

Excerpt 3: Mvt. 5, 3 after [290] to [291]
Average performance tempo: ♩ = 120-126

Mallets: wooden

GERMAN TERMS:
etwas feierlich: somewhat solemnly
Prachtvoll: grand
Hörschlägel: wooden mallets

The trumpets play 2 half-note pickups before the timpani entrance, which become the quarter note's tempo for this passage.

Unlike the first 2 excerpts from this work which involve varying dynamics and accents, Mahler writes *ff* for this entire section.

Quickly pedal A to G on the 29 in the bar before [291].

▶ CD track 54 begins with the 2 pickups to Tempo primo.

CONCERTO FOR 7 WINDS, TIMPANI, PERCUSSION, AND STRINGS

Timpani Read ↓

FRANK MARTIN
(1890-1974)

Frank Martin was born in Geneva, Switzerland. As a young child, Martin improvised on the piano, and by age 9 had composed many children's songs. He studied math and physics at the University of Geneva and at the same time studied piano and composition. In 1926, Martin founded the "Société de Musique de Chambre de Genève," which he led for ten years.

With his busy life in Switzerland, Martin wanted more time to compose, and he moved to the Netherlands in 1946. He lived in Amsterdam for 10 years and thereafter in the small town of Naarden, where he composed the *Concerto for 7 Winds* in 1949. The work was first performed in the same year in Berne, Switzerland.

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Read 1st before playing

Excerpt: Mvt. 3, 6 after [18] to 7 after [22]
Tempo in the score: ♩ = 69
Average performance tempo: ♩ = 72

Mallets: ultra staccato

At [22] the tempo is ♩ = 112. Therefore, ♩ = 224, and since the previous section (in 3/4 time) is ♩ = ♩, then the tempo at the beginning should be one-third of 224 which is ♩ = 74.67; however the tempo in the score is ♩ = 69.

The point is to keep the tempo of the 3/4 section (roughly march tempo) in mind before starting, so that a smooth transition is made from 3/4 to 3/4 in the correct tempo.

To help follow the dynamic markings closely, think of this passage in 4 phrases:

- The first 5 bars, with the phrase ending on the 3 accented C's.
- [19] until 3 after [20], with the top of the phrase being the 3 bars of rolls at [20].
- The 4th bar of [20] until the end of the 3rd bar of [21], with the accented *ff* notes being the climax of the entire passage.
- The 4th bar of [21] to the end of the excerpt.

In the context of the music, this is a place where everything stops and the timpani take over. Concentrate on playing with clear articulation and a wide dynamic range.