THE CREATION OF A PERFORMANCE EDITION OF GUSTAV MAHLER’S

LIEDER UND GESÄNGE AUS DER JUGENDZEIT

AND ITS ROLE IN BASS TUBA PEDAGOGY

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When the tubist is first introduced to the bass tuba, Mahler’s songs can be used as effective solo material. Through transcription, practice, and performance of art songs, novice bass tubists focus primarily on fundamental musical components such as tone quality, intonation, breathing, and musicianship. By identifying deficiencies in the current solo repertoire as related to the early stages of development on the bass tuba, I intend to address the need for more solo works through the transcription and performance of Mahler's *Lieder und Gesänge aus der Jugendzeit.*
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CHAPTER 1
INTRODUCTION

The tuba is the youngest instrument in the brass family and has a limited scope of solo repertoire composed or arranged primarily in the last half of the twentieth-century. Consequently, most tubists focus their studies on ensemble playing, a choice directly reflected in their equipment needs. The contrabass tuba is incorporated into a majority of contemporary works for band and orchestra, which is why in the United States, as in most western countries, tubists first learn to play on the larger contrabass tuba. The contrabass tuba ranges in length from sixteen to eighteen feet and is pitched in the key of CC or BBb. This is the only tuba that most novice or young aspiring tubists will ever use. Not until students begin advanced studies at the university level do they have the opportunity to play on other higher pitched instruments of the tuba family.

Ralph Vaughan Williams’ Concerto for Bass Tuba (1954) was the first concerto written for the tuba and critics hailed it as a landmark accomplishment. The technical demands and endurance required to successfully perform this work were unlike anything in the tuba repertoire up to that time. This new composition encouraged both composers and tubists to reevaluate the role of the higher pitched bass tuba (twelve to fourteen feet in length and keyed in F or Eb) as a solo instrument. As composers began writing solos that pushed the technical limits of the tuba, tubists needed more specialized tools to produce the best musical product.

A 1988 survey of university tuba instructors conducted by Dr. David Randolph noted timbre and range as the two main characteristics tuba players addressed when choosing the bass
tuba instead of the contrabass tuba.\textsuperscript{1} Listed among quotes in the survey material, Regents Professor of Tuba at the University of North Texas, Donald Little, noted “the CC tuba [contrabass tuba] is like the bass voice, the F [bass tuba] is like a lyric baritone voice. They both must sing, but in different roles and tessituras.”\textsuperscript{2}

Performers in the last quarter of the twentieth century gradually moved towards using both a bass tuba and a contrabass tuba, recognizing that one tuba was insufficient for their needs. This shift followed a growing trend by orchestral conductors to remain true to the composer’s original conception of the work. The instruments at Berlioz's disposal were very different than those at Aaron Copland's; therefore, why should the tubist use the same equipment for their respective works?

Today's universities and conservatories followed the professional trend of expanding the tuba family by teaching both contrabass tuba in BBb or CC and bass tuba in Eb or F to undergraduate and graduate students. The results of a 2006 survey of college tuba instructors by Dr. William Mitchell led him to conclude, "it is unlikely that one would find a serious candidate for an orchestra or band position who was not playing both bass and contrabass tubas. Therefore, as it is the purpose of all college/university applied teachers to prepare students for this environment, teaching the bass tuba has become a necessity."\textsuperscript{3}

Dr. Mitchell’s survey showed approximately seventy-nine percent of university tuba instructors surveyed believe learning bass tuba is either very important or crucial for advanced college students.\textsuperscript{4} With this newfound requirement to teach the bass tuba, how do university

\begin{thebibliography}{9}
\bibitem{1} David Randolph, “The use of the F-tuba in the College Teaching Studio,” \textit{The TUBA Journal}, Vol 16, No. 4 (Summer 1989), 35.
\bibitem{2} David Randolph, “The use of the F-tuba in the College Teaching Studio”. \textit{The TUBA Journal}. Vol. 17, No. 1 (Fall 1989), 18.
\bibitem{4} Ibid, 30.
\end{thebibliography}
tuba instructors train the next generation of performers and teachers on a challenging instrument most don’t own, nor will they use in the majority of their work as a member of a large ensemble?

The most common response from Mitchell’s 2006 survey, with regard to methods of instruction, indicated professors teach the bass tuba in a similar manner to the contrabass tuba. Randolph’s 1988 study found that the majority of college teachers use solos and etudes to teach bass tuba, similar to how the contrabass tuba is taught. Eighty-one percent of the respondents felt the most effective course of study centered around the vocalises of Marco Bordogni. Randolph’s 1988 study found that the majority of college teachers use solos and etudes to teach bass tuba, similar to how the contrabass tuba is taught. Eighty-one percent of the respondents felt the most effective course of study centered around the vocalises of Marco Bordogni.\(^5\)

Mitchell’s 2006 survey of university teachers noted that seventy-four percent of the respondents felt the most effective course of study for learning the bass tuba derived from the vocalises of Marco Bordogni with "singing style and tonal quality being the most important aspect."\(^6\) I often use songs by Bordogni as well as other Italian and German composers as the primary means of instruction. A clear trend toward using lyrical songs to develop the fundamentals of musicianship and technique on contrabass and bass tuba exists.

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\(^5\) Randolph, 26.
\(^6\) Mitchell, 12.
CHAPTER 2

THE STATE OF CURRENT SOLO REPERTOIRE FOR THE BASS TUBA

The heart of any tubist’s course of study should be lyrical songs for the voice focusing on sound development and musicianship, as noted by both Randolph’s and Mitchell’s surveys. Because this teaching philosophy has been broadly accepted, numerous method and etude books are currently available, including the vocalises by Marco Bordogni, Ferdinand Sieber, Salvatore Marchesi, Heinrich Panofka, and Giuseppi Concone. This repertoire comprises the cornerstone of any successful brass instrumentalist, but the majority of these etudes lack musical depth and historical significance for public performance. Consequently, tubists rarely perform this collection of vocalises and etudes outside the studio or practice room because they don’t realize the circumstances of composition, a lack of readily available accompaniments, and the fact that most consider them etudes.

What solo repertoire do tubists perform in the early stages of their development on the bass tuba? Randolph’s 1988 survey reported the Concerto for Bass Tuba by R. Vaughan Williams as the top solo performed on bass tuba. Mitchell’s 2006 survey listed the most frequently performed solo works for bass tuba as Vaughan Williams' Concerto for Bass Tuba, along with Bruce Broughton's Sonata, Anthony Plog's *Three Miniatures*, and Edward Gregson's Tuba Concerto. In my experience, I do not consider any of these works to be easy to moderate solos and could not recommend any of them as a first solo for a novice bass tubist. Vaughan William’s Concerto for Bass Tuba requires a range of approximately three and one-half octaves, a range often not possible for a student learning to play the bass tuba.

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7 Randolph, 38.
8 Mitchell, 26.
Composers now write an expanding amount of solo repertoire for the tuba, thanks in large part to the efforts of tubists such as Harvey Philips and Roger Bobo. However, the majority of this new material requires advanced technique only achieved through years of practice. Few original pieces of music in the tuba repertoire address the needs of tubists new to the bass tuba. Tubists must research literature outside of the conventional tuba repertoire and often face adapting works originally written for other instruments or for voice to find quality music not too technically demanding. A clear need exists for solo material for the bass tuba to bridge the gap between novice and professional. Currently, students lack quality music to perform until they develop the technical proficiency to begin working on the more advanced solo repertoire for bass tuba.

