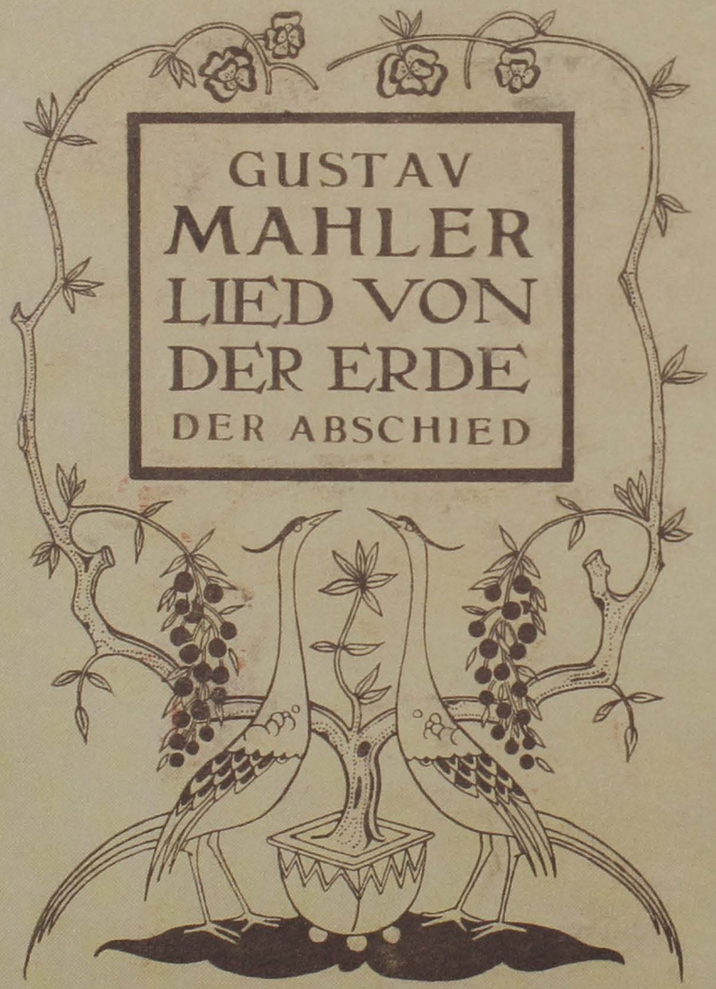
GUSTAV
MAHLER
LIED VON
DER ERDE
DER ABSCHIED

Dem Meister Gustav Mahlers

dem herrlichsten Interpreten
seiner Werke

Willem Mengelberg

Der Abschied
(nach von der Erde)
Partitur und Klavierauszug

am 30 Dec. 1917 von
Alma Maria gegeben.

DER ABSCHIED

'Clavierauszug'

Cover illustration:
from Arthur Paunzen *Lied von der Erde*
(Wenen: R. Lányí, 1920)

Cover inside:
dedication of Alma Mahler
to Willem Mengelberg

GUSTAV MAHLER

DAS LIED VON DER ERDE
DER ABSCHIED

'Clavierauszug' | manuscript | facsimile

COLOFON

Editor Stichting "Rondom Mahler", April 2002

The original manuscripts are kept in the holdings of the Willem Mengelberg Archive (Nederlands Muziek Instituut, The Hague).

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PREFACE

After the concert of 30 December 1917 during which Willem Mengelberg conducted for the first time the Vienna Philharmonic Orchestra, Alma Mahler gave him a beautiful present, consisting of two manuscripts of her late husband Gustav Mahler, both studies for *der Abschied*, last movement of *Das Lied von der Erde*. Both manuscripts were bound and packed in a lovely paste over box.
This royal present was a token of gratitude on Alma's side for Mengelberg's devotion of many years standing to the works of Mahler and the way he conducted them. Arnold Rosé, that night's concertmaster, told tenorsoloist Jac. Urlus: "Jetzt haben wir zum ersten Male das Lied von der Erde gehört."

Luckily the manuscripts, given to Mengelberg, are still part of his legacy and, thanks to the cooperation of the Stichting Het Willem Mengelberg Archief and some funds it has been made possible to print the smallest of the two in facsimile. Herewith a long-standing wish of the undersigned has been fulfilled.
The publication of an original manuscript of Mahler gives us the unique chance to take a close look at the working process of the composer, in this case at his most personal work, his song-symphony *Das Lied von der Erde*. In *Das Lied* both music and text enter the deepest region of man's spirit and soul: his relation to earth, nature and the cycle of life and death.

Now that the edition of this manuscript has been realised we hope to publish in the near future the other manuscript (the Partiturentwurf) as well. With this facsimile we hope to encourage and enrich the research on Mahler's music, both for scholars and 'ordinary' Mahler lovers.

Dr. Eveline Nikkels, president of the Gustav Mahler Society Nederland
Dr. Frits Zwart, chief curator Dutch Music Institute, The Hague

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THE PLACE OF THESE MANUSCRIPTS IN THE HISTORY OF DAS LIED VON DER ERDE

