

**Gustav Mahler**

**Klavierquartett (1876)**

**1. Satz und Skizze  
eines Scherzo-Satzes**

**Herausgegeben von Peter Ruzicka  
(Erstausgabe)**

**Edition Sikorski 800**

8

Violon  
Viola  
Klavier  
Cello

Alto  
Fagott  
Tuba

The image shows a page of handwritten musical notation for a piano quartet. It consists of ten staves. The first four staves are for Violon, Viola, Klavier, and Cello. The last three staves are for Alto, Fagott, and Tuba. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. There are some ink blots and corrections on the page.

## Vorbemerkung

Die außergewöhnlich starke und ständig weiter zunehmende Popularität, die das Werk Gustav Mahlers im Musikleben der Gegenwart genießt, hat dazu beigetragen, daß auch die bisher eher vernachlässigten Werke nunmehr Einlaß in das allgemeine musikalische Bewußtsein gefunden haben: dies mag für die enigmatische *Siebente Symphonie* (1904/1905) ebenso gelten wie für die früheste bislang bekannt gewordene Komposition *Das Klagende Lied* (1878/1881). Daß dabei gerade das letztgenannte Werk – auch unter Berücksichtigung des von Mahler später eliminierten *Waldmärchens* – wertvolle Aufschlüsse über die Wurzeln der später zu einer immer spezifischeren Ausprägung gelangenden Kompositionsästhetik vermittelt hat, kann nicht in Abrede gestellt werden. Um so bedeutsamer erscheint unter diesem Gesichtspunkt die Kenntnis des vorliegenden *Klavierquartetts*, das Gustav Mahler während seiner Studienzeit in Wien geschrieben hat und das – nahezu hundert Jahre nach seiner Entstehung – nun zum ersten Male publiziert wird.

Es ist nicht allgemein bekannt, daß Mahler neben wenigstens vier Jugend-Symphonien auch eine Reihe von Kammermusikwerken komponiert hat. Als Zeitraum kommen dafür die Jahre 1875 (Eintritt des Fünfzehnjährigen in das Wiener Konservatorium) bis etwa 1883 in Betracht. Freilich hat er die meisten dieser Partituren in späteren Jahren wieder vernichtet; darüber hinaus gelten einige Bruchstücke bis heute als verschollen. Bezüglich der Entstehung und Datierung des *Klavierquartetts* ist zunächst von der Angabe '1876' des Titelblattes auszugehen. Leider bieten die spärlichen und häufig einander widersprechenden Hinweise der Mahler-Literatur keinerlei Anhaltspunkte.

Weder das am 12. September 1876 in Jilahva (Iglau) unter Mitwirkung Mahlers aufgeführte Quartett kommt (wegen der durch das Programm dokumentierten Besetzung *Pianoforte, zwei Geigen, Viola*) infrage, noch die beiden Quintettsätze, für die Mahler 1876 und 1878 mit ersten Preisen des Wiener Konservatoriums bedacht wurde.

Mit größerer Wahrscheinlichkeit fand dieses Quartett in einem Gespräch Erwähnung, von dem Natalie Bauer-Lechner in ihren *Erinnerungen an Gustav Mahler* berichtet und in dem ihr Mahler von seinen Jugendkompositionen erzählte:

„Das Beste davon war ein Klavierquartett, welches am Schluß der vierjährigen Konservatoriumszeit entstand und das großen Gefallen erregte. Graedener behielt es monatelang bei sich und es gefiel ihm so, daß er es bei Billroth zur Aufführung brachte. Bei einer Preiskonkurrenz, zu der ich das Quartett nach Rußland schickte, ist es mir verloren gegangen.“

Eine präzise zeitliche Einordnung scheint auch aufgrund dieser Information nicht möglich zu sein. Mahler hatte bekanntlich vom Herbst 1876 bis Frühsommer 1878, mithin nur drei Jahre, das Wiener Konservatorium besucht. So scheint das im Juni 1893, also siebzehn Jahre nach der mutmaßlichen Entstehung des

Werkes geführte Gespräch zwar mit einiger Sicherheit auf dieses Klavierquartett hinzuweisen, trägt aber zu einer genaueren Festlegung der Entstehungszeit nicht bei.

