



Gustav

MAHLER

THE
— SYMPHONIES

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Around 130 years ago, Gustav Mahler started his career in Leipzig as one of the most important conductors of his time and as one of the greatest symphonists ever. At the same time, Breitkopf & Härtel began to build up its score and orchestra library. Despite Mahler's efforts to have his works published by Breitkopf & Härtel, a cooperation did not come into being then. All the more reason why we are pleased to announce one of our most ambitious projects in the year of our 300th anniversary: the publication of all Gustav Mahler's symphonies.

THE EDITION

The edition of all Mahler's symphonies in Breitkopf & Härtel's score and orchestra library ties in with the content of the symphony volumes of the Mahler Complete Critical Edition. Edited since 1960 by the International Gustav Mahler Society, the symphonies have been published by four different publishing houses and run through a whole series of improved and revised new editions since then. Thereby, users had to put up with several practical problems: On the one hand, several editions, variously wide revised, appear confusing. On the other hand, the accordance between score and performance material is also not always assured.

The improvement of the performance material takes top priority within Breitkopf & Härtel's conception of the edition »Gustav Mahler – The Symphonies«. The new setting of score and orchestral parts in a larger format and on an enlarged rastral size ensures for the first time a uniform appearance and optimal readability.

The close collaboration with librarians of leading international orchestras guarantees the consideration of sometimes very special practical aspects with the orchestral parts such as transposed parts for instruments no longer common today, or extra parts for instruments positioned off the stage and for instrumental reinforcements respectively.

A new critical review of the music text, starting from the ostensible "definitive version," appeared necessary to provide a more reliable score content. Without having to question, fundamentally, the Complete Critical Edition's source evaluation, a large number of issues could be clarified, editorial inconsistencies rectified, and errors corrected that had been discovered in the meantime.

THE PUBLICATION SCHEDULE

The individual volumes of the edition, »Gustav Mahler – The Symphonies«, are scheduled to be published in the following order:

SYMPHONY NO. 1

PB 5631 soft cover **PB 5661** cloth binding

SYMPHONIC MOVEMENT FOR ORCHESTRA "BLUMINE"

PB 5642 soft cover **PB 5661** cloth binding

SYMPHONY NO. 4

PB 5634 soft cover **PB 5664** cloth binding

SYMPHONY NO. 3

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DAS LIED VON DER ERDE

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SYMPHONY NO. 8

PB 5638 soft cover **PB 5668** cloth binding

CRITICAL REPORTS

- with information about the provenance and evaluation of the sources used
- with authentic annotations on performance practice (e.g., from Mahler's letters)
- with individual comments on editorial interventions

SYMPHONIE N^o. 1
I.

Gustav Mahler

Langsam. Schleppehd. Wie ein Naturlaut. *Piu mosso*

1. 2. Flöte
Piccolo (s. Flöte)
1. Oboe
Engl. Horn (s. Oboe)
1. Klarinette in B

Symphonie Nr. 1
D-dur

Gustav Mahler

Langsam. Schleppehd. Wie ein Naturlaut. *Piu mosso*

1. 2. Flöte
1. Piccolo (s. Flöte)
1. Oboe
Englischhorn (s. Oboe)
1. 2. Klarinette (B)
Bassklarinette (B) (s. Klarinette)
1. 2. Fagott
Violine I
Violine II
Viola
Violoncelli zu 3 gleichen Teilen
Kontrabass zu 3 gleichen Teilen

Recht gemächlich (Etwas langsamer als im Anfang $\text{♩} = 54$)
(la nicht eilen)

VI. I. *Sehr zart aber ausdrucksvoll*
VI. II. *Sehr zart aber ausdrucksvoll*
Va. *Gr-Säte*
Vc. *pizz.*
Kb.

TWO EXAMPLES FROM THE REPORT ON THE SYMPHONY NO. 1

1 Mahler struggled at length for the trio theme's right expression. He initially wanted the characteristic figure in VI. I/II, mm. 175f. and 179f. executed "in the manner of a brief, tender crescendo." Later, he added "gliss.[ando]" to this. In his last revision of 1909/1910, he eradicated "gliss." and the slurs and added ♩ and staccato dots in m. 177, as well as v in m. 178. The New York performance parts show how Mahler's notation is actually intended and how he had it realized.