For students of Mahler's work as a composer, these manuscripts of the *Abschied* movement of *Das Lied von der Erde*, now in the Mengelberg archive in the Nederlands Muziek Instituut (the Dutch Musical Archive) in The Hague, and those associated with them, are among the most fascinating that have survived.[1] They reveal many aspects of how the movement took shape, and represent two principal stages of the compositional process found in many of the composer's works. The first of these two stages is a preliminary draft (also often called a *Particell* in German or a composition sketch in English) in which Mahler worked out a continuous tentative version of an entire movement or larger section of a movement, usually in systems of three or four staves, with varying indications for orchestration and performance. The second is an orchestral draft, in which the preliminary version was elaborated in full score format, often with much more detail with respect to performance. These two stages were normally preceded by sketches of diverse lengths found either in small sketch books or on regular sheets of music paper (or both). Unfortunately, for *Das Lied von der Erde* only a single sketch page, for the first movement, has thus far been traced. It is preserved in the Bibliothèque musicale Gustav Mahler in Paris, in the collection of Henry-Louis de La Grange. A preliminary draft of only one other movement is currently known: that for *Von der Jugend*, (originally titled *Der Pavillon aus Porzellan*) in the archive of the Gesellschaft der Musikfreunde in Vienna. The existence of orchestral drafts of the first two movements was documented (and illustrated) early in the twentieth century, but they have since disappeared and remain untraced. Those for the third, fourth, and fifth movements are now preserved in the Gesellschaft der Musikfreunde, the Pierpont Morgan Library, and the Wiener Stadt- und Landesbibliothek respectively.[2] How the manuscripts reproduced here came into the possession of Willem Mengelberg is reflected in the dedication of Alma Mahler found with them. The two manuscripts, bound in ivory boards, are kept boxed together, and the box bears the inscription: 'Dem Freunde Gustav Mahlers / Dem herrlichsten Interpreten / seiner Werke / Willem Mengelberg / Der Abschied / (Lied von der Erde) / Partitur and Clavierauszug / Am 30. Dec. 1917 von / Alma Maria [Mahler] gegeben' [To Willem Mengelberg, the friend of Gustav Mahler, the most magnificent interpreter of his works. Der Abschied / (Lied von der Erde) / full score and keyboard score, given by Alma Maria on Dec. 30, 1917.] They were presented to Mengelberg on the occasion of a performance of *Das Lied* by the Vienna Philharmonic conducted by Mengelberg on that date.[3]

1 In addition to the basic works of Donald Mitchell and Henry-Louis de La Grange cited below, two monographs devoted specifically to *Das Lied von der Erde* serve as very helpful guides to the work and its background: Hermann Danuser, *Gustav Mahler, Das Lied von der Erde*, Meisterwerke der Musik, vol. 25 (Munich: Wilhelm Fink Verlag, 1986), and Stephen E. Hefling, *Mahler, Das Lied von der Erde*, Cambridge Music Handbooks (Cambridge: Cambridge University Press, 2000). They also provide information about earlier studies of the work.

2 In addition to the works of Danuser and Hefling just cited, see also my report on 'The Manuscripts of *Das Lied von der Erde*', in Donald Mitchell, *Gustav Mahler, vol. III, Songs and Symphonies of Life and Death* (London: Faber and Faber, 1985), pp. 617-619, and the *Vorwort* by Stephen Hefling to his edition of Mahler's piano score of *Das Lied von der Erde*, published in 1989 by Universal Edition in Vienna as *Supplement Band* II of Mahler's *Sämtliche Werke, Kritische Gesamtausgabe*. See also Hefling's '*Das Lied von der Erde*: Mahler's Symphony for Voices and Orchestra – or Piano', *Journal of Musicology*, vol. 10 (1992), pp. 293-340.

3 See Donald Mitchell and Edward R. Reilly, Gustav Mahler, *Facsimile editon of the Seventh Symphony* (Amsterdam: Rosbeek Publishers, 1995), *Commentary* volume. pp. 27-28.

The term *Clavierauszug* for the first of these manuscripts may be misleading in this context, since it ostensibly refers to a voice and piano accompaniment format, rather than a compositional stage. Here Mahler lays out his page in four systems of four staves, with a blank staff between the voice and the accompaniment, and another between each system, thus allowing himself space to expand the accompaniment if necessary. In spite of the label, however, it remains a preliminary draft. In addition to the manuscripts already cited, Mahler himself prepared both a much more fully worked out true keyboard score, as well as the fair copy of the complete orchestral score. The former, in the collection of John Kallir, was published for the first time in 1989, as part of the critical edition, and shows the traditional arrangement of voice and accompaniment on three staves. The orchestral score is now in the collection of Robert Owen Lehman, on deposit in the Pierpont Morgan Library. One further document completes the compositional record. A copyist's manuscript, made while Mahler was still alive, and incorporating some markings by him, is preserved in the Wiener Stadt- und Landesbibliothek.The published *Clavierauszug* represents an intermediate stage that precedes the fair copy of the full score, and does *not* incorporate all the changes that are found in it. Mahler seems to have worked on it in tandem with the preliminary and orchestral drafts, sometimes preparing it before and sometimes after the latter.[4]

CHRONOLOGY

The dating of the composition of *Das Lied von der Erde* has been confused by Alma Mahler's report that Mahler was given a copy of the Hans Bethge's collection of poems, *Die Chinesische Flöte* in the summer of 1907 by his friend Theobald Pollak (1855-1912)[5] and began sketching his musical settings that summer after the death of his daughter Maria Anna, resuming work at an intense pace the following summer. As the result of the research of Knud Martner, however, we now know that Bethge's volume was not published until October, 1907.[6] One cannot rule out entirely the possibility that Mahler was given an advance proof copy of the work,[7] but it seems more likely that the work emerged in a rapid burst of creative activity in the summer of 1908. All the surviving dates on the manuscripts are from that summer, and range from July through 1 September, the day indicated at the conclusion of the orchestral draft of *Abschied*.

In his account of this period, Mahler's close friend and colleague, Alfred Roller (1864-1935), reports that 'That summer [of 1907], yielded no artistic fruit', but 'in the summer of 1908, when he had found rooms at

4 In his edition of the *Clavierauszug*, p. IX, Hefling indicates that he believes the second and fourth movements preceded the draft orchestral score, and that the third and fifth and sixth probably followed it. Mahler's keyboard score differs from those published earlier by von Wöss and Erwin Stein.

