

# *Piano Quartet*

*by*

*Gustav Mahler*  
*(1876)*

*Arranged*  
*for Piano, Flute*  
*and Violin*

*by*

*Michelle Diehl*

## Editorial Remarks from the Sikorski Edition of 1973

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 *Waldmarchen*) 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 for the first time in 1973, nearly a hundred years after its conception.

It's 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 Rattig who, however, never published the work. The title on the outer cover, bears, in Alma Mahler's handwriting, the simple inscription *fruhe Compositionen* (early compositions).

Compared with other manuscripts dating from this period, the autograph is relatively carefully written. The extremely rare indication 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.

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 negates any conventional exterior one might expect to find in a sixteen year 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 intermezzo before the reprise, and also the unusual and eruptive violin cadenza 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

# Piano Quartet

Arranged for Piano, Flute and Violin

Gustav Mahler  
Arr. Michelle Diehl

Nicht zu schnell  $\text{♩} = 69$

The score is arranged in systems for Violin, Flute, and Piano. The first system (measures 1-6) features a piano accompaniment of triplets in the right hand and a simple bass line in the left hand. The second system (measures 7-12) is marked 'Mit Leidenschaft' and 'p', with the violin and flute playing melodic lines. The piano accompaniment continues with triplets. The third system (measures 13-19) shows the violin and flute playing more complex melodic phrases with accents and trills, while the piano accompaniment remains consistent. The fourth system (measures 20-24) includes first endings marked with 'A' in boxes, leading to a final piano accompaniment section with triplets.

Sehr leidenschaftlich

26  
Vln.  
Fl.  
Pno.

33  
Vln.  
Fl.  
Pno.

39 **B** Entschlossen  $\text{♩} = 132$   
Vln.  
Fl.  
Pno.

45  
Vln.  
Fl.  
Pno.

50

Vln.

Fl.

Pno.

54

Vln. *mf*

Fl. *mf*

Pno. *mp*

57

Vln.

Fl.

Pno.


61


Vln.


Fl.

Pno.

65  $\text{♩} = 84$

Vln. 

Fl. 

Pno. 

69 *tr*

Vln. 

Fl. 

Pno. 

73

Vln. 

Fl. 

Pno. 

77

Vln. 

Fl. 

Pno. 

81

Vln.

Fl.

Pno.

85

Vln.

Fl.

Pno.

*accel.*

89

Vln.

Fl.

Pno.

*f*

*f*

*f*

*D*

$\text{♩} = 104$

93

Vln.

Fl.

Pno.

This musical score page contains measures 96 through 108 for a Piano Quartet. The score is arranged in four systems, each featuring a Violin (Vln.), Flute (Fl.), and Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked *ff* (fortissimo) throughout. Measure numbers 96, 100, 104, and 108 are indicated at the beginning of their respective systems. The Violin and Flute parts play melodic lines with triplets and slurs. The Piano part features a complex texture with dense chords and triplets in both hands. Chord boxes labeled 'E' and 'F' are placed above the staves at measures 96, 100, and 104. The score concludes with a fermata in measure 108.



111

Vln.

Fl.

Pno.

Musical score for measures 111-112. The Violin part (Vln.) and Flute part (Fl.) are melodic, featuring eighth and sixteenth notes. The Piano part (Pno.) is highly rhythmic, featuring complex triplets in both the right and left hands, with some sixteenth-note runs.

113

Vln.

Fl.

Pno.

Musical score for measures 113-115. The Violin part (Vln.) and Flute part (Fl.) continue their melodic lines. The Piano part (Pno.) features more complex triplets and some rests in the right hand, while the left hand continues with rhythmic accompaniment.

116

Vln.

Fl.

Pno.

Musical score for measures 116-118. The Violin part (Vln.) and Flute part (Fl.) are melodic. The Piano part (Pno.) has a busy sixteenth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

119

Vln.

Fl.

Pno.

Musical score for measures 119-121. The Violin part (Vln.) and Flute part (Fl.) are melodic. The Piano part (Pno.) has a busy sixteenth-note accompaniment in the right hand and a more rhythmic bass line in the left hand.

122

Vln.

Fl.

Pno.

