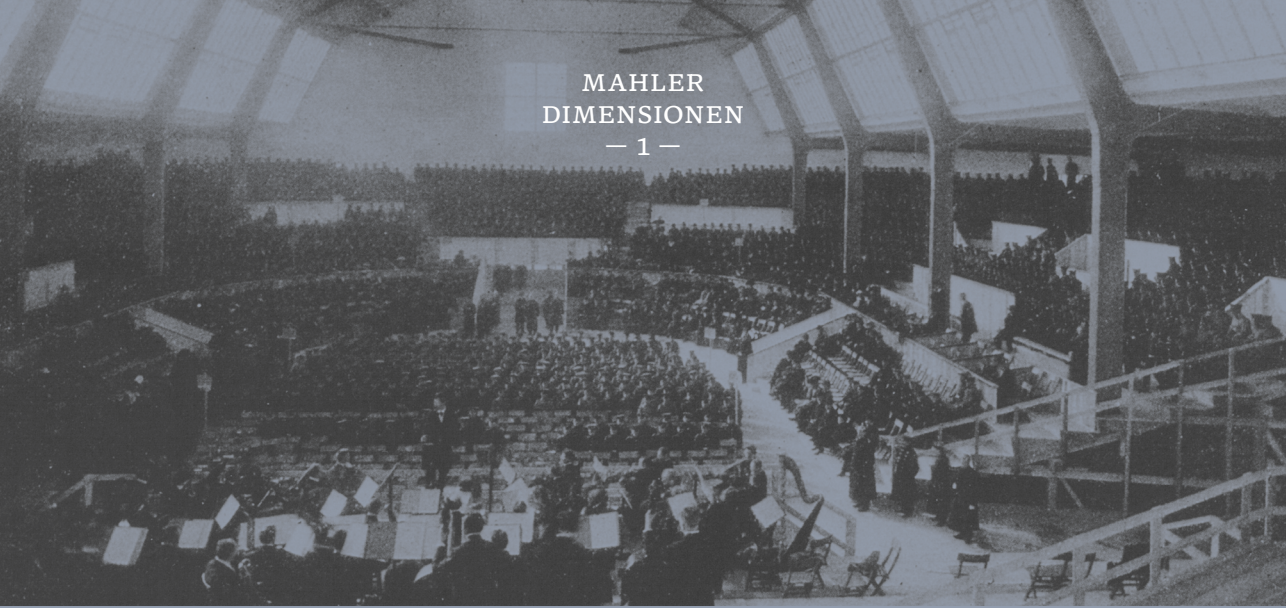




MAHLER
DIMENSIONEN

— 1 —

TOBIAS JANZ & CHRISTIAN UTZ (HG./EDS.)

Gustav Mahlers Klang

*Zwischen Schaffensprozess,
Interpretation und Rezeption*

Gustav Mahler's Sound

Between Compositional Process,
Performance, and Reception

HOLLITZER
— H —

Forschungsergebnisse von | Research findings from:
Austrian Science Fund (FWF): <https://doi.org/10.55776/P34710>

Veröffentlicht mit Unterstützung des | Published with the support of the
Austrian Science Fund (FWF): <https://doi.org/10.55776/PUB1347>

FWF Österreichischer
Wissenschaftsfonds

<https://doi.org/10.83452/9783990946893>

Open Access: Die vorliegende Publikation ist – wo nicht anders festgehalten – gemäß den Bedingungen der internationalen Creative-Commons-Lizenz Namensnennung 4.0 International (CC BY 4.0) (<http://creativecommons.org/licenses/by/4.0/>) lizenziert, die die Nutzung, gemeinsame Nutzung, Anpassung, Verbreitung und Vervielfältigung in jedem Medium oder Format erlaubt, solange Sie den:die ursprüngliche:n Autor:in bzw. die ursprünglichen Autor:innen und die Quelle in angemessener Weise anführen, einen Link zur Creative-Commons-Lizenz setzen und etwaige Änderungen angeben.

Creative-Commons-Lizenz: Die Bilder oder anderes Material Dritter in der vorliegenden Publikation sind durch die Creative-Commons-Lizenz der Publikation abgedeckt, sofern in einem Verweis auf das Material nichts anderes angegeben ist. Wenn das Material nicht durch die Creative-Commons-Lizenz der Publikation abgedeckt ist und die beabsichtigte Nutzung aufgrund von gesetzlichen Bestimmungen nicht gestattet ist oder über die erlaubte Nutzung hinausgeht, muss die Genehmigung für die Nutzung direkt von dem:der Urheberrechtsinhaber:in eingeholt werden. Sämtliche Angaben in dieser Publikation erfolgen trotz sorgfältiger Bearbeitung ohne Gewähr; eine Haftung des:der Autor:in, des:der Herausgeber:in oder des Verlags ist ausgeschlossen.

Für diese Publikation wurde ein Double-Blind-Peer-Review-Verfahren durchgeführt.

Tobias Janz und Christian Utz (Hg./eds.),

Gustav Mahlers Klang. Zwischen Schaffensprozess, Interpretation und Rezeption

Gustav Mahler's Sound: Between Compositional Process, Performance, and Reception

Hollitzer Verlag, Wien 2026

Umschlagabbildung: Generalprobe von Gustav Mahlers Achter Symphonie, München, Ausstellungshalle, 11. September 1910 (Jaeger & Goergen, Generalprobe zur Uraufführung von Mahlers 8. Sinfonie, September 1910, aus: Richard Specht, *Gustav Mahler*, Berlin und Leipzig, Schuster & Loeffler, 1913, Bildtafel 52. <https://commons.wikimedia.org/w/index.php?curid=3618578>).

Redaktion: Tobias Janz, Christian Utz, Thomas Wozonig, Dimitrios Katharopoulos, Dieter Kleinrath und Mahak Sadeghzadehpishjari

Lektorat: Marion Linhardt

Englisches Lektorat: Gabriel Jones

Umschlaggestaltung und Satz: Gabriel Fischer

Gedruckt und gebunden in der EU

Die Nutzung für Text und Data Mining i. S. v. Art. 4 (3) Richtlinie (EU) 2019/790 vorbehalten.

Hollitzer Wissenschaftsverlag

Trautsongasse 6/6, A-1080 Wien

kontakt@hollitzer.at

www.hollitzer.at

HOLLITZER
H

ISBN 978-3-99094-689-3

ISSN 3061-1970

Sound in Mahler's Workshop

An Attempt at Genetic Textual Criticism of the Fifth Symphony

Anna Ficarella

Musicological research on Mahler has always been interested in the phenomenon of sound (often defined in terms of “tone”), from Theodor W. Adorno’s famous categories of “breakthrough”, “suspension”, and “fulfilment” to the studies of Hermann Danuser, Robert G. Hopkins, Jürgen Maehder, and other more recent perspectives.¹ With regard to the structural role of orchestral technique and sound design, Maehder’s pioneering work on the aesthetics of orchestral sound among Austro-German *fin-de-siècle* composers opened up a renewed line of inquiry in sound research into the complex relationship between music theory and orchestration theory.² Yet, so-called “sound forgetfulness” (*Klangvergessenheit*)³ still seems to characterize philological studies of Mahler’s compositional process, although it is well known how important “sound” was to Mahler at every stage of his compositional work, as demonstrated by the extensive revisions the composer made to the orchestration of his symphonies long after their first performance. Philological research on this advanced stage of the compositional process, in which Mahler fine-tuned the organization of sound, still lacks an established theoretical status. More generally, as Bernd Sponheuer and Wolfram Steinbeck noted in 2010, research into Mahler’s sources and creative process has never been properly established, as has long been the case with other composers, from Bach and Mozart, to Beethoven, Schumann and Brahms.⁴

Even if we take into account the general theoretical deficiency of musicology in philological matters,⁵ the gap in Mahler research is substantial, despite the considerable progress that has

1 On the relationship between form and sound, see the pioneering work of Robert G. Hopkins, *Closure and Mahler's Music: The Role of Secondary Parameters*, Philadelphia: University of Pennsylvania Press 1990, and Robert G. Hopkins, “Form in the First Movement of the Fifth Symphony,” in: PGM, 237–252. On Mahler’s instrumental thought, see, among others, Jürgen Maehder, “Orchesterbehandlung und Klangfarbendisposition im Spätwerk Gustav Mahlers: *Das Lied von der Erde*,” *Archiv für Musikwissenschaft* 70 (2013), no. 1, 31–65. For further references and perspectives, see Anna Ficarella, *Non guardare nei miei Lieder! Mahler compositore orchestratore interprete*, Lucca: Libreria Musicale Italiana 2020, 12–18.

2 Maehder, “Orchesterbehandlung und Klangfarbendisposition,” 31–35. A well-known critique highlighting the absence of a theory of orchestration was formulated in Carl Dahlhaus, “Zur Theorie der Instrumentation,” *Die Musikforschung* 38 (1985), no. 3, 161–169. More recently, Tobias Janz’s studies of Wagner’s sound dramaturgy have become a reference point for hermeneutically oriented sound research: Tobias Janz, *Klangdramaturgie: Studien zur theatralen Orchesterkomposition in Wagners “Ring des Nibelungen”* (Wagner in der Diskussion, vol. 2), Würzburg: Königshausen & Neumann 2006.

3 Nikolaus Urbanek, “Spur des Klangs: Eine posthermeneutische Skizze zum Eigensinn der Musik (nicht nur) in der Wiener Schule,” in: *Organized Sound: Klang und Wahrnehmung in der Musik des 20. und 21. Jahrhunderts* (musik. theorien der gegenwart, vol. 6), ed. by Christian Utz, Saarbrücken: Pfau 2013, 113–136: 116–118, <https://doi.org/10.25366/2023.87>.