Auf dem Titelblatt des dieser Ausgabe zugrundeliegenden Manuskripts steht: *Klavierquartett – 1.ten Satz – Gustav Mahler – 1876* (die zweite und vierte Zeile möglicherweise von fremder Hand). Außerdem findet sich auf dieser Seite ein Stempelaufdruck des Bruckner-Verlegers Theodor Rättig, der das Werk allerdings nie publiziert hat. Der Außentitel des Umschlages trägt lediglich den Vermerk *frühe Compositionen* in der Handschrift Alma Mahlers.

Das Autograph ist – im Vergleich zu anderen Manuskripten dieser Zeit – relativ sorgsam geschrieben (bezüglich der fraglichen Stellen vgl. den folgenden Editionsbericht). Die äußerst sparsamen Phrasierungen und Artikulationen sowie die fast fehlende Dynamik deuten darauf hin, daß es sich um eine von Mahler selbst benutzte Spielvorlage gehandelt hat. Die Studierbuchstaben C bis N (A und B wurden sinngemäß ergänzt) lassen die Vorbereitung von Proben vermuten.

Weiterhin erhalten (und dem 1.ten Satz in dem erwähnten Konvolut *frühe Compositionen* beigegeben) ist noch die 24taktige Skizze eines Scherzo-Satzes für Klavierquartett (siehe Anhang). Ein Vergleich von Handschrift und Papierformat weist auf die fast gleichzeitige Entstehung hin und läßt darauf schließen, daß es sich um Teile ein und desselben Quartettes handelt. Bezüglich der präzisen zeitlichen Einordnung vermag diese Skizze jedoch keine weiteren Anhaltspunkte zu geben.

Mahlers Klavierquartett weist zahlreiche, höchst bemerkenswerte Züge auf, die es deutlich über die bloße historische Faktizität hinausheben und es zu einem faszinierenden Dokument werden lassen: so negiert der in düsterem a-moll versinkende Schluß des Sonatensatzes jede Konvention von Äußerlichkeit, die bei einem Sechzehnjährigen wohl zu erwarten gewesen wäre. Überhaupt darf diese Tonart, die im Werk Mahlers (und auch in einer der Jugend-Symphonien) eine bedeutsame Rolle spielte, durchaus als unbewußtes Antizipando des Kommenden gewertet werden. Besonders bewegend ist das verhalten-sordinierte Intermezzo vor Eintritt der Reprise, wie auch die ganz und gar ungewöhnliche, höchst exzessive Violinkadenz unmittelbar vor der Koda des Werkes.

Die thematische Erfindung gewinnt durchaus bereits eigenpersönliches Profil; Form und Gestus weisen erkennbar auf die Wurzeln des damaligen musikalischen Bewußtseins Mahlers: auf Brahms, Schumann und Schubert.

Es ist zu hoffen, daß diese frühe Komposition Gustav Mahlers in ihrer großen Bedeutung für das Verständnis seines Reifungsprozesses eine ebenso breite wie verständnisvolle Aufnahme finden wird.

Peter Ruzicka

## Editionsbericht

Die vorliegende Ausgabe folgt einem aus amerikanischen Quellen stammenden Faksimile der handschriftlichen Partitur Gustav Mahlers.

In bezug auf Ausführung und Dynamik der Stimmen enthält das insgesamt achtzehenseitige Autograph (Ms) nur sehr wenige Hinweise. Lediglich in den Parts der Streicher finden sich in den Takten 14 - 32 eine Anzahl von genaueren Artikulationsbezeichnungen sowie mehrere Crescendo- bzw. Decrescendozeichen. Für den Interpreten scheint es allerdings legitim, hieraus Rückschlüsse auf parallele Stellen des weiteren Satzverlaufs zu ziehen (vgl. jedoch die unten folgende Anmerkung zu T. 14 - 18).

Darüber hinaus weist das Ms in Takt 60 im Violoncello-System den Ansatz eines Legato-Bogens auf (siehe dort). Dies mag als Indiz für die Phrasierung motivisch gleichartiger Bildungen herangezogen werden.



Grundsätzlich wurde angestrebt, die autographe Gestalt der Vorlage – auch in ihren notationstechnischen Eigenwilligkeiten –

möglichst getreu zu reproduzieren. Lediglich taktbezogene Re-  
petitions Kürzel (sogenannte Faulenzer) wurden eliminiert, offensichtliche Flüchtigkeitsfehler stillschweigend verbessert sowie „Einsparungen“ ergänzt. Heute üblich gewordene „Sicherheitsvorzeichen“ durften eingefügt werden.