2 Lacking in the late sources of the score is "pizz." in m. 258 and "arco." in m. 259. Both markings are printed in the New York performance parts, probably coming from one of the early sources. Whether Mahler deliberately eradicated them or did not notice that they were missing in the printed editions, must remain open. It is a fact that the double basses played pizz. in m. 258 in the performances under his direction.

VI. I
VI. II
Va.
Vc.
Kb.

SCORES

- General introduction and informative preface by Constantin Floros, internationally renowned Mahler scholar
- Glossaries for all verbal tempo and performance directives
- New setting of the scores in a generous format (27 x 36 cm)

116

Anmerkung für den Dirigenten: Die ♩ am Taktstrich bedeuten hier eine „Luftpause“ und keinen „Halt“.

13 Etwas zurück

1. 2. Fl.
1. 2. Picc. (3. 4. Fl.)
1. 4. Ob.
2. 3. Ob.
1. Kl. (C)
2. 3. Kl. (C)
4. Kl. (Es)
1. 2. Fg.
3. Fg.
1. 2. Hn. (F)
3. 4. Hn. (F)
5. 6. Hn. (F)
7. Hn. (F)

PERFORMANCE MATERIAL

- Practical performance material, developed in collaboration with librarians and musicians from leading Mahler orchestras
- Newly engraved parts in a generous format (27 x 36 cm)
- Large, reader-friendly rastral size with sufficient space for entries
- Newly developed orientation systems (cue notes, instrumental references for structuring rest measures, etc.)

haltend

Violine I (Solo)

haltend

1. $f > p$

2. $f > p$

p fff p

p fff p

p fff p

zu 2 \wedge

p fff p

p fff p

12 Violine II

97 VL.I (Solo) m. Dpf. pp

103 7 8 13 Vc. Kb. VL.I (Solo) 6 10

kurzer Halt Wieder etwas bewegter, wie im Anfang

poco rit. ppp Dpf. ab mp pp

132 15 16 1. Trp. Plötzlich viel schneller o. Dpf. hervortretend mp pp

144 17 18 Tempo I m. Dpf. poco rit. Tempo I rit. Tempo I ppp Dpf. auf pp

152 19 11 Dpf. ab pp ppp Folgt sogleich N° 4

IV.

Stürmisch bewegt ($\text{♩} = 92$)

1 o. Dpf. (den ersten Ton scharf herausgehoben) ff

6 ff ff $molto cresc.$ fff

14 ff

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- Optimal page-turns – realized in problematic passages by fold-outs and page-turn aids

II.

1 Kräftig bewegt, doch nicht zu schnell ($\text{♩} = 66$)

Vc. Kb. f f f

12 2 3 1. Trp. f

32 4 1 (-6) 2 3 4 5 6 ff

44 5 ff

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ADDITIONAL PARTS

- for instruments positioned off the stage
- for orchestral reinforcement
- for C-clarinet and A-bass clarinet in B-flat transposition

1. Klarinette (B- und A-Klarinette) 11a

IV.

Stürmisch bewegt ($\text{♩} = 92$)

1 Rck. ff $dim.$ p fff sehr gestossen

in C ff ff ff

10 2 3 4 ff ff ff

25 1 (-5) 2 3 4 5 4 ff ff ff

36 5 ff ff ff

1. Klarinette (B-, A- und C-Klarinette) 11a

PIANO REDUCTIONS

- New piano reductions for rehearsing vocal parts and choirs

Wir genießen die himmlischen Freuden

IV. Satz aus der Symphonie Nr. 4 G-dur Gustav Mahler

Sehr behaglich ppp

Piano ppp

5 pp

9 Poco rit.

12 a tempo 1 Wir ge-nies-sen die himm-li-schen Freu-den, drum

15 tun wir das Ir-di-sche mei-den. Kein welt-lich' Ge-

NB: Singstimme mit kindlich hellestem Ausdruck, durchaus ohne Parodie!

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