4 Bernd Sponheuer and Wolfram Steinbeck, “Vorwort,” in: MH, IX–X: IX.

5 Nicolas Donin, Almuth Grésillon, and Jean-Louis Lebrave, “Introduction: La génétique musicale en perspective,” in: *Genèses musicales*, ed. by Nicolas Donin, Almuth Grésillon, and Jean-Louis Lebrave, Paris: PUPS 2015, 7–17. See also Nikolaus Urbanek, “Was ist eine musikphilologische Frage?,” in: *Historische Musikwissenschaft: Grundlagen und Perspektiven*, ed. by Michele Calella and Nikolaus Urbanek, Stuttgart: Metzler 2013, 147–183, and Thomas More Whelan, *Towards a History and Theory of Sketch Studies*, Dissertation, Brandeis University 1990.

been made in the philological study of his compositional process over the last 50 years. Thanks to the studies of Peter Andraschke, Hermann Danuser, Stephen E. Hefling, Colin Matthews, Anna Stoll Knecht, and James L. Zychowicz, to name but a few, important steps have been taken.⁶ These studies have been conducted according to a criterion that can be described as “work-oriented,” i.e., an approach that combines the study (usually) of the earlier stages of the creative process with the analysis of a finished, “stable” work-text.

A focus on textual dynamics, as envisaged by the methods of genetic textual criticism,⁷ would, however, be desirable in the study of Mahler’s compositional process. This would be particularly useful for investigating the structural role of orchestral treatment, ranging, for example, from the delicate stage of *particell* sketches and drafts, in which there are some early orchestration cues, to the later stages of revisions, in which a relatively stable text is again subjected to major changes in sound design. Particularly in Mahler’s later revision phases, the genetic method could be helpful in analyzing textual movements (*Textbewegungen*) and “variant formation” (*Variantenbildung*)⁸ in terms of the structural role of sound design (*Klanggestaltung*). The aim of this chapter is therefore to reconstruct, on the basis of an exemplary case, the later revision phase of Mahler’s compositional process, which has traditionally been neglected in Mahler research. In particular, the philological history of a segment of the first movement of the Fifth Symphony, within the so-called “Trio II”⁹ (mm. 344–365) will be reconstructed,

6 Peter Andraschke, *Gustav Mahlers IX. Symphonie: Kompositionsprozess und Analyse* (Beihefte zum Archiv für Musikwissenschaft, vol. 14), Wiesbaden: Steiner 1976, Stephen E. Hefling, *The Making of Mahler’s “Totenfeier”: A Documentary and Analytical Study*, Dissertation, Yale University 1985, Colin Matthews, *Mahler at Work: Aspects of the Creative Process*, New York: Garland 1989, Hermann Danuser, *Gustav Mahler und seine Zeit*, Laaber: Laaber 1991, Stephen E. Hefling, “‘Ihm in die Lieder zu blicken’: Mahler’s Seventh Symphony Sketchbook,” in: *Mahler Studies*, ed. by Stephen E. Hefling, Cambridge: Cambridge University Press 1997, 169–216, James L. Zychowicz, *Mahler’s Fourth Symphony*, New York: Oxford University Press 2002, James L. Zychowicz, “‘They Only Give Rise to Misunderstandings’: Mahler’s Sketches in Context,” in: *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater*, ed. by William Kinderman and Joseph E. Jones, Rochester: University of Rochester Press 2009, 151–169, and Anna Stoll Knecht, *Mahler’s Seventh Symphony*, New York: Oxford University Press 2019.

7 The term “genetic textual criticism” refers to various philological approaches that developed independently: first, in the study of the literary text from the 1940s onwards in Italy with the “variantistica d’autore” and “author philology” (introduced by Gianfranco Contini and Dante Isella, see Maria Caraci Vela, *Musical Philology: Institutions, History, and Critical Approaches*, vol. 1: *Historical and Methodological Fundaments of Musical Philology*, Pisa: Edizioni ETS 2015, 55–61); and from the 1960s onwards in France with the *critique génétique*, later developed by Almut Grésillon. In Germany, genetic textual criticism was applied to musicology from the 1970s onwards, building on the German tradition of *Skizzenforschung*. Bernhard R. Appel adopted methods and concepts from the *critique génétique*: Bernhard R. Appel, “Music as Composed Text: Reflections on the Content and Method of the *critique génétique* of Musical Works,” in: *Genèses musicales*, ed. by Nicolas Donin, Almut Grésillon, and Jean-Louis Lebrave, Paris: PUPS 2015, 35–44). See also Stefanie Acquavella-Rauch and Birger Petersen, “Skizzenforschung für die Musik des langen 19. Jahrhunderts: Überlegungen zu neuen Ansätzen,” in: *Neue Ansätze zur Skizzenforschung für die Musik des langen 19. Jahrhunderts*, ed. by Stefanie Acquavella-Rauch and Birger Petersen, Berlin: Lang 2020, 7–15: 7–8. One of the most important contributions to the study of the compositional process according to the method of *critique génétique* is the *Beethovens Werkstatt* project, a digital project led by Bernhard R. Appel and Joachim Veit, in which philological questions are closely linked to their digital codification, giving rise to a new epistemological model. In this chapter I refer to several concepts developed (in German) in the glossary of the *Beethovens Werkstatt* (<https://beethovens-werkstatt.de/glossar>, 30/06/2026).

8 On the concept of variant in the context of the so-called *Textdynamik* (text dynamics), see Bernhard R. Appel, “Textdifferenzen,” in: *Musikphilologie: Grundlagen – Methoden – Praxis*, ed. by Bernhard R. Appel and Reinmar Emans, Laaber 2017, 162–175: 164–170. See the term “Variante” in the glossary of the *Beethovens Werkstatt* project <https://beethovens-werkstatt.de/glossar/variante> (30/06/2026).

9 The term “Trio II” has traditionally been used in the analysis of the form of the first movement by many scholars, including Donald Mitchell, who ascribes the term to the section of the first movement between measures 323 and 368 (Donald Mitchell, “Eternity or Nothingness: Mahler’s Fifth Symphony,” in: *MC*, 236–325: 270–273).

illuminating Mahler's search for a chamber music tone through the analysis of orchestration variants.

Sound as Object of Philological Analysis

In genetic textual criticism, the movements of the text, its gradual emergence and instability become the main object of research, without questioning the crucial importance of the analysis of the finished work. The approach of genetic textual criticism is far removed from the philological tradition of Mahler critical editions: in these editions the critical commentaries do not necessarily include a detailed description of all available sources, thus dispensing with genetic consideration of the entire compositional process.

In this context, a number of issues needs to be addressed:

1. It is necessary to clarify the concept of "sound" and to find appropriate categories for analyzing the revision process. It must be borne in mind that the philological approach is micrological, but that the detail cannot be separated from the overall context in which it is embedded.
2. Philological terms such as "primary" and "secondary text", or "notation"¹⁰ should be reconsidered in relation to the structuring role of instrumentation and sound dimensions.
3. From a text-genetic point of view, the function of the various workshop documents in the creative process should be clarified, especially in the case of later revisions.

In constructing a terminology for analyzing the structural role of instrumentation and sonic dimensions, inspiration can be found in the vocabulary of composers, theorists, and musicologists of the first and second half of the 20th century. Sometimes these figures use general (ideal-typical) categories, sometimes they speak directly of specific compositional techniques resulting from the treatment of orchestral timbres, and sometimes they mix both levels of analysis. In my text-genetic analyses of revision processes of instrumentation and sound dimensions, I will refer to concepts by Egon Wellesz, Helmut Lachenmann, and Peter Jost, adapting them where appropriate.

In his 1928 theory of instrumentation, Wellesz analyses Mahler's "retouching" of his own symphonies using Schoenbergian metaphors relating to the analysis of "context" and formal structure. On the basis of an ideal-typical concept of "overall sound" (*Gesamtklang*), understood as a general sound architecture (which can be "monumental" or "chamber-music-like"), he describes Mahler's revisions of the Fourth Symphony and analyzes the beginning of the Ninth Symphony in terms of thinning out ("Verdünnung"), lightening ("Aufhellung"), and loosening up ("Auflockerung") of the overall sound.¹¹ These procedures eliminate the densities

¹⁰ For a definition of "primary" and "secondary notation," see the glossary of the *Beethovens Werkstatt* project: <https://beethovens-werkstatt.de/glossary/primaere-und-sekundaere-notation> (30/06/2026). See also notes 15 and 44.

¹¹ Egon Wellesz, *Die neue Instrumentation*, 2 vols., Berlin: Hesse 1928, 1929 (in particular vol. 2, 9–35). On Wellesz's terminology, see Anna Ficarella, "Il trattato *Die neue Instrumentation* di Egon Wellesz (1928–29)," in: *Il Discorso musicale: La musica e i suoi generi testuali nella storia*, ed. by Francesco Finocchiaro, Paolo Gozza, and Stefano Lombardi Vallauri, Turin: Accademia University Press 2023, 179–190.

(“Verdichtungen”) and thickenings (“Verdickungen”) that obscure the texture (“Satz”). Wellesz also speaks of techniques such as sound isolation (“Klangisolierung” – later termed “Spaltklang” in most orchestration treatises) as opposed to blended sound (“Mischklang”). In general, the relationship between structure and sound is implicit in his analyses. In relation to Mahler’s orchestral sound, Jost uses terms such as sound density (“Klangdichte”), use of instruments in extreme registers (“Lagentechnik”), orchestration based on the fusion of timbres (“Mischklangtechnik”), line colouring (“Linienfärbung”), and cutting technique (“Schnitt-Technik”).¹² The concept of structural sound (“Strukturklang”), introduced by Lachenmann in 1966,¹³ is particularly useful as an overarching category within instrumentation theory. Structural sound designates a type of sound in which numerous details and individual sonic elements are perceptible; rather than fully coinciding with the overall sonic character, they “interact with it”¹⁴ and shape its internal structure.

As a general category, not strictly tied to contemporary music and also applicable to earlier historical contexts, structural sound can be defined in several ways. Within a polyphonic context, its dynamic and transformative features operate at a deep level, subtly reshaping the texture through minimal details and altering the relationship between foreground and background sonic elements. It is precisely because of the detail and the individuality of structural sounds that the micrological approach of genetic textual criticism is important, since it allows us to look closely at such details, whose history can also be reconstructed microchronologically. The well-known theoretical and terminological gaps in the analysis of the sound component are also reflected in the philological definitions of these elements in the work text. Traditionally, studies of the creative process of composers such as Beethoven or Schumann have defined instrumentation and sonic dimensions as a “secondary text” (or “secondary notation”¹⁵): the importance of the sound factor has been relegated to the background. In the context of describing the working methods of composers up to the early 20th century, however, the distinction between primary and secondary textual levels should be considered as merely logical, without implying any subordination on the aesthetic level.