Zusätze des Herausgebers – meist unter dem Gesichtspunkt der Vermeidung von Mißverständnissen – sind ausnahmslos in eckige Klammern gesetzt. In diesem Sinne sind auch einige sehr sparsam eingefügte Lautstärke-Bezeichnungen und Metronomisierungen zu verstehen, die als Andeutung des mutmaßlichen dynamischen und zeitlichen Verlaufs aufzufassen sind.

Für die freundliche Mithilfe bei der Entscheidung fraglicher Stellen bin ich Herrn Justus Frantz zu besonderem Dank verpflichtet.

Die nachfolgend aufgeführten Anmerkungen wurden zur näheren Information über die in einigen Fällen nicht völlig eindeutige Quellenlage zusammengestellt.

T. 14 - 18	Streicher	In diesen Takten sind die Legato-Bögen uneinheitlich gesetzt: teils reichen sie über den Taktstrich hinaus, teils scheinen sie lediglich das Sext-Intervall zu verbinden. Da in T. 34 - 38 die Anbindung der ersten Note des jeweils folgenden Taktes unzweifelhaft ist, konnte eine entsprechende Vereinheitlichung vorgenommen werden.
T. 21	Klavier (oberes System)	Letzter Akkord: aus Mahlers Handschrift könnte möglicherweise auch ein Dreiklang $f - g - c$ (also keine Verdopplung der Violinstimme) herauszulesen sein.
T. 64	Klavier (unteres System)	Hier notiert Mahler bezüglich des Rhythmus: (zuvor triolische Bewegung) 
T. 105	Klavier (unteres System)	Im Ms steht (vierte Zählzeit):  Obwohl ein Baß-Schlüssel fehlt, könnte hier an <i>con octva</i> eine Parallele zu Takt 109 gedacht werden (dann oktaviertes H).
T. 106	Violoncello, Klavier (unteres System)	Das letzte Sechzehntel ist in beiden, im übrigen parallel geführten Stimmen hinsichtlich der notierten Tonhöhe nicht völlig eindeutig (vgl. Faksimile). So könnte im Klaviersystem auch <i>cis</i> , im Violoncellopart auch <i>e</i> gelesen werden. Man beachte jedoch T. 110, der als Parallele für die Lesart der vorliegenden Edition herangezogen wurde.
T. 108	Klavier (unteres System)	Vor dem unteren Ton des ersten Zweiklages steht keinerlei Vorzeichen. Aufgrund der Analogie zu T. 104 ist jedoch anzunehmen, daß <i>CIS</i> intendiert ist.
T. 109	Violoncello	Im Ms (vgl. Faksimile) offensichtlicher Irrtum Mahlers (Harmonik!). Eine Angleichung an die Parallelstelle (T. 105) erscheint daher zwingend.
T. 126	Klavier (unteres System)	Es wäre denkbar, im ersten bzw. dritten Akkord auch $cis - e - a$ zu lesen (wie in T. 124); die harmonische Fortschreitung deutet jedoch eher auf $cis - e - g$ .
T. 139	Klavier (unteres System)	Infolge einer nachträglichen Korrektur Mahlers ist der obere Ton des Zweiklages nicht mit Bestimmtheit als <i>D</i> zu identifizieren, es könnte auch <i>C</i> angenommen werden.

