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 my 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 performend 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 performend 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 practially 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 facinating 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 smpathetic reception.

~ Peter Ruzicka

Full Score

Piano Quartet

Arranged for Piano, Flute and Violin

Gustav Mahler
Arr. Michelle Diehl

Nicht zu schnell 𝅗𝅥 = 69

Violin

Flute

Piano

p

Mit Leidenschaft

Vln.

Fl.

Pno.

p

p

A

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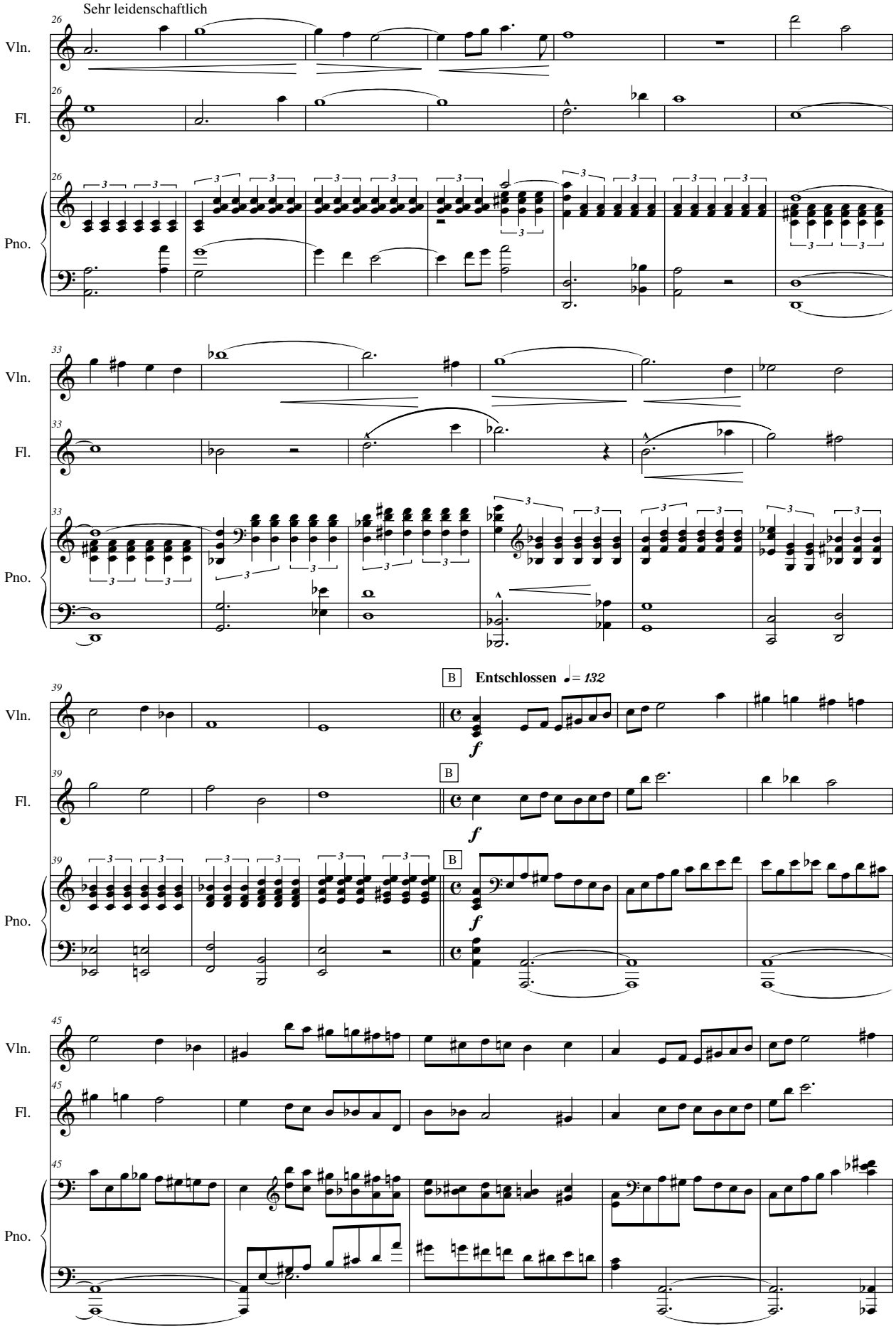
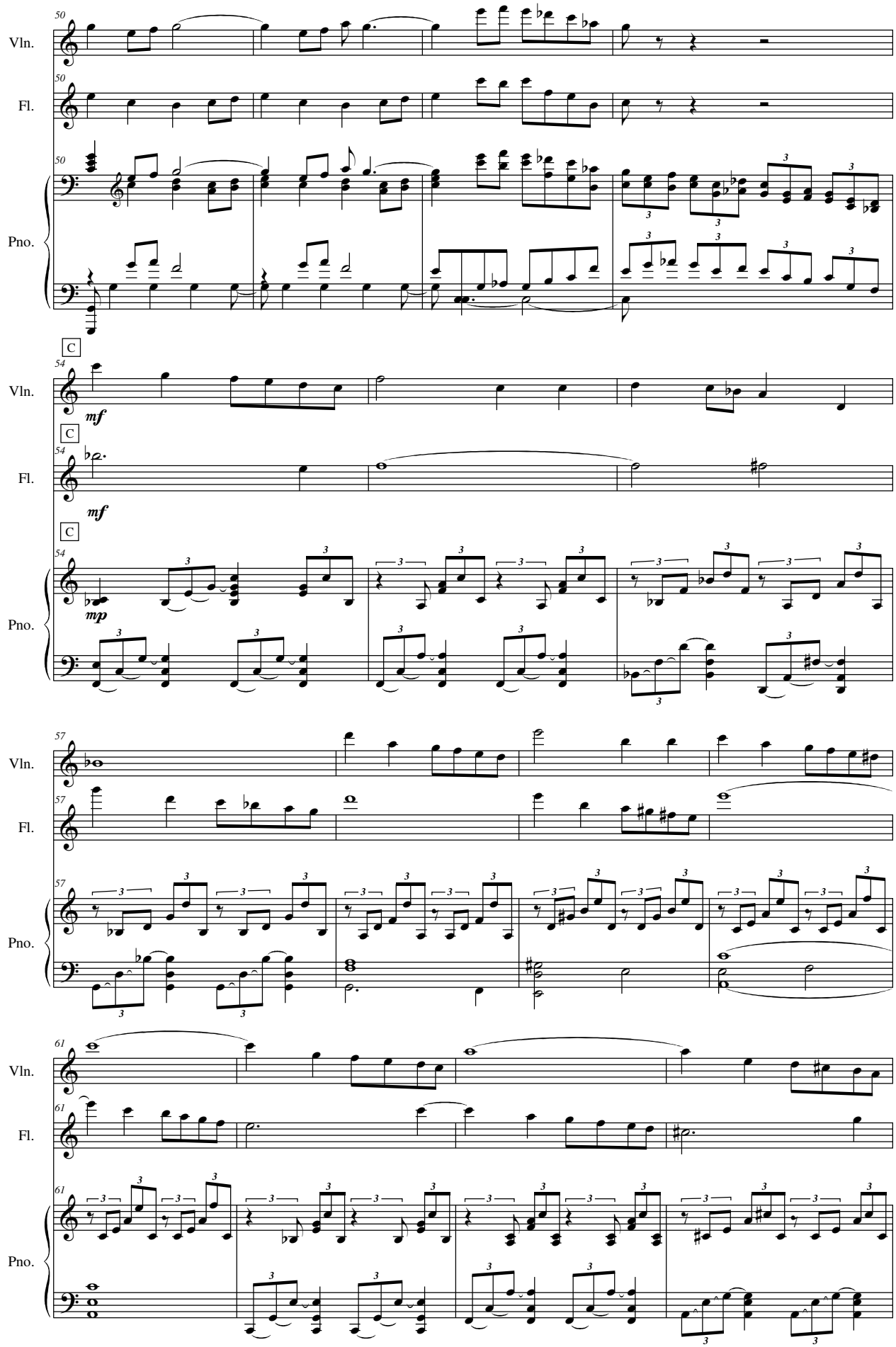
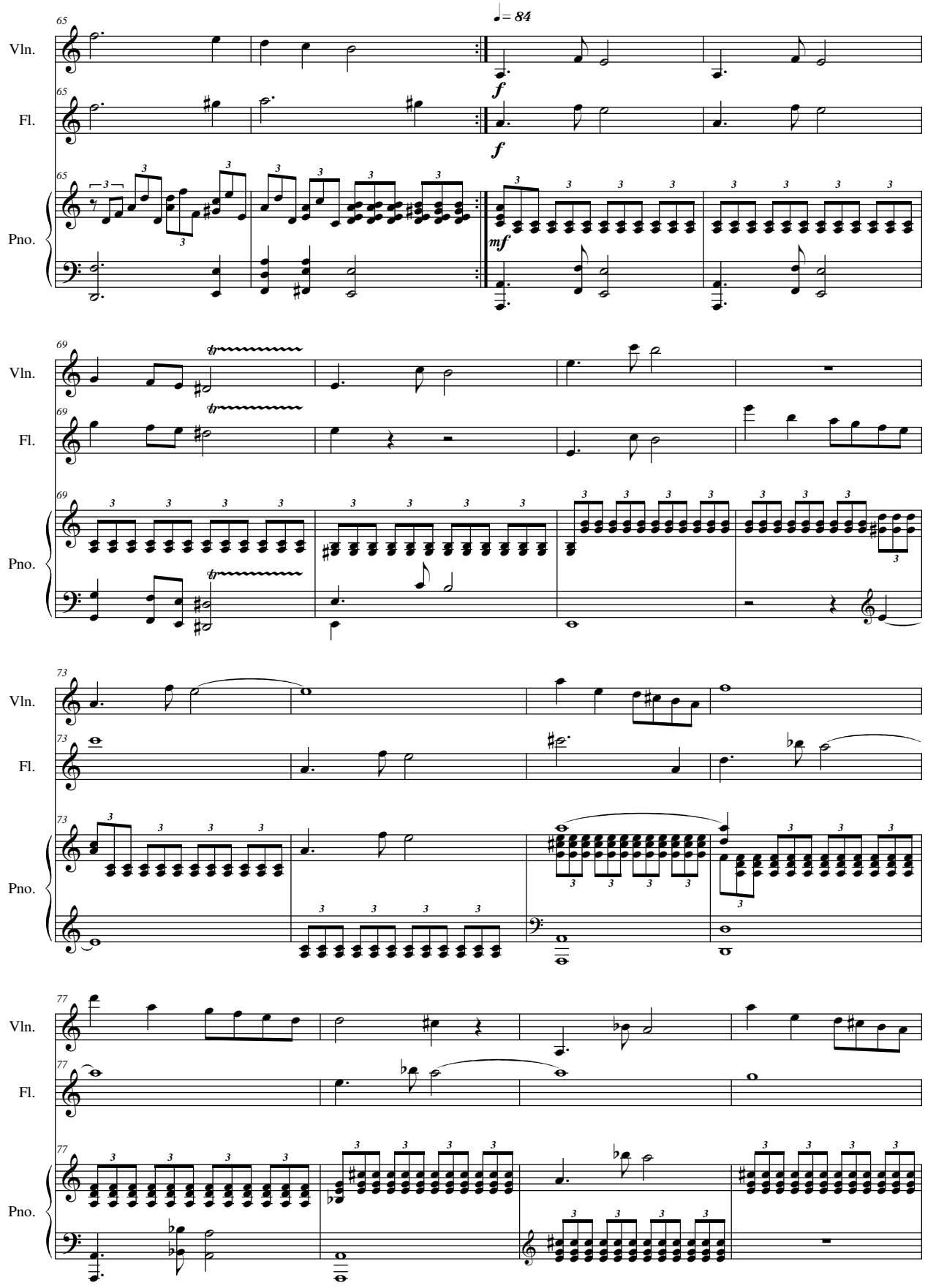

Sehr leidenschaftlich
Vln.
Fl.
Pno.
B
Entschlossen ♩= 132


50
Vln.
Fl.
Pno.
C
54
mf
mp
57
61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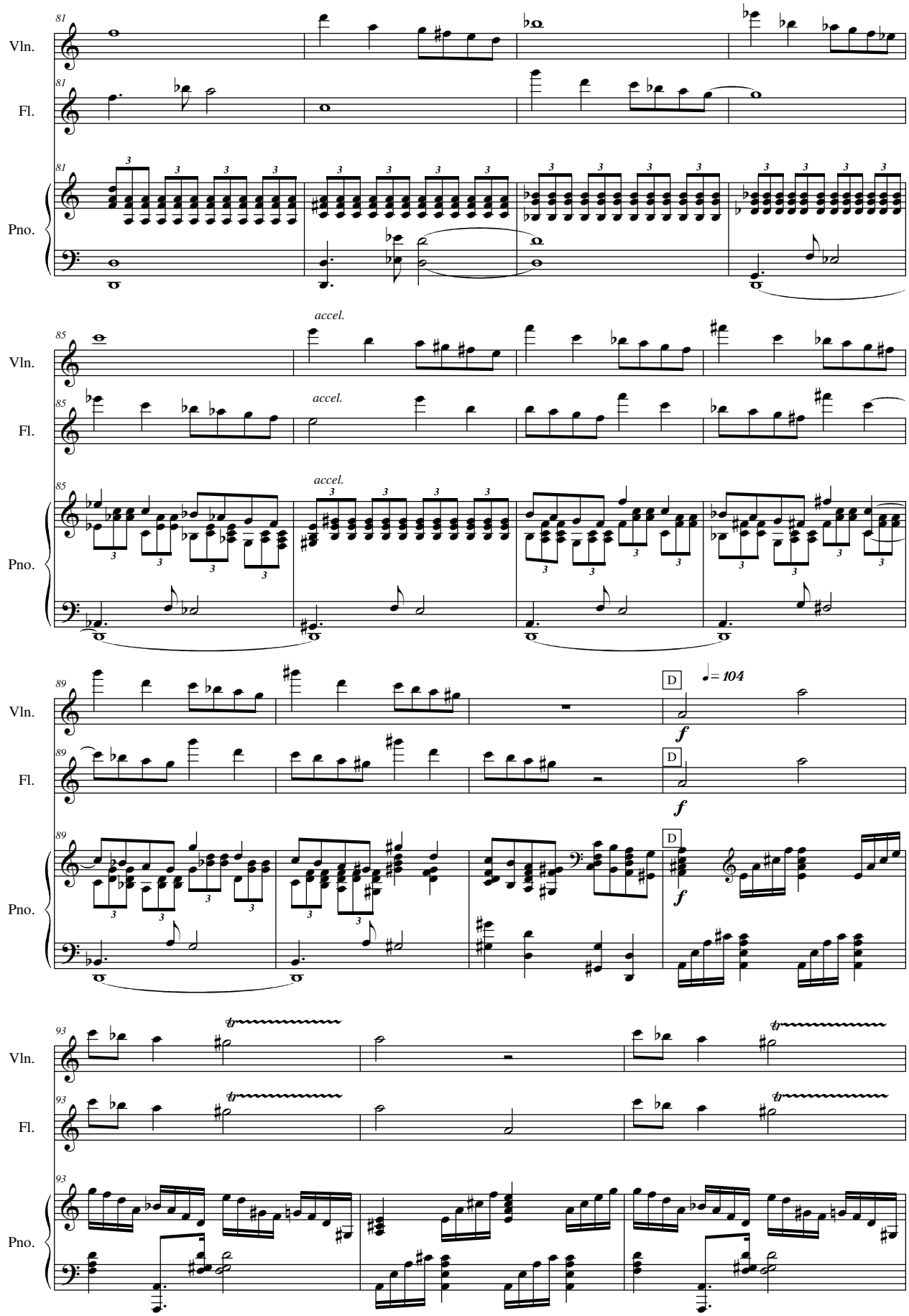
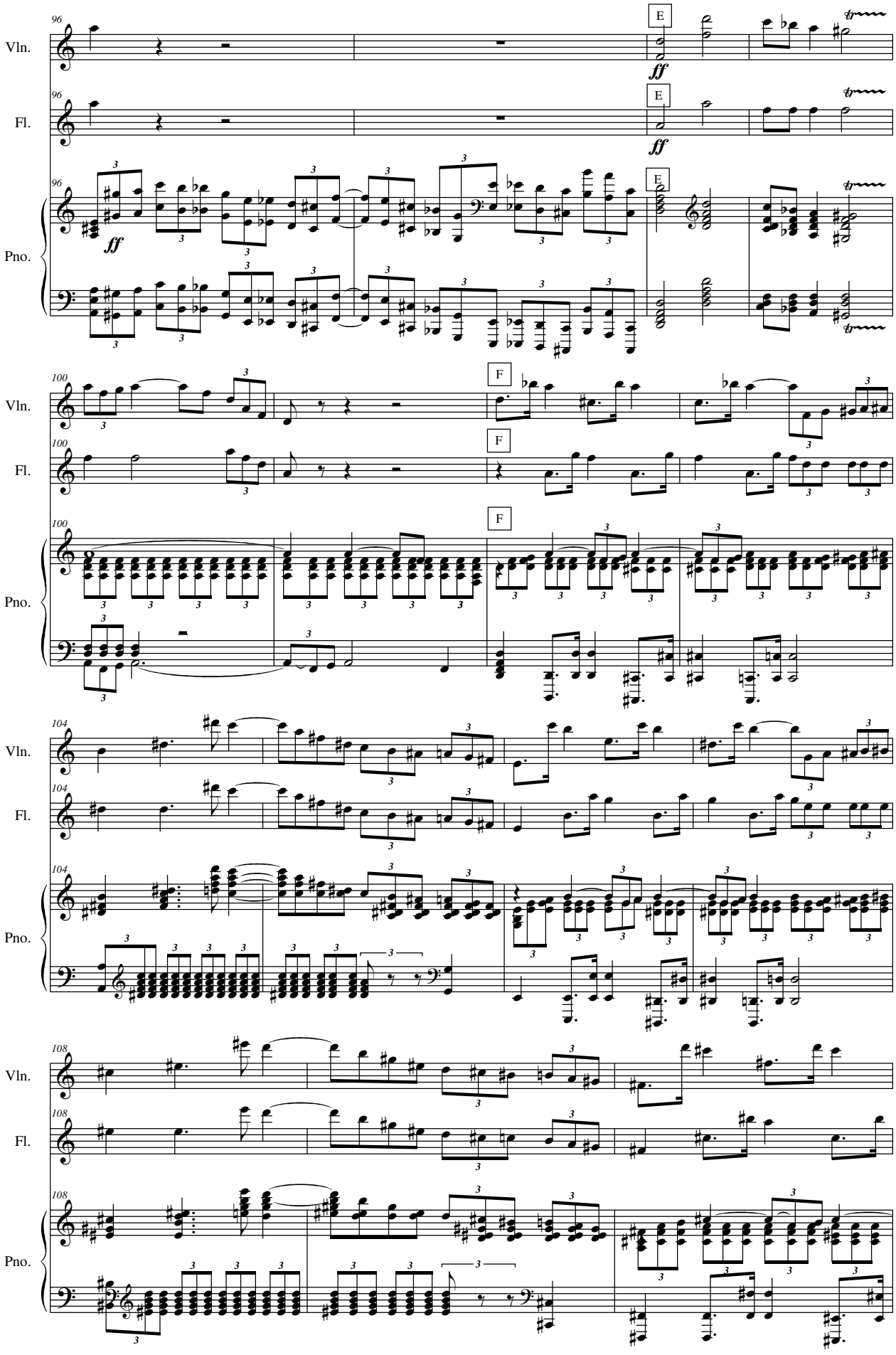
65
Vln.
Fl.
Pno.
f
mf
69
73
77