125

Vln.

Fl.

Pno.

128

Vln.

Fl.

Pno.

130

Vln.

Fl.

Pno.

*fff*

133 *rit.*

Vln.

Fl.

Pno.

[dim.] *rit.* *pp*

139 *G* ♩ = 52

Vln.

Fl.

Pno.

*pp* *pp*

144

Vln.

Fl.

Pno.

147 *ri - - te - - nu - - to - -*

Vln.

Fl.

Pno.

151 L'istesso Tempo

Vln.

Fl.

Pno.

158

Vln.

Fl.

Pno.

164 [H]

Vln.

Fl.

Pno.

171 [J] ♩ = 96

Vln.

Fl.

Pno.

175

Vln. *f*

Fl. *f*

Pno.

178

Vln.

Fl.

Pno.

181

Vln.

Fl. **K**

Pno. **K**

184

Vln.

Fl.

Pno.

187

Vln.

Fl.

Pno.

191

Vln.

Fl.

Pno.

196

Vln.

Fl.

Pno.

201

Vln.

Fl.

Pno.

L

mf

204

Vln.

Fl.

Pno.

207

Vln.

Fl.

Pno.

211

Vln.

Fl.

Pno.

215

Vln.

Fl.

Pno.

M

ff

tr

200

220

Vln. *p*

Fl. *pp*

Pno. *pp*

223 N ♩ = 63

Vln.

Fl.

Pno.

226

Vln.

Fl.

Pno. (Orgelpunkt)

231 ri - - te - - nu - - to

Vln.

Fl.

Pno.



# Piano Quartet

Piano

Arranged for Piano, Flute and Violin

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Arr. Michelle Diehl

Nicht zu schnell  $\text{♩} = 69$

Pno.

*p*

Mit Leidenschaft

Pno.

Pno.

Pno.

Pno.

A

Sehr leidenschaftlich

Pno.

Pno.

Pno.

**B** Entschlossen  $\text{♩} = 132$

Pno.

Pno.

51

Pno.

Musical score for measures 51-53. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 51 features a treble staff with a dotted quarter note followed by eighth notes, and a bass staff with a quarter note followed by eighth notes. Measures 52 and 53 contain complex rhythmic patterns with many triplets in both staves. A key signature change to one flat is indicated by a flat symbol on the bass staff in measure 53.

54

Pno.

Musical score for measures 54-56. A box containing the letter 'C' is positioned above measure 54. The system consists of two staves. Measure 54 has a treble staff with eighth notes and a bass staff with eighth notes. Measures 55 and 56 continue with rhythmic patterns, including triplets and sixteenth notes. A key signature change to two flats is indicated by a flat symbol on the bass staff in measure 56.

57

Pno.

Musical score for measures 57-59. The system consists of two staves. Measure 57 has a treble staff with eighth notes and a bass staff with eighth notes. Measures 58 and 59 continue with rhythmic patterns, including triplets and sixteenth notes. A key signature change to two sharps is indicated by a sharp symbol on the bass staff in measure 59.

60

Pno.

Musical score for measures 60-62. The system consists of two staves. Measure 60 has a treble staff with eighth notes and a bass staff with a long horizontal line indicating a sustained chord. Measures 61 and 62 continue with rhythmic patterns, including triplets and sixteenth notes. A key signature change to one sharp is indicated by a sharp symbol on the bass staff in measure 62.

63

Pno.

Musical score for measures 63-65. The system consists of two staves. Measure 63 has a treble staff with eighth notes and a bass staff with eighth notes. Measures 64 and 65 continue with rhythmic patterns, including triplets and sixteenth notes. A key signature change to one sharp is indicated by a sharp symbol on the bass staff in measure 65.

Piano Quartet

20

$\text{♩} = 84$

Pno.

66

67

68

*mf*

Pno.

69

70

71

Pno.

72

73

74

Pno.

75

76

77

Pno.

78

79

80

Pno.

81

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno.

84

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*accel.*

Pno.

87

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Pno.

90

D ♩ = 104

*f*

Pno.

93

Piano Quartet

22

Pno.

95

96

*ff*

Pno.

97

98

99

100

E

E

E

Pno.