A few arrangements of songs can be found in the tuba repertoire, mostly lieder by Brahms and Schumann as well as a few Italian arias. Unfortunately, many of these songs can only be found on solo CD albums and few of the transcriptions are readily available in print. Neither Mitchell’s 2006 survey nor Randolph’s 1988 survey provided any data regarding German or Italian songs being performed as solo repertoire at the university level.
CHAPTER 3

SONGS CAN BRIDGE THE GAP FOR THE DEVELOPING TUBIST

The modern German lied, or art song, dates back to the 1740s and consists of a German poem set to music for voice and piano. Mahler's *Lieder und Gesänge aus der Jugendzeit*, or songs and melodies from youth, is a collection of fourteen songs for voice and piano. These late 19th century German lieder are set in a folksong style emphasizing “…rhythmic and metrical schemes over melodic line.” Mahler composed the first five songs between 1880 and 1887 as a set, which was published in 1892. The texts for these first five songs come from Richard Leander, Gustav Mahler, and Tirso da Molina.

*Five Lieder for Voice and Piano* (songs written 1880-1887)

No. 1, "Frühlingsmorgen"
No. 2, "Erinnerung"
No. 3, "Hans und Grethe"
No. 4, "Serenade aus 'Don Juan'"
No. 5, "Phantasie aus 'Don Juan'"

*Wunderhorn Lieder for Voice and Piano* (songs written 1887-1890)

No. 6, "Um schlimme Kinder artig zu machen"
No. 7, "Ich ging mit Lust durch einen grun"
No. 8, "Aus! Aus!"
No. 9, "Starke Einbildungskraft"
No. 10, "Zu Strassburg auf der Schanz"
No. 11, "Ablösung im Sommer"
No. 12, "Scheiden und Meiden"
No. 13, "Nicht wiederehen!"
No. 14, "Selbstgefühl"

Mahler grouped the subsequent nine songs into a collection known as the *Wunderhorn Lieder for Voice and Piano*. He composed these songs between 1887 and 1890 and published

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them in 1892. This is the first of two Wunderhorn sets that Mahler composed, the second set of songs was written for voice and orchestra. He borrowed the text for these songs from a collection of German folk poetry entitled Des Knaben Wunderhorn, or the youth’s magic horn. This collection of poems first appeared in 1805 and includes folk material gathered by Achim von Arnim and Clemens Brentano during their journeys on the Rhine River and its tributaries.\textsuperscript{12} The famous German poet and philosopher Goethe believed “…every family in German lands should own a copy, keeping it where they kept their cookery books and hymnals, and dipping into it at regular intervals in the certainty of finding a text to suit any mood.”\textsuperscript{13} He also felt the poetry contained in Des Knaben Wunderhorn would work well with “old tunes…or new ones, so that in time the little volume would fulfill its purpose and return, enlivened by music, to the people.”\textsuperscript{14}

Mahler was certainly not the only composer to experiment with this popular text; Schumann, Mendelssohn, and Brahms were also very interested in using Des Knaben Wunderhorn.\textsuperscript{15} It was not until after Mahler’s death that these two collections, the Five Lieder for Voice and Piano and the first set of Wunderhorn Lieder, were put together to form Lieder und Gesänge aus der Jugendzeit.\textsuperscript{16} The range of these songs is generally an octave and a half to two octaves, which is typical for singers. Additionally, these songs do not require the technical mastery demanded of the modern tuba concerto, making them a much more realistic first solo for tubists first learning bass tuba.

\textsuperscript{13} Ibid, 63.
\textsuperscript{14} Ibid, 63.
\textsuperscript{15} Ibid, 63.
\textsuperscript{16} De La Grange, 722.
CHAPTER 4
CREATING A PERFORMANCE EDITION

The International Music Company (IMC) edition and the original (Schott) edition of the songs were used as the primary sources in creating a performance edition for bass tuba. Colin Bitter independently translated the text for this project.

The principal method for describing and analyzing the transcription process is a narrative. The majority of the commentary centers around instruction and performance of a German rotary-valve bass tuba in F and is based on my own experience with the bass tuba and Randolph’s and Mitchell’s surveys of popular bass tubas in universities. The most common model in both surveys was the B&S Perantucci model PT-10. In this paper, I discuss the best approach to successfully address specific challenges associated with the bass tuba in F in each song. I analyzed and studied the vocal text for brass articulations to determine appropriate locations for breathing and phrasing. To encourage the tubist to remain true to the original text, I added breath marks and dashed ties to indicate where it would be appropriate and inappropriate for the tubist to breathe. My commentary on each song also contains details regarding the text, historical information, style suggestions, tips for collaborating with a pianist, and practical information for the pedagogy of the bass tuba. I included alternate fingerings and suggestions to facilitate the performance of challenging passages due to technical demands, intonation, clarity, and response.

I have not changed the keys for any of the songs to reflect the composer’s original intentions. With most vocal works, high voice and low voice editions exist. I consulted both high and low voice editions during the transcription process; however, the final transcribed

17 Randolph, 19.
Mitchell, 36.
version for bass tuba consists of the low voice version which male and female singers more commonly utilize. I surveyed artists including Dietrich Fischer-Dieskau, Thomas Hampson, Angelika Kirchschlager, Janet Baker, Roland Hermann, Anny Felbermayer, and Elisabeth Schwarzkopf.

One of the most challenging components for students when learning the bass tuba is addressing the performance problems inherent in the design of the instrument. Randolph’s 1988 survey of college tuba professors includes a table of pitches and their reported issues with response. The major technical issue associated with the bass tuba noted by Mitchell’s 2006 survey was “stuffiness and/or instability in the low register…”\(^\text{18}\) This technical deficiency of the instrument exists through the present day with most bass tubas, specifically with German Rotary bass tubas in F. These instruments are the most troublesome with pitch and response, and are also the most popular bass tubas used in the surveyed universities.

Five specific pitches on the bass tuba are shown to have the highest percentage of problems regarding response. These are D, Db, C, B-natural, and Bb below the bass-clef.\(^\text{19}\)

\[\text{\includegraphics[width=0.5\textwidth]{bass-tuba-pitches.png}}\]

This collection of songs, transcribed down two octaves, addresses these troublesome pitches in every song. Many of the songs start or end on problematic notes, challenging the student to address the instrumental deficiencies associated with the bass tuba rather than avoid them by performing works (like the Vaughan Williams, Gregson, Plog, and Bach) with a higher overall tessitura.

\(^{18}\) Mitchell, 39.
\(^{19}\) Randolph, 20.
Intonation is always a concern on the bass tuba, as with all wind instruments. A benefit of this early collection of songs by Mahler is their traditional compositional style. In most of these early songs, “the accompaniment is largely homophonic, with the voice doubled most of the time.” The tubist new to the instrument will appreciate easily discernible chord progressions and the melody being doubled in the top octave.

When creating a performance edition for an instrument or voice other than the original scoring, one must consider the register of the solo line and the accompaniment. Mahler’s clarity of the solo voice and accompaniment is important and the low tessitura of the tuba can be lost if the piano is in the same register. I address these issues with clarity on a song-by-song basis. Overall, Mahler wrote piano parts low and tended to create a tonal center in the same register as the tuba; however, a competent pianist and tubist can address these issues of clarity by striving to be always sensitive to each other’s role in this dual-part drama.

The tubist must follow the flow of punctuation with regard to diction and phrasing. In the text, commas and periods dictate breathing and rubato in all of these songs. A slight hesitation between two notes might be seen as random, but in the context of a phrase, such a pause is crucial to the meaning of the phrase.

I made a conscious effort to reflect as much of the original German text as possible with regard to articulation. I also informed the tubist when a word or group of words span multiple pitches through the dashed-tie notation. Breathing in the middle of such sequences would be unacceptable both musically and textually.

To consider the pronunciation of the German text and how it affects articulation on the tuba is important. Words starting with a vowel should be articulated differently than those

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starting with a hard consonant to mimic the voice. Clear and proper diction is an everyday part of a singer's practice; however, as an instrumentalist, this added level of musicality takes some practice to master. To assist in clarity of the line, I marked some hard consonant entrances with a light accent.

