with each other. Further, this movement stretches from the trumpet’s G₃ to D₆, covering almost the entirety of the trumpet’s usable range. There is also opportunity to play the highest parts on piccolo trumpet, as indicated in the score. A quieter style of playing is also demanded of the ensemble in its most tender moments.

The range in the second song spans from F#₃ to C₆ (with piccolo trumpet). There is the added difficulty of the key signature in this movement, especially the section in B Major. Straight mutes and cup mutes are both used; and some of the players must navigate the “straight-open-cup” progression without much time to prepare for their next entrance. The extended technique of trilling is also employed, as is the rarely used tremolo. Perhaps the most un-idiomatic element of the entire transcription is found with the running ostinato in Parts 6 and 7. This is in keeping with the way Mahler himself arranged Bruckner’s work. In an attempt to mirror the original score, he did so even if it were not easily playable.37 I have alleviated some of the difficulty of this ostinato by breaking it into two parts. However, this will expose their ability to maintain pitch and tone with each other, all while keeping the leaping, open intervals in tune.

37 Mitchell, *The Early Years*, 68.
The third song is played in a very aggressive style. Young players generally take this as a license to neglect tone and balance, especially since the style is drastically different from the previous songs. Again, straight and cup mutes are used, but the range includes a pedal-F₃, which can be obtained by extending the third valve slide (and some of the first valve slide, if necessary). The highest note is an E₆ on piccolo trumpet. Trills and powerful attacks continue to be used.

The final song has a more somber mood than the others. However, the piccolo trumpet and straight/cup mutes are still in use. Trills and grace notes also appear, as well as another leaping ostinato. This time, the two-part ostinato includes a pedal-F₃ and is performed by various players. In order for this song to be successful, numerous players must have command over this note and be able to display it repeatedly. The highest note is a Db₆.

However, these songs have not been arranged purely for pedagogical purposes. This arrangement is intended to represent the whole of Mahler’s orchestration within the limits of the trumpet ensemble. This requires careful consideration for Mahler’s original intentions in regard to range, color, texture, melody, and harmony. The drafted arrangements of the first two songs were originally written for seven Bb trumpets and two piccolo trumpets. This initial scoring provided the opportunity to include the most original material from the orchestral version.

By including so much material within the limited range of the trumpet ensemble, this first draft sounded very cluttered. In an effort to thin out the texture, the final
arrangements are scored for seven Bb trumpets, with an occasional switch to piccolo trumpet. This reduction of players provides clarity for the most essential elements to be heard. Mahler was able to use the range of the orchestra to provide room for these lines and varied instrumentation to distinguish voices within the same register. In this arrangement, these characteristics are organized by variations in dynamics, articulations, piccolo trumpet, and mutes. Doublings are removed and complicated textures are simplified to allow the melody and harmonic progressions to come to the fore. While an arrangement of these songs with flugelhorn and bass trumpet would offer a wider range of registers and color, this arrangement offers the opportunity for college trumpet students to have an immersive experience with Mahler’s symphonic style on the instruments typically available.
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach

Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Bb Tpt. 4
Bb Tpt. 5
Bb Tpt. 6
Bb Tpt. 7

Langsamer

Schneller

1

1
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Bb Tpt. 4

Bb Tpt. 5

Bb Tpt. 6

Bb Tpt. 7
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach
1. Wenn mein Schatz Hochzeit mach

Lang halten
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tpt. 4 in Bb

Tpt. 5 in Bb

Tpt. 6 in Bb

Tpt. 7 in Bb

Tpt. 1 in Bb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tpt. 4 in Bb

Tpt. 5 in Bb

Tpt. 6 in Bb

Tpt. 7 in Bb
2. Ging heut Morgen übers Feld

Tpt. 1 in B

Tpt. 2 in B

Tpt. 3 in B

Tpt. 4 in B

Tpt. 5 in B

Tpt. 6 in B

Tpt. 7 in B

35
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld

Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tpt. 4 in B
Tpt. 5 in B
Tpt. 6 in B
Tpt. 7 in B

Tpt. 1 in B
Tpt. 2 in B
Tpt. 3 in B
Tpt. 4 in B
Tpt. 5 in B
Tpt. 6 in B
Tpt. 7 in B

82
86
16
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
2. Ging heut Morgen übers Feld
3. Ich hab'ein glühend Messer

Stürmisch, wild

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trumpet 5

Trumpet 6

Trumpet 7

Tpt 1

Tpt. 2

Tpt 3

Tpt 4

Tpt 5

Tpt 6

Tpt 7

Lead

51
3. Ich hab'ein glühend Messer
3. Ich hab' ein glühend Messer
3. Ich hab'ein glühend Messer
3. Ich hab'ein glühend Messer
3. Ich hab'ein glühend Messer
3. Ich hab' ein glühend Messer
3. Ich hab'ein glühend Messer
3. Ich hab'ein glühend Messer
3. Ich hab'ein glühend Messer

Tpt 1
Tpt 2
Tpt 3
Tpt 4
Tpt 5
Tpt 6
Tpt 7

Poco stringendo
8va

Tpt 1
Tpt 2
Tpt 3
Tpt 4
Tpt 5
Tpt 6
Tpt 7
3. Ich hab'ein glühend Messer
3. Ich hab'ein glühend Messer
3. Ich hab' ein glühend Messer
3. Ich hab'ein glühend Messer
3. Ich hab'ein glühend Messer
4. Die zwei blauen Augen von meinem Schatz
4. Die zwei blauen Augen von meinem Schatz
4. Die zwei blauen Augen von meinem Schatz
4. Die zwei blauen Augen von meinem Schatz
4. Die zwei blauen Augen von meinem Schatz
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Drägend...I’m Tempo – pressing into the tempo