101

102

103

F

Pno.

104

105

106

Pno.

107

108

109

Pno.

Musical score for piano from measure 110 to 112. The system shows two staves with complex chordal textures and triplets. The right hand features dense chords with triplets, while the left hand provides a rhythmic accompaniment with triplets and chords.

Pno.

Musical score for piano from measure 112 to 114. The system shows two staves with complex chordal textures and triplets. The right hand features dense chords with triplets, while the left hand provides a rhythmic accompaniment with triplets and chords.

Pno.

Musical score for piano from measure 114 to 117. The system shows two staves with complex chordal textures and triplets. The right hand features dense chords with triplets, while the left hand provides a rhythmic accompaniment with triplets and chords.

Pno.

Musical score for piano from measure 117 to 120. The system shows two staves with complex chordal textures and triplets. The right hand features dense chords with triplets, while the left hand provides a rhythmic accompaniment with triplets and chords.

Pno.

Musical score for piano from measure 120 to 123. The system shows two staves with complex chordal textures and triplets. The right hand features dense chords with triplets, while the left hand provides a rhythmic accompaniment with triplets and chords.

123

Pno.

126

Pno.

128

Pno.

130

Pno.

132

Pno.

*fff*

[dim.]

*rit.*



137 G ♩ = 52

Pno.

142

Pno.

146

Pno.

149 *L'istesso Tempo*

Pno.

154

Pno.

Piano Quartet

26

H

Pno.

160

Pno.

165

J ♩ = 96

Pno.

171

Pno.

Pno.

Pno.

179

Pno.

181

K

Pno.

184

Pno.

187

Pno.

$\text{♩} = 132$

190

194

Pno.

198

Pno.

202

L

Pno.

205

Pno.

209

Pno.

Pno.

212

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Pno.

215

3

3

3

3

M

trill

ped.

Pno.

221

N

♩ = 63

pp

ped.

Pno.

225

(Orgelpunkt)

Pno.

229

ri - - te - - nu - - to

# Piano Quartet

Flute

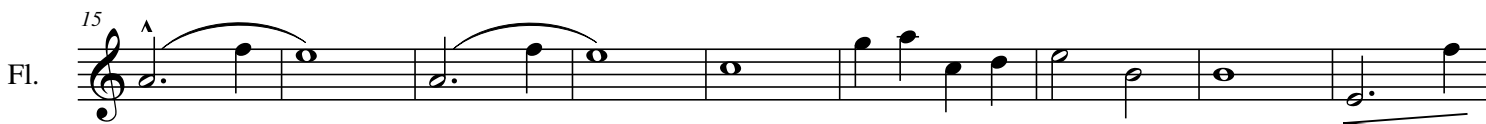
Arranged for Piano, Flute and Violin

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Nicht zu schnell  $\text{♩} = 69$

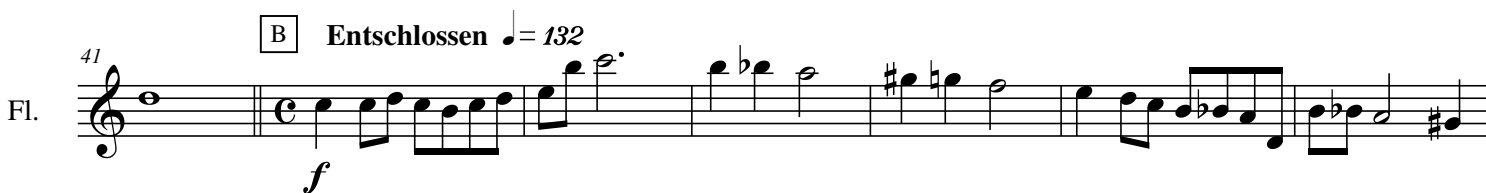
Mit Leidenschaft

Fl. 

Fl. 

Fl. **A** 

Fl. 

Fl. **B** Entschlossen  $\text{♩} = 132$  

Fl. 

Fl. **C** 

Fl. 

Fl. 

