

KLEINE TROMMEL*
in der ferne aufgestellt

SYMPHONY N° 3

Erste Abtheilung.
N° 1.

SNARE DRUM*
situated in the distance

Gustav Mahler
Edition: David Valdés

1 Kräftig. Entschieden **13** **1** Molto riten. **13** **2** Schwer und dompf **11** **3** **11**

49 **4** **16** **5** Rubato **12** **6** **14** **7** Gedeht **8**

99 **8** Nicht eilen **2** **9** **9** Nicht schleppen **7**

118 **10** a tempo **14** **11** Immer das gleiche tempo **16** **12** **15**

164 **13** Langsam. Schwer. **4** **14** **3** **14** Etwas drängend **13**

185 **15** Wieder schwer **2** **2**

194 **16** Etwas drängend **15** **17** Wieder Zurückhaltend **16** **18** Tempo primo **14**

239 **19** Ummerclich etwas bewegter **8** **20** **9** **21** **10** **22** **7**

273 **23** **16** **24** **13** **25** **13** **26** Schwungvoll **16**

331 **27** **20** **28** **18** **29** a tempo **11** **30** **4**

* The preface in the score indicates *mehrere kleine trommeln* ("several snare drums").
One bar before fig. 54, the score indicates *einige kleine trommeln* ("some snare drums").
The part indicates *kleine trommel* ("snare drum"). This discrepancy in the number of drums
has to be solved by the principal and/or the conductor.

385 31 13 12 32 Vorwärts 13 33 Zeit lassen 3

427

436 34 Wieder a tempo Nicht eilen 4 4 5 5 35 8

463 36 9 37 10 38 10 39 14 40 Sehr zart 8 41 8 42 8

43 Immer dasselbe tempo (march). Nicht eilen.
530 Cellos and basses solo

533

536

44 Woodwinds 45 Woodwinds
539 *ff* *ff* 5 *ff*

547 46 French horns 6 *ff* 8

47 Woodwinds Glockenspiel 48 Trumpets
564 *ff* *ff* 8 *pp*

577 49 Trombones 4 *f*

587 Trombones **50** 3

7 *f ff*

598 **Etwas drängend** **51** Strings **2**

6 *f ff* 2

608 Trumpets and horns **Più mosso** **3** Trumpets **fff**

3 *f fff*

Snare drum in the orchestra
tr tr tr tr tr tr
sf sf sf sf sf sf

615 **52** **Immer noch drängend** **7**

7 *f ff*

624 Trombones **53** **54** Cellos and basses solo *p*

5 *p*

634 **In alten Marschtempo (Allegro moderato)**** *mf*

mf

637 *tr*

tr

640 *ppp*

ppp

643 **55** **Wie zu Anfang** **15** **56** The rest of the symphony TACET

15 TACET

* ohne Rücksicht auf Celli und Bässe.
"without regard to cellos and basses".

** In alten Marschtempo
"In old march-tempo"

The following is a transcription of how the Vienna Philharmonic played this passage under Leonard Bernstein in a live concert at the Musikverein in 1972:

The image shows a musical score transcription of a passage. It consists of four staves of music. The first staff starts with a triplet of eighth notes. The second and third staves continue with triplets, some marked with 'tr' and accents. The fourth staff ends with a 'ppp' dynamic marking.

This, to the editor, is a proof that the indication "in alten Marschtempo" refers to a playing style rather than to a tempo.

Those phrases are, clearly, a "locke" (a roll-off) that signals the entrance for the French horns with the main theme (think the initial non-written eight-bar phrase in "Radetzky March").

Note that the Vienna Philharmonic plays the triplets as short rolls or very tight ornaments. The writing by Mahler is just an approximation to indicate something that was well known by the musicians of that time and that was taken for granted by the composer. Mahler uses mere "ortography" (in the words of Harnoncourt) to try to put into writing something that cannot be perfectly notated. The musicians raised into that tradition know how to play that despite of the writing. We have multiple examples of this in the history of music, like the "notes inégales", swing, etc.

The music from the past contains written and unwritten laws which were very well known by the players, but we, aliens to that tradition, place and time, have to rediscover them with much effort.

Do not fall in the literal trap. If we play this music exactly as written, not knowing the tradition, the context and the non-written rules typical of each time, place and composer, the result will produce a totally different music. We could read that music very precisely, but the final result will have nothing to do with the work that the composer had in mind.

Be open-minded and play this music knowing what it is, namely a "locke". Do not be afraid to not be literal, as the music from the past cannot be interpreted with contemporary eyes, but with the eyes used at that time to write and perform it.

Please remember, we are not readers but interpreters.