81
Vln.
Fl.
Pno.
85
accel.
89
D
♩= 104
f
93
tr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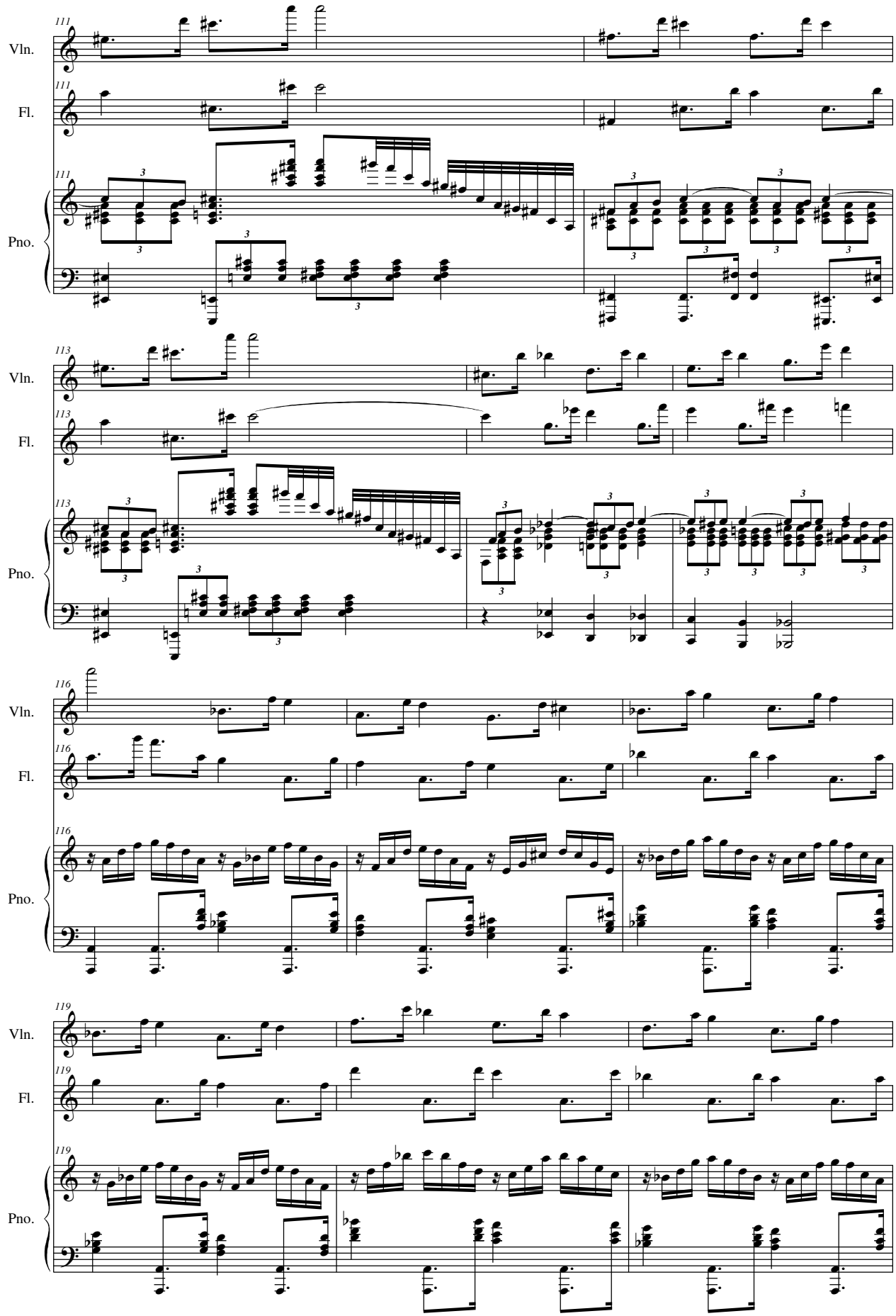
Vln.
Fl.
Pno.
E
ff
100
F
104
108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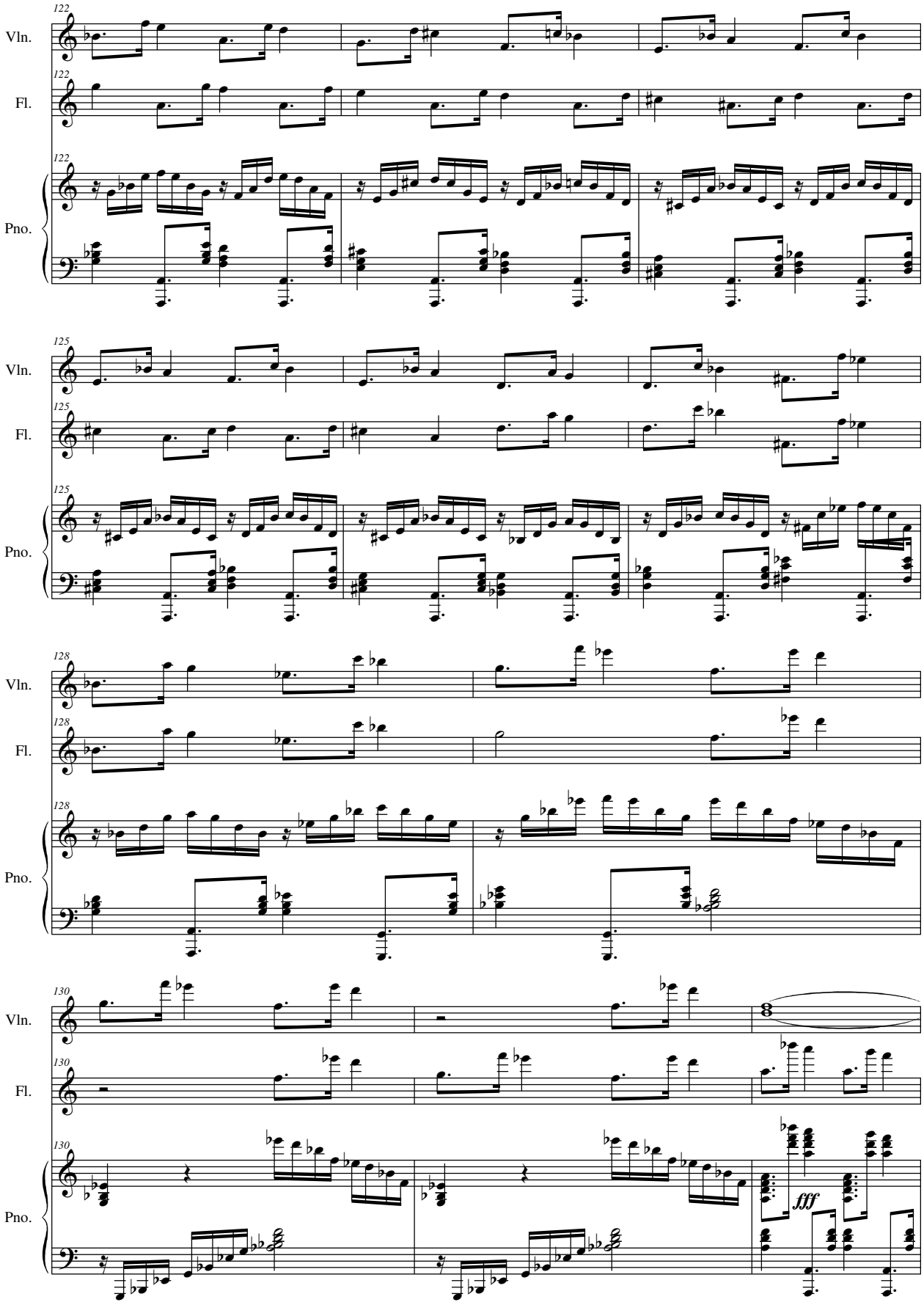
Vln.
Fl.
Pno.
113
116
119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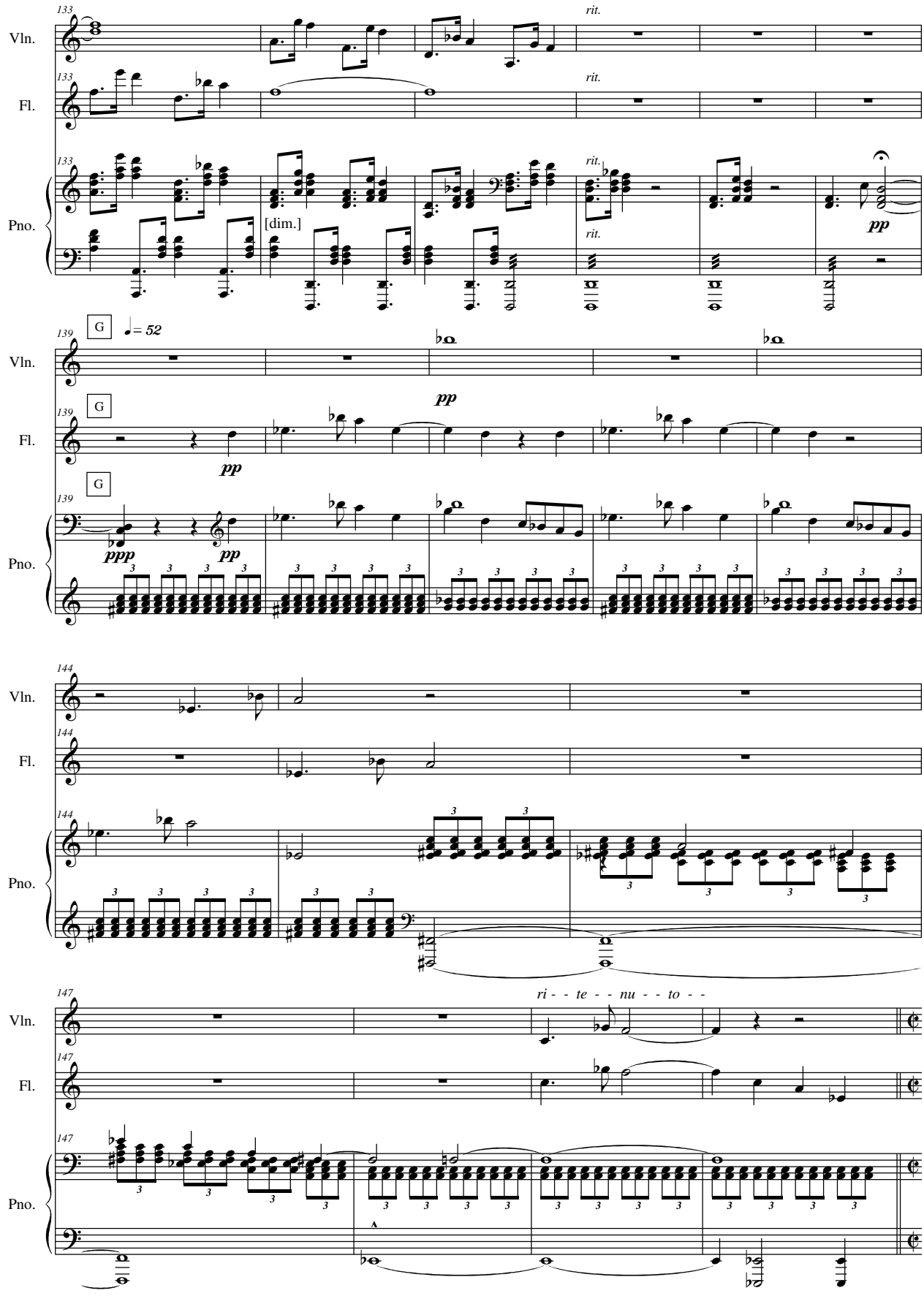
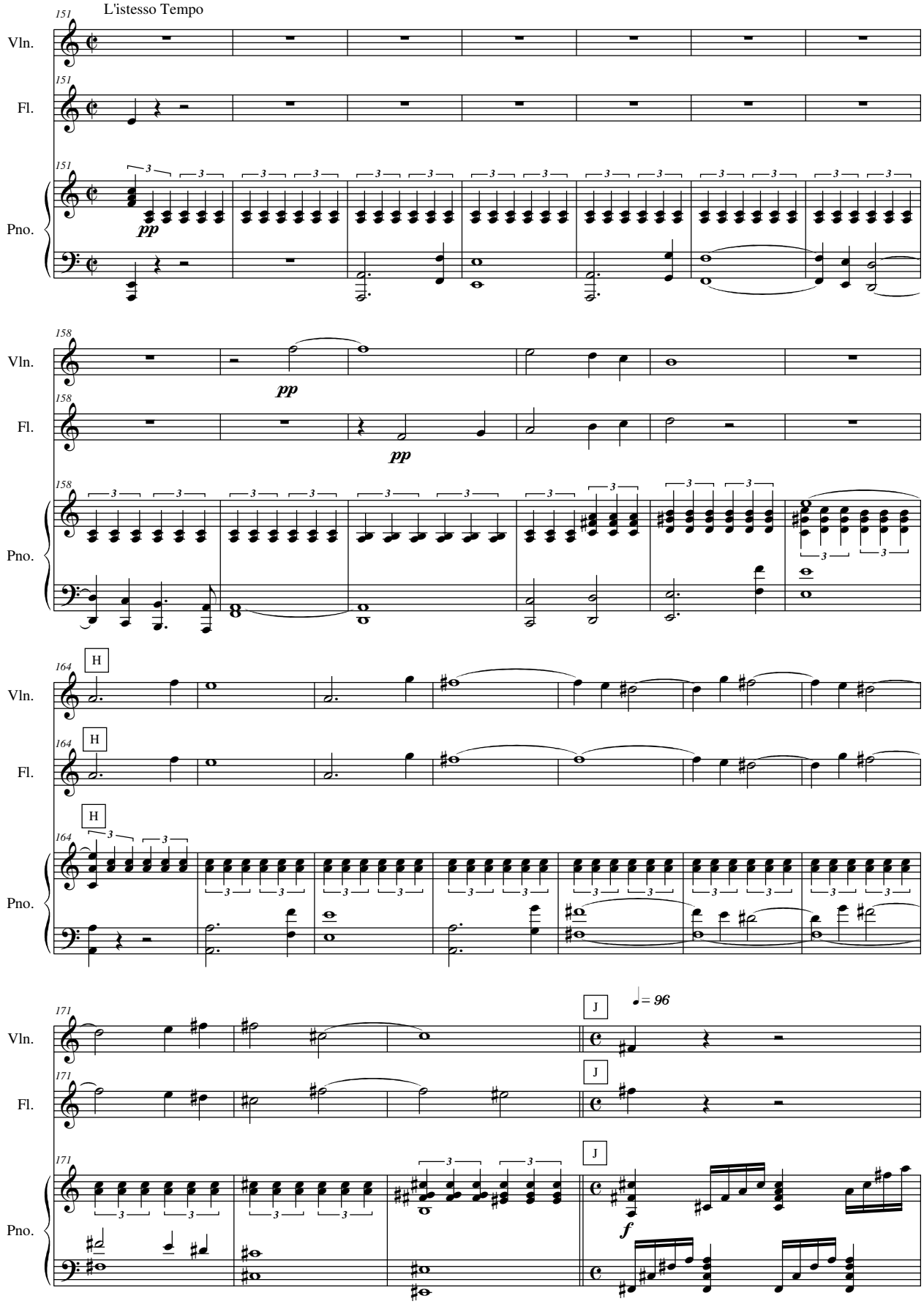
Vln.
Fl.
Pno.
125
128
130
fff