In gemächlicher Bewegung – in comfortable motion

Lang halten – long hold

Langsamer – slower

Nicht eilen – without rushing

Nicht schleppen – without dragging

Più lento ancora – still more slowly

Sanft bewegt – with gentle motion

Schneller – quicker

Schwerer – heavier

Sehr kurzer Halt – very short pause

Stürmisch – stormy, tempestuous

Vorwärts – pressing forward

Wieder wie zuerst – again, as at first

Wieder zurückhaltend – again slackening

Zurückhaltend – held back
ENGLISH TRANSLATIONS

1. “Wenn mein Schatz Hochzeit macht”

When my beloved has her wedding day,
    Her joyous wedding day,
    I have my tragic day!
    I go to my little room,
    Dark little room!
Crying! Crying! Over my beloved,
    Over my dear beloved!
Little blue flower! Little blue flower!
    Do not wilt, do not wilt!
Sweet little bird! Sweet little bird!
    You sing in the green heath!
Oh! How beautiful the world is!
    Tweet! Tweet!
Don't sing! Don't blossom!
    Spring is over!
Everything singing is now gone!
In the evening, when I go to sleep,
    I think about my sorrow!
    About my sorrow...

2. “Ging heut Morgen übers Feld”

I went this morning over the field,
    Dew still hung on the grass;
    The happy finch spoke to me:
"Hey you! Right? Good morning!
    Hey, right, you,
Isn't it a lovely world, lovely world?
    Chirp! Chirp! Pretty and bright!
How the world pleases me!"
    The bluebells in the field also
Ring happily and cheerfully for me
With their little bells, ring-a-ring, ring-a-ring,
    Their morning greetings ring out:
"Isn't it a lovely world, lovely world?!
    Ring, ring! Ring, ring! Pretty thing!
How the world pleases me! Heiah!
And then in the sunshine
The world began to shimmer,
Everything, everything, took on
Tones and colors in the sunshine!
Flowers and birds, big and small!
"Good day! Good day!
Isn't it a lovely world?
Hey, you! Right! Hey, you! Right!
Lovely world!"
Now will my happiness also begin?
Now will my happiness also begin?
No, no! I believe
It can never bloom for me!

3. “Ich hab’ ein glühend Messer”

I have a glowing knife,
A knife in my chest,
Oh woe! Oh woe! It cuts so deeply in every joy and every happiness,
So deep, so deep!
Oh, what an evil guest this is!
Oh, what an evil guest this is!
It never keeps still, never stops to rest!
Not in the day, nor in the night if I sleep!
Oh woe! Oh woe!
Oh woe! When I look into the skies,
I see two blue eyes!
Oh woe! Oh woe! When I go through golden fields,
I see from afar her blonde hair blowing in the wind!
Oh woe! Oh woe!
When I come out of a dream
And hear, resounding, her silver laughter,
Oh woe! Oh woe!
I wish that I were lying on the black bier,
And could never, never open my eyes!
4. “Die zwei blauen Augen von meinem Schatz”

The two blue eyes of my beloved,
Which have sent me into the wide world.
  Now I must take leave
  From my dearest place!
Oh blue eyes, why did you glance upon me?
  Now I have eternal sorrow and grief.
I went out in the still night,
  In the still night, well over the dark heath;
Nobody bid me farewell.
  Under the linden tree!
Farewell! Farewell!
My companions were love and sorrow!
  By the street stands a linden tree,
There I rested for the first time in sleep!
  Which snowed its blossoms over me.
There I didn't know how life went on,
And everything, everything was good again!
  Ah, everything was good again!
  Everything! Everything!
Love, and sorrow, and world, and dream!38

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CHAPTER 7 – Conclusion

After careful consideration of the multitude of influences in Mahler’s early life, leading up to the completion of *Lieder eines fahrenden Gesellen*, it is clear that the *Gesellen* Lieder are a reflection of his constructed view of the world. After years of swirling chaos and death, Mahler grew to idealize his mother’s gentleness and come to seek for it in all women. Of note then, is how Mahler idealizes Nature in his works. Bird song and folk tunes help to serve this purpose. However, his view that his art must encompass the totality of life explains how both joy and pain can be felt so deeply (and simultaneously). Lastly, the orchestral weight of the cycle lends itself to reinvention in the chamber setting, an endeavor both Schönberg and I have accomplished.

The transcription of the *Gesellen* Lieder for the trumpet ensemble stands as a work of artistic and pedagogical merit. By adding this song-cycle – a masterpiece by one of the greatest composers – to the trumpet repertoire, trumpet students can engage with the great song symphonist in a chamber setting, under direct supervision of their trumpet instructor. Issues of tone, blend and intonation, high range, low range, mutes, trumpets in various keys, special effects, and styles of playing abound in this transcription, affording ample opportunity for individualized instruction in a group setting. Finally, each player can learn from the group “by practice and careful listening”. 39 It is my hope that teachers

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and students alike will use this document as a guide to further develop their trumpet playing and musical understanding of one of our greatest composers.