T. 139 ff.	Streicher	Für das Violoncello ist im Gegensatz zu den anderen Streichinstrumenten kein Dämpfer vorgesehen. Laut Ms sind die Dämpfer in Violine und Viola zur Ausführung der T. 149 und 150 vorübergehend wieder abzunehmen. Diese durchaus ungewöhnlichen Vorschriften erscheinen unter Berücksichtigung des klanglichen Zusammenhangs jedoch zwingend.
T. 187	Violoncello	Das Schriftbild ist hier nicht eindeutig: ursprünglich dürfte in der zweiten Takthälfte <i>a</i> notiert und später in <i>g</i> ausgebessert worden sein.
T. 191	Klavier (unteres System)	Es ist nicht eindeutig zu bestimmen, ob das <i>A</i> der zweiten Takthälfte erneut angeschlagen werden soll, oder ob eine Zusammenziehung zu einer Ganzen Note beabsichtigt ist. In der vorliegenden Edition wurde die originale Notierung beibehalten.
T. 195	Klavier (unteres System)	Bei Zählzeit drei kann im Ms auch ein Sekundklang <i>D – E</i> gelesen werden. Da Mahler im Violin-System der unmittelbar darunter stehenden Akkolade infolge zahlreicher Hilfslinien mit ebener Stelle kollidierte, könnte es sich demgegenüber aber auch um eine sicherheitshalber gesetzte zweite Note <i>E</i> handeln.
T. 203 - 215	Klavier	Diese dreizehn Takte machten insofern besondere redaktionelle Schwierigkeiten, als sie hinsichtlich des Klaviersatzes – einzige Stelle des Ms – von Mahler nur rudimentär ausnotiert wurden. Die Harmonik wurde hierbei lediglich generalbaßartig angedeutet. Da die Streicherstimmen dagegen lückenlos ausgeschrieben sind und die vorstehende Taktgruppe überdies durch eine triolische Sequenz (T. 202) eingeleitet wird, konnte eine vorsichtige Rekonstruktion dieses Abschnittes erfolgen. Dabei wirkte es sich vorteilhaft aus, daß aus der Exposition des Werks eine strukturell recht ähnliche Passage mit zur Ausarbeitung herangezogen werden konnte (T. 54 - 66).
T. 212	Viola	Die durch offensichtlich nachträgliche Verbesserung Mahlers entstandene Notationslage ist nicht völlig eindeutig: während die Note <i>cis</i> einen Hals aufweist und darüber hinaus eine Halbe Pause im zweiten Takteil angedeutet ist, läßt ein deutliches bindbogenartiges Zeichen sowie die stark nachgezeichnete Note die Vermutung zu, Mahler habe hier eine Ganze Note intendiert.
T. 221	Viola, Violoncello	Durch eine wahrscheinlich irrtümliche Bezeichnung der Pausenwerte im Ms (Viertelpause – Viertelnote – Viertelpause – Halbe Pause) in diesen Stimmen entstände ein $\frac{5}{4}$ - Takt, der aus dem Gesamtzusammenhang kaum erklärbar wäre.
T. 221	Violine	Oberhalb der Note <i>c</i> steht tremolo, darunter zusätzlich die Vorschrift Triller. Diese höchst ungewöhnliche Bezeichnung mag mit der (auf die gesamte kadenzartige Passage bezogenen) Anweisung „ungemein rubato und leidenschaftlich“ erklärt werden.  In diesem Takt ist kurz vor dem ersten Sechzehntelwert der zweiten Zählzeit ein <i>h</i> angedeutet, das als Überleitungston zur folgenden (ausnotierten) Passage verstanden werden kann.
T. 222	Klavier (unteres System)	Im letzten Akkord dürfte Mahler den ursprünglich notierten Ton <i>h</i> in <i>a</i> ausgebessert haben.
T. 233	Klavier (unteres System)	Die Oktave <i>A</i> <sub>1</sub> - <i>A</i> ist erkennbar nur hinsichtlich ihres oberen Tons an das vorangegangene Tremolo „angebunden“. <i>A</i> <sub>1</sub> dürfte daher mit der ersten Zählzeit anzuschlagen sein.
T. 234	Klavier (oberes System)	Es ist nicht eindeutig, ob Mahler <i>a - c</i> oder aber lediglich <i>a</i> notierte. Letzteres ergäbe eine leere Quint als Schlußklang des Sonatensatzes.

# Klavierquartett

Gustav Mahler  
(1876)

Nicht zu schnell [ $\text{♩} \approx 69$ ]

Musical score for measures 1-6. It features four staves: two for the vocal parts (Soprano and Bass) and two for the piano accompaniment. The piano part consists of a continuous triplet accompaniment in the right hand and a simple bass line in the left hand. A dynamic marking of  $[p]$  is present at the beginning of the piano part.

7

Mit Leidenschaft

Musical score for measures 7-12. The vocal parts enter with a melodic line. The piano accompaniment continues with the triplet accompaniment. A 'Solo' marking is placed above the bass staff in measure 11. The piano part includes some chromatic changes in the right hand.

13

Musical score for measures 13-18. The vocal parts continue their melodic line. The piano accompaniment features a change in the right hand, moving to a more complex rhythmic pattern with triplets. A dynamic marking of  $[p]$  is present at the end of the piano part in measure 18.