133
Vln.
Fl.
Pno.
rit.
[dim.]
pp
139
G
♩= 52
ppp
144
147
ri - - te - - nu - - to - -


L'istesso Tempo
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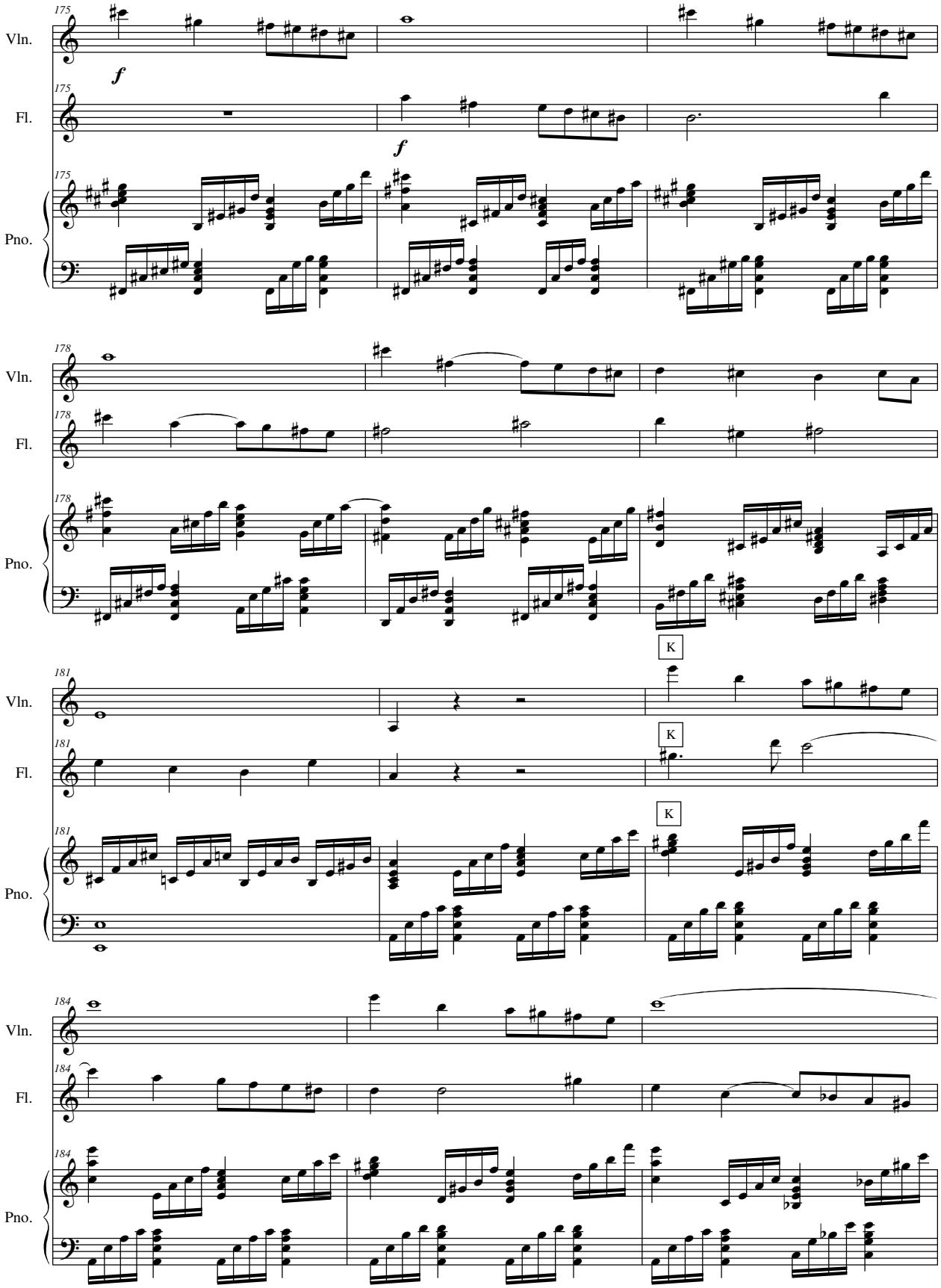
Vln.
Fl.
Pno.
pp
158
pp
pp
164
H
171
J
= 96
f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Vln.
f
175
Fl.
f
175
Pno.
178
Vln.
178
Fl.
178
Pno.
K
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Vln.
K
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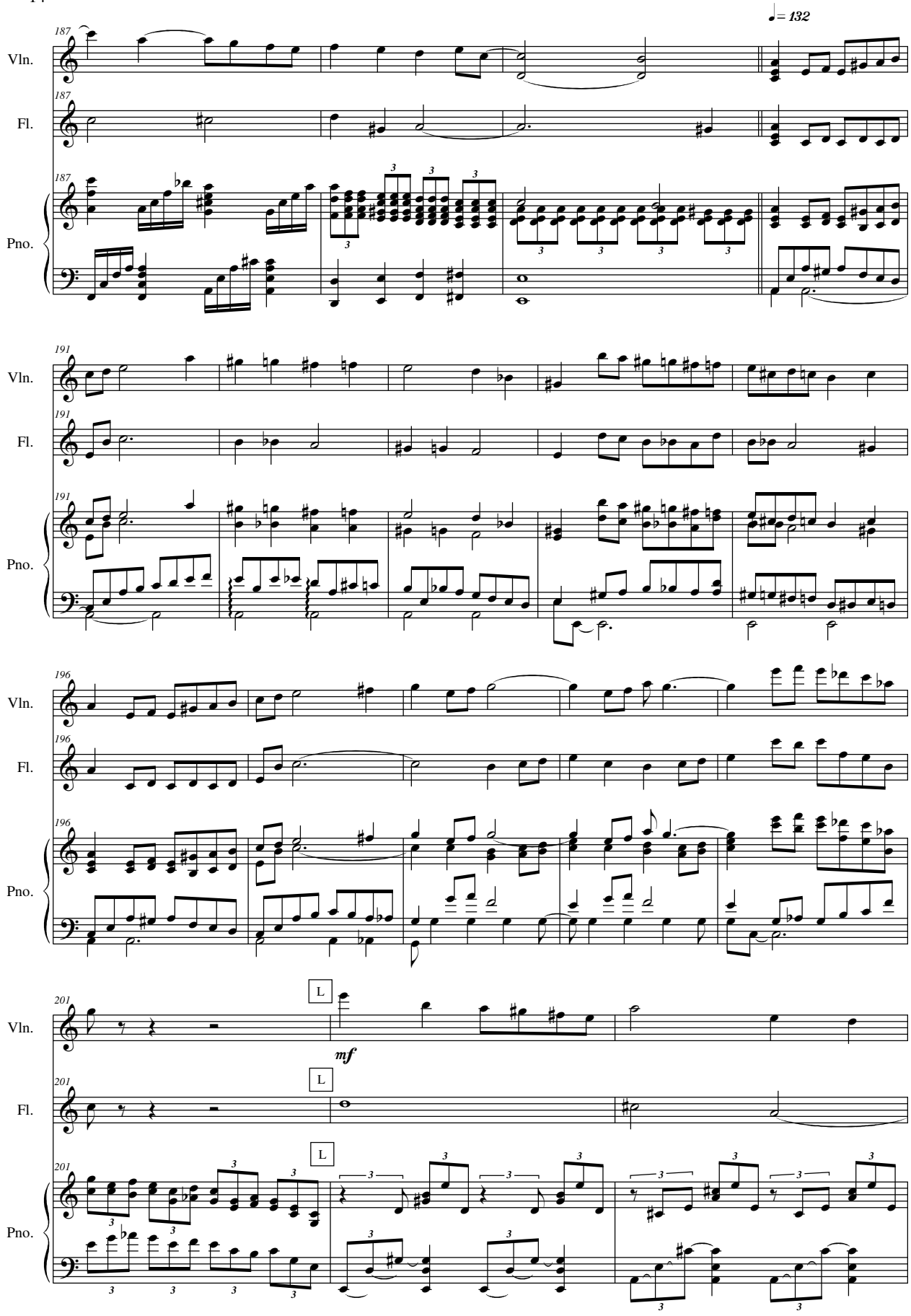
Fl.
K
181
Pno.
184
Vln.
184
Fl.
184
Pno.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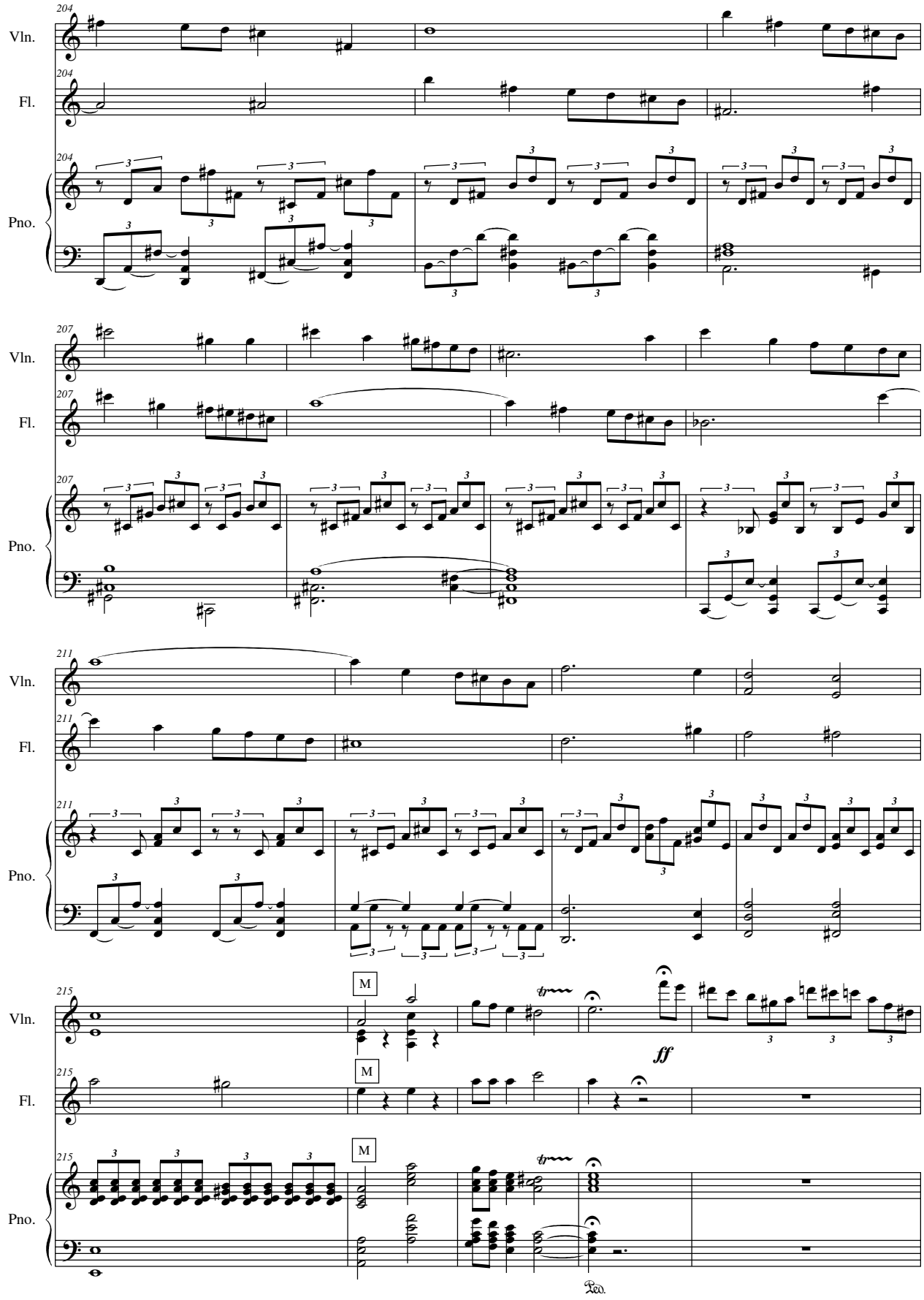
Vln.
Fl.
Pno.
191
196
201
L
mf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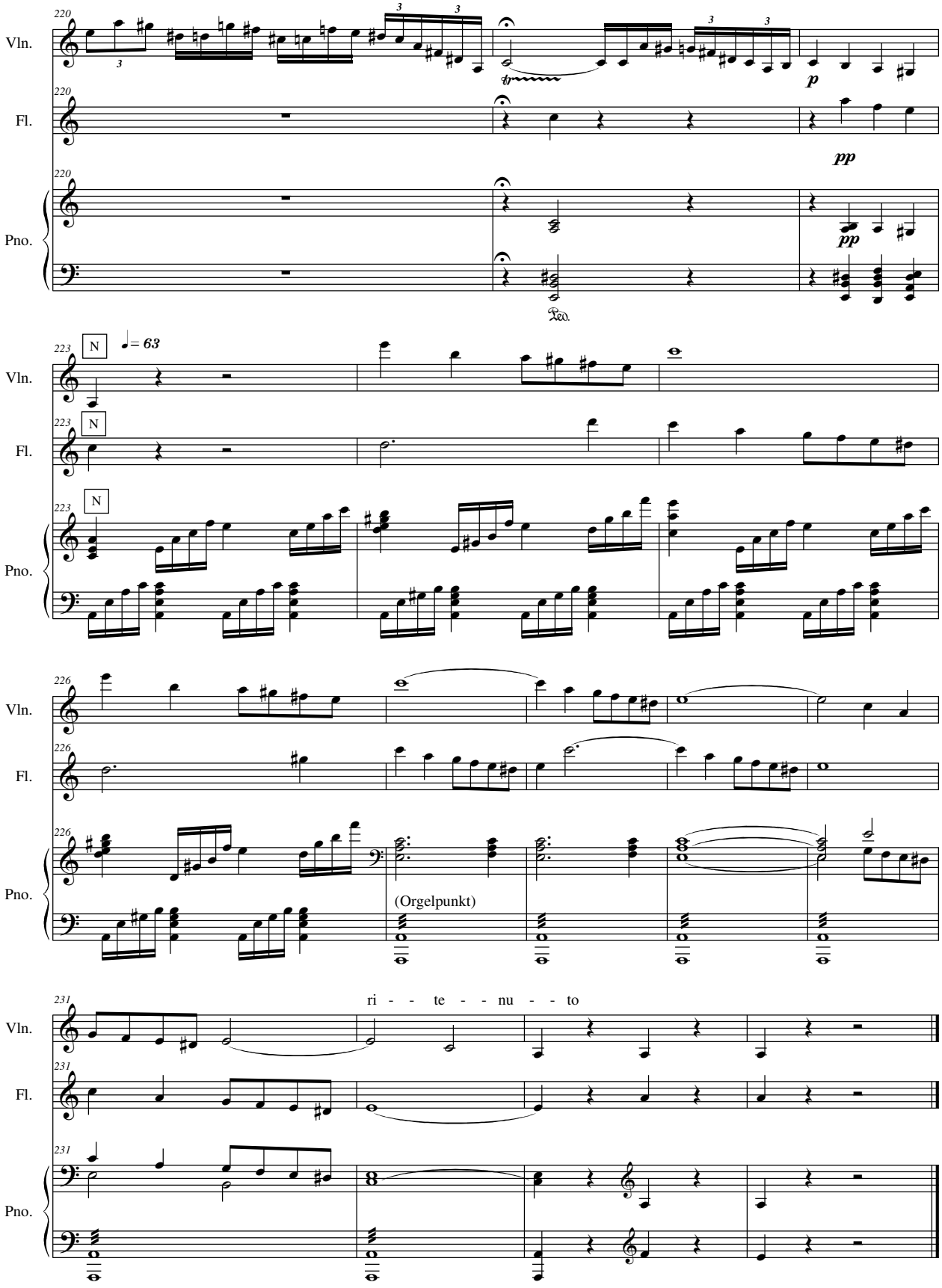
Vln.
Fl.
Pno.
207
211
215
M
ff
trr
Ped.

