



Ging heut Morgen übers Feld

"I Went This Morning Over the Field"

GUSTAV MAHLER

Setting by RALPH FORD (ASCAP)

INSTRUMENTATION

1 Conductor	1 1st B $\flat$ Trumpet	1 Voice
1 1st Flute	1 2nd B $\flat$ Trumpet	1 Optional Solo in B $\flat$
1 2nd Flute	1 3rd B $\flat$ Trumpet	1 Optional B.C. Solo
2 Oboe	1 1st Trombone	(Euph/Tuba)
1 1st B $\flat$ Clarinet	1 2nd Trombone	1 Optional Solo in F
1 2nd B $\flat$ Clarinet	1 3rd Trombone	1 Harp
1 B $\flat$ Bass Clarinet	1 Tuba	(Optional Synth)
2 Bassoon	1 Mallet Percussion	8 1st Violin
1 1st F Horn	(Bells)	8 2nd Violin
1 2nd F Horn	1 Timpani	5 Viola
1 3rd F Horn	(A-C $\sharp$ -D-F $\sharp$)	5 Cello
1 4th F Horn	1 Percussion	5 String Bass
	(Triangle)	

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

The happiest song from this great work, now arranged with a choice of soloist! In this expanded setting for full orchestra, you will find that the piece may be performed with or without the vocal or instrumental soloist. If you choose to perform without a soloist, care must be taken to bring out the melody from the various parts, given that the melody is present somewhere in the orchestration throughout the song. Vocal, B $\flat$, F and B.C. solo parts are provided, but all are represented on a single line in the score. It is also important to note that the original orchestration did not use trombones at all.

If you have access to a harpist, by all means use them! If not, there are many terrific harp samples and synths that are more than capable of rendering the part. This part cannot be eliminated. The secret to a great harp reproduction is to use a quality sound system. The synth should never be "turned up" to play any louder than the volume produced by an actual harp.

PROGRAM NOTES

Mahler composed the *Lieder eines fahrenden Gesellen* (most commonly translated as "Songs of a Wayfarer," but more literally translated as "Songs of a Traveling Journeyman") in 1884–1885. This cycle of songs was initially written for piano and voice, but was later orchestrated. The second movement, "Ging heut Morgen übers Feld" ("I Went This Morning Over the Field"), is the happiest movement of the work. It is a song of joy and wonder at the beauty of nature in simple actions like birdsong and dew on the grass. "Is it not a lovely world?" is a refrain. The Wayfarer is reminded at the end that despite this beauty, his happiness will not blossom anymore now that his love is gone. This movement was orchestrated with great transparency, which I have attempted to maintain in this expanded setting.

Original German

Ging heut morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"
Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!"
Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!
Blum' und Vogel, groß und Klein!
"Guten Tag,
ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt!"
Nun fängt auch mein Glück wohl an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!

In English

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!"
Also, the bluebells in the field,
merrily with good spirits,
told out to me with bells(ding, ding)
their morning greeting:
"Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!"
And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!
Flower and bird, great and small!
"Good day,
Is it not a fine world?
Hey, isn't it? A fair world?"
Now will my happiness also begin?
No, no—the happiness I mean
can never bloom!

Ging heut Morgen übers Feld

CONDUCTOR SCORE

"I Went This Morning Over the Field"

Gustav Mahler

Duration - 4:45

In gemächlicher Bewegung (♩ = 78-80)

Setting by Ralph Ford (ASCAP)

sim.

Flutes
I *p* *pp*
II *p* *pp*

Oboe
I *p*
II *p*

B♭ Clarinets
I
II

B♭ Bass Clarinet
p

Bassoon
p

Horns in F
I
II
III
IV

B♭ Trumpets
I
II
III

Trombones
I
II
III

Tuba

Mallet Percussion
(Bells)

Timpani
(A-C♯-D-F♯)
Tune: (A-C♯-D-F♯)

Percussion I
(Triangle)

Voice or Instrumental Solo
(Optional)
p
Ging heut mor - gen ü - bers Feld, Tau noch auf den Grä - sern hing; sprach zu mir der lust' - ge Fink: "Ei, du! ...

Harp
(Optional Synth)
p *f*

Violins
I *pizz.* *pp* *div.* *non div.*
II *pizz.* *p* *pizz.*

Viola
pizz. *p* *pizz.*

Cello
pizz. *p* *pizz.*

String Bass
pizz. *p* *pizz.*

1 2 3 4 5 6 7 8

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Fls.

I *p*

II

Ob.

pp

Cls.

I *p*

II

B. Cl.

p

Bsn.

p

Hns.

I

II

III

IV

Tpts.

I *pp* *p* Open

II *pp*

III *pp*

Tbns.

I

II

III

Tuba

p

Mlt. Perc.

p

Timp.

p

Perc. I

p

Voice or
Inst. Solo

Auch die Glö-cken-blum' am Feld hat mir_ lu - stig, gu - ter Ding' mit den Glöck-chen, klin - ge, kling, klin - ge_

Harp

mp

Vlns.