12 Peter Jost, *Instrumentation: Geschichte und Wandel des Orchesterklanges*, Kassel: Bärenreiter 2004, 28–34, Peter Jost “Mahlers Orchesterklang,” in: MH, 114–126. The term “Schnitt-Technik” is taken up by Sander Wilkens, as the author himself testifies. Jost devotes considerable space to the latter two typologies (“Linienfärbung,” “Schnitt-Technik”), using the Fourth and Ninth Symphonies as examples.

13 See also the use of this concept in the chapter by Dimitrios Katharopoulos in the present volume.

14 Helmut Lachenmann, “Klangtypen der Neuen Musik,” in: *Musik als existentielle Erfahrung: Schriften 1966–1995*, ed. by Josef Häusler, Wiesbaden: Breitkopf & Härtel 1996, 1–20: 17–20. The general concept of “sound structure” and its various manifestations in contemporary music are the focus of Robert Erickson, *Sound Structure in Music*, Berkeley: University of California Press 1975.

15 The notion of “secondary text” derives from drama theory, where “Nebentext” refers to the performative and paratextual dimensions of the primary text; see Manfred Pfister, *The Theory and Analysis of Drama*, Cambridge: Cambridge University Press 1988, 11–16. Applied to musical notation, the term refers to expressive markings, articulation, instrumentation, and other performative layers traditionally considered subordinate to structural parameters. On the compositional significance of such markings in Beethoven sources, see Nicholas Kitchen, “Meaningful Details: Expressive Markings in Beethoven Manuscripts, with a Focus on Opus 127,” in: *The New Beethoven: Evolution, Analysis, Interpretation*, ed. by Jeremy Yudkin, Rochester, NY: University of Rochester Press, 2020, 274–331. See also the related concept of “secondary notation” in the glossary of the *Beethovens Werkstatt* project (<https://beethovens-werkstatt.de/glossary/primaere-und-sekundaere-notation>, 30/6/2026), where the notational *habitus* of Beethoven, Schumann, and other composers is discussed in terms of “primary” and “secondary” layers of notation. See also note 44.

As we begin to enter Mahler's workshop, let us not fail to mention the question of the functions of the various documents in the compositional process, particularly in the phase of orchestral revision.¹⁶ There is a certain lack of clarity in the tradition of Mahlerian philology concerning the functions of different kind of documents in Mahler's workshop. In this respect, the taxonomy proposed by Zychowicz should be mentioned.¹⁷

Zychowicz divides the creative process into three main stages: initial ideas, sketches and drafts, finished work. In doing so, he is obviously following the model proposed by Edward R. Reilly in 1977.¹⁸ From the point of view of genetic philology, however, it would be helpful to distinguish more clearly between the level of the physical document (the source) and that of the (dynamic) text. This also helps to avoid the impression that the creative process is linear and teleological. As for the late phase of the creative process, Zychowicz's taxonomy uses the term "later revisions" to indicate both the physical medium and the function of the document, as well as the activity carried out by the composer. The term "revisions" is used indiscriminately: it oscillates between different levels, from "fair copy" to "annotated scores/proofs," where the term "corrections" is also used. From a text-genetic point of view, flattening the terminology ("revisions") could lead to ambiguity.¹⁹ In addition, the terms "annotated scores" and "annotated proofs" may also be vague and not explicitly associated with the compositional process, since "annotated scores" seem to be more related to a conductor's rehearsal activity, whereas "annotated proofs" could be mere galley proofs. In the case of revisions made after the publication of a work, printed scores become "working documents" in which the text is subjected to change and thus becomes unstable and exhibits variants. From a genetic point of view, one can speak of a polyfunctionality and interrelatedness of documents. Even if Mahler's compositional method in the early creative phases – akin to a "patchwork,"²⁰ in which the text is highly unstable and dynamic – is not directly comparable to his procedure in the later phases, one can still detect a tendency toward shaping and reshaping in the later stages, which does not necessarily represent a linear refinement or a "guaranteed" improvement, but rather an impulse to experiment.

16 See Jens Dufner, "Werkmanuskripte," in: *Musikphilologie: Grundlagen – Methoden – Praxis*, ed. by Bernhard R. Appel and Reinmar Emans, Laaber: Laaber 2017, 64–69.

17 Zychowicz, *Mahler's Fourth Symphony*, 1–5 and Zychowicz, "'They Only Give Rise to Misunderstandings,'" 154–156.

18 Edward R. Reilly, "An Inventory of Musical Sources," *News about Mahler Research* no. 2 (1977), 3–15: 3–4. Comments on terminological problems can be found in a recent Master's thesis by Lorenzo Giustozzi, *Edizione e studio genetico dell'abbozzo in partitura della Quarta sinfonia (terzo movimento) di Gustav Mahler*, MA thesis, Università di Pavia 2024, 8–21. The greatest difficulties in philological studies generally concern the classification of the first phases of work up to the writing of the fair copy of the autograph score. On the other hand, the terminology for classifying everything that happens after this phase is quite stable. On the lack of consistency in philological terminology in Mahler studies, see Andreas Münzmay, Elisa Novara, and Federica Rovelli, "Abschlussbericht: Auf dem Weg zu einer vergleichenden Erforschung kompositorischer Schaffensprozesse: Gemeinsame Terminologie und (digitale) philologische Modelle," July 2024, <https://doi.org/10.5281/zenodo.13946152>.

19 I would like to stress that the pioneering work of Reilly and the later work of Zychowicz and others is very commendable. However, a taxonomy always runs the risk of confusion if there is no explicit theoretical framework.

20 The term "patchwork" is used by Steven D. Coburn, *Mahler's Tenth Symphony: Form and Genesis*, PhD Dissertation, New York University 2002, 23–24.

It should be made clear that the concept of revision is sometimes used very broadly to define any process of re-reading or reconsideration by the author. In examining the characteristics of Mahler's stages of orchestration revision, it is more useful to refer to models provided by genetic textual criticism and to establish a global view of text movements (variants) over time in the compositional process. Here the concept of revision is understood in a more precise and restricted way, distinguishing the "revision variant" from the "ad hoc variant" in the creative process. In revision, so understood, there is no spontaneity of invention,²¹ since the composer works on a more or less stable textual basis, with a mental attitude of critical distance. The process of revision should normally lead to a succession of variants until a final one is considered valid. And it is precisely this final stage that Mahler does not seem to reach. The case of the Fifth Symphony is particularly notorious for the constant revisions of the orchestration, which remained a challenge for Mahler to the end of his life. This has created a laborious task for critical editions. As far as changes to the instrumentation and sonic dimensions are concerned, Mahler usually begins to work at the orchestral treatment in the delicate transition from sketches in the form of a short score (*Particell*, which Mahler called "Knochengerüste,"²² a "skeleton") to orchestral drafts (*Partiturentwurf*). In the case of the first movement of Fifth Symphony, the work on the instrumentation and the sonic dimensions can only be traced from the autograph fair copy of the score, as particell sketches²³ and orchestral drafts have not survived. On the other hand, the material concerning the revisions made by Mahler after rehearsals and performances is very rich, even if not complete. It is based on already printed material into which Mahler introduced his autograph changes or in which authorized entries by his trusted copyists can be found. However, there is also unavailable material, such as Mahler's so-called "Referenzpartitur", or the orchestral material of the premiere, which forms part of the "black box" of each workshop.

In letters to other conductors or to the publisher, Mahler calls these revisions "modifications," "drastic changes," or "reworkings."²⁴ Here the composer's writing process is conditioned by the habitus of the conductor: revisions are the result of rehearsals and performances. Following this impulse, Mahler continued to adjust the orchestration and sonic dimensions of his scores in a seemingly never-ending process, accompanied by a constant plea to his fellow

21 A systematic description of the textual operations carried out by the author in the creative process, according to the most recent orientations of genetic criticism, can be found in the already mentioned online glossary of the *Beethovens Werkstatt* project, in which the various forms of text movement, the variants and the concept of "revision" are defined. On the concept of revision variants and their difference from "ad hoc" variants (where the author as "scribendi calamo" is spontaneous), see Federica Rovelli, "Revisionsprozesse in Beethovens Niederschriften der achten Symphonie op. 93," *Editio* 31 (2017), 90–116: 90–91.

22 NBL-1, 41–42.

23 Sketches in the form of a particell do indeed survive for the Scherzo of the Fifth Symphony (see *Mahler online* https://www.mahler-online.at/GMW_044.html#quellen, 30/6/2026)

24 There are many letters from Mahler to his conductor colleagues in which the composer shows concern for the difficulties in performing his works, see, e.g., the letter to Felix Weingartner about the first performance of the Fourth Symphony: "Darf ich mir ganz offen eine Frage erlauben, die ich mir ganz sans gêne zu beantworten bitte? – Hätten Sie etwas dagegen, wenn ich bei der Erstaufführung in München selbst den Taktstock führen würde? Ich bin nicht gewöhnt, von hinten zu übersehen und gar schlagfertig zu ändern. Bisher konnte ich meine Partituren immer mit dem eigenen Orchester einmal durchspielen – und das gab mir dann die Sicherheit. Beinahe immer mußte ich einschneidende Änderungen machen." Gustav Mahler to Felix Weingartner, undated [Vienna, August/September 1901], (GMB-K, 272).

conductors for the correct performance of his works. The fact that these changes take place in the context of the *mise en œuvre* of a symphonic work is interesting not only from the point of view of genetic criticism and the editorial and scholarly choices to be made in critical editions of Mahler's work. Indeed, the textual operations that Mahler carried out during the revision phase of the score offer a privileged perspective on the dialectic between composition and performance in Mahler's creative process. What are we considering at the textual level of this revision process? Apart from simple corrections of errors or textual clarifications (which one can call redactions), what is interesting in Mahler's revisioning are the modifications of parts of the text that lead to the formation of variants *sub specie* of the sound design generated by compositional thinking.