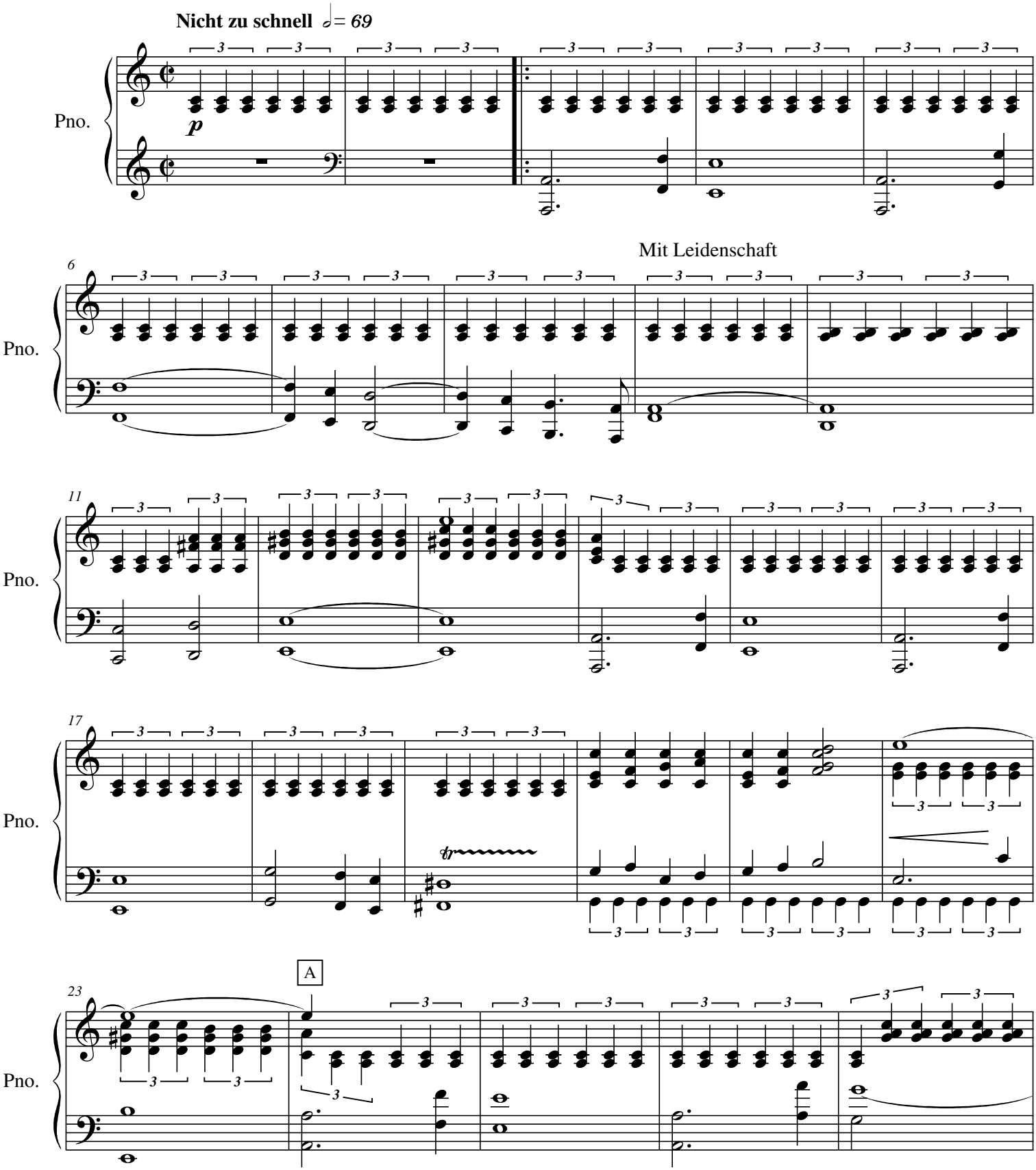

220
Vln.
Fl.
Pno.
p
pp
pp
Ped.
223
N
♩= 63
226
(Orgelpunkt)
231
ri - - te - - nu - - to

Piano Quartet

Piano

Arranged for Piano, Flute and Violin

Gustav Mahler
Arr. Michelle Diehl



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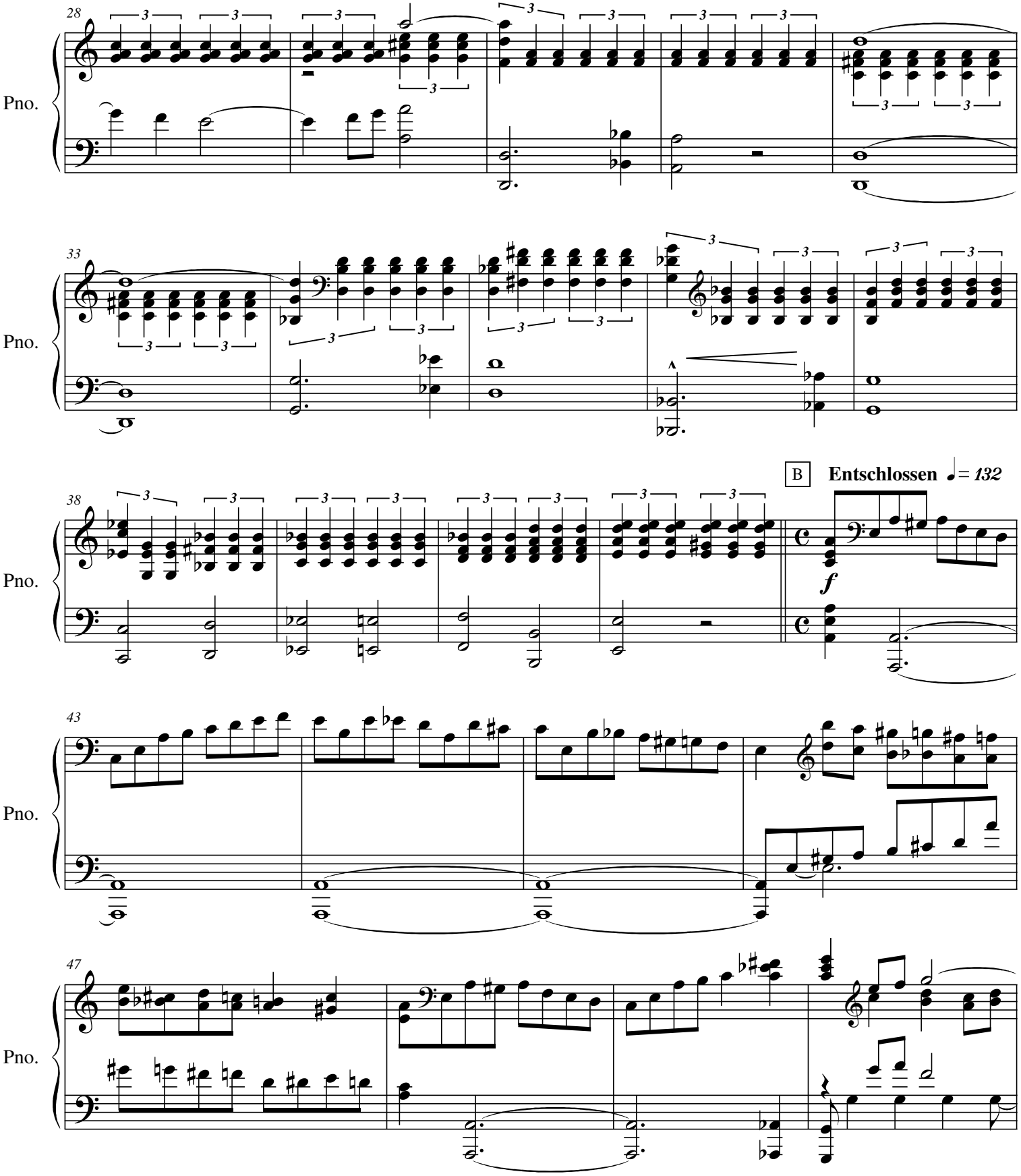
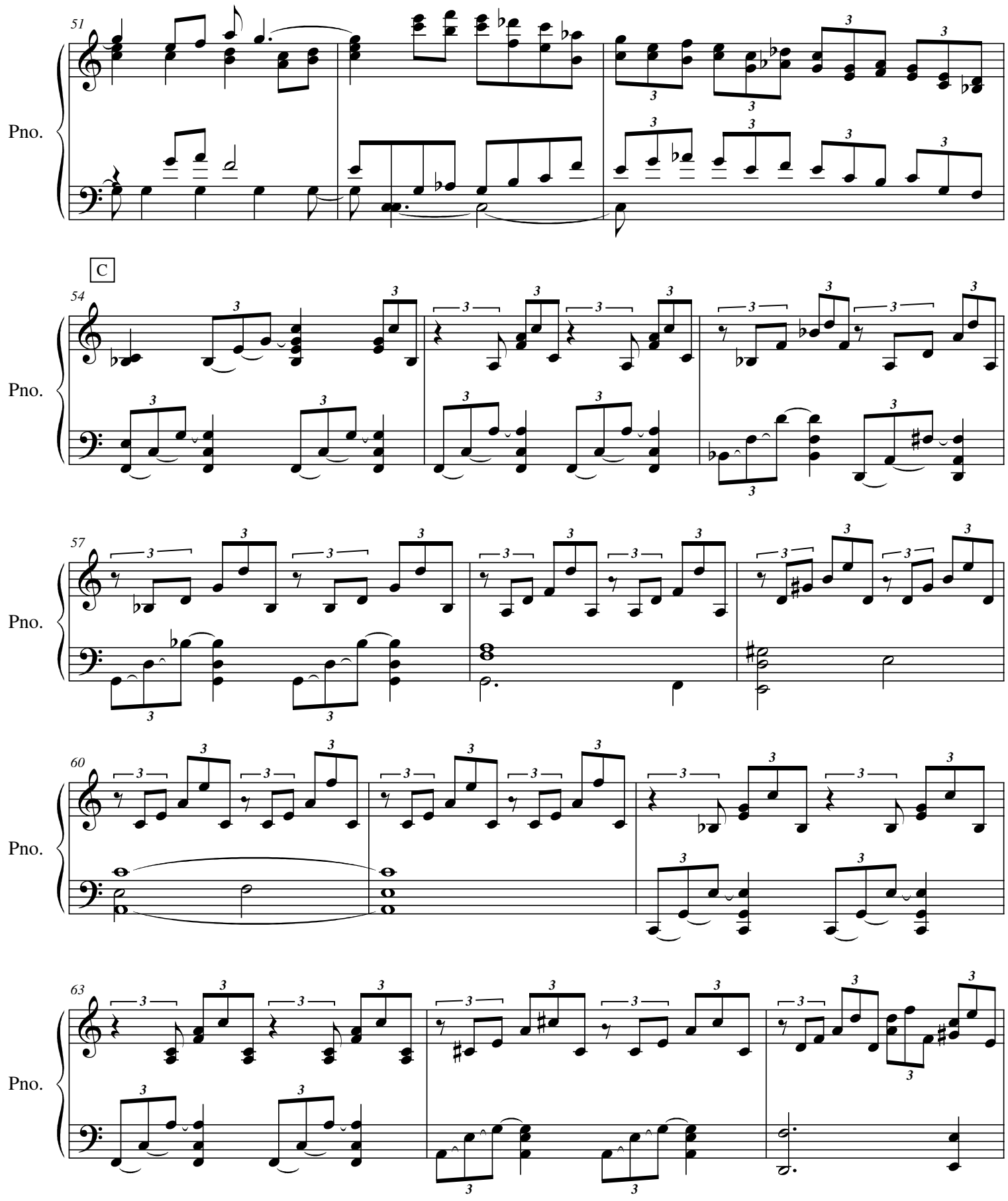
Sehr leidenschaftlich