5 See Alma Mahler, *Gustav Mahler, Memories and Letters*, ed. D. Mitchell and K. Martner, 4th edition (London: Cardinal, 1990), p.123. In the German text of her autobiography, Alma offers a different version of her story, reporting that Pollak gave her the copy of *Die Chinesische Flöte*, which she read to Mahler until 'years later' he composed Das Lied based on them. See Alma Mahler-Werfel, *Mein Leben* (Frankfurt am Main: Fischer Taschenbuch Verlag, 1963), p. 15. In Stereo FM Radio (Feb., 1977, p. 10), Gary Walker reports that Pollak was given a copy of the volume by a student, Flora Rosanes, whom he tutored. According to Emmy Hauswirth, however, it was Frau Rosanes' husband, a Viennese doctor, who had given Pollak the collection. See Hauswirth, 'The "Gustav Mahler" Cup - a Memento', *News About Mahler Research*, no. 30 (October, 1993), pp. 15-16.

6 Private communication. See also Hefling's edition of the *Clavierauszug*, p. XI, footnote 8.

7 Henry-Louis de La Grange offers different answers to this question in different works. In *Ein Glück ohne Ruh': Die Briefe Gustav Mahlers an Alma*, ed. La Grange and Günther Weiß (Berlin: Siedler Verlag, 1995), p. 360, he or his co-editor indicates Mahler received the volume in 1908, perhaps on the occasion of his birthday on July 7. In his *Gustav Mahler. Vienna: Triumph and Disillusion* (1904-1907) (Oxford: Oxford University Press, 1999), p.700, footnote 287, however, he suggests that Pollak may have received an advance copy.

the Altschluderbach farmhouse near Toblach, his creativity also came back. Much to his own astonishment, it seemed, because as I was arriving there, he called out to me from a distance: "Imagine, I'm actually writing again!" It was *Das Lied von der Erde*.[8] Roller's suggestion of an intense return to creativity (the intensity is also indicated by Alma[9]) coincides convincingly with the surviving manuscripts. The lack of any substantial body of preliminary sketches or other documentary materials, however, make absolute certainty in the matter of dating an impossibility at present.

THE CONTENTS OF THE MANUSCRIPTS: TEXTS AND MUSIC

These two manuscripts reflect many surprising and important aspects of Mahler's shaping of his materials with regard to the modification of his texts, the development of his musical ideas, his orchestration and performance markings. As Donald Mitchell has so aptly put it, the preliminary draft in particular 'shows *Der Abschied* not in *being* but in the process of *becoming*'.[10] Not the least interesting facet of its contents is what it shows about Mahler's treatment of his texts.

As is well known, Mahler linked two poems from *Die Chinesische Flöte*, one by Mong-Kao-Jen, the other by Wang Wei, with additions of his own, to form the text for *Der Abschied*.[11] The preliminary draft reflects the varied ways in which Mahler modified his sources. In a number of cases he clearly seems to have altered Bethge's texts before he actually created his setting (although one must remember that the changes could have been made immediately before actual composition, and perhaps noted in his copy of the published volume). A number of changes in relation to the published poems, for example, show no sign of revision in the manuscript scores. In the second stanza of the first poem the addition of 'am blauen Himmelssee' [on the blue lake of heaven], and the shift in position of the phrase 'hinter den dunkeln Fichten' (dunkeln also becomes dunklen) [behind the dark spruces] are clear in the manuscript and give no indication of alterations. The same is true of the substitution of 'Die müden Menschen' [the tired men] for 'Die arbeitsamen Menschen' [the industrious men] in the third stanza, and the replacement of 'Die Vögel hocken müde in den Zweigen' [The birds squat tiredly in the boughs]' with 'Die Vögel hocken still in ihren Zweigen' [The birds squat quietly in their boughs], and the addition of 'Es wehet kühl im Schatten meiner Fichten' [It blows coolly in the shade of my spruces] in the fourth.

8 Norman Lebrecht, *Mahler Remembered* (London: Faber and Faber, 1987), pp. 158, 159 and *Gustav Mahler im Spiegel seiner Zeit* (Zürich/St. Gallen: Edition Musik & Theater, 1990), p. 160

9 See Alma Mahler, *Memories and Letters*, pp. 139, 142.

10 See Mitchell, *Songs and Symphonies*, p. 477.

11 See the original texts of Bethge's adaptations of the Chinese poems at the end of this article. Hefling, in his edition of the *Clavierauszug* of *Das Lied*, pp. XII-XV, conveniently reproduces the texts of Bethge's poems and the version used in the keyboard score in parallel columns, with the variants in the orchestral score in footnotes. Arthur Wenk, in his article 'The Composer as Poet in *Das Lied von der Erde*', *19th Century Music*, I (1977), pp. 33-43, presents Bethge's poems with the published version of Mahler's text in parallel columns. See Fusakoi Hamao, 'The Sources of the Texts in *Das Lied von der Erde*', *19th Century Music*, vol. XIX (1995), pp. 83-95, for a recent consideration of the Chinese sources that were the basis for the different European translations used by Bethge in his adaptations. On Bethge, his background, and his view of Mahler's *Das Lied*, see Eberhard Bethge, 'Hans Bethge and *Das Lied von der Erde*, *News about Mahler Research*, no. 35 (April 1996), pp. 18-25.