The first song in the Mahler collection, “Fruhlingsmorgen” (Spring morning), incorporates text written by Richard Leander. As notated in the piano part, the pianist is encouraged to use the pedals freely in order to produce a full and resonant sound. The text for the first song is translated below by Colin Bitter:

"Fruhlingsmorgen"
Es klopft an das Fenster der Lindenbaum
Mit Zweigen, blüthen-behangen:
Steh’ auf! Steh’ auf!
Was liegst du im Traum?
Die Sonn’ ist aufgegangen!
Steh’ auf! Steh’ auf!
Die Lerche ist wach, die Büsche wen’n!
Die Bienen summen und Käfer!
Steh’ auf! Steh’ auf!
Und dein munteres Lieb’ bab’ ich auch schon geseb’ n.
Steh’ auf, Langschläfer!
Langschläfer, steh’ auf!
Steh’ auf! Steh’ auf!

“Spring morning”
There knocks at the window the linden tree
With branches, blossomladen:
Stand up! Stand up!
Why do you lie in a dream?
The sun has come up!
Stand up! Stand up!
The lark is awake, the bushes flutter!
The bees are humming and the beetles!
Stand up! Stand up!
And what is more, I saw your merry sweetheart already.
Stand up, you late riser!
Late riser, stand up!
Stand up! Stand up!

A side by side transcription of this first song is shown to inform the reader how some of the articulations have changed. Dashed-ties are to deter to the tubist from breathing in the middle of a word or phrase. I varied articulations slightly, mainly for clarity of the melody, and I changed the musical notation to reflect what tubists would normally see in their music.

Successive eighth notes are beamed together, as is common practice among instrumentalists.
Frühlingsmorgen
Slowly, with slight agitation \( \text{B} = 96 \)

Voice

Es klopf' an das Fen ster der Lin den baum mit Zwei gen, blu then be

Tuba

molt legato

Voice

han gen: Steh' auf! Steh' auf! Was liegest du im Traum? Die Scen' ist auf ge

Tuba

poco rit.

Voice

... gahn! Steh' auf! Steh' auf! Die Lue che ist wach, die Bu sche wehrn! Die

Tuba

poco rit.

Voice

Bie nen sum men und Ka fer! Steh' auf! Steh' auf! Und... dein mun te res Lieb hab' ich

Tuba

poco rit.

Voice

auch schon ge seh'n. Steh' auf! Lang schla fer! Lang schla fer, steh' auf! Steh'

Tuba

poco rit.

Voice

auf! Steh' auf!

Tuba
The majority of the alterations made to the original version center around issues of clarity. The tubist must take care in learning this first song as the range is uncommonly high in comparison to others in the collection. Rubato may be used throughout, and after listening to a recording, it becomes very clear where one can create their own interpretation. The final performance edition for tuba is shown below:

**Frühlingsmorgen**

*Slowly, with slight agitation* \( \text{d} = 96 \)

The second song in the collection, “Erinnerung” (Remembrance), contains text by Richard Leander. Curiously, this song starts in F minor but ends a whole step higher in G minor. This is the only piece in the collection to make this sort of tonal transition. The breath marks
follow the punctuation of the text; however, the tubist should feel free to omit a breath if it is not needed.

Throughout this song, Mahler juxtaposes a duple and triple feel in the piano part. The pianist must take care to not blend the two rhythmic figures into one:

The tubist can help delineate the metric differences in the piano part by clearly articulating any upbeat figures in a duple time feel. This would include any eighth-note pickups, like the A-flat at the end of measure 3 above.

"Erinnerung"
Es wecket meine Liebe die Lieder immer wieder!
Es wecken meine Lieder die Liebe immer wieder!
Die Lippen, die da träumen von deinen beissenden Küssen,
In Sang und Liedesweisen von dir sie tönen müssen'
Und wollen die Gedanken der Liebe sich entschlagen,
So kommen meine Lieder zu mir mit Liebesklagen!
So balten mich in Banden die Beiden immer wieder!
Es wicket das Lied die Liebe!
Die Lieb weckt die Lieder!

“Remembrance”
My love wakens the songs ever anew!
My songs waken my lover ever anew!
My lips, which dream of your fervent kisses,
In song and melody they have to sound of you!
And if my thoughts would like to dismiss love,
Then my songs come to me with love’s lament!
Thus I am a captive held by these two forever!
The song will waken love!
And love wakens the songs!
Erinnerung

Slowly and ardently \( \mathit{d} = 72 \)

Fervently

Gradually faster, but unnoticeably

Tempo I

p express.

The third song in the collection, “Hans und Grethe” is a wonderful mixture of waltz-like fervor and sublime self-introspection. Many of Mahler’s early songs provided inspiration for later symphonic works; the opening of “Hans und Grethe” was eventually used in the second movement of his first symphony. The dancelike structure of the song is typical of Mahler’s early works.\(^\text{21}\)

\(^{21}\) Johnson, 19.
"Hans und Grethe"

Ringle, ringel Reih’n!
W’er fröhlich ist, der schlinge sich ein!
W’er Sorgen hat, der lass’ sie daheim!

W’er ein liehes Liebchen küsst,
Wie Glücklich der ist!
Ei, Hänscchen, du bast ja kein’s!
So suche dir ein’s!
Ein liebes Liebchen, das ist was Fein’s.
Juch-he! Juch-he!
Ringel, ringel Reih’n!
Ei, Gretchen, was stebst den so allein?
Guckst doch binnen zum Hänsclein?!
Und ist doch der Mai so grün?!
Und die Lüfte, sie zieb’n!
Ei sebt doch den dummen Haus!
W’ie er rennet zum Tans!
Er suchte ein Liebchen, Juch-he!
Er fand’s! Juch-he!
Juch-he! Juch-he! Juch-he!
Ringel, ringel Reih’n!

“Hans and Grethe”

Ring-around-a-rosy!
Whoever is merry let him join in!
Whoever has problems, let him leave them at home!
Whoever kisses a dear sweetheart,
How happy is he!
Oh, Hanschen, you have none!
Then look for one!
A dear sweetheart, she is something fine!
High-ho! High-ho!
Rign-around-a-rosy!
Oh, Gretchen, why do you stand so alone?
Yet you are staring over at Hansclein?!
And May is so green?!
And the breezes, they blow!
Oh look at stupid Hans!
How he is running to the dance!
He searched for a sweetheart, High-ho!
He found her! High-ho!
High-ho! High-ho! High-ho!
Ring-around-a-rosy!
Around-a-rosy! Around-a-rosy! A rosy!

Throughout this song, the listener may not perceive slight variations during sections of similar material. This is a technique Mahler used frequently in his symphonic works, but in one of his earliest works, it is rare to see. Noted Mahler scholar Theodor Adorno paints a very vivid picture of Mahler and his ability to slightly alter what appears to be the same, “…like the storyteller, Mahler’s music never says the same thing twice in the same way: in this way subjectivity plays a part.”22

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One example of a textural change is in measures 25 and 66. In measure 25, the right hand in the piano ascends, whereas in measure 66, the right hand descends.

Variations in articulation are also found throughout this song. For example, Mahler slurred the melody in measure 27 and did not slur it in measure 68.

Unfortunately, not all of the German translations in the IMC edition are consistent. *Zurückhaltend* and *langsammer* are used interchangeably in the IMC edition despite their different meanings. Measure 19 has been changed in the performance edition to reflect this grammatical difference. Somewhat slower (*langsammer*) has been altered to somewhat held back (*zurückhaltend*).

Certain playing deficiencies characteristic of a German rotary-valve bass tuba in F will cause response and intonation problems for the tubist. This song addresses the unresponsive and uneven low register, specifically the repeated low Bb’s in the melody. Eb and G in the staff are
also generally flat notes and become problematic once the tubist begins to collaborate with a pianist.