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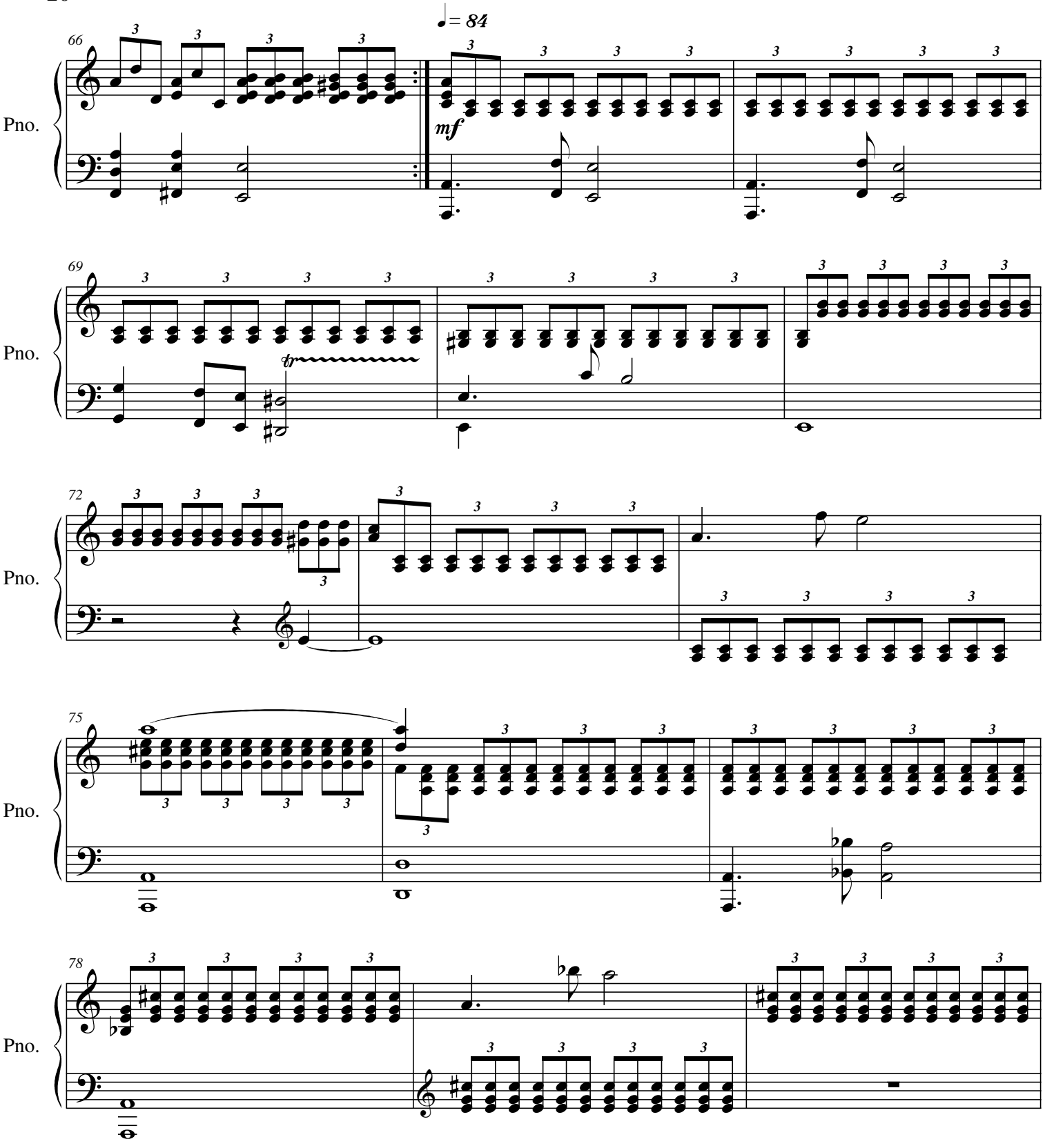
Pno.
57
Pno.
60
Pno.
63
Pno.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♩= 84
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Pno.
69
tr
Pno.
72
Pno.
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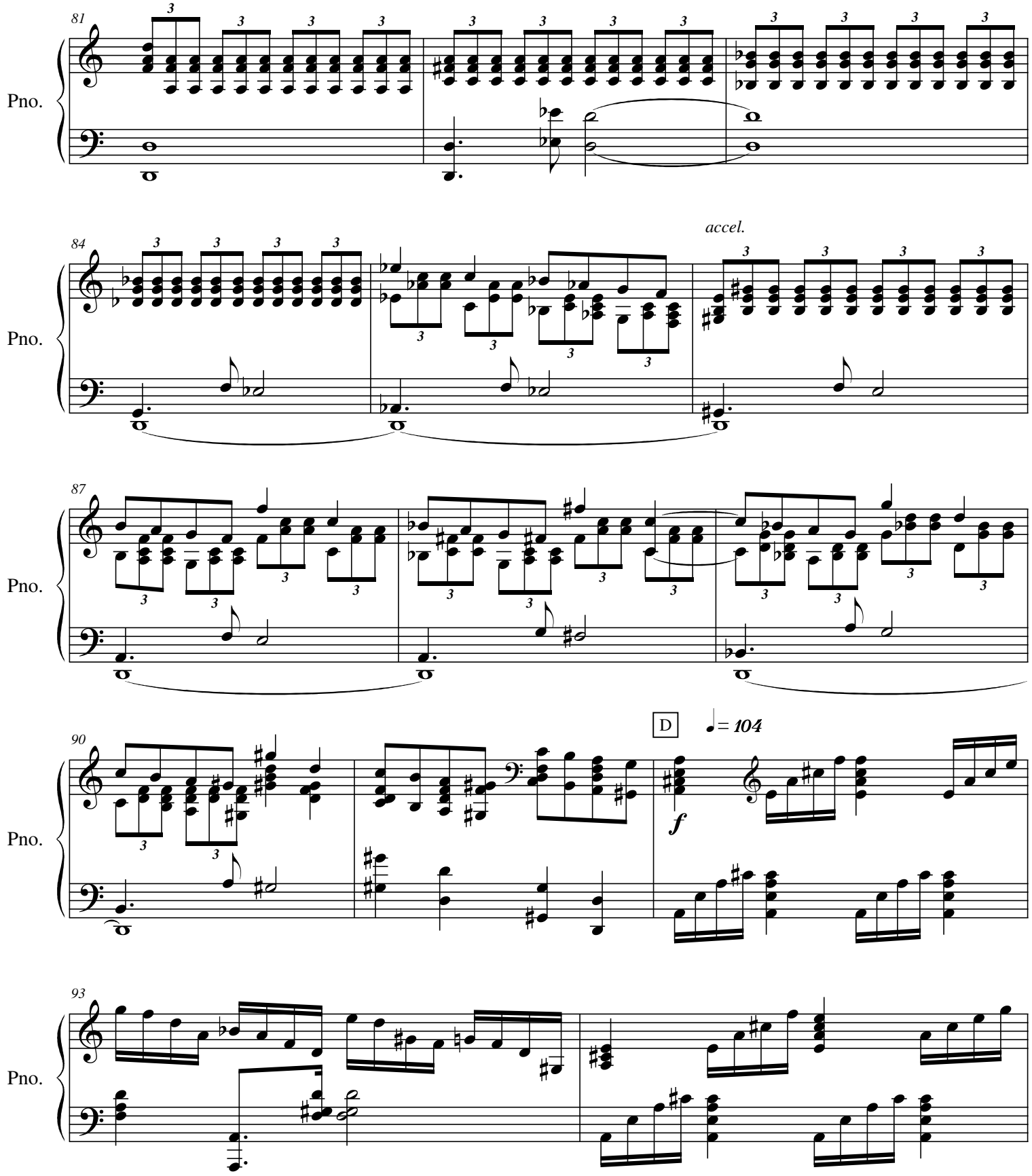
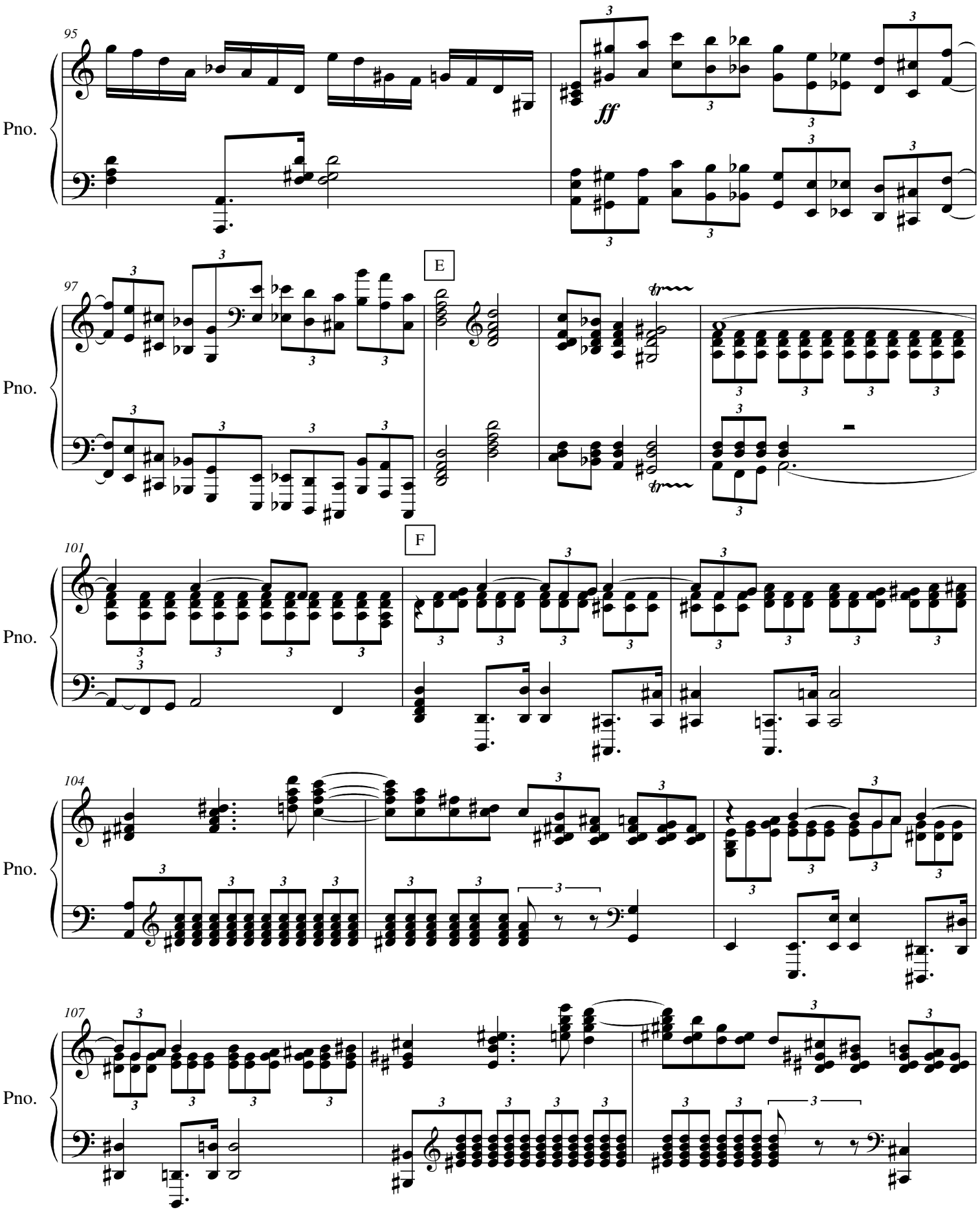
Pno.
78
Pno.


81
Pno.
84
accel.
Pno.
87
Pno.
90
D
♩= 104
f
Pno.
93
Pno.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Pno.
ff
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E
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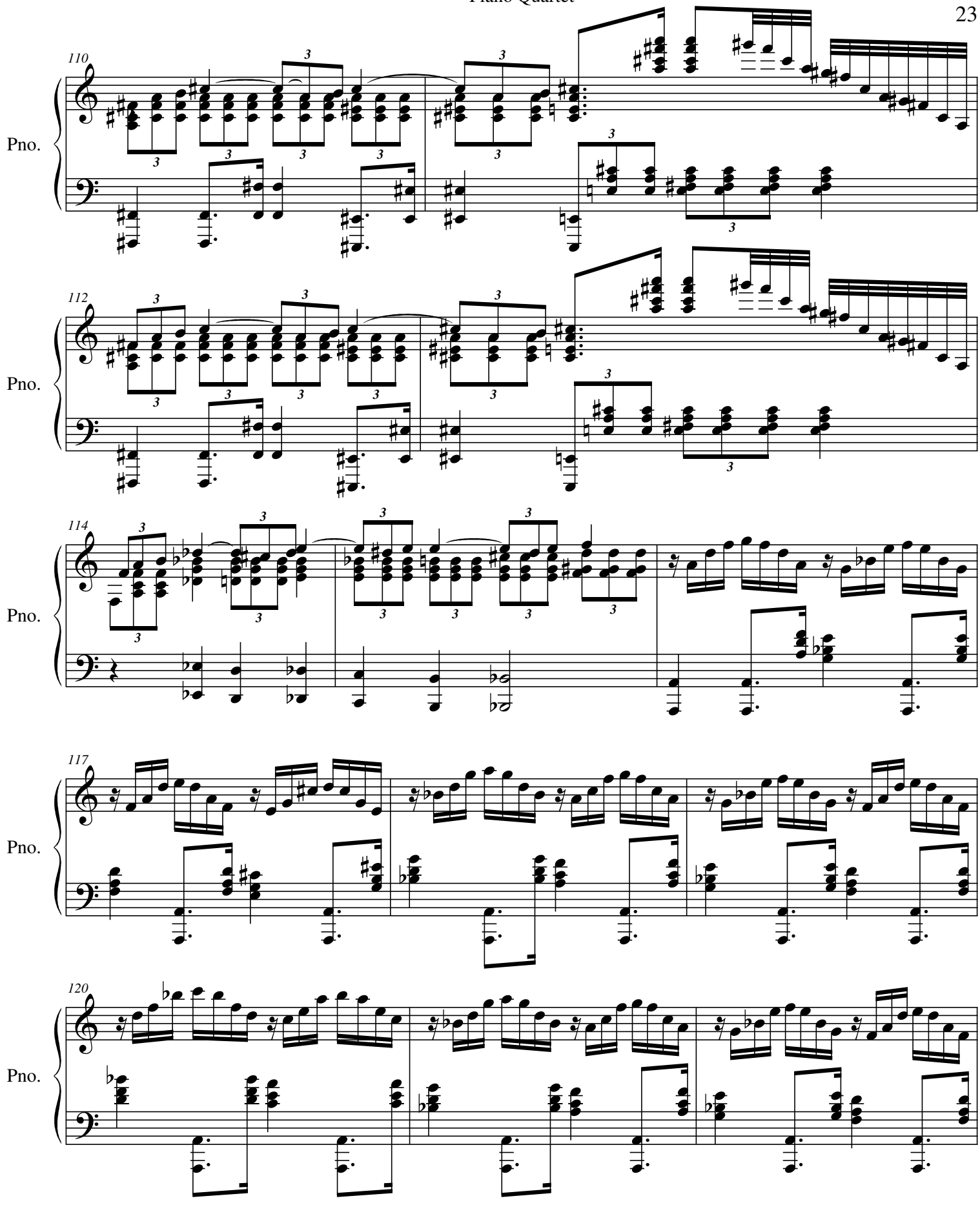
101
F
Pno.
104
Pno.
107
Pno.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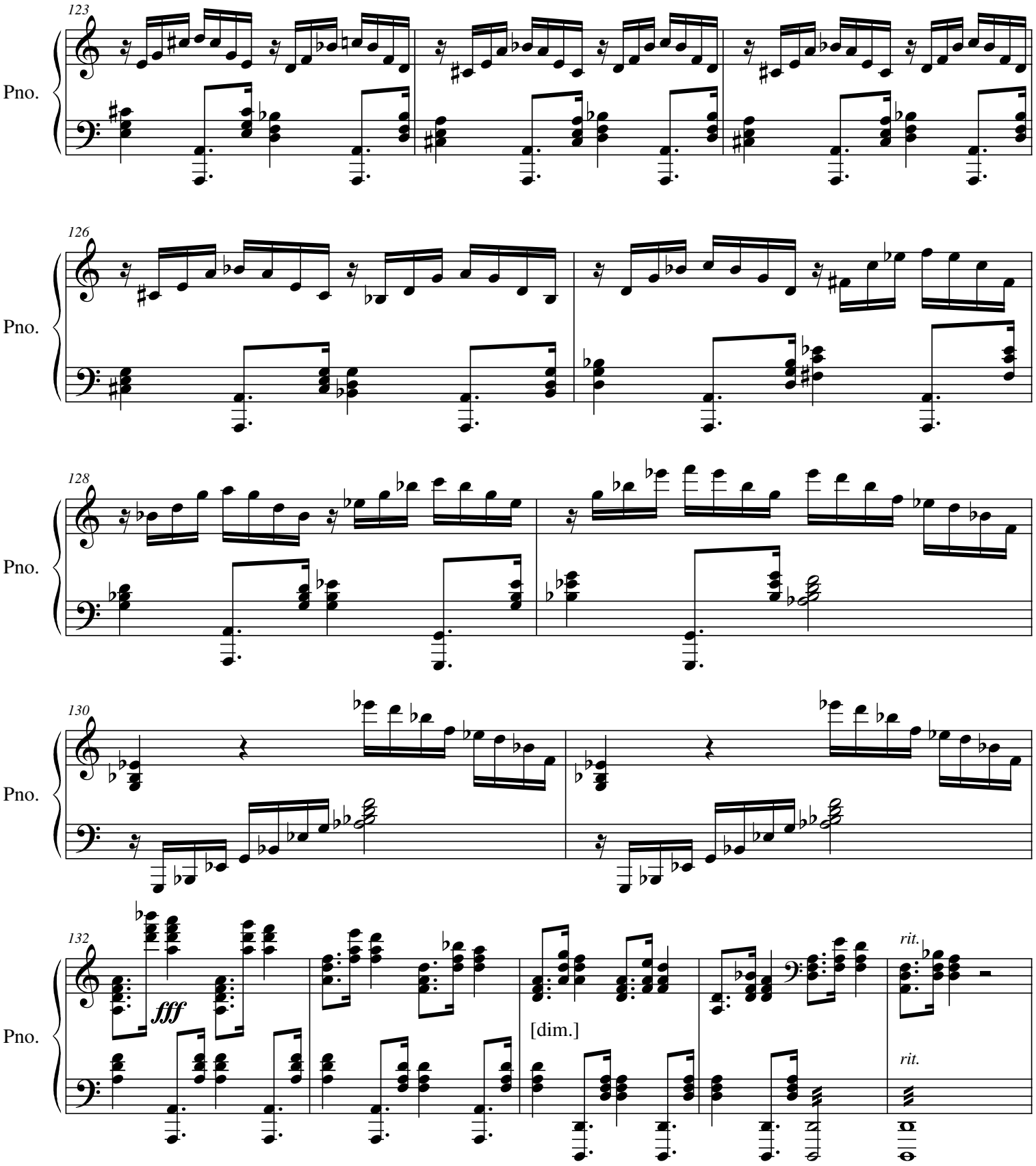
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126
Pno.
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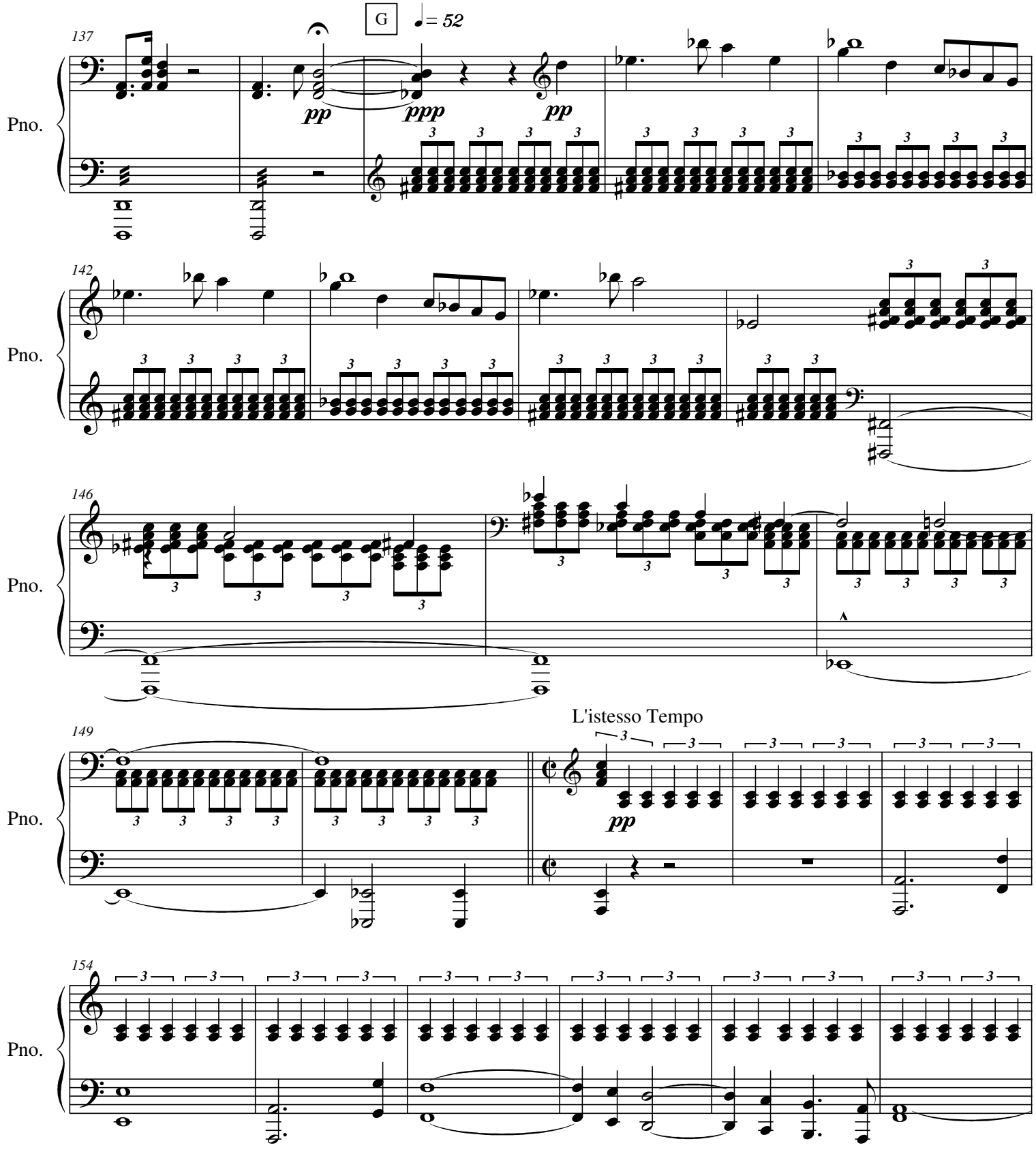
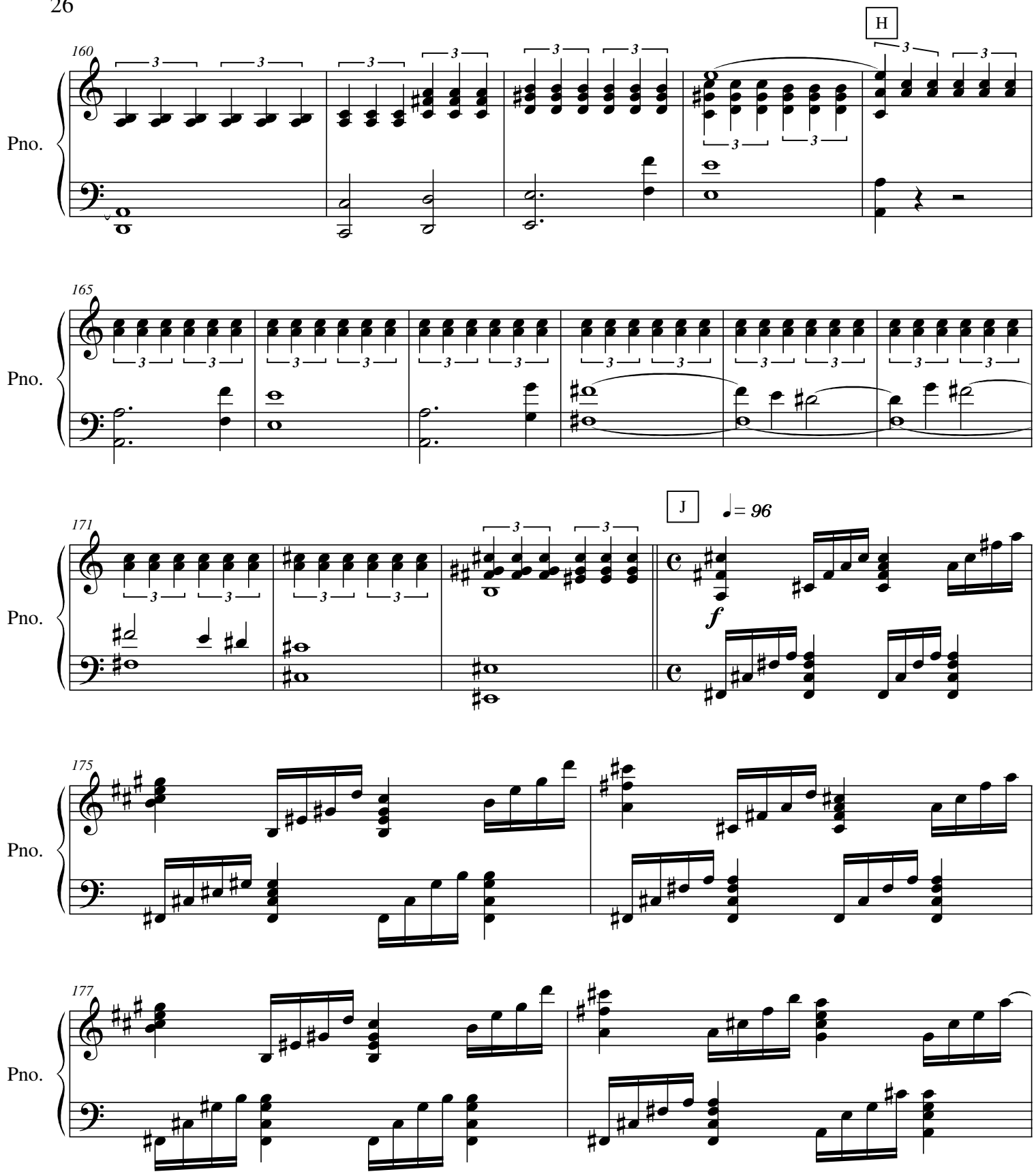
Pno.
130
Pno.
132
Pno.
fff
[dim.]
rit.
rit.