I *mf* *pp* *ppp* *spicc.* *-1*

II *mf* *pp* *ppp*

Vla.

mf *pp*

Cello

p

Str. Bass

p

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56

Fls. I *fp fp fp fp f ff*

Fls. II *fp fp fp fp f ff*

Ob. *fp fp fp fp fp ff*

Cls. I *ff*

Cls. II *ff*

B. Cl. *fp*

Bsn. *fp*

Hns. I *fp*

Hns. II *fp*

Hns. III *fp*

Hns. IV *fp*

Tpts. I *fp*

Tpts. II *fp*

Tpts. III *fp*

Tbns. I *fp*

Tbns. II *fp*

Tbns. III *fp*

Tuba *fp*

Mlt. Perc.

Timp.

Perc. I

Voice or Inst. Solo

Wie mir_ doch die Welt ge_ fällt! Hei - a!_

Harp

Vlns. I *pizz. -2 mp mf f arco ff*

Vlns. II *pizz. -2*

Vla. *p pizz. -1 -1 f_1 arco*

Cello *p pizz. -1 -1 f*

Str. Bass

51 52 53 54 55 56 57

Fls. I *f* *mf* *pp*

Ob.

Cls. I *p*

II *p*

B. Cl.

Bsn. *pp*

Hns. I *pp*

II *pp* (Hn. I)

III *pp*

IV

Tpts. I

II

III

(Hn. I)

Tbns. I *pp*

II

III

Tuba

Mlt. Perc.

Timp.

Perc. I

Voice or Inst. Solo

Harp *pp*

Vlns. I *f* *mf* *mp* *ppp*

II *mf* *ppp* (Hn. I)

Vla. *fp* *ppp*

Cello *p* *ppp*

Str. Bass *f* *mf* *p* *pp*

38453S 58 59 60 61 62 63

64

Fls. I II

Ob.

Cls. I II *pp*

B. Cl.

Bsn. *pp*

Hns. I II III IV

Tpts. I II III *pp* (Tpt. I Solo) *pp* (Tpt. I Solo) *pp*

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Voice or Inst. Solo *pp* Und da fing im Son - nen - schein gleich die

Harp

64

Vlins. I II *pp*

Vla. *pp* pizz. *pp*

Cello *pp* pizz. *pp*

Str. Bass *pp*

64 65 66 67 68 69 70 71

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Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Voice or Inst. Solo

Harp

Vlns. I II

Vla.

Cello

Str. Bass

mann im Son - nen-schein! Blum'-und - Vo - gel, gross und klein! "Gu - ten Tag, gu - ten

p

p

pp

pp

pizz.

arco

pizz.

(Vc.) pizz.

(V)

(V)

85

79 80 81 82 83 84 85 86

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Voice or Inst. Solo

Tag!"

Ist's nicht ei - ne schö - ne Welt? Ei, du! Gelt!? Ei, du! Gelt!?

Harp

Vlns. I II

Vla.

Cello

Str. Bass

91

(V)

ppp

V

(M)

V

arco

(V)

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103 Langsam (♩ = 60)

Fls. I *p* *ppp*

Fls. II *p* *ppp*

Ob. *p* *sub. pp* *p*

Cls. I *ppp*

Cls. II *ppp*

B. Cl. *pp* *p* *sub. pp* *p*

Bsn. *pp* *p* *sub. pp* *p*

Hns. I *pp*

Hns. II *pp*

Hns. III *pp*

Hns. IV *pp*

Tpts. I *pp*

Tpts. II *pp*

Tpts. III *pp*

Tbns. I *pp*

Tbns. II *pp*

Tbns. III *pp*

Tuba *pp*

Mlt. Perc. *pp*

Timp. *pp*

Perc. I *pp*

Voice or Inst. Solo *pp* *p* *pp* *p*

Nun fängt auch mein Glück wohl an?!

Nun fängt auch mein Glück wohl an?!

Harp *p* *mp* *p* *p*

103 Langsam (♩ = 60)

Vlns. I *p* *sub. pp* *p*

Vlns. II *p* *sub. pp* *p*

Vla. *p* *sub. pp* *p*

Cello *p* *sub. pp* *p*

Str. Bass *p* *sub. pp* *p*

103

104

105

106

107

108

109

110

111

rall.

115 Più lento (♩ = 50)

molto rall.

Fls. I *pp*

Fls. II *pp*

Ob. *sub. pp*

Cls. I *pp*

Cls. II *pp*

B. Cl. *pp*

Bsn. *pp*

Hns. I *pp* con sord.

Hns. II *pp* senza sord.

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp. *pp*

Perc. I

Voice or Inst. Solo *pp*

Harp *mp*

Nein! Nein! Das ich mein', mir nim - mer,

Vlns. I *pp*

Vlns. II *pp*

Vla. *pp*

Cello *pp*

Str. Bass *pp*

112 113 114 115 116 117 118 119

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120 121 122 123 124 125 126 127