[A]

20

Musical score for measures 20-25. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes several triplet patterns in both the right and left hands. A section marker [A] is placed above the first measure. The key signature has one sharp (F#) and the time signature is 3/4.

26 *Sehr leidenschaftlich*

Musical score for measures 26-31. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes several triplet patterns in both the right and left hands. The tempo/mood marking *Sehr leidenschaftlich* is present. The key signature has one sharp (F#) and the time signature is 3/4.

32

Musical score for measures 32-35. It features a vocal line with a melodic line and a piano accompaniment. The piano part includes several triplet patterns in both the right and left hands. The key signature changes to two sharps (F# and C#) in measure 32. The time signature is 3/4.

37

Musical score for measures 37-41. The score is written for three systems. The first system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The second system features a piano accompaniment with triplets in the right hand and a bass line. The key signature has one flat (B-flat), and the time signature is common time (C).

[B]

42 Entschlossen [♩ ≈ 132]

Musical score for measures 42-45. The score is written for three systems. The first system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The second system features a piano accompaniment with a forte dynamic marking [f] and a bass line. The third system features a piano accompaniment with a forte dynamic marking [f] and a bass line. The key signature has one flat (B-flat), and the time signature is common time (C).

46

Musical score for measures 46-50. The score is written for three systems. The first system consists of a vocal line (treble clef), a piano accompaniment (grand staff), and a bass line (bass clef). The second system features a piano accompaniment and a bass line. The third system features a piano accompaniment and a bass line. The key signature has one flat (B-flat), and the time signature is common time (C).



50

Musical score for measures 50-53. The score is written for three systems. The first system consists of three staves: a vocal line in treble clef, a piano accompaniment in alto clef, and a bass line in bass clef. The second system consists of two staves: a piano accompaniment in treble clef and a bass line in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets indicated by the number '3' above the notes. The key signature has one flat (B-flat).

54

C

Musical score for measures 54-56. The score is written for three systems. The first system consists of three staves: a vocal line in treble clef, a piano accompaniment in alto clef, and a bass line in bass clef. The second system consists of two staves: a piano accompaniment in treble clef and a bass line in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets indicated by the number '3' above the notes. The key signature has one flat (B-flat). The dynamic marking *[mf]* is present in the first system.

57

Musical score for measures 57-60. The score is written for three systems. The first system consists of three staves: a vocal line in treble clef, a piano accompaniment in alto clef, and a bass line in bass clef. The second system consists of two staves: a piano accompaniment in treble clef and a bass line in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets indicated by the number '3' above the notes. The key signature has one flat (B-flat).

60

Musical score for measures 60-62. The system includes a vocal line with a long melisma, a piano accompaniment with triplets, and a bass line with a melisma.

63

Musical score for measures 63-65. The system includes a vocal line with a melisma, a piano accompaniment with triplets, and a bass line with a melisma.

66

[ $\text{♩} \approx 84$ ]

[*f*]

[*f*]

[*f*]

[*mf*]

Musical score for measures 66-68. The system includes a vocal line with a melisma, a piano accompaniment with triplets, and a bass line with a melisma. Dynamics include [*f*] and [*mf*].

\*) Ms: cis<sup>1</sup> bzw. cis<sup>2</sup>

69

Musical score for measures 69-73. The score is written for three systems. The first system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a complex texture with chords and triplets. The vocal line has a melodic line with some rests. The bass line provides a steady accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking is *fr* (frenetic).

74

Musical score for measures 74-78. The score is written for three systems. The first system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a complex texture with chords and triplets. The vocal line has a melodic line with some rests. The bass line provides a steady accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking is *fr* (frenetic).

79

Musical score for measures 79-83. The score is written for three systems. The first system consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The piano part features a complex texture with chords and triplets. The vocal line has a melodic line with some rests. The bass line provides a steady accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking is *fr* (frenetic).

[accel.]

84

Musical score for measures 84-87. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features prominent triplet patterns in both hands. The key signature has two flats (B-flat and E-flat).

88

Musical score for measures 88-90. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part continues with triplet patterns and chordal textures. The key signature has two flats.

91

trem. \*

**D** [♩ ≈ 104]

[f]

[f]

[f]

[f]

Musical score for measures 91-94. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features chords and a dynamic marking of forte (f). The key signature has two flats. A box labeled 'D' with a tempo marking '♩ ≈ 104' is present above the vocal line.