75 Fl.

83 Fl.

89 Fl.

95 Fl.

102 Fl.

107 Fl.

112 Fl.

117 Fl.

122 Fl.

127 Fl.

Piano Quartet

32

132 *rit.* **G** ♩ = 52 *pp*

141 **3**

150 *L'istesso Tempo* **8** *pp*

164 **H**

172 **J** ♩ = 96 *f*

179 **K**

186 ♩ = 132

193

199 **L** *mf*

206



213 M

Fl.

221 N ♩ = 63

*pp*

Fl.

228 ri - - te - - nu - - to

Fl.

Violin

# Piano Quartet

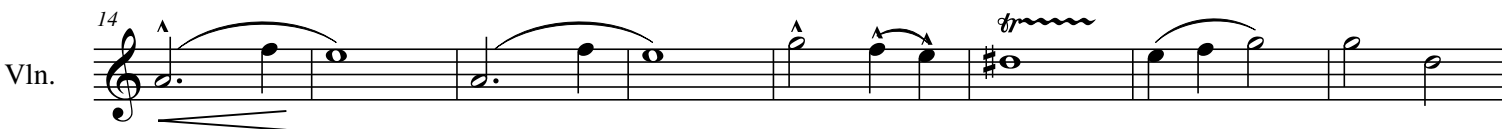
Arranged for Piano, Flute and Violin

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Nicht zu schnell  $\text{♩} = 69$

Mit Leidenschaft

Vln. 

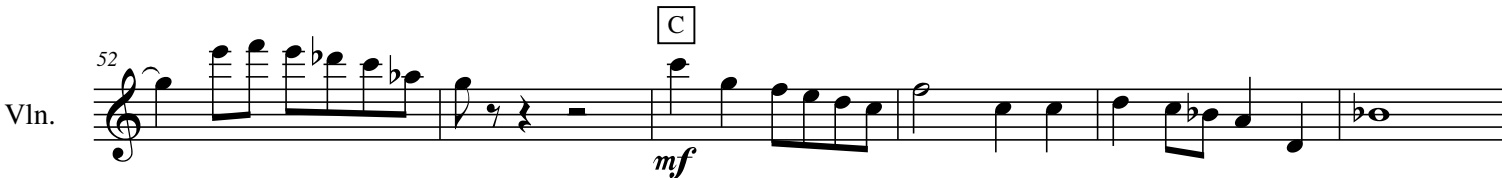
Vln. 

Vln. 

Vln. 

Vln. 

Vln. 

Vln. 

Vln. 

Vln. 

Vln. 72



Vln. 80



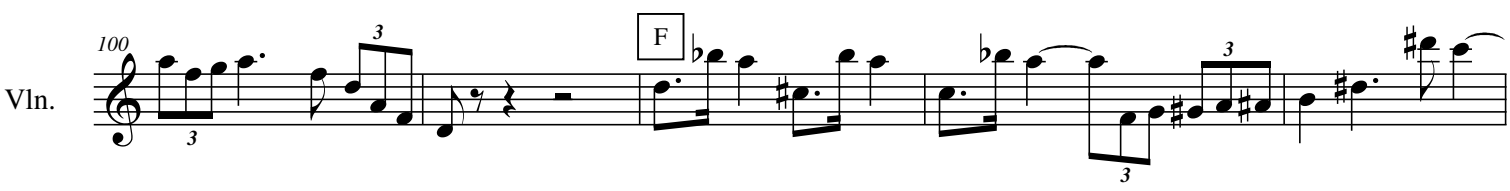
Vln. 87



Vln. 93



Vln. 100



Vln. 105



Vln. 109



Vln. 113



Vln. 118



Vln. 123



Piano Quartet

36

Vln. 128

Vln. 134

*rit.* **3** G ♩ = 52

*pp*

Vln. 144

**3** L'istesso Tempo **7**

Vln. 159

H

*pp*

Vln. 168

J ♩ = 96

Vln. 175

*f*

Vln. 182

K

Vln. 188

♩ = 132

Vln. 194

Vln. 200

L

*mf*

Vln. 206

Vln. 212

M

Vln. 218

ungemein rubato u. leidenschaftlich

*ff*

3 3 3 3

Vln. 221

N

$\text{♩} = 63$

*tr* *p*

Vln. 227

ri - - te - - nu - - to