In numerous other places, however, the preliminary draft shows significant changes made in the course of composition. In bb. 102-110 Mahler originally used Bethge's text, with the substitution (indicated above) of 'müden' for 'arbeitsamen': 'Die müden Menschen gehen heimwärts, voller Sehnsucht nach dem Schlaf'. [The tired men go homewords, full of yearning for sleep] After trying a change by replacing 'Schlaf' [sleep] with 'Traum' [dream],

Mahler subsequently cancelled the entire text and replaced it with 'die Erde athmet [an intermediate line, also crossed out, beginning 'leise', is unclear] voller [changed to voll von] Ruh und Schlaf/ alle Sehnsucht will nun träumen' [the earth breaths, full of peace and sleep. All yearning will now dream]. He then continues with a new setting of 'Die müden Menschen ...', but provides it with a different continuation: 'um in Schlaf vergess['] nes Glück / und Jugend neu zu lernen' [to learn forgotten joy and youth again], clearly arrived at in the course of composition. [PD, Signature I, page 3, system 4 and I/4, 1 and 2][12]

This example is only one of a number in which the composer senses that the words of the original setting do not adequately convey the inner meaning of the music. He then alters the text to create a much closer corollary to the music in both meaning and sound. Next, in re-setting 'Die müden Menschen...' he creates a new potently affecting musical setting for the phrase, and continues it with different words and music. Numerous other examples of textual variants and modifications could be cited. Donald Mitchell has drawn attention to the problematic and somewhat confusing change of voice that Mahler creates when, after the long instrumental development, he begins the final vocal section by substituting 'Er' [he] for 'Ich' [I] in the first two lines of Wang-Wei's poem.[13] Stephen Hefling resolves this matter, I believe convincingly, by identifying the 'he' as death personified,[14] seen as a friend.

Textually, probably the most startling difference between the preliminary draft and the final version of the movement is the passage in bars 264-276 [PD, II/3, system 4 and II/4, 1]. So strikingly do the ecstatic words found in the final version, 'O Schönheit, o ewigen Liebens, Lebens trunk'ne Welt' [O beauty, o eternal world intoxicated with love and life] seem to fit the music at this point – quite rightly often seen as a climatic point in the movement – that one is astonished to discover that the original text for this passage was 'O kämst du!! O kämst du ungetreuer Freund' [Oh, if you would only come!! Oh, if you would only come, unfaithful friend.] In this case Mahler created this new text only after he had completed his orchestral draft. He then sketched in the new text under the old [PD, VI/3, system 4, and VI/4, 1].

12 PD = preliminary draft. OD = orchestral draft. As will be seen in the facsimiles, Mahler ordinarily paginated his manuscripts in bifolios of four pages. Here, and in future references, the first number indicates the specific signature or bifolio, the second the page within each bifolio, and the last the system on the page (in the preliminary draft).

13 See D. Mitchell, *Songs and Symphonies*, pp.424-427.

14 See S. Hefling, *Mahler, Das Lied*, pp. 113-114

TEXT AND MUSICAL STRUCTURE

In yet another remarkable passage in the manuscripts, one can virtually see the conclusion of the movement coming into being. In bb. 445-449 [PD, III/4, systems 3 and 4] Mahler originally set Bethge's line 'Müd ist mein Fuss, und müd ist meine Seele' [Tired is my foot, and tired is my soul], and continued on with nine additional bars, the last four in 3/4 time, of quite different music. And the 3/4 passage marks a shift to the key of D-flat! He then replaced the text with 'Still ist mein Herz und harret seiner Stunde' [My heart is still and awaits its hour], cancelled the nine bars and added a two-bar insert, which looks like preparatory material for bb. 452-453 [PD, IV/1, system 1]. The whole skillful buildup from bar 450 to bar 459 is present only in embryo in the preliminary draft, and is then elaborated in the orchestral draft [OD, X/2] and still further in the fair copy. The new text that Mahler provided for bb. 446-449 seems to have given him the imaginative stimulus for the extraordinary vision that concludes the work: 'Die liebe Erde allüberall / blüht auf [und] grünt auf's Neu im Lenz / allüberall und ewig blauen licht die Fernen / Ewig, ewig' (in the preliminary draft). [The dear earth blooms forth everywhere, and once more turns green in Spring, and everywhere the horizon (becomes) luminous blue, eternally, eternally].
In studying the manuscripts, it appears that the music and text of this passage were composed simultaneously, with all of the problems not quite worked out. The text itself is a far cry from Bethge, whose poem (much closer to the original Chinese) reads simply: 'Die Erde ist die gleiche überall, / Und ewig, ewig sind die weissen Wolken ...' [The earth is the same everywhere/ and the white clouds are eternal, eternal]. Mahler's unsettled second line appears more clearly at the top of the page: 'blüht auf und grünt auf's Neu im Lenz' [blooms forth and turns green in Spring]' [PD, IV/1]. The music for this line is not the principal version found in the published score, but the alternative [marked *ossia*, bars 469-473 in the printed text]. In essence the substance of the whole concluding section appears to have been created in a single burst of illumination.

Structurally the main outlines of the movement are clearly in place in the preliminary draft, although many details are not yet fully worked out, or were later altered somewhat. The most fundamental passages that are not fully realized are the build-up to 'Die liebe Erde' just discussed, and several passages in the early part of the instrumental development section.

The differences in the latter in relation to the final version are of several other kinds. Bars 316-324 simply do not appear in the preliminary draft used in this form, a cancelled bar, a bar rest, and two circled bars, again not used. The bars from 332 to 334 share a similar bass line and middle voice with the final version, but the preliminary draft shows an entirely different upper part.

In yet another kind of variant, one is surprised to discover that the bass figure in bb. 309-310 of the published score, which is so central to this section of the work, is not found in the preliminary draft. It was an afterthought, perhaps inspired by its appearance in bb. 324-325 as the beginning of an extended melody, thus serving as a preparation for the melody. The motive was added here in the draft orchestral score (OD, VII/2) and in the fair copy of the keyboard score. In the preliminary draft, following b. 354 Mahler originally sketched six bars, which he crossed out before going on to the two bars that lead to his double forte (forte in the PD) climax in b. 357 [PD, III/ 1. system 4, and III/ 2, 1].