From a purely scriptural point of view, variants are described in genetic philology as over-writings ("Überschreibungen").²⁵ In fact, as Appel argues, the material operations performed on the text in the act of writing are simple and define variants from a formal point of view in terms of deletion (*Tilgung*), replacement (*Ersetzung*), insertion (*Einfügung*), and rearrangement (*Umstellung*). In the case of revision variants, as already mentioned, the composer intervenes *a posteriori* from a critical distance. In Mahler's case this critical distance is the result of rehearsals and concerts, and the revision process takes place mainly at the desk in red ink, although there are also some entries in blue-colored pencil, which probably originate from work during rehearsals. The stable layer of variants is always red. As revision variants affecting sonic dimensions (orchestration and expressive clues), they generate a proliferation of textual operations that remain formally constant (deletion, replacement, insertion, rearrangement). However, they must also translate, in real orchestral contexts, the many different clues given to instrumentalists so as to modify the sonic arrangement. To fix in the score the changes that would probably correspond to a few interventions in a real orchestral space requires a number of "micrological" interventions on the text, giving rise to a series of chain adjustments at both synchronic and diachronic levels. It is therefore appropriate for orchestration variants to make use of a general category: the so-called coherence variant (*Kohärenz-Variante*²⁶), which includes most of the interrelated interventions on the text that translate new sound arrangements into notation. However, the purpose of a coherence variant in Mahler's revision process is linked to an unresolved compositional problem that emerges fully only at the moment of performance. For this reason, in such cases, compositional and performative attitudes seem almost to coincide: the revision constitutes a compositional act rather than a mere orchestration adjustment. I will attempt to demonstrate this twofold strategy in the orchestration variant of the Trio II segment between measures 345–365, a strategy that must be related to a later variant in the segment between measures 337–344.

25 See Richard Sängner, "Variante," Version 2.1.2, *Beethovens Werkstatt*, Glossar, <https://beethovens-werkstatt.de/glossary/variante> (30/06/2026).

26 See Bernhard R. Appel and Federica Rovelli, "Kohärenz," Version 1.0.1, *Beethovens Werkstatt*, Glossar, <https://beethovens-werkstatt.de/glossary/kohaerenz> (30/06/2026). For a discussion of the different phenomena of coherence in a variant formation, see also Elisa Novara, "Codificare Beethoven: sull'utilizzo di MEI nelle edizioni genetiche born digital," *Il Saggiatore musicale* 28 (2021), no. 2, 245–270: 266–268. For my part, I will instead extend the meaning of "coherence" to a more complex interplay between composition and performance.

Mahler's Revisions of the Fifth Symphony: The Documents

A continuous first phase of revisions took place between 1904 and 1907. There are many documents relating to this phase; what is missing, as is well known, is the so-called reference score (now privately owned),²⁷ i.e., a sort of archive-score in which Mahler gradually entered the changes he considered valid, selecting them from various conducting scores. Mahler constantly updated the text of this archive-score. I will henceforth refer to this missing document as the “archive score,” thereby highlighting its function in the composer’s revision process. The second phase of revision was carried out during the New York years (1908–1911). In a letter to Georg Göhler from 8 February 1911, Mahler claims that the Fifth must be “reorchestrated.”²⁸ The parts that Mahler requested from the publisher at the end of May 1910²⁹ and had his copyist (Johann Forstik and his assistants) prepare for a planned performance have survived. Mahler also asked the publisher for a copy of the first edition of the conducting score, to which he could transfer all of his changes for a new edition of this symphony. It is likely that Mahler worked on the orchestral parts and this “copy-text score” (which Kubik calls the “Revisionspartitur”³⁰) in parallel, using the archive-score (the “Referenzpartitur”) as a basis for his work. This New York revision score has not been found, but one can assume, with Kubik, that this document existed. However, when the new 1919 edition – which Göhler, since 1913, had so strongly advocated – was produced, the main source was exclusively Mahler’s archive-score and not the New York orchestral parts, of which the editor was unaware.³¹

In the critical edition edited by Reinhold Kubik in 2002, there is a proposal for a genealogical stemma (filiation stemma) which, in addition to highlighting the interdependence of sources, also attempts to record the complex movements of text between documents. While the editor’s intention is laudable, the choice of this type of stemma is not entirely appropriate for identifying links between sources, document functions, and textual movements. A genetic type of stemma, which takes into account the polyfunctionality of documents and the phenomenon of “diffraction,”³² the multiplying of changes in the various sources at a precise

27 On the chronology of the sources for the Fifth, see Eberhardt Klemm, “Zur Geschichte der Fünften Sinfonie von Gustav Mahler: Der Briefwechsel zwischen Mahler und dem Verlag C. F. Peters und andere Dokumente,” in: *Jahrbuch Peters 1979*, Leipzig 1980, 9–116, Eberhardt Klemm, “Zur Geschichte der Fünften Symphonie: Ein Nachtrag,” in: *Jahrbuch Peters 1981/82*, Leipzig 1985, 9–116, and Paul Banks, “The Publication of Mahler’s Fifth Symphony,” in: *New Sounds, New Century: Mahler’s Fifth Symphony (1901–2)*, ed. by Donald Mitchell and Henriette Straub, Amsterdam: Thoth 1997, 64–67. For other references, see Reinhold Kubik, “Vorwort,” in: Gustav Mahler, *Symphonie Nr. 5 in fünf Sätzen für großes Orchester: Kritische Neuausgabe* (KGA, vol. 5), ed. by Reinhold Kubik, Frankfurt/M: C.F. Peters 2002, I–XI, and Reinhold Kubik, “Regarding Mahler’s Reference Score to the Fifth Symphony,” *News about Mahler Research* no. 54 (2007), 36–38.

28 Gustav Mahler to Georg Göhler, 8 February 1911, GMB-2², 403–404: 403.

29 See Klemm, “Zur Geschichte der Fünften Symphonie: Ein Nachtrag,” 85–86.

30 See Reinhold Kubik, “Kritischer Bericht,” in: Gustav Mahler, *Symphonie Nr. 5 in fünf Sätzen für großes Orchester: Kritische Neuausgabe*, 334–384: 335.

31 See Kubik, “Vorwort,” X.

32 The metaphor of diffraction, taken from the field of optics, was introduced by Gianfranco Contini and has also been used in musical philology (see Caraci Vela, *Musical Philology*, 51). Here the concept is understood in a broader sense than the precise phenomenon described by Caraci Vela (on the basis of Contini’s term) as “a generalized variance among witnesses, produced by a *difficilior*, and with a production of indifferent variants” (ibid., 176). Like all metaphors, it can be adapted to the context. This is not the place to reconstruct a complete genetic stemma, but in the reconstruction of the history of the segment I am considering, the interdependence of sources and the polyfunctionality of documents can be conceptualized in terms of “diffraction.”

textual *locus* is more appropriate not only to Mahler's working method, but also to the purpose of studying the genetic history of a significant textual segment.

In light of the fact that the interdependence of sources is not always demonstrable, the variant formation within the Trio II will be considered in the following documents:

1. First edition of the *Studienpartitur* (study score, plate number 9015, GMW₄₄-StP-EA-Wal, henceforth StP-EA-Wal³³), published by Peters in September 1904 and preserved in the Bruno-Walter estate at the University of Music and Performing Arts Vienna, used by Mahler from September 1904 (17 to 26 September 1904 for rehearsals with the Vienna Hofopernorchester) and for the premiere in Cologne on 18 October 1904. He then made further revisions and sent the score back to Peters on 1 November 1904. This is the first revision document with Mahler's autograph interventions relating to the *mise en œuvre* (in red ink, clearly made at his desk). Some pencil markings are by Bruno Walter, but these are sporadic and clearly distinguishable and serve only to emphasize details for conducting. Orchestral parts used for the premiere are not available.
2. First edition of the *Dirigierpartitur* (conductor's score, plate number 8951, GMW₄₄-DP-EA-GM-Str, henceforth DP-EA-Str) published shortly before 23 November 1904, when Peters sent Mahler a first copy now preserved in the Walter estate, which Mahler used in concerts until 7 May 1905 in Strasbourg, with new autograph entries (red ink, occasionally blue and brown pencil). This is a revision document, the printed text of which partly incorporates the changes indicated in the *Studienpartitur* (StP-EA-Wal) and later in the engraver's copy (*Stichvorlage*), as well as in the two corrections of the *Stichvorlage*³⁴ that preceded the printing of the *Dirigierpartitur*. The autograph interventions are the result of a further phase of reflection on the sonic *mise en œuvre*, which included substantial changes to the orchestral texture. Again, they were carried out at the desk, with the exception of a few notes in blue which, judging by their more hurried flow, seem to have come directly from work during rehearsals.
3. The score used in Trieste in November 1905 (GMW₄₄-DP-EA-GM-Tri, henceforth DP-EA-Tri). It is difficult to define the status of this score, used by Mahler in Trieste as a revision document, as there are numerous "conditional" changes related to the particular performance situation with this orchestra. Along with the score, but now in a different depository, the orchestral parts that Mahler had a copyist prepare have been preserved (GMW₄₄-St-EA-Tri).³⁵
4. The score in Mengelberg's estate (GMW₄₄-DP-EA-GM-Meng, henceforth DP-EA-Meng) from 1906 is not a "pure" revision document either, as there are also annotations by Mengelberg, who continued to use the score to conduct the symphony. However, the entries in red ink are Mahler's and can be easily distinguished from Mengelberg's blue and red markings, which (mainly) emphasize dynamics and tempo.³⁶

33 Sigla are taken from *Mahler online*, ed. by Christian Utz, Clemens Gubsch, Barbara Boisits, and Federico Celestini, GMW 44: Symphonie Nr. 5, Quellen, https://www.mahler-online.at/GMW_044.html#quellen (30.6.2026) and abbreviated for references in this chapter.

34 There was a third correction of the *Stichvorlage*, but it did not reach us, as well as two corrections of the piano arrangement by Otto Singer (see Kubik, "Vorwort," III–IV).

35 Milijana Pavlović, "Lost And Found – Mahler's Fifth in Trieste," *Studien zur Musikwissenschaft, Denkmäler der Tonkunst in Österreich* 57 (2013), 275–297.