G
♩= 52
137
pp
ppp
pp
Pno.
142
Pno.
146
Pno.
L'istesso Tempo
149
pp
Pno.
154
Pno.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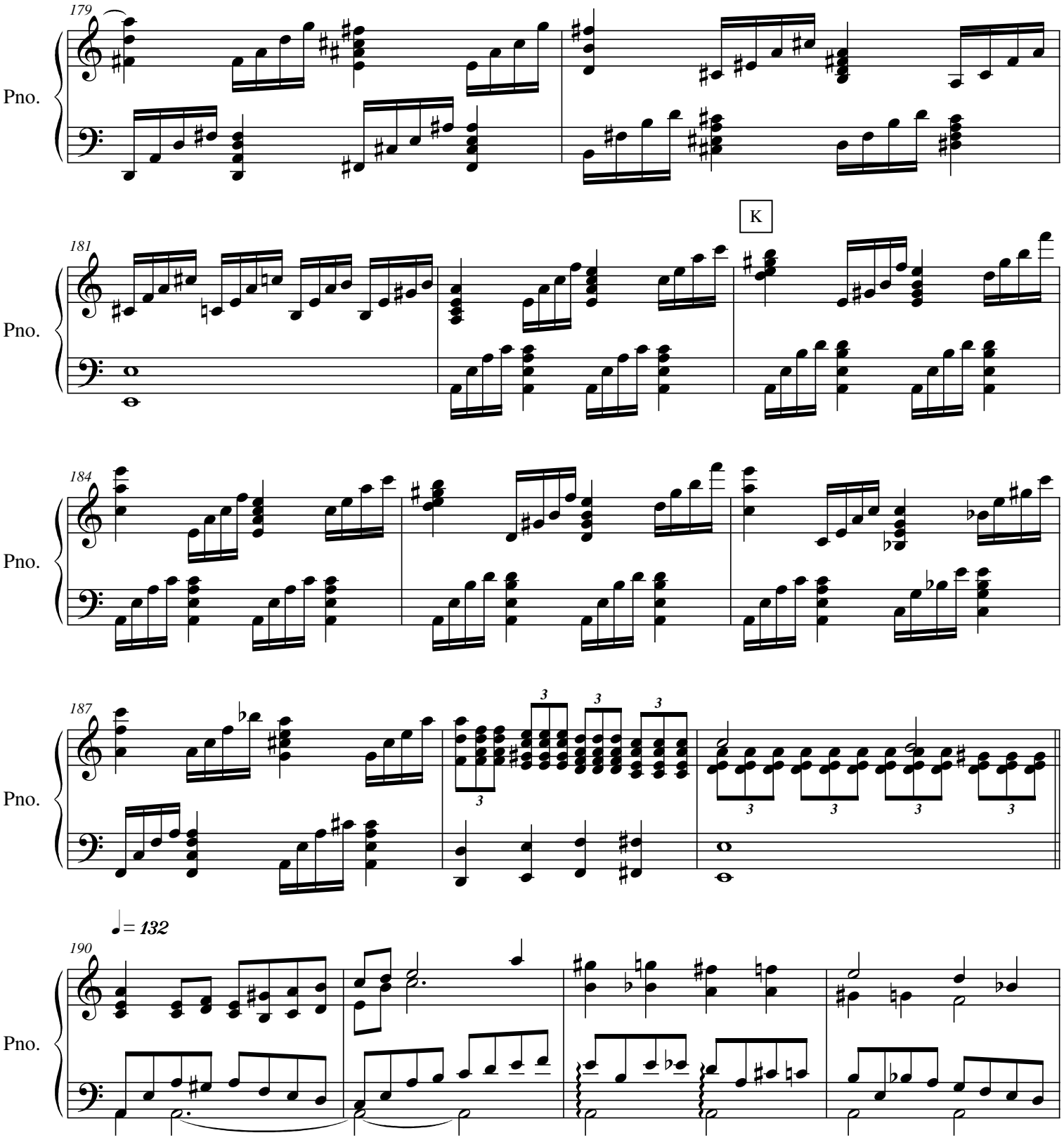
Pno.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Pno.
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K
Pno.
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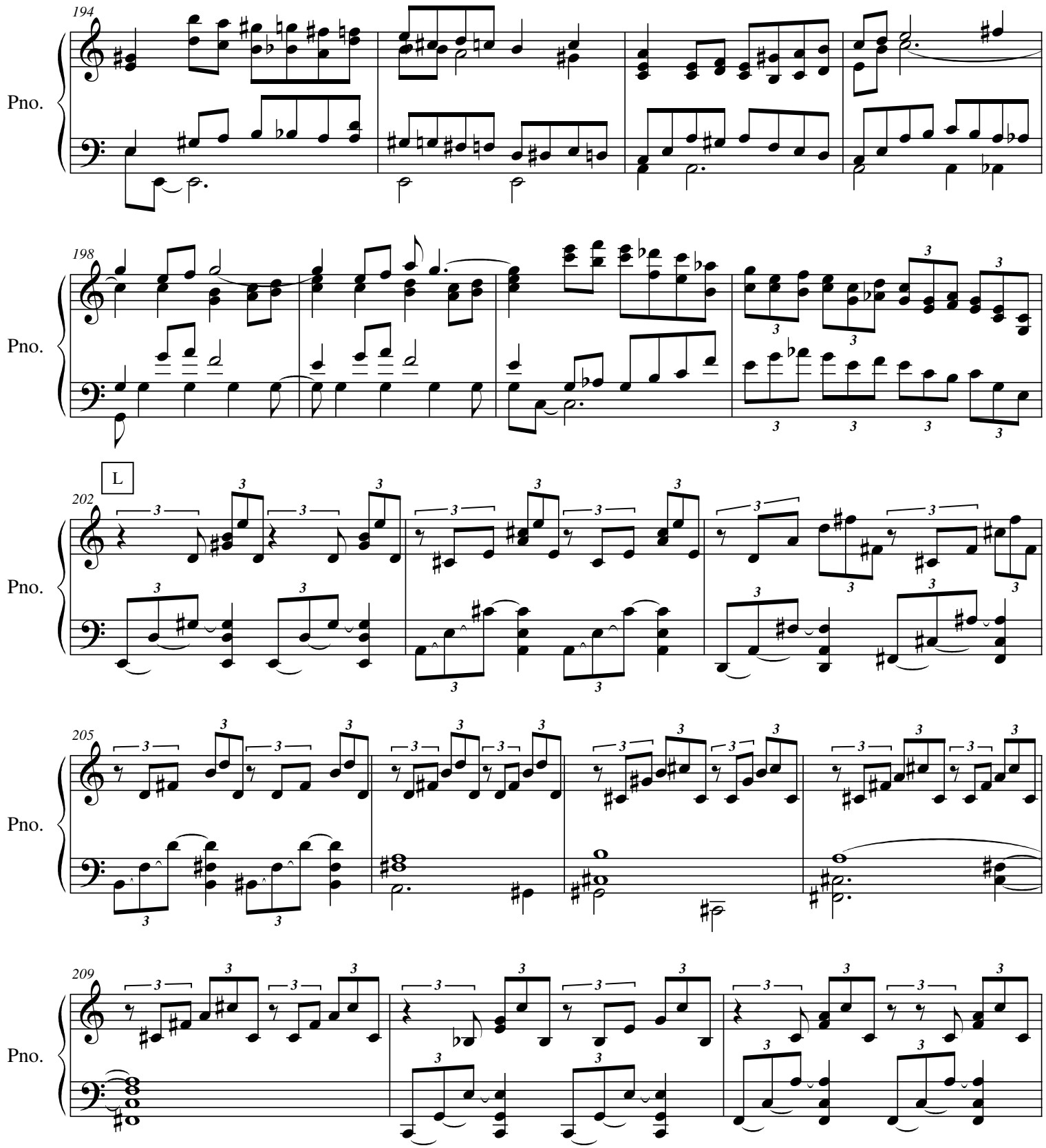
Pno.
187
Pno.
♩= 132
190
Pno.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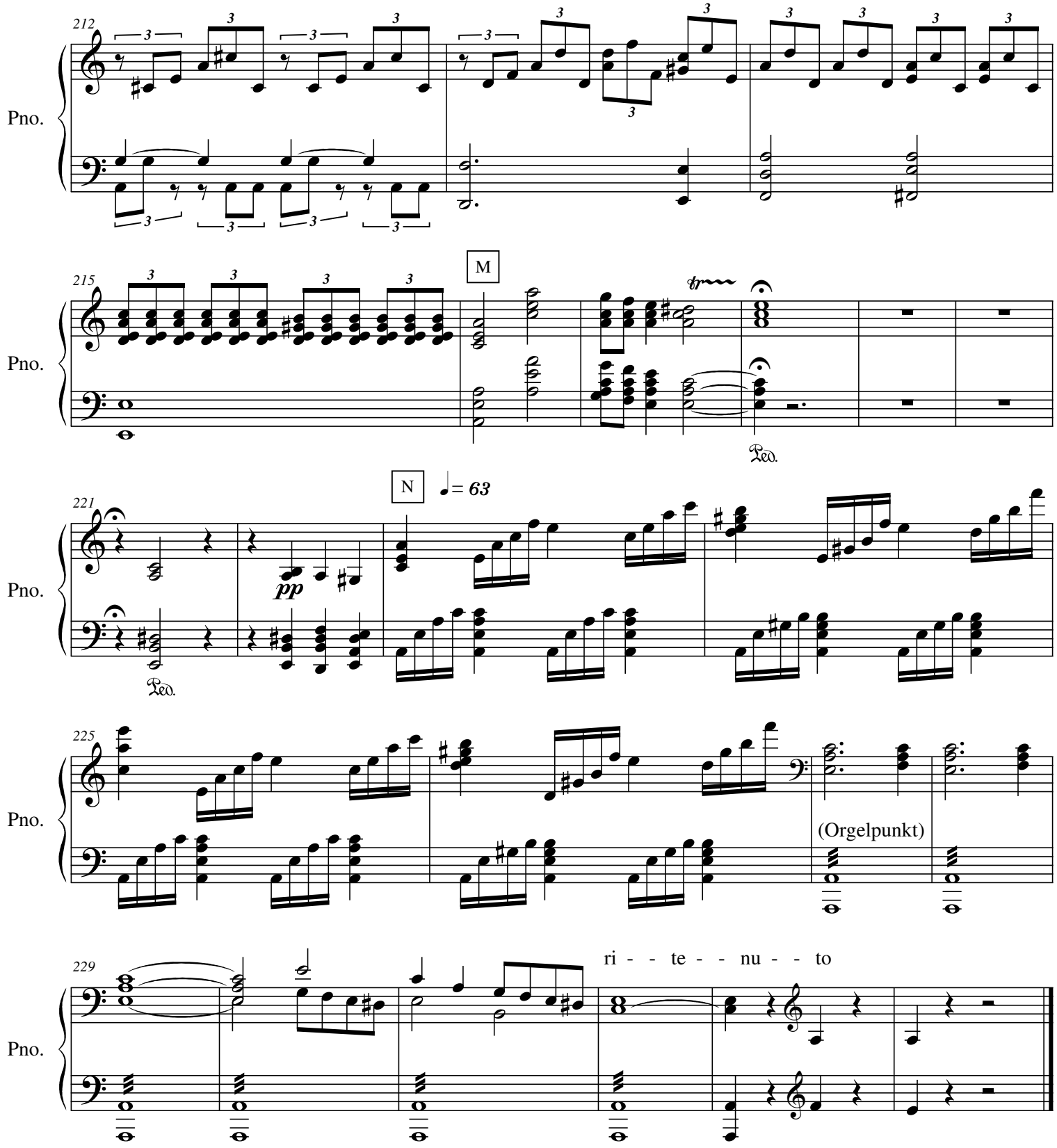
209
Pno.