In a more subtle difference in relation to the final version, in the preliminary manuscript for bb. 343-348 [III/ 1, system 3] and bb. 355-360 [III/2, 1] the bass is written in sustained time values (whole and half notes/semibreves and minims), as in the published contrabassoon part. These were later articulated in the draft full score by pizzicato quarters (crotchets) which maintain the march-like character established in earlier passages.

ORCHESTRATION

In matters of scoring and in directions for performance, the two manuscripts presented here, taken together with the published keyboard and full scores, permit students and scholars to follow the development of Mahler's ideas in both areas.

The preliminary draft is rich in indications of instrumentation, many of which were ultimately followed up in Mahler's draft full score. In the very first bars Mahler calls for CF [Contra Fagott] and Harfe in the bass and Ob [Oboe] in the treble turn figure, and in bar 10 adds the violins [u(nd)Viol(ine)]. The alternation of clarinets and horns in the accompanying figure in the following bars (bb. 11-14) is also clearly indicated. In the first vocal section (bb. 20-26), the sustained bass note is given to the double

basses [C. B. = Contrabaß]. In the draft full score all of these beginnings are elaborated. The oboe remains in the upper melody, but horns and pizzicato cellos and double basses, together with the tam-tam (or possibly bass drum – see below) reinforce the double bassoon and harp. In the vocal recitative Mahler initially calls for the double basses, but crosses this line out and replaces it in the cellos. One can find dozens (if not hundreds) of examples of these preliminary indications of scoring and their elaboration, modification or alteration in the two manuscripts. In additiion to references to specific instruments, such as those just cited, Mahler also sometimes calls for choirs, such as strings [Streicher] and woodwinds [Holz].

Many distinctive aspects of the scoring, however, do not appear in the preliminary draft. Donald Mitchell has noted,[15] for example, that the highly atmospheric use of the tam-tam at the beginning of the movement is not yet found. It is specifcally called for 'zum I. mal...' [for the first time] in b. 305 (II/4, system 3), then is linked three bars later with low horns and double basses to create the sound which Mahler parenthetically calls 'Grabgeläute' [funeral sounds, or death knell], thus providing confirmation, as Mitchell once more points out,[16] of what we instinctivly recognize as the funeral-march character in the instrumental section. Retrospectively he had also discovered the sonorities he wanted for the beginning of the movement. The notation of the instruments at the beginning of the orchestral draft may be misleading in this regard, since Mahler in the staff for the trombones and tuba has also indicated both tam-tam and bass drum [Gr. Tr. = Grosse Trommel] Because the last of these is closest to the first note in the part, it might suggest that the bass drum was to play the notes that are assigned to the gong in the printed score. This appears most unlikely, but if it were the case, Mahler subsequently changed his mind. The manuscripts also show that two of the most distinctive sounds of the end of the movement, those of the celeste and mandolin, were arrived at only in the course of work on the draft orchestral score. They do not appear in the preliminary draft. The mandolin is called for the first time in this movement in bb. 166ff [OD, V/1], and again in bb. 229-236; but it does not reappear until bar 534 [OD, XI/3], where it seems a later addition to the first harp part. Still later the mandolin part in bb. 509-514 was added in the fair copy of the orchestral score, on a staff at the bottom of the page. 'Celeste mit Melodie' is first called for in bb. 495-6, and then given written out arpeggiated chords four bars later, in the blank staves of the horn parts [OD, XI/1].[17]

15 See D. Mitchell, *Songs and Symphonies*, p. 475.

16 Ibid.

17 For further examples of the different kinds of alterations in scoring found in the manuscripts, see pp. 88-90 in the *Commentary* volume of the *Facsimile Edition of the Seventh Symphony* cited above.

PERFORMANCE MARKINGS

With regard to performance markings, the process shown in the manuscripts is generally what one might expect. The successive stages show an increasingly detailed elaboration or refinement of the markings in the preliminary draft.[18]

The process is not always simple or straightforward, however. In the draft full score [I,1] Mahler has added a note where the opening turn figure in the oboe, marked *veloce*, is extended: 'Diese Viertel des Taktes ist immer fluchtig – quasi acc.[elerando] auszuführen. Die anderen Instrumente haben jedesmal zu accommodiren' [sic!]. [This quarter note (crotchet) of the bar is always to be played hastily – quasi accelerando. The other instruments must accommodate in each case.] In the fair copy of the full score these detailed instructions are removed, presumably because the composer felt hat the indication *veloce* was sufficient to convey his intentions. But the more detailed instructions do make his thoughts clearer.

In some cases the original indications are suggestive, but were later altered for reasons about which we can only speculate. For example, in both the preliminary draft and the orchestral draft (and also in the fair copy of the keyboard score) all of the declamatory passages that begin each of the three main vocal divisions of the movement (bb. 19ff, 158ff, and 375ff) are marked simply 'Frei' [freely], with the additional direction 'erzählend' [narrating] in the third passage in the orchestral draft [VIII, 3]. This straightforward direction seems almost a reminder of the roots of this material in recitative. In the fair copy of the full score, on the other hand, all of these apparently simple indications of free performance disappear in favor of more subtle interpretations: first, 'Fließend. Im Takt' (In erzählendem Ton, ohne Ausdruck) [Flowing.In time.(In a narrating fashion, without expression)]; second, 'Sehr gleichmäßig.Nicht eilen' [Very evenly. Do not rush]'; and third, '(Erzählend und ohne Espressivo) Nicht eilen' [narrating and without expression. Do not rush].