36 Den Haag, Nederlands Muziek Instituut, Bibliotheek en Archief, Mengelberg Stichting, <https://proxy.archieven.nl>.

5. The first edition of the orchestral parts (plate number 8952, GMW44-St-EA-Str, 1905–1907, henceforth St-EA-Str), printed at the same time as the first edition of the conductor's score DP-EA-Str and used by Mahler in concerts until 1907 (21 March 1905 in Strasbourg, 1 April 1907 in Rome and 9 November 1907 in St. Petersburg).³⁷ The autograph entries in these orchestral parts are by the copyists Johann Forstik and Emil Zöphel, but there are also some by Mahler himself. The textual state corresponds to a more advanced stage than the conductor's score DP-EA-Str, as it contains changes that were not planned until May 1905 and were only worked out in later concerts. The autograph of these orchestral parts is probably Mahler's personal copy of the *Dirigierpartitur*, the archive-score, in which the changes he considered valid were recorded. It is not a first-hand revision document, but a copy of the modifications decided upon in the conductor's score. It cannot be ruled out that Mahler was working on the archive-score and these orchestral parts at the same time: when he was checking the copyists' work, the adjustments could, in principle, have been made both in the parts and in the score.
6. The first edition of the orchestral parts (plate number 8952, GMW44-St-EA-NY, henceforth St-EA-NY), used by Mahler in New York between 1910 and 1911 in preparation for a concert that never took place.³⁸ They are an important document of the last phase of Mahler's revision work shortly before his death. In fact, the autograph of these parts is not the orchestral parts used up to 1907, but a score corresponding to a more advanced stage of work, probably the archive-score in which Mahler made the changes he considered valid. We know that Mahler had asked Peters in New York for a new copy of the *Dirigierpartitur* in order to prepare a new edition of the symphony, together with this set of orchestral parts that has survived. This copy of the conducting score has not reached us, but, as already mentioned, it is likely that it existed.

We will only consider scores and parts that Mahler actually used for conducting or that he prepared for a planned concert (e.g., St-EA-NY). There are also “good sources” that can help to reconstruct the chronology of the variants, such as the parts that Mahler had his copyist Forstik prepare in 1908–1909 for a concert at the *Konzertverein* under the direction of Ferdinand Löwe in 1909. It is very likely that these parts were copied from a more advanced state of Mahler's archive-score, as they differ in some details from the 1907 orchestral material. It is therefore likely that Mahler continued with minimal revisions in this archive-score after 1907, despite Egon Wellesz's assertions to the contrary on the title page.³⁹ In fact, the 1919 edi-

nl/469/E636CE0A85DE489A99CD3680C517E506 (30/06/2026). See Sander Wilkens, *Gustav Mahlers Fünfte Symphonie: Quellen und Instrumentationsprozess*, Frankfurt/M: Peters, 67–83.

37 Österreichische Nationalbibliothek, Musiksammlung (Dauerleihgabe der Internationalen Gustav Mahler Gesellschaft), <https://www.gustav-mahler.org/libraryid/9694> (30/06/2026).

38 Österreichische Nationalbibliothek, Musiksammlung (Dauerleihgabe der Internationalen Gustav Mahler Gesellschaft), <https://www.gustav-mahler.org/libraryid/9693> (30/06/2026).

39 Egon Wellesz claimed (Letter to Erwin Ratz, dated Oxford, 9 November 1961, now in the archive of the International Gustav Mahler Society Vienna) to have copied into his own copy of the *Studienpartitur* first edition of the Fifth (plate number 9015) all the changes in Mahler's archive-score (DP-EA, plate number 8951). Wellesz had borrowed Mahler's archive-score from Albi Rosenthal in the 1940s and reported that Mahler had written “collated up to December 1907” on the title page of the score (“Collationiert und als Vorlage für den notwendigen Neudruck richtig befunden | Gustav Mahler | Dezember 1907”). It is known that the archive-score was later sold to a private collector in England. The changes copied by Wellesz in his own score (GMW44-StP-EA-Well, <https://www.gustav->

tion (the so-called “Göhler Ausgabe”), based on Mahler’s archive-score, differs both from the documents available up to 1907 and from the New York source (St-EA-NY) from 1910–1911.

The Revisions of the Second Trio in the First Movement

The “Trio II” spans from measure 323 (rehearsal no. 15) to measure 369 (rehearsal no. 18). From the perspective of formal segmentation, encompassing elements such as tempo shifts, orchestration styles, and other sound-shaping elements, as well as motivic materials, it can be divided into four distinct segments: measures 323–328, 329–336, 337–356, and 357–368. Defining the “boundaries” of philological variants is a challenge. The variant, as a text segment, does not always align with formal or instrumentation sections, despite the clear connection between the variant and microformal segmentation. Moreover, isolating variants from the broader context risks ignoring their macroformal coherence. In light of these considerations, I will focus in particular on the textual segment spanning measures 345–365.

Donald Mitchell was particularly interested in the role of Trio II in the narrative structure of the first section of the symphony.⁴⁰ He was one of the first to take into account the changes in instrumentation, directly comparing the first edition of the 1904 study score with the revised 1919 Göhler edition (which supposedly corresponds to Mahler’s archive-score), but without genetically taking into account the changes contained in the 1905, 1906, and 1907–1908 documents. In his description of the events of the Trio II, Mitchell first notes the common motivic substance of the first and second Trios. There is an allusion to the first Trio in measures 353 to 354 in the strings and woodwinds with sudden “interruptions” in the latter (mm. 355–356). The “ascending theme” assumes a leading role in the ensuing “polyphonic network of motivic allusions” (mm. 357–368), where it is driven in opposite directions within the dialogue between the two trombones, culminating in the climax at measure 369 (“Klagend”). Mitchell notes a “revelation” of the chamber music character of this second Trio. The dialogue between the trombones, which develop the “ascending theme” in different directions, is essential here. Mitchell’s analysis, however, overlooks the function of the B-flat-trumpet, which plays a mediating role between the counterpointing horn part, the strings, and the trombone dialogue. The genetic-philological analysis shows that the development of a “chamber music sound” in the creative process has been anything but linear, especially in the segment preceding the entry of the two trombones.

A reconstruction of the history of measures 345 to 365 shows a typical coherence variant formation within a “diffraction” phenomenon in the different documents. The starting text (*Ausgangstext*) corresponds to the state of the first edition of the study score that was used for the premiere and is archived in Walter’s estate (EX. 1, StP-EA-Wal, mm. 344–365).

mahler.org/libraryid/8843, 30/06/2026) do not correspond exactly to those in GMW44-St-EA-Str, since Mahler’s archive-score and the orchestral parts were not exactly identical. Judging by the differences between Wellesz’s score, the documents available up to 1907, the orchestral material Mahler had prepared in 1908–1909 for Ferdinand Löwe’s concert, and the orchestral material of 1910–1911 in New York, Mahler must have continued his revisions in the period between December 1907 and the New York years.

40 Mitchell, “Eternity or Nothingness,” 270–273.

What characterizes the chamber-music-like structural sound in this text? In the beginning (mm. 344–350) there is a contrast between the ascending motif (Mitchell’s “ascent theme”) in the high strings (E $\flat$ major) and the descending triplet counterpoint of the horn parts. At the same time, the emphatic leaps in the woodwinds (first in bassoons, then in flutes and oboes) adopt the rhythmic pattern and dynamics of the ninth heard at the opening of this Trio.

The density in the middle register is achieved first by an even distribution of timbres, absence of the high register, and a mostly traditional use of doublings. This sense of compression is also created by the sustained harmonies entrusted first to the violas, then to horns 5+2 and 4+6, doubled by cellos and double basses (mm. 342–352). This arrangement alternates with a subsequent expansion towards extreme registers, coinciding with the chromatic octave motif in the high strings (mm. 353–354). The descent of this string motif corresponds to a shift in the emphatic leaps from the bassoon to the high woodwinds, while the horns 1–3 are doubled by the cellos. Mahler added the instruction “Etwas drängend” at measure 351 just before the descent of the strings.

The way in which the nervous staccato accompaniment of the clarinets is treated is important for differentiating textural density: it is the only line that does not experience sonic breaks or sudden shifts, while being enriched by the harmonies of flutes, oboes, and bassoons. This stability is only interrupted when the staccato motif turns into a tremolo (mm. 359–360). This change occurs after the entry of the trombone dialogue, which take the place of the horn in its counterpoint with the violins.

The entrance of the trombones produces a timbral re-coloring of the line, as the motif they carry imperceptibly overlaps with the horn and violin motifs. The masking effect created by the *p–f/ff* contrast of the two trombones (at measures 359 and 363) creates one single voice, even if the trombone line is here largely overwhelmed by the conventional horn pedal.

In later revision stages, one can observe different stratifications of the variant in measures 344–365. The revision document of May 1905 (FIG. 1, DP-EA-Str, mm. 344–365) contains a first textual layer (*Textschicht*⁴¹) of the variant, which must be further subdivided in order to analyze the details of the interventions.

The chosen transcription mode is “clear text,”⁴² that is, an interpretative rather than a diplomatic type of transcription. The aim is to present in a clear, “normalized” manner the outcome of the textual process in each document. The layers of the variant correspond to the textually reconstructible stages in chronological order across the various documents. The results of Mahler’s interventions on his own text at different moments are thus “captured” through transcription, showing the different stages (in different colors) in a clean, normalized form at a time when they still represented valid solutions for the composer.

41 See Richard Sängler, “Schreibschicht/Textschicht,” *Beethovens Werkstatt*, Glossar, <https://beethovens-werkstatt.de/glossar/schreibschichttextschicht> (30/06/2026).

42 This is a transcription mode employed in the *Beethovens Werkstatt* project to provide a visualization of the dynamic nature of the text and the complex system of Beethovenian cross-references in the sketches. In the case of Mahler’s revisions, a clear-text transcription proved useful for visualizing orchestration variants, which consist of chain interventions, often at a micrological level. For a definition of clear-text transcription, see <https://beethovens-werkstatt.de/glossar/cleartext-transkription> (30/06/2026).

In the “clear-text” transcription (EX. 2), the interventions in the first segment (mm. 344–352) are highlighted in pink. It is clear how Mahler begins to isolate the horn’s timbre in counterpoint with the violins (sonic isolation, in German “Spaltklang”) and frees the space around the horn from the harmonies of the other horns, which are redistributed to the violas and cellos. From a timbral perspective, this constitutes a substantial modification: the elimination of the conventional horn pedal (mm. 349–352) decisively shifts the orchestral *tutti* toward a more chamber-music-like texture, marking a crucial departure from the traditional orchestral model. In order to intensify the motif in horn 1, its line is doubled by the trumpet in F for two measures (mm. 349–350), somewhat differentiating the middle register. With respect to the F-trumpet, it is difficult to say what kind of instrument is meant, because even around 1902 the B-flat-trumpet was predominantly used, meaning that such passages were probably transposed instead of switching to an F-trumpet (an instrument with a full, lyrical alto timbre).⁴³ Conversely, in measures 351 to 352, the high register is thinned out and the nervous staccato accompaniment reduced to oboes and clarinets, while the horn motif returns in doubled horns (“a 2”).