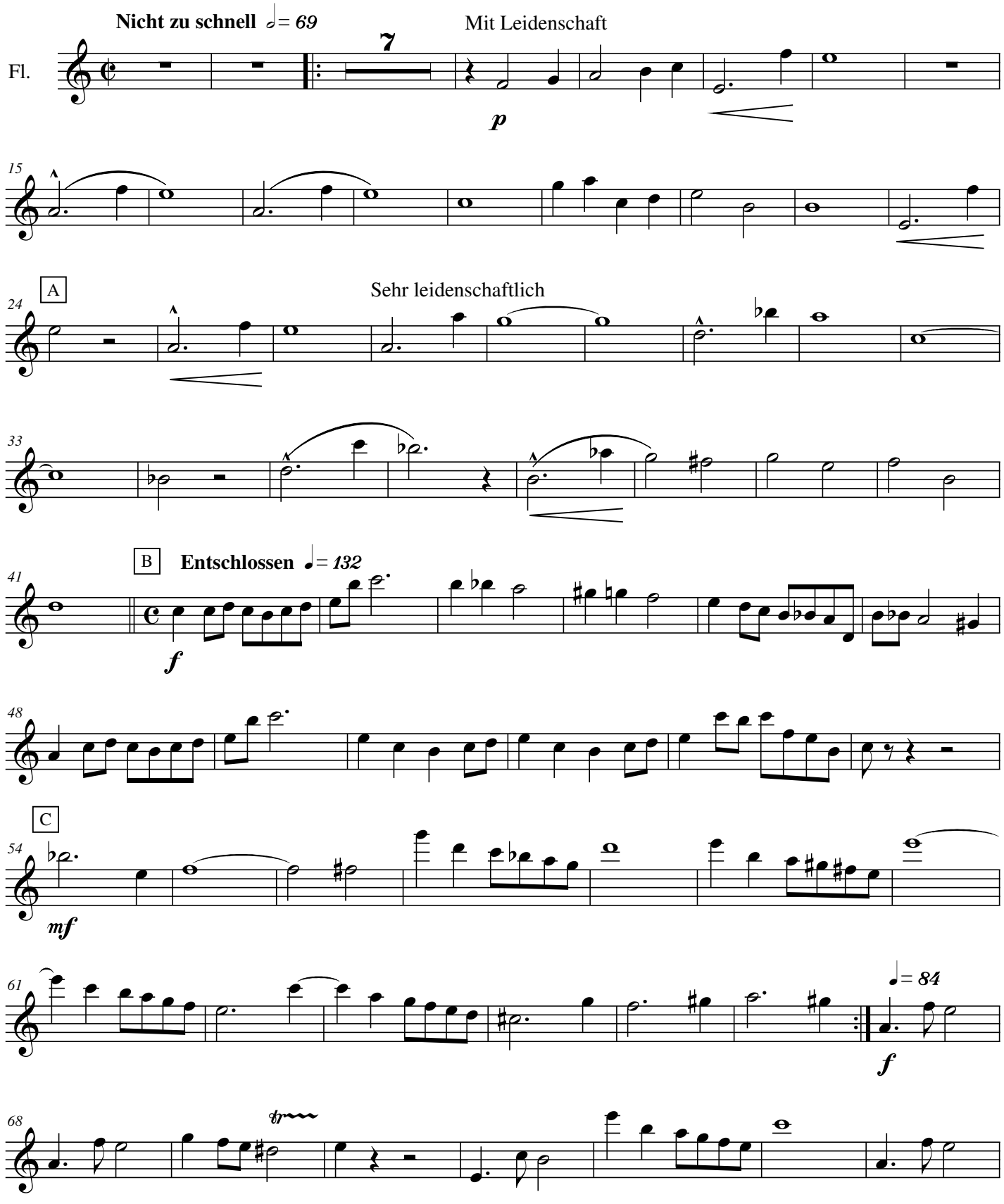

212
Pno.
215
M
Pno.
Ped.
221
N
♩= 63
pp
Pno.
Ped.
225
Pno.
(Orgelpunkt)
229
ri - - te - - nu - - to
Pno.

Piano Quartet

Flute

Arranged for Piano, Flute and Violin

Gustav Mahler
Arr. Michelle Diehl



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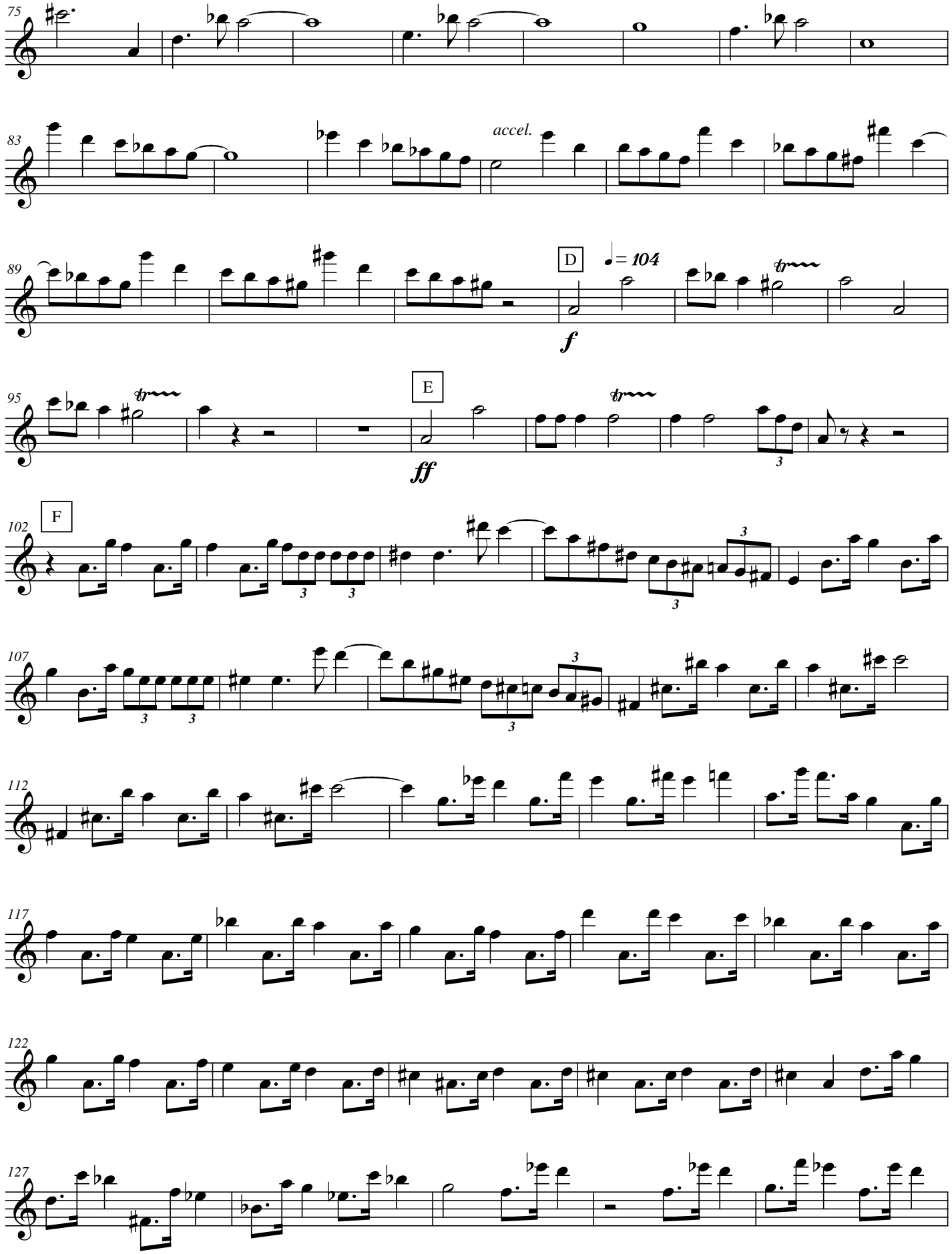
75
Fl.
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accel.
89
D
♩= 104
f
95
E
ff
102
F
107
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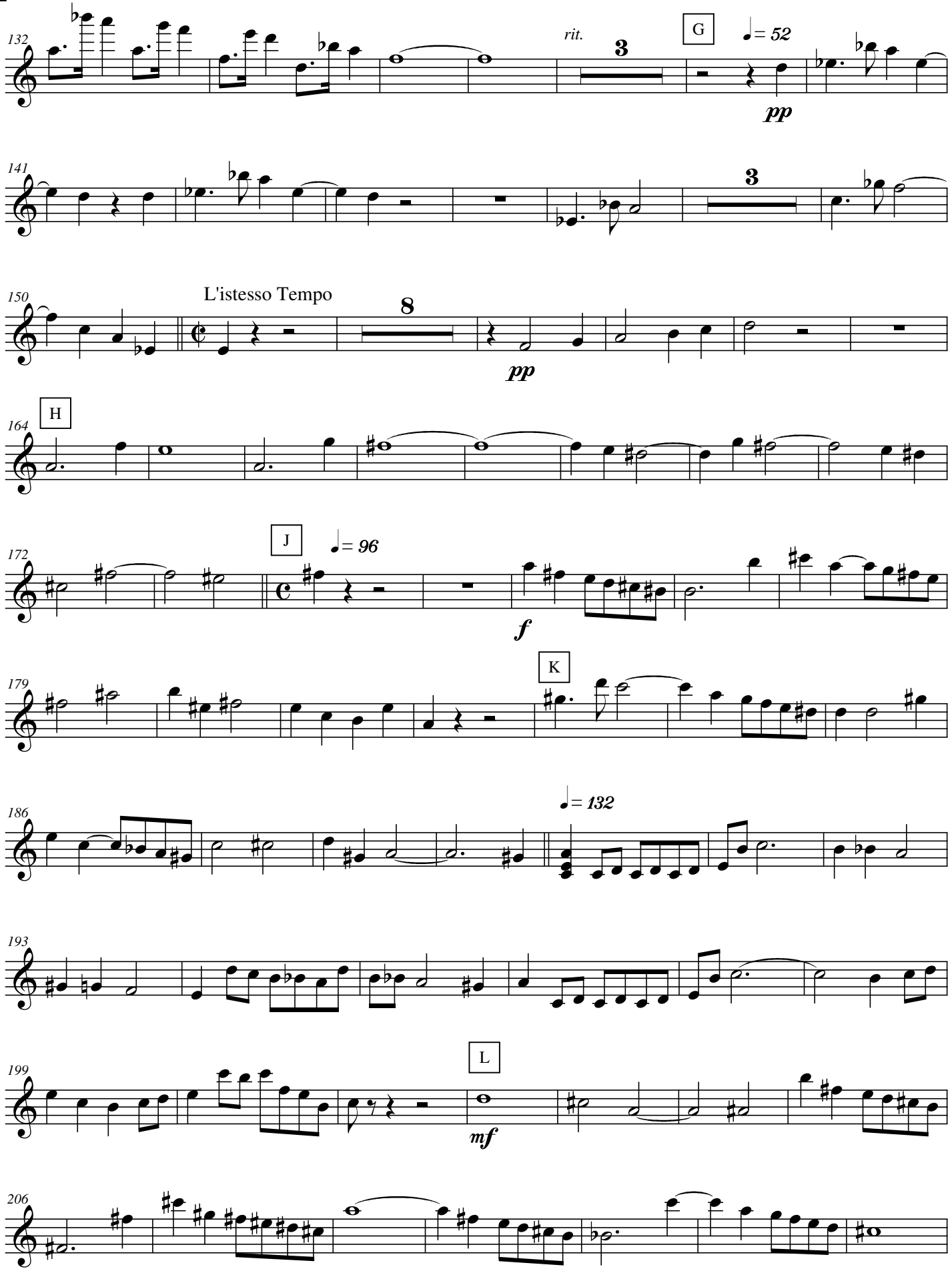
117
122
127


132
Fl.
rit.
3
G
♩= 52
pp
141
Fl.
3
150
Fl.
L'istesso Tempo
8
pp
H
164
Fl.
172
Fl.
J
♩= 96
f
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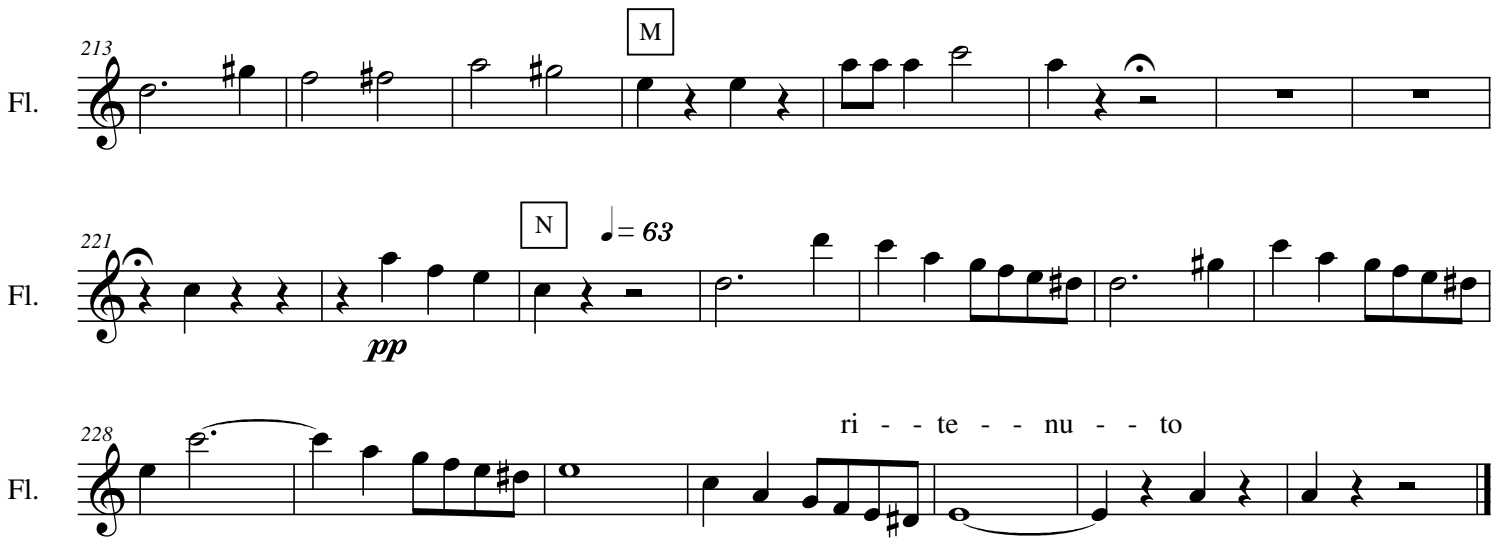
Fl.
K
186
Fl.
♩= 132
193
Fl.
199
Fl.
L
mf
206
Fl.