\* Ms: tremol.

94

Musical score for measures 94-96. The score is written for three staves: Treble, Bass, and Grand Staff. Measure 94 features a melodic line in the Treble staff with a trill and a fermata, and a bass line with a trill. Measure 95 continues the melodic and bass lines. Measure 96 features a complex piano accompaniment with triplets and a forte dynamic marking [ff].

97

Musical score for measures 97-100. Measure 97 begins with a key signature change to E major, indicated by a box around the letter 'E'. The Treble staff has a melodic line with a trill and a fermata, and a bass line with a trill. Measure 98 features a forte dynamic marking [ff] in the Treble staff. Measure 99 features a forte dynamic marking [ff] in the Bass staff. Measure 100 features a complex piano accompaniment with triplets and a forte dynamic marking [ff].

101

Musical score for measures 101-104. Measure 101 begins with a key signature change to F major, indicated by a box around the letter 'F'. The Treble staff has a melodic line with a trill and a fermata, and a bass line with a trill. Measure 102 features a complex piano accompaniment with triplets. Measure 103 features a complex piano accompaniment with triplets. Measure 104 features a complex piano accompaniment with triplets.

104

107

110

\*) vgl. Editionsbericht T.109

113

Musical score for measures 113-115. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal line consists of a melodic line with a slur over measures 113-115. The piano accompaniment features a complex texture with triplets in the right hand and chords in the left hand.

116

Musical score for measures 116-118. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (Bb). The vocal line consists of a melodic line with a slur over measures 116-118. The piano accompaniment features a complex texture with rhythmic patterns in the right hand and chords in the left hand.

119

Musical score for measures 119-121. The system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (Bb). The vocal line consists of a melodic line with a slur over measures 119-121. The piano accompaniment features a complex texture with rhythmic patterns in the right hand and chords in the left hand.

122

Musical score for measures 122-124. The score is written for three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment with a more complex rhythmic pattern in the right hand, including sixteenth notes and chords.

125

Musical score for measures 125-127. The score is written for three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment with a more complex rhythmic pattern in the right hand, including sixteenth notes and chords.

128

Musical score for measures 128-130. The score is written for three systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment with a more complex rhythmic pattern in the right hand, including sixteenth notes and chords.



131

Musical score for measures 131-133. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a prominent tremolo in the bass register. Dynamics include *[pp]* and *[ff]*. A *[rit.]* marking is present in measure 133.

134

Musical score for measures 134-136. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a prominent tremolo in the bass register. Dynamics include *[dim.]* and *[pp]*. A *[rit.]* marking is present in measure 134.

139 **G** [♩ ≈ 52]

Musical score for measures 139-142. The system includes a vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a prominent tremolo in the bass register. Dynamics include *[pp]*, *[p]*, and *[ppp]*. A *[rit.]* marking is present in measure 139. The tempo is marked as *[♩ ≈ 52]*. The key signature is G major. The instruction "mit Dämpfer" (with damper) is written above the piano part. A triplet of eighth notes is marked with a '3' in measure 140.

144 *ohne Dämpfer*

*ohne Dämpfer*

149 *ri - - te - - nu - - to - -* *L'istesso Tempo*

G-Saite

[pp]

155 *mit Dämpfer*

*mit Dämpfer*

162

ohne Dämpfer

**H**

Musical score for measures 162-167. It features three systems of staves. The first system has a treble and bass staff with the instruction "ohne Dämpfer". The second system is a grand staff with treble and bass staves, containing complex chordal textures with triplets and slurs. The key signature has one sharp (F#).

168

Musical score for measures 168-173. It features three systems of staves. The first system has a treble and bass staff with melodic lines. The second system is a grand staff with treble and bass staves, containing complex chordal textures with triplets and slurs. The key signature has one sharp (F#).

174 **J** [♩ ≈ 96]

Musical score for measures 174-179. It features three systems of staves. The first system has a treble and bass staff with melodic lines and dynamic markings [f]. The second system is a grand staff with treble and bass staves, containing complex rhythmic patterns with slurs and dynamic markings [f]. The key signature has one sharp (F#).

177

Musical score for measures 177-179. The system consists of four staves. The top two staves are vocal lines in treble and bass clefs. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). Measure 177 features a vocal melody with eighth notes and a piano accompaniment with eighth-note chords. Measure 178 continues the vocal melody with a half note and piano accompaniment with eighth-note chords. Measure 179 concludes with a vocal melody of two eighth notes and piano accompaniment of two eighth-note chords.