The interventions in this segment can be tracked in later documents, in particular the score used by Mahler in Trieste (DP-EA-Tri) in November 1905 and his score for the Amsterdam performance (DP-EA-Meng) in March 1906. In both documents, there are text layers that show how Mahler was still searching for a way to define the concertante role of the horn, especially by changing the density of the sound and the distribution of the instruments in the different registers.

There are unique changes in the text of the Trieste score, the second layer of the variant (EX. 3). In measures 345 to 350 the horns return in pairs, supported here by the oboes, which replace the trumpet in F in DP-EA-Str. The flutes gradually double the bassoon’s emphatic leaps until measure 352.

Looking at the two textual layers (EXX. 2 and 3), it is noticeable how in the second case (DP-EA-Tri) the density of sound is increased by the stronger presence of the high woodwinds, while the shift of harmonies to the violas and cellos is maintained. Other minor changes in the Trieste score restore the 1904 starting text (StP-EA-Wal), such as the doubling of the cellos in unison with the violins (mm. 345–348). The unisono doublings are a step backward compared to the search for the chamber-music tone that is clearly evident in the first text layer (DP-EA-Wal).

As mentioned above, the score in Mengelberg’s Nachlass (DP-EA-Meng) is not a pure revision document, as there are also annotations by Mengelberg, who continued to use the score to conduct the symphony. However, the red ink entries are Mahler’s, and can be easily distinguished from Mengelberg’s blue and red markings, which emphasize dynamics and tempo.

43 See Edward H. Tarr, “Die Trompete um 1900 bei Richard Strauss und Gustav Mahler,” in: *Musikinstrumente und Musizierpraxis zur Zeit Gustav Mahlers*, ed. by Reinhold Kubik, Vienna: Böhlau 2007, 199–219.

EXAMPLE 1: Mahler, *Symphony No. 5*, i, mm. 344–365, transcription from GMW44-StP-EA-Wal (starting text).

Etwas drängend

351

Flöten. 1 2 3 4

Hobo. 1 2 3

A-Klar. 1 2 3

Fag. 1 2 3

F-Hörner. 1 2 3 4 5 6

Posaunen. 1 2 3

Tuba.

Pauke.

Erste Viol.

Zweite Viol.

Violen.

Vcelle.

Bässe.

f *p* *sf* *sf* *cresc. sf* *sf* *sf*

f *p* *sf* *sf* *cresc. sf* *sf* *sf*

f *p* *sf* *sf* *ff* *p* *sf p*

sf *sf* *sf* *sf* *ff* *p* *sf p*

f *ff* *fff* *f*

f *f* *p* *ff* *ff*

f *f* *p* *ff* *ff*

sf *< molto cresc. ff* *sf* *sf* *ff*

sf *< molto cresc. ff* *sf* *sf* *ff*

f *f* *ff* *3 fach get.*

f *f* *ff get. f*

17

EX. 1 (CONTINUED)

358

Hobo. 1 2

A-Klar. 1 2 3

Fag. 1 2

F-Hörner. 1 3 5 2 4 6

Posaunen. 1 2

Tuba.

Pauken.

Erste Viol.

Zweite Viol.

Violen. get.

Vcelle.

Bässe.

molto ff *p* *sf* *p* *molto ff* *ff*

molto ff *p* *sf* *p* *molto ff* *ff*

molto ff *p* *sf* *p* *molto ff* *ff*

cresc. *f* *p* *cresc.* *ff* *p*

cresc. *f* *p* *f* *f*

ff *sf* *ff*

ff *sf* *ff*

ff *sf* *ff*

p *cresc. molto* *ff* *p* *molto cresc.* *f*

p *ff* *p* *ff*

Noch mehr! a 2.

Noch mehr!

EX. 1 (CONTINUED)

41

Flöten 1/4

Hoboen 1/2

A-Clarinet 1/2

Fagott 1/2

F. Hörner 5/2

Posaunen 1/2

Tuba 1/2

Erste Viol. 1/2

Zweite Viol. 1/2

Violon. 1/2

Viola 1/2

Cello 1/2

Contraf. 1/2

3. Fag. nimmt Contraf.

1. Tromp. in f

2. Tromp. in f

3. Tromp. in f

4. Tromp. in f

5. Tromp. in f

6. Tromp. in f

7. Tromp. in f

8. Tromp. in f

9. Tromp. in f

10. Tromp. in f

11. Tromp. in f

12. Tromp. in f

13. Tromp. in f

14. Tromp. in f

15. Tromp. in f

16. Tromp. in f

17. Tromp. in f

18. Tromp. in f

19. Tromp. in f

20. Tromp. in f

21. Tromp. in f

22. Tromp. in f

23. Tromp. in f

24. Tromp. in f

25. Tromp. in f

26. Tromp. in f

27. Tromp. in f

28. Tromp. in f

29. Tromp. in f

30. Tromp. in f

31. Tromp. in f

32. Tromp. in f

33. Tromp. in f

34. Tromp. in f

35. Tromp. in f

36. Tromp. in f

37. Tromp. in f

38. Tromp. in f

39. Tromp. in f

40. Tromp. in f

41. Tromp. in f

42. Tromp. in f

43. Tromp. in f

44. Tromp. in f

45. Tromp. in f

46. Tromp. in f

47. Tromp. in f

48. Tromp. in f

49. Tromp. in f

50. Tromp. in f

51. Tromp. in f

52. Tromp. in f

53. Tromp. in f

54. Tromp. in f

55. Tromp. in f

56. Tromp. in f

57. Tromp. in f

58. Tromp. in f

59. Tromp. in f

60. Tromp. in f

61. Tromp. in f

62. Tromp. in f

63. Tromp. in f

64. Tromp. in f

65. Tromp. in f

66. Tromp. in f

67. Tromp. in f

68. Tromp. in f

69. Tromp. in f

70. Tromp. in f

71. Tromp. in f

72. Tromp. in f

73. Tromp. in f

74. Tromp. in f

75. Tromp. in f

76. Tromp. in f

77. Tromp. in f

78. Tromp. in f

79. Tromp. in f

80. Tromp. in f

81. Tromp. in f

82. Tromp. in f

83. Tromp. in f

84. Tromp. in f

85. Tromp. in f

86. Tromp. in f

87. Tromp. in f

88. Tromp. in f

89. Tromp. in f

90. Tromp. in f

91. Tromp. in f

92. Tromp. in f

93. Tromp. in f

94. Tromp. in f

95. Tromp. in f

96. Tromp. in f

97. Tromp. in f

98. Tromp. in f

99. Tromp. in f

100. Tromp. in f

Eotian Peters.

8951

FIGURE 1: Mahler, Symphony No. 5, i, mm. 344–365, GMW44-DP-EA-GM-Str.

FIG. 1 (CONTINUED)

This page of a musical score, numbered 43, contains the following instruments and parts:

- Roboen.** (1, 2): Flutes, with a second staff marked *a2.*
- A-Klar.** (1, 2, 3): Alto Clarinets, with dynamics *molto ff*, *p*, and *molto ff*.
- Fag.** (1, 2): Bassoons, with dynamics *molto ff*, *p*, and *molto ff*.
- F-Hörn.** (1, 2, 3, 4, 5, 6): French Horns, with dynamics *p* and *ff*.
- Posaunen.** (1, 2): Trumpets, with dynamics *orezo.*, *ff*, and *molto orezo.*
- Tabu.** (Tuba), with dynamics *orezo.*, *f*, and *p*.
- Pauken.** (Kettledrums), with dynamics *f* and *p*.
- Erste Viol.** (First Violins), with dynamics *f* and *ff*.
- Zweite Viol.** (Second Violins), with dynamics *f* and *ff*.
- Violen.** (Violas), with dynamics *got.*, *ff*, and *p*.
- Vielle.** (Violoncelles), with dynamics *orezo. molto*, *p*, and *molto orezo.*
- Bässe.** (Basses), with dynamics *p*, *ff*, and *p*.

Handwritten red annotations include:

- a2.* above the first Flute staff.
- α2* above the first French Horn staff.
- II* and *III* markings on the Trumpet and Tuba staves.
- molto orezo.* written in red on the Tuba staff.
- II* and *III* markings on the Violoncelle staff.

At the bottom left, the text "Eolition Peters." is visible. At the bottom center, the number "5901" is printed.

FIG. 1 (CONTINUED)

344

Flöten. 1 2 3 4

Hobo. 1 2 3

A-Klar. 1 2 3

Fag. 1 2 3

3. Fag. nimmt Contraf.

1. solo

F. Hörner. 1 5 2 4 6

Posaunen. 1 2 3

Tuba.

1. Tromp. in F.

Erste Viol.

Zweite Viol.

Violen.

Vclle.

Bässe.

pp

p

a 2.

p

sf

p

sf

sf cresc.

sf

f

ff

p

p

f

molto ff

cresc.

ff

(get.)

p

unis.

cresc.

ff

(get.)

p

pp

a 2.

p cresc.

a 3.

p cresc.

dim.

p

p

cresc.

pizz.

p

arco

p cresc.

EXAMPLE 2: Mahler, Symphony No. 5, i, mm. 344–357,
transcription of text layer1 in pink from GMW44-DP-EA-GM-Str.

Etwas drängend.

351

Flöten. 1 2 3 4

Hoboen. 1 2 3

A-Klar. 1 2 3

Fag. 1 2 3

F-Hörner. 1 3 5 2 4 6

Posaunen. 1

Tuba.

1. Tromp. in B.

Pauken.

Etwas drängend.

Erste Viol.

Zweite Viol.

Violon.

Vcelle.

Bässe.

17

EX. 2 (CONTINUED)

EXAMPLE 3: Mahler, Symphony No. 5, i, mm. 344–357,
transcription of text layer 2 in blue from GMW44-DP-EA-GM-Tri.
Changes still valid from text layer 1 remain in pink.

Etwas drängend.