When collaborating with a pianist, one must consider when the keyboard part is the central character in parts of the song. The ascending notes in the left hand of measure 72 are very important and the pianist should bring them to the forefront of the ensemble. The pianist creates the ascending quarter-note line that spans two full measures when bringing the left hand out of the texture as it is in contrary motion to the soloist and the right hand.

Noted cellist and conductor, Pablo Casals, once said “diminuendo is the life of music.” Casals used dynamic contrast and inflection to create clear articulations and clear phrase direction masterfully. The diminuendo markings in mm. 75-77 pose a challenge to a novice bass tubist. Ascending leaps that decrescendo are found throughout Mahler’s music and I discuss them at a greater length subsequently.

The tubist must pay special attention to clarity when playing these songs on the bass tuba. Casals also said, “when a note is repeated, it is important that the beginning of the second note should be clearly heard. A natural diminuendo at the end of the first note gives value to the second note.” Throughout Hans und Grethe, we find examples of repeated notes where this rule can be applied. By recording a rehearsal or performance, some of these issues of musicality will be easier for tubists to discern.

24 Ibid, 56.
The fourth song in the collection was inspired by Tirso de Molina, a poet and Spanish monk. The text from both the “Serenade” and “Phantasie” come from Tirso de Molina’s 1630 play *Don Juan*. Mahler arranged both songs for voice, harp, and wind ensemble. He indicated

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breath marks at the end of each line of text which fit well textually. If possible, the tubist should consider removing at least one breath, making the breathing pattern less predictable for the listener. This technique, while valuable when preparing all of Mahler’s songs, is even more important to this song due to the recurring melodic material.

"Serenade aus 'Don Juan''
Ist’s dein Wille, süsse Maid,
Meinem beissen Liebesstreben
Erst im Tode Raum zu geben,
O, da wart’ ich lange Zeit,
Soll ich deine Gunst geniessen
Erst nach meinem Erdengange,
W’ährt mein Leben allzulange !
Mag es gleich im Nu zerfließen !
Ist’s dein Wille, süsse Maid,
Meinem beissen Liebesstreben
Erst im Tode Raum zu geben,
O das ist gar lange Zeit,
Gar zu lange Zeit !

“Serenade from ‘Don Juan’”
If it is your will, sweet maiden,
To my fervent wooing
Only in death to yield,
Oh, then I wait a long time,
Oh, then I wait a long time !
Should I enjoy your favor,
Only after my period on earth,
Then my life lasts far too long!
May it melt away this instant!
May it melt away this instant!
If it is your will, sweet maiden,
To my fervent wooing
Only in death to yield,
Oh that is too long a time,
Far too long a time !
The fifth and final song of the first set also contains text by Tirso de Molina. Marked *dreamily*, the piano should imitate a harp. This dream-like fantasy movement should be slow, allowing the ensemble ample time to let the song develop. Mahler indicated a number of tempo fluctuations, including *poco rit*, *espressivo*, and “somewhat slower” at measure 19. He also spread four fermatas throughout the music. Each fermata in the piano part should resonate at least twice the duration of the written note. As is seen in measure 10 below, Mahler uses alliteration to draw out the text as the nets are “cast into the sea.” The fermata and subsequent silence create a real sense of the nets slowly falling through the water. Time stands still as the narrator waits in anticipation to find out if they will catch something.
"Phantasie aus 'Don Juan'"
Das Mägdlein trat aus dem Fischerhaus,
Die Netze warf sie in’s Meer binaus,
Die Netze warf sie in’s Meer binaus,
In’s Meer binaus!
Und wenn kein Fisch in das Netz ihr ging,
Die Fischerin doch die Herzen fing,
Die Herzen, die Herzen!
Die Winde streifen so kühl umber,
Erzählen leis’ eine alte Mär’,
Erzählen leis’ eine alte Mär’,
Eine alte Mär’!
Die See erglübet im Abendroth,
Die Fischerin fühlt nicht Liebesnot
Im Herzen, im Herzen!

"Fantasy from ‘Don Juan’"
The maiden came out of the fisherman’s house,
The nets she cast into the sea,
The nets she cast into the sea,
Into the sea!
And when no fish in her net was caught,
The fishermaid did catch hearts,
The hearts, the hearts!
The winds blow so freshly all around,
They softly tell an old fairy tale,
They softly tell an old fairy tale,
An old fairy tale!
The sea glows red in the gloaming,
The fishermaid feels not love’s torment
In her heart, in her heart!
The sixth song is the first of the Wunderhorn Lieder for Voice and Piano. It is titled “Um schleimme Kinder artig zu machen” (To make bad children good) and is much longer than any from the previous collection. The quick and witty style will challenge the novice tubist with soft dynamics and repeated articulations.
"Um schlimme Kinder artig zu machen"
Es kam ein Herr zum Schlösseli
Auf einem schönen Rössli,
Ku-kuk, ku-kuk-kuk!
Da lugt die Frau zum Fenster aus
Und sagt: „der Mann ist nicht zu Haus,
Und niemand, und niemand,
Und niemand heim als meine Kind’,
Und’s Mädchen und’s Mädchen is auf der
Wäschewind!“
Der Herr auf seinem Rösseli
Sagt zu der Frau im Schlösseli:
Ku-kuk, ku-kuk-kuk!
„Sind’s gute Kind’, sind’s böse Kind’?"
Ach, liebe Frau, ach sagt geschwind,”
Ku-kuk, ku-kuk-kuk!
„In meiner Tasch’ fürfolgsam Kind’,
Da bab’ ich manche Angebind,”
Ku-kuk, ku-kuk-kuk!
Die Frau die sagt: „sehr böse Kind’!
Sie folgen Muttern nicht geschwind,
Sind böse, sind böse!”
Die Frau, die sagt: „sind böse Kind’!
Sie folgen der Mutter nicht geschwind!”
Da sagt der Herr: „so reit’ ich heim,
Dergleichen Kinder brauch’ ich kein’!”
Ku-kuk, ku-kuk-kuk!
Und reit’ auf seinem Rösseli
W’eit, weit entweg vom Schlösseli!
Ku-kuk, ku-kuk-kuk!

"To make bad children good"
There came a lord to the little castle
On a beautiful little horse,
Cu-cu-ckoo, cu-cu-ckoo!
There looks the lady out of the window
And says: “my husband is not at home,
And nobody, and nobody,
And nobody home except my children,
And the maid is in the wash-house!”
The lord on his little horse
Says to the lady in the little castle:
Cu-cu-ckoo, cu-cu-ckoo!
“Are they good children, are they bad children?
Oh, dear lady, oh tell me quickly,”
Cu-cu-ckoo, cu-cu-ckoo!
In my bag for obedient children,
I have many gifts,”
Cu-cu-ckoo, cu-cu-ckoo!
The lady says: “very bad children!
They don’t obey their mother quickly,
They are bad, they are bad!”
The lady says: “very bad children!
They don’t obey their mother quickly!”
So the lord says: “then I will ride home,
For such children I have no need!”
Cu-cu-ckoo, cu-cu-ckoo!
And he rides on his little horse
Far, far away from the little castle!
Cu-cu-ckoo, cu-cu-ckoo!