180

Musical score for measures 180-182. The system consists of four staves. The top two staves are vocal lines in treble and bass clefs. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). Measure 180 features a vocal melody with a quarter note and piano accompaniment with eighth-note chords. Measure 181 features a vocal melody with a quarter note and piano accompaniment with eighth-note chords. Measure 182 concludes with a vocal melody of two eighth notes and piano accompaniment of two eighth-note chords.

183

Musical score for measures 183-185. The system consists of four staves. The top two staves are vocal lines in treble and bass clefs. The bottom two staves are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). Measure 183 features a vocal melody with a quarter note and piano accompaniment with eighth-note chords. Measure 184 features a vocal melody with a quarter note and piano accompaniment with eighth-note chords. Measure 185 concludes with a vocal melody of two eighth notes and piano accompaniment of two eighth-note chords.

186

Musical score for measures 186-188. It features a vocal line with a long melisma at the start, a piano accompaniment with arpeggiated chords, and a bass line with a steady eighth-note pattern. Measure 188 includes a triplet of eighth notes in the piano part.

189

[♩ ≈ 132]

Musical score for measures 189-192. The tempo is marked as approximately 132 beats per minute. The vocal line continues with a melodic phrase, while the piano and bass parts provide harmonic support with rhythmic patterns.

193

Musical score for measures 193-196. The vocal line features a more active melodic line, and the piano accompaniment includes a prominent eighth-note arpeggiated pattern in the right hand.

197

L

201

204

\*) 203-215 vgl. Editionsbericht

207

Musical score for measures 207-210. The system consists of four staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The third staff is a single bass clef staff with a key signature of one sharp. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The music features a melodic line in the top staff, a bass line in the second staff, and a complex piano accompaniment in the bottom two staves, including triplets and arpeggiated chords.

210

Musical score for measures 210-213. The system consists of four staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The third staff is a single bass clef staff with a key signature of one sharp. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The music continues with a melodic line in the top staff, a bass line in the second staff, and a complex piano accompaniment in the bottom two staves, including triplets and arpeggiated chords.

213

Musical score for measures 213-216. The system consists of four staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The second staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The third staff is a single bass clef staff with a key signature of one sharp. The fourth staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The music continues with a melodic line in the top staff, a bass line in the second staff, and a complex piano accompaniment in the bottom two staves, including triplets and arpeggiated chords.

216

*ungemein rubato u. leidenschaftlich*

**M**

220

222

**N** [*♩* ≈ 63]

\*) Ms: tremol.



225

(Orgelpunkt)

228

mo - - - ren - - - do

231

ri - - - te - - - nu - - - to

pizz. [pizz.]

pizz. [pizz.]

pizz. [pizz.]

mo - - - ren - - - do

Anhang

**Gustav Mahler**  
**Klavierquartett (1876)**

Skizze eines Scherzo-Satzes  
(herausgegeben von Peter Ruzicka)

1

5

9

*fppp*

\*) Ms: ab T. 6 Viola-Stimme im Violoncello- bzw. Violinsystem notiert

\*\*\*) Ms: ab T. 11 keine Tonarten-Vorzeichnung

13

Musical score for measures 13-16. It consists of three systems. The first system has three staves: a treble staff with a melodic line, a middle staff with chords, and a bass staff with a bass line. The second system has two staves: a grand staff (treble and bass) with a piano accompaniment. The third system has two staves: a grand staff with a piano accompaniment. There are various accidentals and articulation marks throughout.

17

Musical score for measures 17-21. It consists of two systems. The first system has three staves: a treble staff with a melodic line, a middle staff with chords, and a bass staff with a bass line. The second system has two staves: a grand staff with a piano accompaniment. A measure in the middle staff of the first system is marked with an asterisk (\*). There are various accidentals and articulation marks throughout.

[vermutlich unisono]

Five empty musical staves, likely representing a section of the score that is not fully transcribed or is a placeholder.

22

(24)

+ weitere 9 Takte  
unleserlich

Musical score for measures 22-24. It consists of two systems. The first system has two staves: a grand staff with a piano accompaniment. The second system has two staves: a grand staff with a piano accompaniment. There are various accidentals and articulation marks throughout.