213
M
Fl.

221
N
♩= 63
pp
Fl.

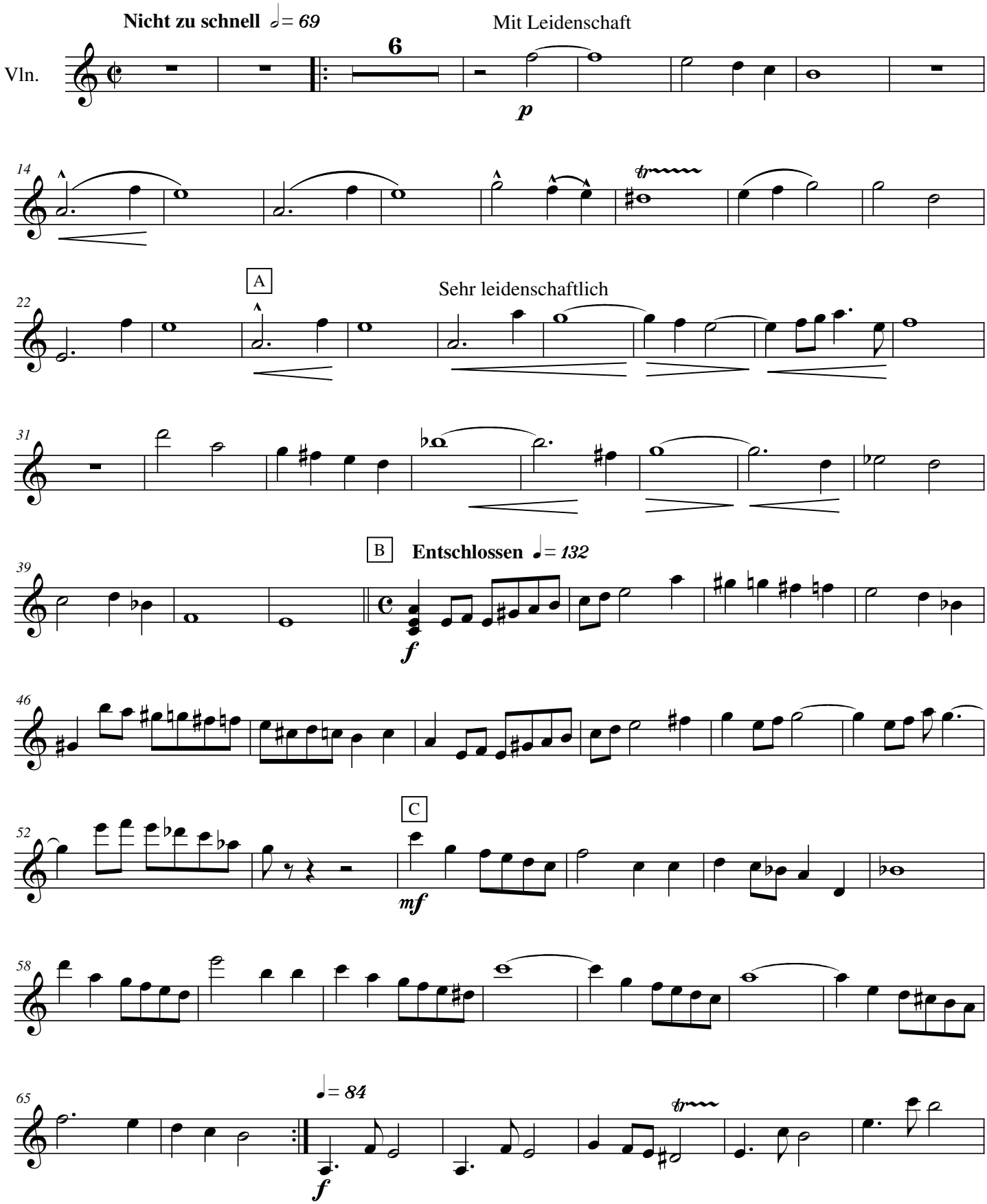
228
ri - - te - - nu - - to
Fl.

Violin

Piano Quartet

Arranged for Piano, Flute and Violin

Gustav Mahler
Arr. Michelle Diehl



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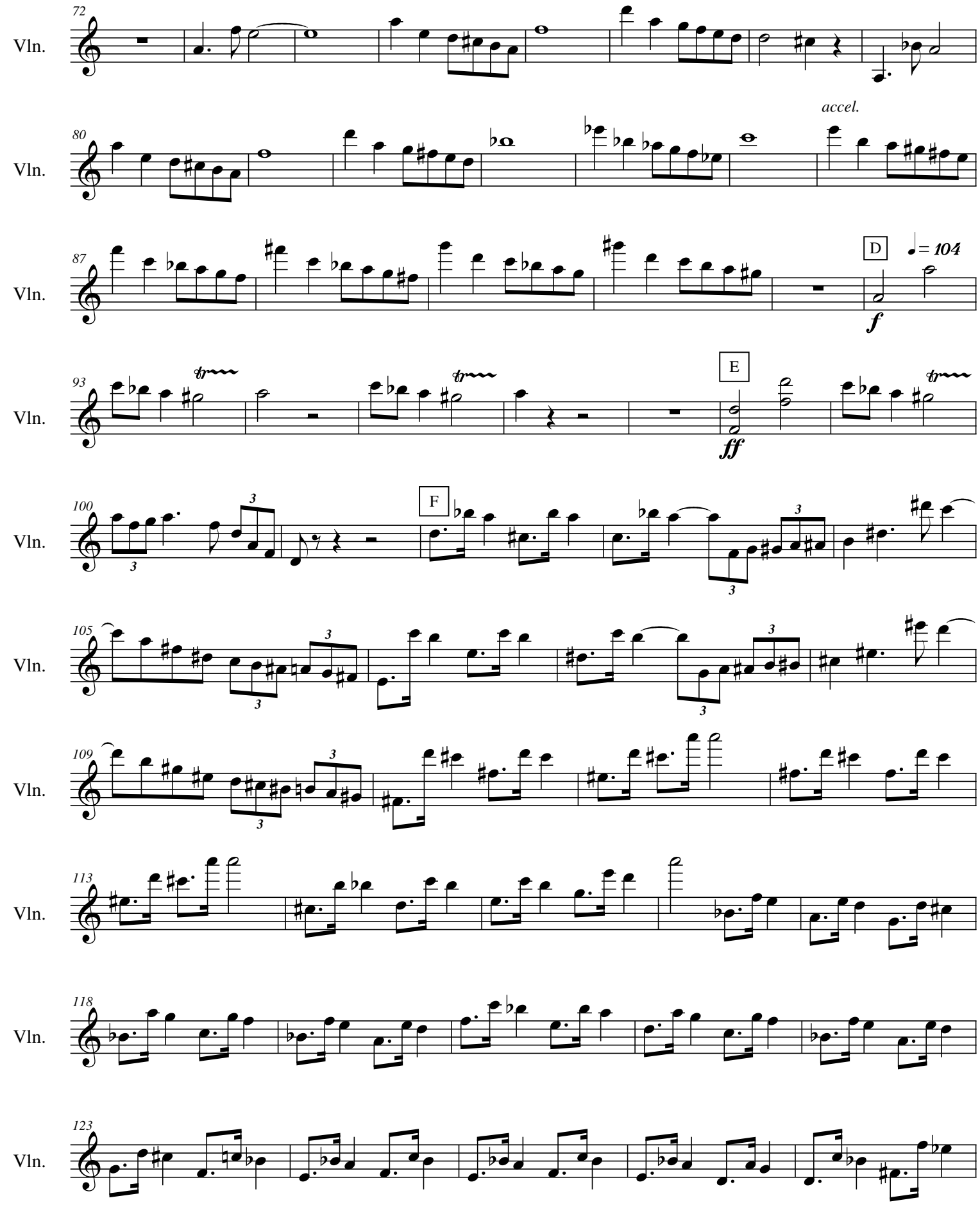
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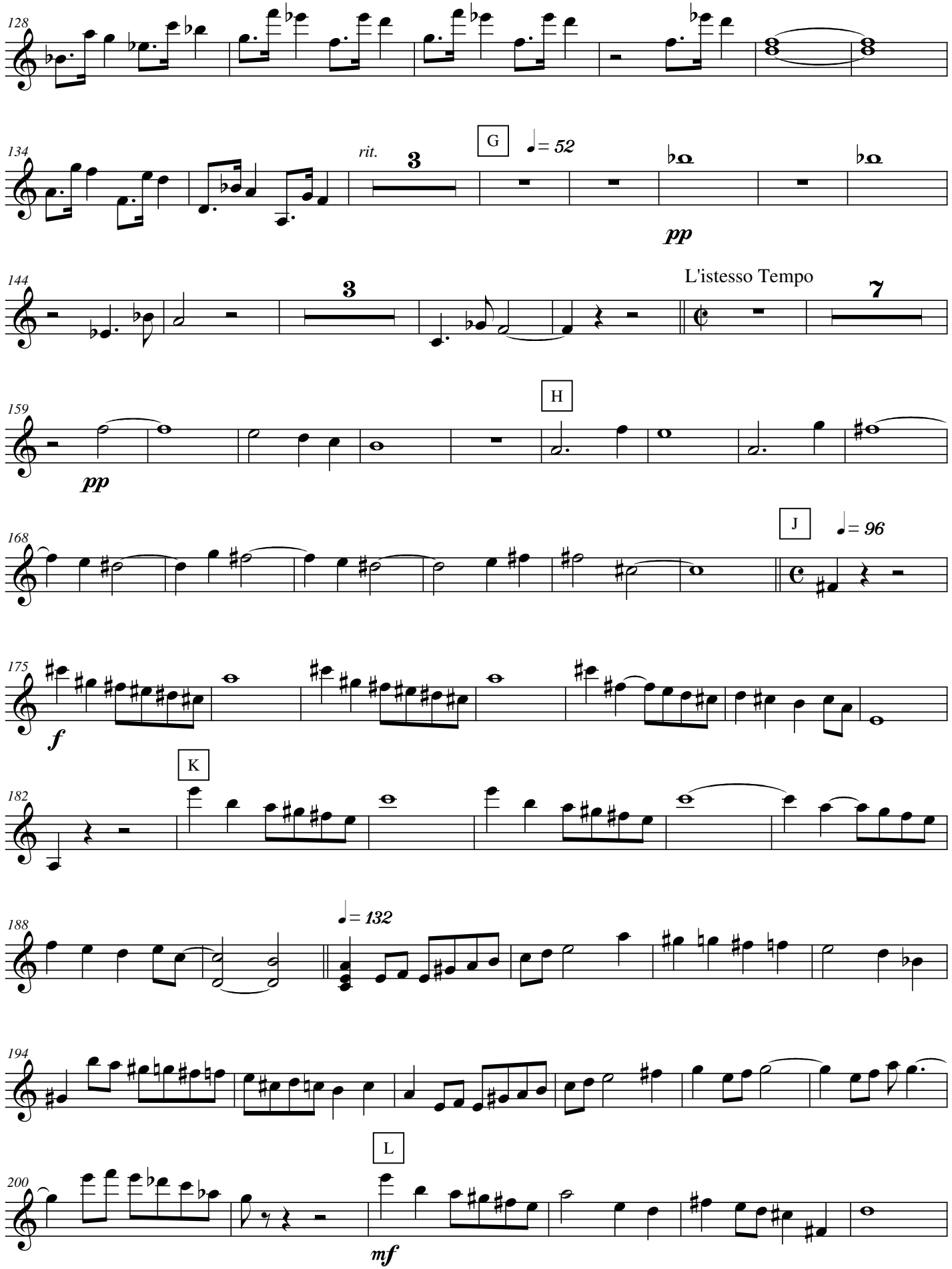
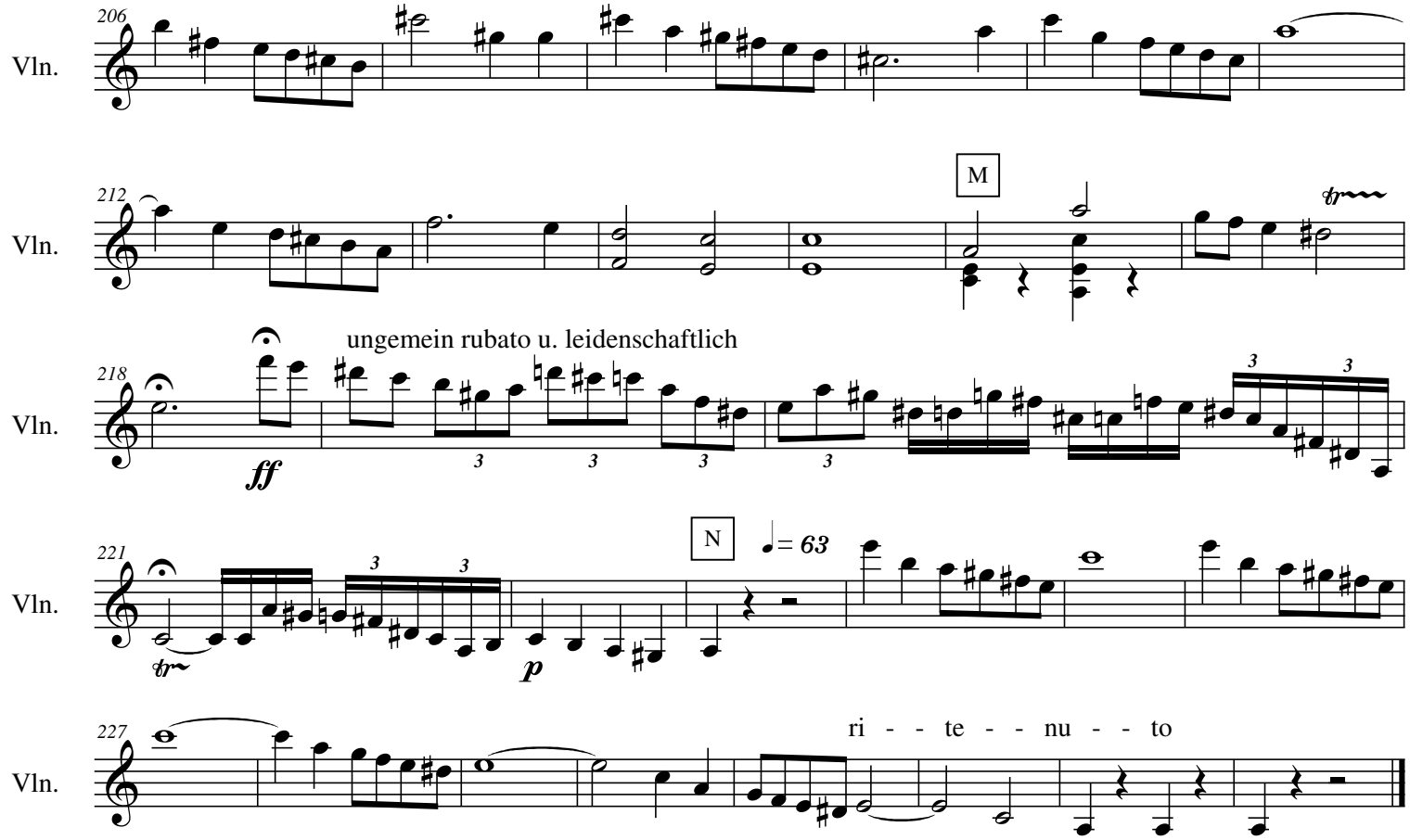
Vln.
80
accel.
87
D
♩= 104
f
93
E
ff
100
F
105
109
113
118
123


128
Vln.
134
Vln.
rit.
3
G
♩= 52
pp
144
Vln.
3
L'istesso Tempo
7
159
Vln.
pp
H
168
Vln.
J
♩= 96
175
Vln.
f
182
Vln.
K
188
Vln.
♩= 132
194
Vln.
200
Vln.
L
mf


206
Vln.
212
Vln.
M
218
Vln.
ungemein rubato u. leidenschaftlich
ff
221
Vln.
N
♩= 63
p
227
Vln.
ri - - te - - nu - - to