Austrian pianist and critic, Paul Hamburger discusses this sixth movement in detail:

This little homily in Swabian dialect is delicious music, with its comically plodding hoofsteps and crudely Alpine harmony sharpened up by “knowing” dissonances: but will it convert a naughty child? The friendly toff on his (almost hobby) horse coming before the castle asking the chatelaine whether her children are good or naughty is more credible to adults than to kids, with his “ku-kuk, ku-kuk-kuk” interspersing his queries; and that’s where the fun lies. It is a very regular two-strophe song, the prancing introduction also serving as interlude and, writ large, as postlude. So the mother’s rejoinder that the children “are wicked, are wicked – they won’t obey their mother,” as well as the knight’s predictable refusal to give any goodies to such disobedient children, becomes a put-up job, again delighting the grown-ups, but teaching no lesson to children until such time, that is, when they might have offspring of their own. Meanwhile, they may be amused
by the stutter bass quavers of the piano part coming as close as can be to the oompah, oompah of a bass tuba.\textsuperscript{26}

Beams have been broken in this song to indicate where to breathe. Note that measures 5 and 24 are slightly different.

The seventh song, “Ich ging mit Lust durch einen grun,” (I went joyfully through a green wood), is a beautiful slow melody challenging the tubist to keep a consistent color of sound in

\textsuperscript{26} Hamburger, 65.
the low register of the bass tuba. The first note is the lowest in the entire collection, a low G.

Fingered 2-3-4-5 on a German Rotary F tuba, this pitch is a whole step above the fundamental of the instrument and somewhat unresponsive with less secure intonation and tone. Starting the C major arpeggio on a low G, this opening phrase serves as a wonderful exercise for the tubist as they work on consistency of tone, response, and intonation in this challenging low register.

"Ich ging mit Lust durch einen grün"
Ich ging mit Lust durch einen grünen Wald,
Ich hört die Vöglein singen.
Sie sangen so jung, sie sangen so alt,
Die kleinen Waldvögelein im grünen Wald,
Im grünen Wald!
W’ie geru’ hört ich sie singen, ja singen!
Sing’ du’s bei meinem Feinsliebchen:
Komm schier, komm schier, wenn’s finster ist.
W’enn niemand auf der Gasse ist,
Dann komm’ zu mir, dann komm’ zu mir!
Herein will ich dich lassen, ja lassen!
Der Tag verging, die Nacht brach au,
Er kam zu Feinsliebchen, Feinsliebchen gegang eu.
Er klopt so leis’ wohl au den Ring,
Ei, schläfst du oder wachst, mein Kind?
Ich hab’ so lang’ gestanden,
Ich hab’ so lang’ gestanden!
Es schant der Mond durch’s Fensterlein
Zum bolden, süßen Lieben,
Die Nachtigall sang die ganze Nacht.
Du schlafselig’ Mägdelein,
Nimm dich in Acht, nimm dich in Acht!
W’o ist dein Herzliebster geblieben?

“I went joyfully through a green wood”
I went joyfully through a green wood,
I heard the little birds sing.
They sang so young, they sang so old,
The little woodbirds in the green wood,
In the green wood!
How gladly I heard them sing, yes sing!
Now sing, now sing, now sing, Madame Nightingale!
Sing this to my dear sweetheart:
Come along, come along, when it is dark,

When no one is on the street,
Then come to me, then come to me!
I will let you in, yes let you in!
The day passed, the night began,
He came to his sweetheart, his sweetheart.

He taps so softly on the knocker,
Oh, are you asleep or awake, my child?
I have been standing so long,
I have been standing so long!
The moon looks through the small window
At their lovely, sweet embraces,
The nightingale sang the entire night.
You sleep-charmed maiden,
Take care, take care!
Where is your dear lover now?
Paul Hamburger describes the setting of Mahler’s seventh song in detail as the composer takes the listener deep into the forest:

Within eight bars we take in the depth of the wood (in the bass), the height of the trees (in the rising triad), the walker pricking up his ears, and, in the piano’s twiddly bits, the birdsong. Inspiration continues in the coyly mysterious turn to the parallel minor, particularly fetching on “when no one is in the street, then come to me,” and in the third verse, “Are you asleep or awake, my child?” These phrases should be sung with the smiling insouciance of a happy lover, bouncing his knuckle, in siciliano rhythm, against the beloved’s door…Performers of this song should transport us to a sleeping village in midsummer, nestling among the hilly, moon-dappled pinewoods. Nor should the fourth, final strophe turn ominous in any way: the unchangingly serene music tells us that despite the girl’s sleeping through her lover’s gentle knocking, there will be another night, another meeting.27

Measure 3 is another example of an ascending line with a decrescendo. The dynamic curve of the instrument is the exact opposite, making it challenging to execute easily. Consequently, performing an ascending melody with a gradual increase in volume (crescendo) is much easier due to the physics of the instrument. Mahler uses this ascending melody with a decrescendo figure throughout the seventh song and overall soft dynamics make it more challenging. Oscillating between piano and pianissimo, the tubist may consider performing everything in this song one dynamic level stronger if the final product becomes more expressive. Note that measures 22-23 and 73-76 have dashed ties indicating that no breath should be taken at those points in the phrase.

27 Hamburger, 66.
"Aus! Aus!"
Heute marschieren wir!
Juch-he, juch-he, im grünen Mai!
Morgen marschieren wir
Zu dem boben Thor binaus,
Zum boben Thor binaus! Aus!"
"Reis’st du den schon fort?
Je, je! Mein Liebster!
Kommst niemals wieder heim?
Je! Je! Mein Liebster?"
"Heute marschieren wir,
Juch-he, juch-he, im grünen Mai!
Ei, du schwarzbraun’s Mägdelein,
Uns’re Lieb’ ist noch nicht aus,
Die Lieb’ ist noch nicht aus, aus!
Trink’ du ein Gläschen Wein
Zur Gesundheit dein und mein!
Siebst du diesen Strauss am Hut?
Jetzo beisst’s marschieren gut!
Nimm das Tüchlein aus der Tasch’,
Deine Thränlein mit abwasch’!
Heute marschieren wir,
Juch-he, im grünen Mai;
Morgen marschieren wir,
Juch-he, im grünen Mai!”
"Ich will in’s Kolster geb’n,
W’eil mein Schatz davon gebt!
W’o gebt’s den bin, mein Schatz?
Gebst du fort beut scho fort?
Und kommst nimmer wieder?
Ach! W’ie wird’s traurig sein
Hier in dem Städtchen!
Wie bald wergisst du mein!
Ich! Armes Mädchen!”
"Morgen marschieren wir,
Juch-he, juch-he, im grünen Mai!
Tröst dich, mein liber Schatz,
Im Mai blüb’n gar viel Blümelein!
Di Lieb’’ ist noch nicht aus!
Aus! Aus! Aus! Aus!
"Over! Over!"
"Today we march!
High-ho, high-ho, in the green May!
Tomorrow we march
Out of the high gate,
Out of the high gate! Out!”
"Are you already going away?
Oh my, oh my! My dearest!
Won’t you ever come back home again?
Oh my! Oh my! My dearest!
"Today we march,
High-ho, high-ho, in the green May!
Oh you dark brown little maiden,
Our love is not yet over,
Love is not yet over, over!
Drink a little glass of wine
To your health and mine!
Do you see these flowers on my hat?
Now we really have to march!
Take your kerchief from your pouch,
Your little tears to wipe away!
Today we march,
High-ho, high-ho, in the green May;
Tomorrow we march,
High-ho, in the green May!”
"I want to go into the convent,
Because my sweetheart is going away!
Where are you going, my sweetheart?
Do you go away, already today?
And will you never come back?
Oh! How sad it will be
Here in the little town!
How soon you will forget me!
I! Poor maiden!”
"Tomorrow we march,
High-ho, high-ho, in the green May!
Console yourself, my dear sweetheart,
In May many flowers are blooming!
Love is not yet over!
Over! Over! Over! Over!