[vermutlich Skizze]

## Editorial Remarks

Mahler's extraordinary ever-increasing popularity in the present day has led to his long neglected and lesser known works being introduced and accepted into the musical consciousness. This applies as much to the enigmatic *Seventh Symphony* (1904/1905) as to his earliest known work to date *Das klagende Lied* (1878/1881). This latter work in particular (taking into account Mahler's later elimination of the *Waldmärchen*) has proved extremely valuable in providing insight into the roots and development of Mahler's highly individual mature style. In the light of this, it is especially interesting to make the acquaintance of the *Piano Quartet* presented here – a work, written by Mahler as a student in Vienna, and published now for the first time, nearly a hundred years after its conception.

It is not generally known, that, apart from at least four "youth" symphonies, Mahler composed a series of chamber works. This dates from the period between 1875 (the year Mahler entered the Conservatory at the age of fifteen) and approximately 1883. Many of these scores, however, he later destroyed; other sections are reckoned today to be missing.

As regards the origin and dating of the *Piano Quartet*, we must, for the time being, content ourselves with the indication on the title page: '1876'. Unfortunately, the information to be gleaned from the literature on Mahler available is so sparse and contradictory as to give us no definite indication.

It would seem at least that the quartet can not have any connection with the one performed on the 12th September, 1876 in Jilahva (Iglau) with Mahler himself at the keyboard (because the programme there shows an instrumental setting of *piano, two violins and viola*). Nor do either of the prize-winning quintet movements of 1876 and 1878 at the Vienna Conservatory come into consideration.

It is far more probable that the quartet was mentioned by Mahler in a conversation with Natalie Bauer-Lechner about his "youth" compositions, and which she reports in her *Erinnerungen an Gustav Mahler* (Memories of Gustav Mahler):

*"The best of them all was a piano quartet composed at the end of the four years spent at the Conservatory, and which excited a good deal of enthusiasm. Graedener kept it with him for months and it pleased him so, that he had it performed at Billroth's. In the end I sent the quartet to Moscow for a competition and it got lost."*

To give a precise dating on the strength of this information seems to me to be practically impossible. Mahler is known to have attended the Vienna Conservatory for only three years – from the autumn of 1876 until the summer of 1878. This conversation, which took place in June, 1893 (seventeen years

after the assumed date of composition of the quartet) seems to refer almost undoubtedly to this quartet, but unfortunately sheds no further light on the exact date of composition.

The title page of the manuscript, on which this edition is based, bears the following: *Clavierquartett – 1.ten Satz – Gustav Mahler – 1876* (the second and fourth lines of possible differing handwriting). Also on this page, is the stamp of the Bruckner-publisher Theodor Rättig who, however, never published the work. The title on the outer cover, bears, in Alma Mahler's handwriting, the simple inscription *frühe Compositionen* (early compositions).

Compared with other manuscripts dating from this period, the autograph is relatively carefully written (any unclear passages cf. following editing notes). The extremely rare indications as to phrasing and articulation, and the almost non-existence of dynamic markings, lead one to believe that the manuscript in question was one in Mahler's personal use. The study aids, letters C to N (A and B were accordingly added) would imply preparation for rehearsals.

Another work which has been preserved and which is joined to the *1.ten Satz* in the mentioned collection *frühe Compositionen* is the 24-bar sketch for a Scherzo movement for piano quartet (see appendix). A comparison between handwriting and size of paper points to the nearly simultaneous origin, and it may be inferred that it is a question of parts of one and the same quartet. Concerning the precise dating the sketch does not give further indication.

Mahler's piano quartet has many highly interesting characteristics that elevate it above the level of mere historical factual information and transform it into a fascinating document. The melancholy sinking a-minor close to the sonata movement negates any conventional exterior one might expect to find in a sixteen years old. It might be said that this key (always an important one for Mahler, also used in one of the "youth" symphonies) signified for him the unconscious anticipation of things to come. Especially moving is the subdued muted *Intermezzo* before the reprise, and also the unusual and eruptive violin cadence just before the Coda.

The thematic ideas already have a personal profile – form and treatment show clearly the influence on the young Mahler of Brahms, Schumann and Schubert.

It is to be hoped that this early composition of Gustav Mahler, important as it is in gaining an understanding of his musical development, will have a wide and sympathetic reception.

Peter Ruzicka