One of the most important performance directions, and one most often ignored, appears in all of the sources. It is first found in the preliminary draft, at the beginning of the concluding portion of the work, with the setting of 'Die liebe Erde'. In the equivalent of bar 460 of the published text, Mahler first wrote 'ppp bis zum Schluß ohne Steigerung' [ppp to the end without intensification] in the preliminary draft [IV/1, 1]. This direction is modified with the addition of 'Langsam' [slowly] in the vocal and orchestral scores, and altered in how it is phrased in each case. In the orchestral score, 'bis zum Schluß' is removed because, although the end of the movement is ppp, Mahler has introduced several degrees of softness in the material between

18 Again, for a more detailed discussion of performance markings found in Mahler's manuscripts, see pp.90-95 of the same volume.

the beginning and ending of the section, and distinguishes between the dynamic levels needed for different lines and instruments. But Mahler's basic intention remains clear and suggests a very different interpretation of this magnificent passage than it is often given.

MISTAKES

Finally, these manuscripts provide valuable evidence about mistakes that have found their way into the published editions of Das Lied. As Donald Mitchell was the first to point out,[19] in bar 442 the vocal line for the phrase 'Ich werde niemals' should read A G A C D rather than the printed A A A C D. This corrected reading is confirmed in both the preliminary draft [III/4, system 3] and in the draft full score [X/1 andX/2].[20] And in the fair copy of the vocal score, in the bar following 101, one bar of the accompaniment has been inadvertently omitted (equivalent to 103 in the full score). Thus the voice and accompaniment are off by one bar from 101 to 109 (equivalent to 102-110 in the full score). The preliminary draft (I/3, system 4) and the draft full score (III/2 and III/3), as well as the fair copy of the full score, all show the missing bar in the accompaniment. The editor of the critical edition of the keyboard score has duly noted the displacement in his *Revisionsbericht*[21] but has left it unmentioned and uncorrected in the main text.

The points made here must be taken simply as starting points for more detailed study of all of the different aspects of these manuscripts discussed above. Students and scholars will be richly rewarded with further insights into Mahler's compositional habits through careful investigation, sometimes even bar by bar, of these precious documents.

19 D. Mitchell, *Songs and Symphonies*, pp. 497-498.

20 For another possible slip in the printed score of *Abschied*, see Theodore Bloomfield, 'Two undetected misprints in Mahler's "Das Lied von der Erde"', *The Musical Times*, vol. cxxx (1989), pp. 266-267. See also the letter of Robert Threlfall, on p. 384 of the same volume.

21 See p. XXIII.

Der Abschied

Clavieraussug

Mong-Hao-Jen

Wang-Wei

Frei.

Die Sonne scheidet hinter dem Gebirge. In alle Thäler steigt der Abend nieder

mit seinen Schatten, die voll Kühlung sind

O Sieh!! Wie eine Lerche schwebt der

Mond am blauen Himmels see he rauf. Ich

spüre eines feinen Windes Weh'n hinter den dunklen Fichten

Cl. Harfen

ob.

espr.

Der Bach singt voller

Violen

Cl. u. Hrf.

Wol laut durch das Dun kel

(nicht ruhig.)

~~voll Ruh und Schlaf~~

Die Blumen

~~voll Ruh und Schlaf~~

im Dämerschein

II. Vl. Cl. u. Hrf.

Die müden Menschen ~~gehen heim — wärts~~

die Erde ahnet

~~voll von Ruh und Schlaf~~

alle

Stat

Sehn sucht nach dem Schlaf

will nun träumen

Zart Leidenschaftlich

Die müden Menschen gehn heimwärts um im Schlaf

voller Sehn sucht

vergessen

Gleich

Harfe

Die Vögel lachen alle

in ihren Zweigen

Die Welt schläft ein

Horn

Horn

C. Fag.

Fl.