The majority of the songs in this collection begin with very soft dynamics. Eleven of the fourteen songs begin with the dynamic of piano, one song begins at pianissimo, and the remaining two songs (this song and the last song in the collection) begin at the dynamic of forte.
The tubist should take advantage of this diversity of dynamics and style. The eighth song in this collection, “Aus! Aus!” (Over! Over!), has a strict sense of time. While some of the songs have a lyrical quality that allows for rubato, this melody is one of only a few that requires a steady march-like tempo. Paul Hamburger’s description of “Aus! Aus!” is listed below:

This half-tearful, half-mocking farewell of a boy raring to march out of town with his comrades, and a sad girl fearing to lose her lover forever, is the first of several military “confrontations” between a headstrong youth with itchy feet and a disconsolate girl. The boy’s oft-repeated words “Today we’ll march, hurrah, hurrah, in May so green! Tomorrow we’ll march through the high gate!” are set to a crude, callous trumpeting motive (“Keckes Marschtempo” is indicated), and his later assurance that “our love is not yet finished”, sung softly against the continuing drumbeats of the left hand, sounds pure bunkum. Nor are the girl’s protestations, to be sung “kläglich” (“plaintively”), to be taken quite at face value. She avers that she will enter a nunnery in a sobbing, chromatic harmony that is a parody of deep, lasting grief.  

Measure 50 contains a mordent in both the tuba melody and the right hand of the piano. This proves to be a very challenging singular trill for a novice tubist to perform, especially at a fast tempo. The correct way to perform this mordent can be seen below. If not possible, the mordent can either be omitted or a grace note C can be added before the first Bb:

\[\text{Plaintively, with parody}\]

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One of the challenges with the ninth song in this collection, "Starke Einbildungskraft" (Strong imagination), concerns clarity of articulation. Sixteenth-note passages sound unclear with the piano part due to the imbalance of lower tones produced by both the piano and tuba. Changes have been notated in the tuba version to reflect these issues of clarity. Staccato
markings and accents on the fronts of passages as well as the sixteenth-notes should ensure a clearer melodic line. The tubist could perform this work up an octave if he or she could achieve the desired clarity.

"Starke Einbildungskraft"
Hast gesagt, du willst mich nehmen,
So bald der Sommer kommt!
Der Sommer ist gekommen, ja kommen,
Du hast mich nicht genommen, ja nommen!
Geh’, Büble, geh’! Geh’, nehm’ mich!
Geh’, Büble, geh’! Geh’, nehm’ mich!
Gelt, ja? Gelt ja? Gelt ja, du nimmst mich noch?
W’ie sol lich dich den nehmen,
Dieweil ich doch schon hab’?
Und wenn ich halt an dich gedenk’,
Und wenn ich halt an dich gedenk’,
So mein’ ich, so mein ich,
So mein’ ich alle weile:
Ich wär’ schon bei dir!

“Strong imagination”
You have said you want to take me,
As soon as summer comes!
Summer has come, yes come,
You have not taken me, not taken me!
Look, boy, look! Look here, take me!
Look, boy, look! Look here, take me!
Won’t you? Won’t you? Won’t you take me yet?
How then shall I take you,
When I already have you?
And when I just think of you,
And when I just think of you,
It seems to me, it seems to me,
It seems to me all the while:
That I were already with you!

The shortest of the songs in this collection is a brief sweet conversation between a boy and a girl, but the simplicity of the melody makes it very musically challenging. Paul Hamburger notes:

This little half-serious, half-teasing exchange between two teenagers (the boy goes under the charming diminutive of “Büble”) calls to mind the sparring couples found in many of the Tuscan rispetti on which Wolf’s Italian Songbook is based. The girl starts, poutingly voicing her disappointment: “Hast gesagt, du willst mich nehmen, sobald der Sommer kommt.” There is a pun here on “nehmen,” meaning (decently) to propose marriage and (more crudely) to tumble a lass – an ambiguity absent in the English “to take.” So when then Büble, in answer to her reproach that he hasn’t “taken her” replies “How should I take you when I already have you all the time,” he is equivocating, yet turns insolence into compliment by assuring her that whenever he thinks of her he feels he’s already with her: marriage bells are ringing though as yet in the distance. Mahler’s superscription “Sehr gemächilch, mit humoristischem Austruck” (“very leisurely, with humorous expression”) tells the pianist to observe the many mock-bumptious staccato marks, accents, and dynamic changes. The singer is faced with the tricky task of changing from
girlish to boyish petulance, without sound downright offensive in either. It can be done!²⁹

The tenth song in this collection, “Zu Strassburg auf der Schanz” (At Strasbourg on the battlement), starts with a very colorful piano entrance marked “as a folk tune” and “imitating the shawm.” Paul Hamburger discusses what Mahler means:

As Donald Mitchell points out, this is of a type very characteristic of Mahler in his vocal as well as symphonic output: the slow farewell song or funeral march... We have a relatively simple example of the kind, remarkable chiefly for the piano’s imitation of the “Schalmei,” the chalumeau or herdsman’s pipe, which lures the homesick soldier into swimming the Rhine by night. There is also the imitation, in the left hand, of the military drums that accompany his capture, his conviction as a deserter, and the march to his execution. Mahler explicitly instructs the right hand to play “like a chalumeau,” and notes for the left: “In all those low trills the sound of muted drums is to be imitated by means of the pedal,” a clear indication that he was moving towards a song form with orchestra.

There is also the curious turn to the major towards the end when, as in the much later “Revelge,” the man addresses his comrades as “Brothers” who “pass by unheeding” or, as in the present case, “see me today for the last time,” the major mode, combined with the inexorable marching rhythms, standing for the doomed man’s touching recognition of the mute sympathy and powerlessness of his brothers-in-arms.

Like all the songs of this genre, “Zu Strassburg” asks for a high baritone with a technique solid and flexible enough not to buckle under the extreme and varying demands made by Mahler’s copious annotations of the voice part, not least of which is the pp head voice needed for the ghostly final section.³⁰

²⁹ Hamburger, 67.
³⁰ Ibid, 67-68.
Zu Strassburg auf der Schanz,
Da ging mein Trauern an!
Das Alphorn bört’ ich drüben wohl anstimmen,
In’s Vaterland musst’ ich binüber schwimmen;
Das ging ja nicht an, das ging ja nicht an!
Ein’ Stund’ in der Nacht sie haben mich gebracht;
Sie führten mich gleich vor des Hauptmann’s Haus!
Ach Gott! Sie fischten mich im Strome aus!
Mit mir ist es aus, mit mir ist aus!
Früh morgens um zehn Uhr
Stellt man mich vor’s Regiment!
Ich soll da bitten um Pardon, um Pardon!
Und ich bekom’ doch meinen Lohn,
Und ich bekom’ doch meinen Lohn!
Das Weiss ich schon, das Weiss ich schon!
Ihr Brüder all’ zumal, ihr Brüder all’ zumal,
Heut’ seht ihr mich zum letzten mal;
Heut’ seht ihr mich zum letzten mal!
Der Hirtenbub’ ist nur schuld daran!
Das Alphorn hat mir’s angethan,
Das hat mir’s angethan!
Das lag’ ich an, das klag’ ich an!

Zu Strassburg auf der Schanz’,
At Strassburg on the battlement,
At one in the night they brought me back;
They took me straight to the Captain’s house!
Oh God! They fished me out of the stream!
With me it is over, with me it is over!
Early in the morning at ten
They made me face the regiment!
I then should ask for pardon, for pardon!
And yet I shall receive my wages,
And yet I shall receive my wages!
I know full well, I know full well!
You brethren all of mine, you brethren all of mine,
Today you see me for the last time;
Today you see me for the last time!
It is only the fault of the shepherd boy!
The alpine horn has bewitched me,
It has bewitched me!
And I accuse it, I accuse it!