351

Flöten. 1 2 3 4

Hoboen. 1 2 3

A-Klar. 1 2 3

Fag. 1 2 3

F-Hörner. 1 2 3 4 5 6

Posaunen. 1 2 3

Tuba.

1. Tromp. in B.

Pauken.

Erste Viol.

Zweite Viol.

Violon.

Vclle.

Bässe.

Etwas drängend.

17

EX. 3 (CONTINUED)

In comparison to the second text layer (DP-EA-Tri), this third layer further explores the doublings in measures 348 to 352 (EX. 4): the emphatic leaps of the bassoons are again supported by the flutes, however entering only just before the climax (mm. 351–352). The F-trumpet is also absent here, as in the DP-EA-Tri text. The first text layer of StP-EA-Wal is also restored in further details.

In order to reconstruct the history of the following segment (mm. 351–357), I proceed synoptically (EX. 5). I compare the starting text (*Ausgangstext*), that is, the score used by Mahler for the première of 1904 (StP-EA-Wal, left), with the first text layer (DP-EA-Str, center) and the second text layer (DP-EA-Tri, right). The most important change concerns the addition of the B-flat-trumpet instead of the concertante horns in DP-EA-Str (m. 353): the sound of the trumpet, which is more brilliant and penetrating than that of the horn, does not require the doubling of the cellos, which instead support the harmonies of the other horns together with the violas. The B-flat-trumpet is also included in the second text layer, the Triest conducting score (DP-EA-Tri). The insertion of the trumpet is the cue for the entrance of the trombones, it provides the context for the re-coloring of the line, thereby emphasizing the trombones' incipit; moreover, the trombones here are in *mf*. The shifting of timbres is more perceptible despite the timbral overlapping, and this tendency will be confirmed in later changes. Note also that the flutes and oboes in the first text layer (DP-EA-Str) double the violins' descent, rather than continuing the pattern of emphatic leaps. The flutes and oboes break off abruptly with a typical "cut sound" (*Schnittklang*) just as the trombones enter.

In the second text layer, that of the Triest conducting score (DP-EA-Tri), a different solution to the doublings is proposed: the flutes double the first violins, reinforced by a tremolo, while the oboes support the B-flat-trumpet, ending abruptly on the bar line before the trombones enter. In the third text layer, in the Mengelberg conducting score (DP-EA-Meng, see EX. 4), Mahler partially restores the stage of the first text layer (DP-EA-Wal), e.g., in the high woodwinds, which double the violins I and II in measures 355 to 356.

The fourth text layer is reconstructed in EXAMPLE 6 from the parts (St-EA-Str, 1905–1907) Mahler used between 1905 (in Strasbourg) and 1907 (in St. Petersburg). We do not know from which score Mahler conducted the performances after 1905, but the parts were certainly updated by Mahler's copyists following the changes recorded in the archive-score. This is the most radical step in Mahler's revision of the Trio II: the density of the texture has changed, the solo horn remains isolated in counterpoint with the first violins, while the other motifs and harmonies are transferred to the other strings.

Such a drastic intervention can actually be explained by the supposed intention to already emphasize the "concertante" role of the horn at its entrance in rehearsal no. 16 (mm. 337–344, FIG. 2A), the section preceding the Trio II. The heightened prominence of the solo horn part is first attested to in the revision material of 1905–1907 (St-EA-Str), where the ascending theme assumes an explicitly concertante character: the woodwinds are completely eliminated (FIG. 2B–C), and the horn appears solely in counterpoint with the first violins, while the remaining strings provide accompaniment, as confirmed by the 1919 edition (FIG. 2D). This timbral isolation of the horn has no precedent in earlier sources; it thus represents a point of arrival in the evolving sound design of the second Trio.

This development reflects an ongoing reconsideration of textural density – a process that had already begun in the textual layers of the variant under examination in measures 345 to 357. By this point, it had likely become clear to Mahler that the concertante role of the horn at the outset of the Trio II at rehearsal no. 16 required a more sharply defined profile. Such a strengthened characterization of the horn's concertante function can therefore continue seamlessly into the subsequent segment (mm. 345–357), through a timbral counterpoint between the horn and the strings, as St-EA-Str testifies.

Let us return to the entire variant in text segment measures 345 to 365. Given the situation of the sources, the text I have transcribed is thus a constituted text (see **EX. 6**: the new textual layer in green, previous interventions in pink, all of which go back to the first textual layer of DP-EA-Wal). Note the complete emptying of the high register of the woodwinds until just before the *Etwas drängend*. The nervous accompaniment of the clarinets is now shifted to the second violins, while the emphatic outbursts of the bassoons are entrusted to the violas. Unlike the Triest and Mengelberg scores, the F-trumpet returns, doubling the horn's *ff* for only two bars. The B-flat-trumpet in is also retained. The dynamics are defined in detail, reaching a dry *sf* at the beginning of the trombones' entrance. The trombones' incipit is clearly defined by the dynamics in *f* and the elimination of the tuba, thereby foregrounding the coloring of the line. The dialogue between the trombones continues as they interact exclusively with the violins, while perceptually, the two wind instruments are heard as a single voice, with moments of unison reinforced by the masking effect (mm. 359, 361, 363).

Only the parts survive from the second revision phase in New York (St-EA-NY, **EX. 7**): the process of thinning out and loosening up the texture continues, in line with the tendency in the parts of 1905–1907. Note that the F-trumpet in measures 349–350 has been deleted and the horns return doubled (“a 2,” mm. 344–352).

In the following measures (mm. 352–357) there are further altered details, such as leaving the emphatic leaps to the oboes alone, while the nervous staccato accompaniment is taken over by the clarinets alone, now following the rhythmic pattern of the violas exactly. The bassoons, on the other hand, are omitted. The entrance of the trombones is further accentuated by the omission of the doubling of the timpani, contrabasses, and violas. Only the tremolo of the cellos remains, this time in *p*.

In the next measure-segment (mm. 358–365), there are interventions that weaken the highlighting of the doubling. The timpani are eliminated in accordance with the incipits of the ascending trombone motif, allowing the trombone part to emerge even more strongly in exclusive counterpoint with the first violins. The E of the double basses is placed in the bassoons in measure 365, while the oboes double the first and second violins. Overall, the texture remains very thin for long stretches, only to become denser again in moments of greater emphasis, with doublings between instruments of different families kept to a minimum.

In the absence of the archive-score and the score of the New York years (Mahler's copy-text intended for a new edition), it is difficult to reconstruct the chronology of the entries between 1907 and 1910. The text of the (missing) New York score would, as already mentioned, be a kind of fair copy of the revisions contained in the archive-score, but not a “crystallization” of them, since Mahler must have continued to work on the new score received from the publisher in parallel with the revision of the orchestral parts.

344

Flöten. 1 2 3 4

Hobo. 1 2 3

A-Klar. 1 3

Fag. 1 2 3

3. Fag. nimmt Contraf.

F-Hörner. 1 3 5 2 4 6

Posaunen. 1 2 3

Tuba.

Erste Viol. *molto* *ff* *p* *cresc.* *ff*

Zweite Viol. (get.) *p* *cresc.* *ff* *unis.*

Violen. (get.) *p* *pp* *a 2.* *p cresc.* *a 3.* *p cresc.*

Vclle. *dim.* *p* *p* *cresc.* *p cresc.*

Bässe. *pizz.* *p* *arco* *p cresc.*

pp *p* *sf* *cresc.* *sf* *sf* *ff*

1. solo *3* *a 2.* *3*

I. *II. III.*

EXAMPLE 4: Mahler, Symphony No. 5, i, mm. 344–357,
transcription of text layer 3 from GMW44-DP-EA-GM-Meng.

Etwas drängend.

Flöten. 1 351 4

Hoboen. 1 4

A-Klar. 1 2 3

Fag. 1 2

F-Hörner 1 3 5 2 4 6

Posaunen. 1 2 3

Tuba.

1. Tromp. in B.

Pauken.

Etwas drängend.

Erste Viol. 17

Zweite Viol. 17

Violen.

Vcelle. 3 fach get.

Bässe. ff f get.

EX. 4 (CONTINUED)

Etwas drängend

351

Flöten. 1 2 3 4

Hoboen. 1 2 3

A-Klar. 1 2 3

Fag. 1 2 3

F.-Hörner. 1 2 3 4 5 6

Posaunen. 1 2 3

Tuba.

Pauke.

Erste Viol.

Zweite Viol.

Violen.

Vcelle.

Bässe.

Etwas drängend

17

EXAMPLE 5: Mahler, Symphony No. 5, i, mm. 351–357,
StP-EA-Wal (p. 252), DP-EA-Str (p. 253), DP-EA-Tri (p. 254).

EX. 5 (CONTINUED)

Etwas drängend.

351

Flöten. 1 2 3 4

Hoboen. 1 2 3

A-Klar. 1 3

Fag. 1 2 3

F-Hörner. 1 3 5 2 4 6

Posaunen. 1 2 3

Tuba.

1. Tromp. in B.

Pauken.

Erste Viol.

Zweite Viol.

Violen.

Vclle.

Bässe.

Etwas drängend.

sf *sf* *sf* *p* *sf* *sf* *ff* *sf* *sf* *sf*

f *p* *f* *p* *p* *sf* *sf* *sf* *ff* *p* *sf* *p* *<*

f *a 2* *3* *p* *fp* *ff*

f *fp* *cresc.* *sf* *f*

sf *< molto cresc.* *ff* *< sf* *sf* *sf* *ff*

sf *< molto cresc.* *ff* *< sf* *sf* *sf* *ff*

f *f* *f* *f* *3 fach get.*

ff *f* *ff* *f* *ff* *f* *get.* *17*

EX. 5 (CONTINUED)

255

EX. 6 (CONTINUED)

[illegible]**EX. 6 (CONTINUED)**

FIG. 2A

FIGURE 2: Mahler, Symphony No. 5, i, mm. 335–342: **A.** DP-EA-Str, **B.** St-EA-Str (flute 1), **C.** St-EA-Str (clarinet 1), **D.** GMW44-DP-G (Göhler edition 1919).

Handwritten musical score for "Les Femmes d'Alger" by Camille Saint-Saëns. The score is on three staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains measures 16 and 15. The second staff has a treble clef and a key signature of one sharp. It contains measures 17 and 10. The third staff has a treble clef and a key signature of one sharp. It contains measures 18 and 10. The score includes various musical notations such as notes, rests, and dynamic markings like "ff", "p", "sempre ff", "f", "p", "ff", "poco meno mosso", and "mf". There are also handwritten annotations in blue ink, including "et sous drängend" and "Kiadena."