Es weht Kühle im Schatten meiner Fichten. Ich stehe hier und

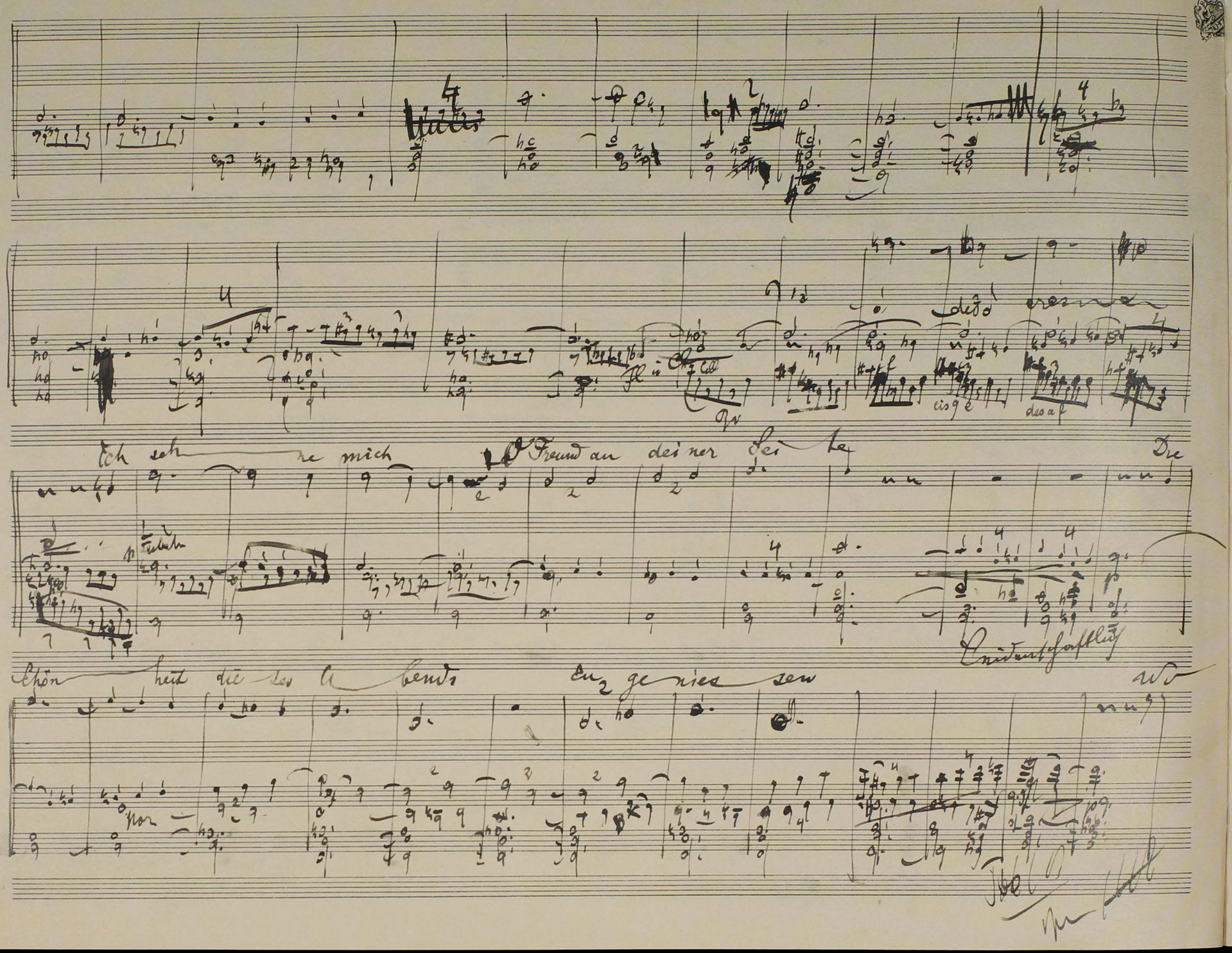
Harfe

Harfe

harre meines Freundes Er kommen mir der es mir versprach

Männer

Flüsterer


Ich seh ne mich Freud an dei ner Ge ta
Die
Schönheit die es Abends zu genießen sein
wo

bleibt du

Du läßt mich lang al lein

tempo pp

Ich wand le auf und nie der und mer ner Lau te auf

Cello

Wegen die vor welchem Lea se schwel len

auf ein

pp Hörner

Tot.

Erse

Du unglückliche Kämst du o Kämst du um

molto

p

sempre

ge- treuer Freund

Fagott

Fag

Fl. Harfe

Cell. Harfe

Harfe

Cell. Harfe

C.F.

Horn

Violin

C.B.

Tam-tam (zum 1. mal aufhören)

C.F.

Boa bat

Hörn

Tam-tam geht mit ein

C.B. tacet

Chor gelä

Boa alta

Boa alta

Tam-tam

Horn

Fl. Cl. - Ob

5

2. aus. Ton

Vl.

Hörn

Sprachen

Hole

Hörn

Pizzicato

Tam-tam

Hörner

Tam

Pauke

Pauke

Er stieg vom Pferd und reichte ihm den Trunk des Abschieds dar

Er fragte ihn, wohin

Er fragte ihn, wohin er führe

Tam-tam

Tam-tam

C.F.

Er sprach mit [illegible] Stimme

und unsere Stirne war umflort. Hörner

Ich entsagte

Ich jetzt war auf dieser Welt das Glück nicht hold

Langsam

Wohin ich geh? Rot. Ich geh, ich wanke in die

Berge Ich suche Ruhe Ruhe für mein einsam Herz

Ich wandle ohne Ruhe

Wo bist du

Rom

Nach der Heimath meiner

Vcl.