When collaborating with a pianist, one should be attentive to volume and register in measures 30 and 31. The decaying triplets will be difficult to hear with the piano. The piano tessititura and the trill marked on the lowest note (F) can easily hide what is supposed to be an effect with shudder. It may appear there is a mistake (mm. 33-34 and 57-58), but Mahler has slightly altered textures for effect. The piano and melody have different rhythmic values; the tubist should not match the piano rhythm in these measures.
Zu Strassburg auf der Schanz'

As a folk tune, without sentimentality and very rhythmically

\( \frac{3}{4} \) In a measured March tempo

somewhat slower
The eleventh song in the collection, “Ablosung im Sommer” (Replacement in summer), has a light melody that requires clear articulations. The style is similar to the sixth song, “Um schlimme Kinder artig zu machen” and should sound more like a bird song and less like “German Lieder.” This song inspired the third movement of Mahler’s third symphony, and I recommend that tubists listen to a recording of the Scherzo movement. The scherzo opens with a flute solo; tubists should strive to mimic that light, detached sound.

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"Ablosung im Sommer"
Ku-kuk hat sich zu Tode gefallen,
Tode gefallen an einer grünen Weiden!
Weiden! Weiden!
Ku-kuk ist todt! Ku-kuk ist todt!
Hat sich zu Tod’ gefallen!
Wer soll uns den den Sommer lang
Die Zeit und Weil’ vertreiben?
Ku-kuk! Ku-kuk!
Wer soll uns den Sommer lang
Die Zeit und Weil’ vertreiben?
Ei! Das soll thun Frau Nachtigall!
Die sitzt auf grünem Zweige!
Die kleine, feine Nachtigall,
Die liebe, süsse Nachtigall!
Sie singt und springt, ist all’zeit froh,
Wenn andre Vögel scheigen!
Wir warten auf Frau Nachtigall;
Die wohnt im grünen Hage,
Und wenn der Ku-kuk zu Ende ist,
Dann fängt sie an zu schlagen!

“Replacement in summer”
Cuckoo has fallen to its death,
Fallen to death on a green willow!
Willow! Willow!
Cuckoo is dead! Cuckoo is dead!
Has fallen to its death!
Who then shall all summer long
Beguile the time for us?
Cuckoo! Cuckoo!
Who then shall all summer long
Beguile the time for us?
Oh! Let it be Madame Nightingale!
She sits on green branches!
The little, fine nightingale,
The dear, sweet nightingale!
She sings and springs, is always gay,
When other birds are silent!
We wait for Madame Nightingale;
She lives in the green glen,
And when the cuckoo’s call has stopped,
Then she begins to sing!

Paul Hamburger notes:

This fantastic fairy tale of a song was, during 1895-6, to become the material for the Scherzo of the Third Symphony, Mahler’s pantheistic hymn which, in a programmatic draft he later discarded, he called “The Happy Life, a Midsummer Night’s Dream (not after Shakespeare).” Appearing between “What the flowers of the meadow tell me” and “What the child tells me,” this particular movement was to be called “What the cuckoo tells me.”
And indeed, the cuckoo is prominent in the song. Having collided with a willow tree, he has fallen to his death, which is a pity, for who should now pass away the time for us all summer long? But wait, there is Frau Nightingale waiting in the wings, with a wing and a song. She will be an admirable substitute; and once the short-winded, cackling noises of the cuckoo in the voice and his clodhopping in the accompaniment has gone, then the prima donna appears, warbling her trills and runs in bushes, just like Thomas Hardy’s nightingales in his poem “Proud Songsters,” who “pipe as they can when April wears, as if all Time were theirs.” Yet like Britten in his setting of “Proud Songsters,” Mahler too puts most of the coloraturas into the pianist’s glittering treble line.  

Misprints are rare, but this song contains one incorrect note in the piano part. In measure 3 of the IMC edition, the first left hand note should be A instead of F. Few instances exist where Mahler uses a hemiola effect in the piano. Measures 10 and 11 are a wonderful example of this effect, where the pianist can bring out the left hand duple feel by playing stronger:

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31 Hamburger, 68.
"Scheiden und Meiden"
Es ritten drei Reiter zum Thore hinaus!
Ade! Ade!
Fein’s Leibchen, das schaute zum Fenster hinaus!
Ade! Ade! Ade!
Und wenn es den soll geschieden sein,
So reich’ mir dein goldenes Ringelein!
Ade! Ade!
Ja, Scheiden und Meiden thut weh, thut weh!
Ja, Scheiden und Meiden thut weh, thut weh!
Ade! Ade! Ade!
Es scheidet das Kind schon in der Wieg’!
Ade! Ade!
Wann wed’ ich mein Schätzel wohl kriegen?!
Ade! Ade!
Und ist es nicht morgen,
Ach, wär’ es doch heut’!
Es machte uns beiden wohl grosse Freud’!
Ade! Ade! Ade!
Ade! Ade! Ade!
Ja, Scheiden und Meiden thut weh, thut weh!
Ja, Scheiden und Meiden thut weh, thut weh!
Ade!

“Partings”
There rode three horsemen out of the gate
Goodbye! Goodbye!
A sweetheart looked out of the window!
Goodbye! Goodbye! Goodbye!
And if we really must part,
Then give me your little gold ring!
Goodbye! Goodbye!
Yes, parting is a sad thing, sad thing!
Yes, parting is a sad thing, sad thing!
Goodbye! Goodbye! Goodbye!
The child will leave already in its cradle!
Goodbye! Goodbye!
When will my sweetheart be mine?
Goodbye! Goodbye!
And if it won’t be tomorrow
Oh’, could it be but today!
It would make us both so happy!
Goodbye! Goodbye! Goodbye!
Goodbye! Goodbye! Goodbye!
Yes, parting is a sad thing, sad thing!
Yes, parting is a sad thing, sad thing!
Goodbye!

“Scheiden und Meiden” (Partings) explores the metric juxtaposition of two versus three
used in “Ablösung im Sommer.” “Trumpetlike” is the first expression in the music as F major
arpeggios rise from the tuba and piano. Despite the repeated ascending passages, the first
dynamic is piano so the tubist should strive to be precise to start with soft dynamics.
In this song, the pianist must take care to follow dynamics, which do not always coincide with those of the tubist. The rhythmic motor of the repeated ostinato in the piano provides the driving force for this first part of the song. As the text notes, “There rode three horsemen,” the piano rhythm mimics a riding motive made famous by Richard Wagner. As the song enters a new time signature (switching from triple to duple), it slows just slightly; however, the eighth note should stay relatively constant through this meter change. Wide triplets are notated in measures 23 and 24, providing an opportunity for both the pianist and the tubist to slow down and expand this duple section musically before the horse-like melody comes back in the piano and forces us to stay in strict time.

The melodic excitement associated with this song and the contrast between the duple and triple sections make this song interesting as a performer or listener. It would work well as a closing song when performing this collection of works, should one decide not to program the entire collection. Paul Hamburger notes:

Together with two songs from Volume I to words by Leander, this was performed in Budapest on 13 November 1889 by Bianca Bianchi, a distinguished member of Mahler’s Budapest Opera team, who was “very discreetly accompanied by Director Mahler at the piano…to lively applause, and with Mr. Mahler was repeatedly called back.” Thus wrote the critic of the Pester Lloyd. While a little critical of supposed discrepancies between words and music in the other songs, the same reviewer found that in “Scheiden und Meiden” the “right note is struck…this is kept in the manner of a genuine folk-song, and only at the end is one a little distracted by the artistically handled vocal part which, almost alla concertante, floats up two octaves.” Clearly he refers here to the four times repeated top Fs (hardly two octaves!) on the word “Ade!”, which actually form the peak of the climactic coda. The eventful compression of the song is dictated by the urgency of the early morning canter of the three riders out of town, past the window of the singer’s sweetheart. In this crowded space Mahler manages to accommodate three moods: one a bold farewell gesture towards the girl while the hooves thunder on in relentless dotted rhythm; one reflecting on the words “Yes, to say farewell and go causes pain!”, where the dotted rhythm momentarily ceases; and another, with, the rhythm but in a muted

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32 Hamburger is using the high voice part (which is up a whole step) and is actually talking about repeated G’s
piano in the tonic minor, first clothing the words “If then we have to part...”, then, rather eerily, “the child in the cradle says already farewell”. Needless to say, this song asks for an accomplished singer who can speedily react to its quick-changing moods.\footnote{Hamburger, 69-70.}
Balancing the soft low texture with piano remains one of the main challenges for tubists in the penultimate song in this collection, “Nicht wiederssehen!” (Never to meet again). It is scored very low on the piano and would be easy to lose the melody inside of the harmony of the accompaniment. Mahler instructs the pianist to use the pedals freely, however perhaps the dampening pedal should be the most important. The effect of the sustain pedal will be too much for this song, especially when the pitches between the piano and tuba overlap.