FIG. 2B

Handwritten musical score for Figure 2C. The score consists of seven staves. The first staff begins with the tempo marking *pp molto espress.* and includes a measure number 1. The second staff has a measure number 15 and the instruction *steigernd* above it. The third staff has a measure number 16 and the instruction *p dim. pp* above it. The fourth staff has a measure number 17 and the instruction *cresc.* above it. The fifth staff has a measure number 18 and the instruction *ff* above it. The sixth staff has a measure number 19 and the instruction *molto* above it. The seventh staff has a measure number 20 and the instruction *2 poco meno mosso.* above it. The score includes various dynamic markings such as *pp*, *p*, *f*, *ff*, *cresc.*, *dim.*, and *molto*. There are also handwritten annotations in blue ink, including the word *steigernd* and the number 16.

FIG. 2C

Handwritten musical score for Figure 2D. The score consists of eight staves. The first staff is labeled *F-Hörner. 1* and has a measure number 16. The second staff is labeled *Erste Viol.* and has a measure number 16. The third staff is labeled *Zweite Viol.* and has a measure number 16. The fourth staff is labeled *Violen.* and has a measure number 16. The fifth staff is labeled *Vielle.* and has a measure number 16. The sixth staff is labeled *Bässe.* and has a measure number 16. The score includes various dynamic markings such as *cresc.*, *molto*, *f*, *ff*, *dim.*, and *molto*. There are also handwritten annotations in blue ink, including the word *steigernd* and the number 16.

FIG. 2D

344

Flöten. 1 2 3 4

Hoboen. 1 2 3

A-Klar. 1 2 3

Fag. 1 2 3

F-Hörner. 1 2 3 4 5 6

Posaunen. 1 2 3

Tuba.

Pauken.

Erste Viol.

Zweite Viol.

Violen.

Vcelle.

Bässe.

1. solo

f

ff

a 2. I + III

p

p

molto ff

p

cresc.

cresc. ff

(get.)

p

p

p

p

p

dim.

p

pizz.

arco

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

a 3.

p cresc.

p cresc.

EXAMPLE 7: Mahler, Symphony No. 5, i, mm. 344–357,
text layers 1–5 (text layer 5 in light blue) from GMW44-St-EA-NY.

Etwas drängend.

351

Flöten. 1, 2, 3, 4

Hoboen. 1, 2, 3

A-Klar. 1, 2, 3

Fag. 1, 2, 3

F-Hörner. 1, 2, 3, 4, 5, 6

Posaunen. 1, 2, 3

Tuba.

1. Tromp. in B.

Pauken.

Erste Viol.

Zweite Viol.

Violon.

Vclle.

Bässe.

Handwritten annotations:

- Pink:** Flute and Oboe parts from measure 355 to 357, including dynamics *ff sf sf sf*.
- Green:** Clarinet and Violoncello parts, including dynamics *sf sf ff p* and *f f ff p*.
- Blue:** Bass part, including dynamics *f ff*.
- Other: Horns and Trombone parts with dynamics *f sf* and *cresc.***

Etwas drängend.

357

EX. 7 (CONTINUED)

[illegible]**EX. 7 (CONTINUED)**

Conclusion

This investigation of the genetic history of sound design revisions in a textual segment of the first movement of the Fifth Symphony started from the application of the general concept of *Strukturklang* borrowed from Lachenmann and from the vocabulary used in discourses on Mahlerian instrumentation as far back as those of Wellesz and Jost, all of which share the principle of analyzing the relationship between the orchestral medium and compositional technique of sound design with a structural focus. Incorporating these analytical categories

of sound design into the genetic reconstruction of revision variants means establishing links between the micrological level of philology and that of the broader structural context. This has necessitated the identification of a terminology, absent in the philological tradition of Mahlerian studies, to describe such connections. To this end, terms used in genetic textual criticism were adapted or recontextualized as appropriate.

One may, for instance, consider the need to recalibrate philological concepts such as “primary text” and “secondary text” (or “primary notation” and “secondary notation”), which are mostly pertinent to the working method of composers from the first half of the 19th century (one may, for example, think of Robert Schumann, who, referring to the parameters of sound design, speaks of “zweite Komposition”⁴⁴). The structuring role of sound design in the compositional thinking of Mahler and many *fin-de-siècle* composers arguably requires terminology that blurs such a subordination between primary and secondary parameters.

The formal concept of variant, understood as *Überschreibung*, and the textual operations with which it is associated, must, in the case of authorial variants (*varianti d'autore*) concerning the revision of orchestration, encompass a “medial”⁴⁵ transfer from the *mise en œuvre* with the orchestra during rehearsals and performances, to the writing in the score. This transition requires many operations of “coherence.” The extended concept of the coherence variant, which originated in the *Beethovens Werkstatt* project, facilitates an understanding of the overall function of the textual operations necessitated by the various attempts to modify the sonic setup.

A comprehensive philological examination of a revised textual segment from the first movement of the Fifth Symphony shows that the problem of sound design emerges from a dialectical interplay between compositional and performative perspectives. Significantly, the compositional problem of the *Kammermusikton* can be resolved through empirical verification in performance. As demonstrated by the so-called Trio II of the first movement, the *Kammermusikton* does not develop in a linear or teleological manner; rather, it unfolds through experimentation and trial and error, with successive interventions achieving coherence only over years of reflection shaped by performance practice.

For an overall view of Mahler's tendencies in the revision process of symphonies from different periods and orchestral texture types, a cross-sectional study of the revisions made in the New York years to symphonies other than the Fifth would be desirable. This would be a titanic endeavor, if one were to start from the reconstruction of the microchronology of the variants and from the level of detail of the interventions. It would certainly make sense to proceed by way of example and to select interventions in certain types of sound design: the

44 Robert Schumann, “Sprache der Tonkunst,” *Neue Zeitschrift für Musik* 5 (1836), no. 3, 8 July 1836, 13; slightly modified reprint in *Gesammelte Schriften über Musik und Musiker*, Leipzig: Breitkopf & Härtel, 5th edition, 1914, 31. In the glossary of the *Beethovens Werkstatt* project, the distinct separation of primary and secondary notation is clearly inspired by Schumann's words.

45 Although we cannot go into the question of sound as shaped by a “medium” here, it is clear that the relationship between musical writing and the performative dimension is crucial in the case of author's variants involving orchestration and sound design. See for general discussion Max Alt, “Sound Design. Eine (Musik-)Theorie des medientechnisch gestalteten Klangs?,” *Zeitschrift der Gesellschaft für Musiktheorie* 20 (2023), no. 2, 91–108, <https://doi.org/10.31751/1196>. On the specific case of Mahler's “performative” writing, I refer to my reflections in Ficarella, *Non guardare nei miei Lieder!*, 113–117, and Anna Ficarella, “Gustav Mahlers Schreibprozesse in den Revisionen seiner Partituren: Eine nie endende Geschichte,” in: *Musikalische Schreibszenen / Scenes of Musical Writing* (Theorie der musikalischen Schrift, vol. 4), ed. by Federico Celestini and Sarah Lutz, Paderborn: Brill – Fink 2023, 149–177.

treatment of the tutti; the form-defining role of the instrumentation in the transitions; the *durchbrochene Arbeit* in the counterpoint, for example in the Scherzos. Another type of study concerns the genesis of the orchestral idea, especially in the transition from *particell* to draft score. Attempts at genetic textual criticism have therefore only just begun.

This chapter reconstructs the revision history of a selected passage from the first movement of Gustav Mahler's Symphony No. 5 in order to investigate how orchestration and sound design function within Mahler's compositional process. Drawing on methods from genetic textual criticism, the study argues that Mahler's revisions cannot be understood merely as technical refinements of instrumentation, but rather as structurally significant interventions shaped by the interaction between composition, rehearsal, and performance practice. Particular attention is devoted to the so-called "Trio II" (mm. 344–365), whose complex network of surviving revision layers documents Mahler's prolonged search for a chamber-music-like orchestral sound. Through a comparative analysis of conducting scores, orchestral parts, and later revision materials from 1904 to the New York years, the chapter traces how Mahler progressively reconfigured density, register distribution, timbral balance, and instrumental doubling. The revisions reveal a gradual isolation of individual instrumental lines within increasingly transparent textures, producing what may be described as a "structural sound" (*Strukturklang*). Rather than following a linear trajectory, however, the revision process unfolds through experimentation, reversals, and repeated reconsideration of alternative orchestral solutions. The study therefore demonstrates that Mahler's orchestration revisions constitute a dynamic field of "textual movements" and coherence variants in which notation becomes the site of negotiation between sonic imagination and performative realization.

Schlagworte/Keywords: revision, genetic textual criticism, textual movements, coherence variant, Fifth Symphony, structural sound, Revision, genetische Textkritik, textuelle Bewegungen, Kohärenzvariante, Fünfte Symphonie, Strukturklang

Anna Ficarella completed her studies in music and musicology in Italy (Bari) and Germany (Cologne). Her scholarly interests focus on the connections between aesthetics, composition, and performance practice in the 19th and 20th centuries within the German-Austrian cultural sphere, with a particular focus on Ferruccio Busoni and Gustav Mahler. In recent years, she has devoted herself to the study of Mahler's compositional process, particularly the revisions to his orchestral treatment, to which she recently dedicated a monograph (*Non guardare nei miei Lieder! Mahler compositore orchestratore interprete*, LIM 2020). She lives in Rome and is a professor of music history at the "Morlacchi" Conservatory in Perugia and an Associate Scholar at the Research Center Gustav Mahler and Viennese Modernism at the University of Music and Performing Arts Vienna.

<https://orcid.org/0000-0002-9633-7606> | anna.ficarella68@gmail.com



Ficarella, Anna. 2026. "Sound in Mahler's Workshop: An Attempt at Genetic Textual Criticism of the Fifth Symphony." In *Gustav Mahler's Sound: Between Compositional Process, Performance, and Reception*, edited by Tobias Janz and Christian Utz, 225–264. Vienna: Hollitzer Verlag.
→ https://doi.org/10.83452/9783990946893_13