ich werde niemals in die Ferne schweifen

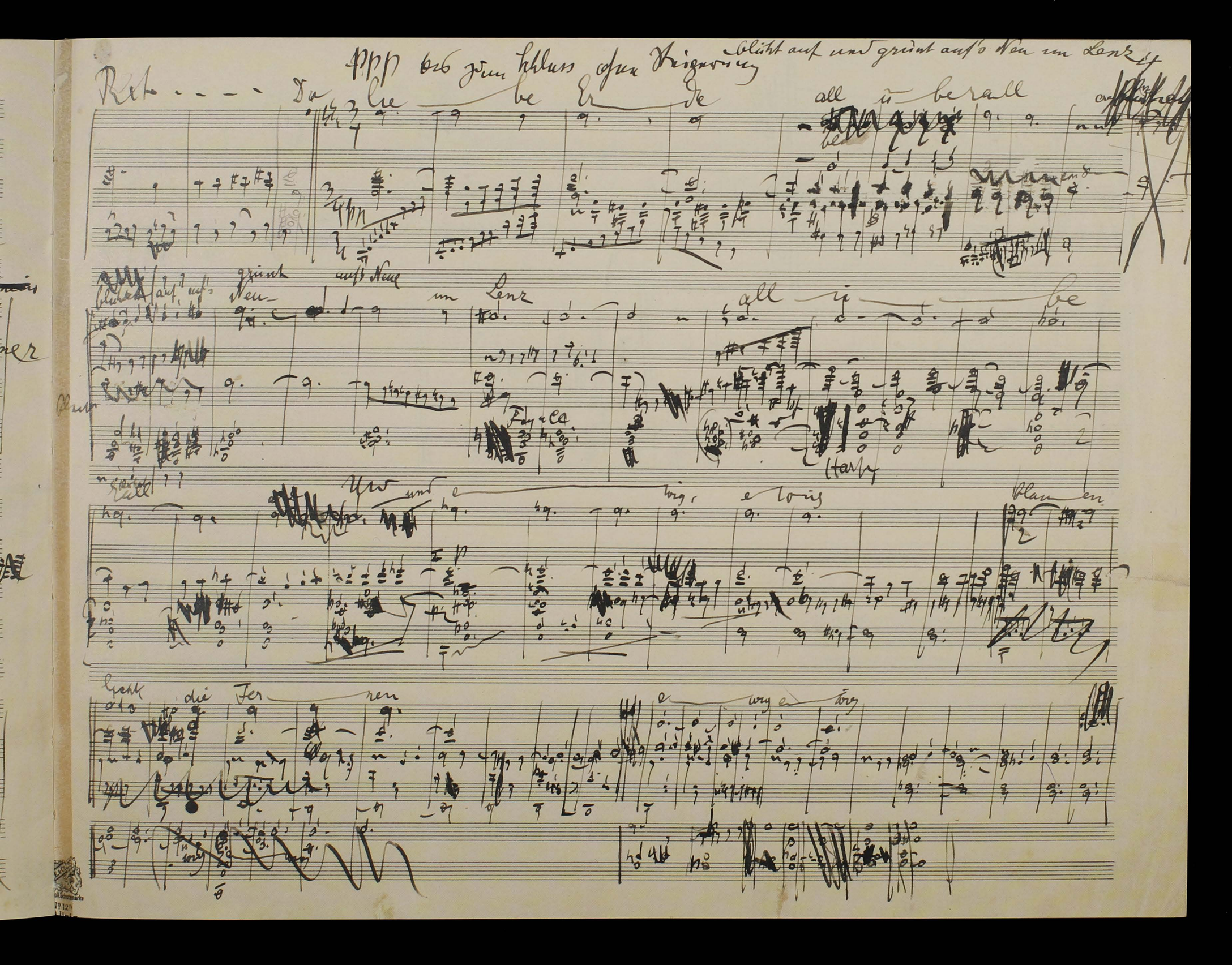
Hell ist mein Herz

Hell ist mein Herz

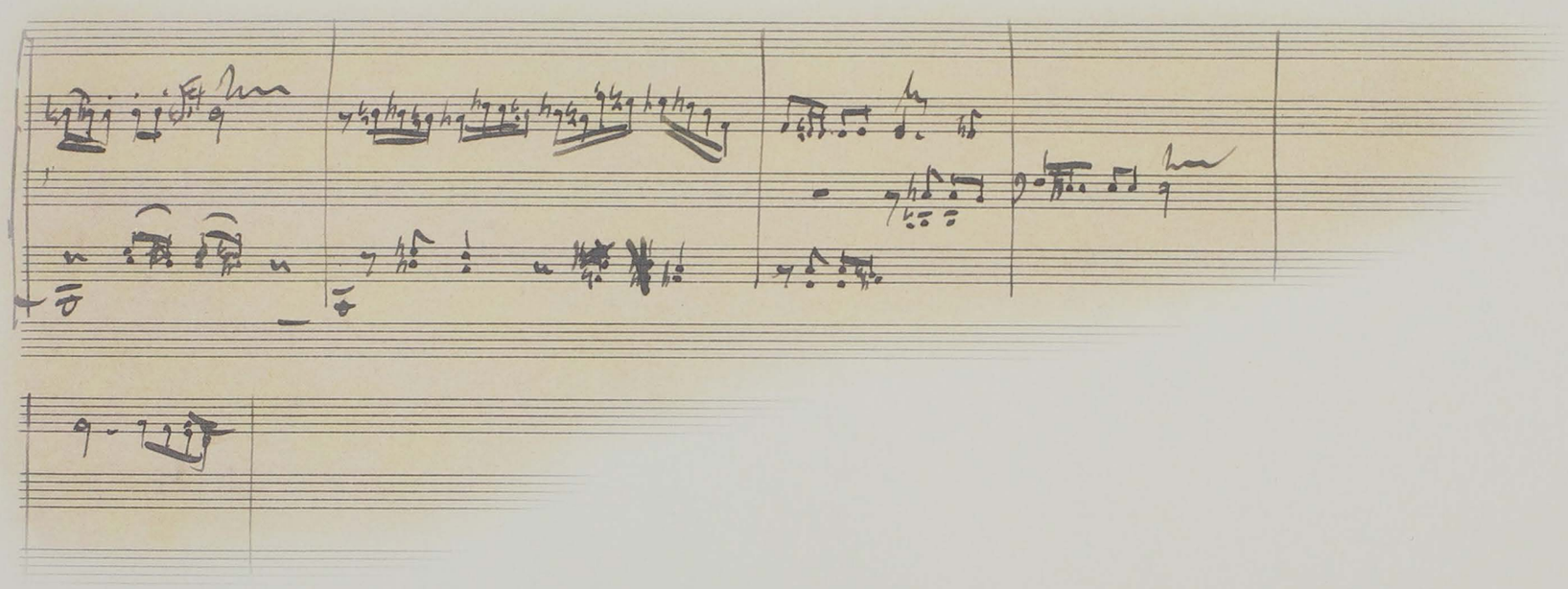
Lento

harret seiner Seele

Glücks!


ppp bis zum Schluss ohne Steigerung
blüht auf und grünt auf's Neu im Lenz
Ri - - - - Da - che be - er - de
all ü - be - all
grünt auf's Neu
auf Neue
im Lenz
all ü - be
Flöte
Harfe
Ur - und e - wig, e - wig
Blau - en
geht die Fer - nen
e - wig e - wig

Posaunen Dreiklänge
c – d tr



An isolated sketch, reproduced here, appears upside down (here corrected) on the fourth of a number of blank pages (unreproduced) following the main body of the 'Clavierauszug' manuscript. Although it is clearly related in its thematic material to the opening section of the movement and its recurrences, its exact place in the draft remains uncertain.