The first three notes of this song are the most challenging notes on a Germany Rotary bass tuba in F, especially at a soft dynamic, like piano. The performer may modify articulations to assist in increasing the line’s accuracy and clarity. The first note after a breath should have a stronger articulation, as sometimes noted by a tenuto marking above or below the specified note.
Du horst kein Vöglein pfeifen,  You hear no little bird singing,  
Du siehst weder Sonne noch Mond! You see neither sun nor moon!  
Ade, ade, mein herzallerliebster Schatz, Goodbye, goodbye, my heart’s beloved,  
Mein herzallerliebster Schatz! Ade! My heart’s beloved! Goodbye!  

I have added courtesy accidentals to the B-major section as a reminder of the key change. 

If possible, the B-major section should sound softer than any sections before it. The performer may reduce the tempo in this section to set up the passionate outburst in measure 61. Paul Hamburger notes: 

This is another of the somber marching songs mentioned in connection with “Zu Strassburg” above. Moreover, it is what the Germans call “eine Maritat”; a lugubrious street ballad of so ominous an opening that its tragic end is foreseen at once. The boy takes leave of his sweetheart; but when, as promised, he returns the following summer, he is told she was buried three days ago, killed off by grief and tears. So far the song has been a heavy-hearted march in B minor, but at this point, in the manner of folk poetry, direct speech enters into the boy’s plaint, and this soon effects a change of the music into a B major, which is, if anything, even more heartrending than the preceding minor. Here the boy goes to the churchyard and asks his darling to open her grave to him for a last farewell. This could have turned out a cloying tear-jerker, but such is Mahler’s economy of means that the bitterness, far from swamping the listener, has to be extracted by him, sucked out, as it were, from the sparse, potent chromatic chords.  

This key of this song will challenge the tubist. The B-major section will require a sensitive ear as this is generally not a good key for a German Rotary bass tuba in F. The tubist should be comfortable with a variety of alternate fingerings. Many of the B-naturals and F-sharps will tend to be sharp. The tubist may use an alternate fingering for both notes as 2-3-5. The forte and fortissimo outbursts of “A-de” will tend to be sharper than normal when played at a full forte. 

34 Hamburger, 70-71.
Nicht wiederssehen!
The final song, “Selbstgefühl” (My mood), starts with a dynamic of forte. To maintain a high level of playfulness, the tubist must observe the strict dynamic indications. Mahler indicated that the octave in the left hand of the piano part can be omitted throughout the song if the additional low notes create too thick of a texture in this register.

The piano extends the melodic line throughout this final song, playing the same melody in the right hand and completing the soloist’s musical thought, as seen in measures 25 and 56-57:

Regarding this final song, Paul Hamburger calls it:

A quaint final song, taking a sarcastic swipe at a hypochondriac. Speaking in the first person, the odd fellow says: “I don’t know what’s the matter with me. I’m not ill and I’m not well. I’d like to eat, but nothing tastes good. I have some money, but don’t care for it. I’d like to marry, but can’t stand the bawling of children. Only today I asked the doctor, and he said ‘I know quite well what’s the matter with you – you are a fool!’ Ah, that’s it, then!” And, as often when an imaginary sufferer is given the label of a complaint, he feels better at once. Mahler’s musical humor is up to it; after the querulous groused depicted in the form of a rather crazy, tottering Ländler, the relief of a the ‘patient’ is made obvious by a fatuous bleat and a few skips in the air.35

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35 Hamburger, 71.
"Selbstgefühl"

Ich weiss nicht, wie mir ist!
Ich bin nicht krank und nicht gesund,
Ich bin blessirt und hab’ kein Wund’,
Ich Weiss nicht, wie mir ist!
Ich thät’ gern essen und schmeckt mir nichts;
Ich hab’ ein Geld und gilt mir nichts,
Ich weiss nicht, wie mir ist!
Ich hab’ sogar kein’ Schnupftabak,
Und hab’kein Kreuzer Geld im Sack,
Kein Geld im Sack,
Ich hab’ sogar kein’ Schnupftabak
Und hab’kein Kreuzer Geld im Sack,
Nein’ Kreuzer Geld im Sack!
Ich weiss nicht wie mir ist, wie mir ist!
Heirathen thät ’ich auch schon gern’,
Kann aber Kinderschrei’n nicht hör’n,
Kinderschrei’n nicht hör’n!
Ich weiss nicht, wie mir ist!
Ich hab’ erst heut’ den Doktor gefragt,
Der hat mir’s in’s Gesicht gesagt:
“Ich weiss wohl, was dir ist, was dir ist:
Ein Narr bist du gewiss!”
“Nun weiss ich, wie mir ist,
Nun weiss ich, wie mir ist;”
“Ein Narr bist du gewiss!”
“Nun weiss ich, wie mir ist,
Nun weiss ich, wie mir ist!”

“Ich weiss wohl, was dir ist, was dir ist:
Ein Narr bist du gewiss!”
“Nun weiss ich, wie mir ist,
Nun weiss ich, wie mir ist;”
“Ein Narr bist du gewiss!”
“Nun weiss ich, wie mir ist,
Nun weiss ich, wie mir ist!”

“My mood”

I don’t know what’s the matter!
I am not sick and I am not well,
I have been hurt and there’s no wound,
I don’t know what’s the matter!
I want to eat and nothing tastes good;
I have some money and do not care,
I don’t know what’s the matter!
I even do not have any snuff,
And have no penny in my purse,
I don’t know what’s the matter!
I even do not have any snuff
And have no penny in my purse,
I don’t know what’s the matter!
Marriage would be just for me,
But I don’t like children squealing,
Children squealing I don’t like!
I don’t know what’s the matter!
Only today I asked the doctor,
He told me to my face:
“I know well what’s the matter, what’s the matter:
A fool you are for certain!”
“Now I do know what’s the matter,
Now I do know what’s the matter;”
“A fool you are for certain!”
“Now I do know what’s the matter,
Now I do know what’s the matter!”
CHAPTER 5

COLLABORATION WITH A PIANIST

The tubist must assume that the piano part is equal to that of the soloist. The majority of these songs have more than one central character; the musicians will realize what Mahler had in mind once they establish a symbiotic relationship.

Performers may need to adjust dynamics and registers for performances depending on the physical strength of each player. The low register on the bass tuba does not project well and can be easily overbalanced by a strong left hand in the piano, especially when doubled in octaves. Any left-handed octaves can be reduced to one part to provide greater clarity to the low register. The pianist should consider using the pedal only when the tubist is not playing.

The tubist could perform most of the tuba parts an octave higher because a baritone singer would perform them this way. Transposing these songs up an octave, the tubist would greatly improve their volume and projection. However, some of the important training aspects would become less effective at this octave; specifically, novice tubists need to address the inherent complicated problems with response and intonation in the lower register of the bass tuba. The tubist and pianist should consult recordings when possible and explore the use of pedals, registers, and dynamic changes to create a more polished final product.
DISCOGRAPHY


BIBLIOGRAPHY


