

Mahler
 Der Schildwache Nachtlied
 (Des Knaben Wunderhorn)

Gemächliches Marschtempo *Leisurely marching time*

Ich kann und mag nicht fröhlich sein!
 I can - not, will not cheer - ful be!

Etwas gemäßigter
Somewhat slower

p

Wenn al - le Leu - te schla - fen,
 When oth - ers rest - are tak - - ing

so muß ich wa - - chen, ja, wa - - chen!
 I must be wak - - ing, yes wak - - ing!

rit.

Muß trau - rig sein!
 Must mourn - - ful be!

pp

sempre con Ped.

Etwas langsamer
Somewhat slower

Leise und innig.
Softly and tenderly

(wie früher
as above)

sehr zart; die Triolen etwas flüchtig
very softly, the triplets somewhat hastily

pp

Lieb' Kna-be, du muß nicht
Ah, sweetheart, thou must not

Immer sehr zart bleiben.
always very delicately.

trau - rig sein! Will dei - ner war - ten im Ro - sen - gar - ten! Im
mourn - ful be. Will wait thy coming 'mid ro - ses bloom - ing in

poco rit.

grü - nen Klee, im grün - nen Klee!
verd - ant mead! in verd - ant mead.

poco rit. *pp*

Tempo I

(die Triolen immer gleich flüchtig)
(the triplets still lightly)

ritard. *pp* *ppp* *a tempo* *f*

Zum grün - nen Klee da geh'ich nicht!
To verdant mead I can-not come!

Zum Waf - fen - gar - ten!
 Have trust full bit - - - ter!

Voll Hel - le - par - ten!
 Where hal - berds güt - - - ter!

Bin ich ge - stellt!
 There is my post!

Bin ich ge - stellt!
 There is my post!

(verklingend)
 (dying away)

ppp
poco rit.

ppp

Etwas langsamer
Somewhat slower

leise und innig
softly and tenderly

p (wie früher
as above)

Stehst du im Feld, so helf' dir Gott! An Got-tes
Art with the host, then help thee God! To have His

pp
(Triolen flüchtig)
(Trioles lightly.)

Se-gen ist al-les ge - - le-gen! Wer's glau - ben tut! Wer's
bles-sing is all pos - - sess-ing, who so be - lieves, who

glau - ben tut!
so be - - lieves!

pp

Rit.

Tempo I

f

Wer's glau - ben tut,
Who so be - lieves,

ppp *f* *p* *p*

ist weit da - von!
is far a - way!

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

Er ist ein Kö - nig!
He is a rul - er!

Er ist ein Kai - ser! Ein
he is an emp' - ror, an

p *mf* *p*

tr (ohne Nachschlag) *pp*

Kai - ser!
emp' - ror!

Er führt den Krieg!
He wa - ges war!

mf *f*

tr

Halt!
Halt!

Wer da!
Who goes there?

ff *f p* *poco a poco cresc.*

tr

fff

Rund!
Th' round!

mf *f* *ff* *poco a poco dim.*

verklingend
dying away

ff *mf* *p* *pp*

Bleib mir vom
Stand off from

verklingend
dying away

Leib!
me!

ppp *rit.* *ddd* *rit.* *ddd*

von der Rechten übernehmen
passed from the right hand

Red. *

Langsam (aber nicht schleppend)
Slowly. (but not draggingly)

Sehr zart
pp
Very softly

Wer sang es hier? Wer
Who sang it here? Whence

(Hier muß die Gesangsstimme so leise ertönen, daß die rechte Hand des Klavierspielers trotz des zartesten An-
(Here the voice must be so soft as to make the right hand of the player distinctly heard in spite of the soft-
blos markierend merely accentuated)

sang zur Stund?
came the sound?

Ver - lor - ne Feld - wacht
Ill - fat - ed sen - ti - nel

sempre pp

schlags deutlich hervortritt.)
test touch.)
sempre pp

sang es um Mit - - - ter - nacht!
chant-ed his mid - - - night knell!

Mit - ter - nacht!
Mid - night knell!

molto rit.

Mit - ter - nacht!
Mid - night knell!

Feld Sen - - - ti - wacht!
Sen - - - ti - nel!

verklingend
dying away

molto rit.

Ped. *

Mahler
 Verlor'ne Müh'
 (Des Knaben Wunderhorn)

Gemächlich, heiter *With humor* Leisurely

p *accel.* *veloce*

Etwas zurückhaltend Slowly

Sie. Büb - le, wir-
 She. Lad - die, dear.
 Büb - le, wir wol - len au - sse ge - he!
 Laddie, you will go out with me! Au - sse ge - he!
 out with me! out with me!

(Tempo) *poco rit.*

Wol - len wir? Wol - len wir? Un - se - re Läm - mer be - se - he?
 Will you not? Will you not? Our lit - tle lambskins to - see?

p

veloce *ten.* *ten.* *pp* Nicht eilen
 Slowly
 Komm'! Komm'! Komm' lieb's Bü - ber - le,
 Come, come, come, dear lad - die

p *Tempo*

komm, ich bitt! Er. Nár-risches Din-ter-le, ich geh dir halt nit!
 come, O do! He. Fool-ish wee las-sie I'll not go out with you!

Tempo I
p

Sie. Willst viel - leicht -
 She. Would you then -

veloce
ff accel.
pp (plötzlich)
 (suddenly)
p

Etwas zurückhaltend Slowly

willst vielleicht a Bissel nasche? Bissel nasche?
 would you then a little snack have, little snack have?

Willst vielleicht? Willst vielleicht? Hol' dir was aus
 Would you then? Would you then? Get a bite from

poco rit.
pp

mei-ner Tasch!
 out my sack!

Hol dir was! Hol dir was!
 Get a bite! Get a bite!

veloce
accel.
f
p

Tempo I

p ten. *ten.* *p* *f*

Hol! Get! Hol! Get! Hol! Get! liebs Bü - ber - Je, hol, ich bitt! Er. Nár - ri - sches
 Get! Get! Get! it lad - die dear, get it do! He. Fool - ish wee

p *pp* *p*

poco accel. *f* *ff*

Din - ter - le, ich nasch dir holt nit! nit!
 las - sie I no snack want from you! No!

poco accel. *mf* *f accel.* *mf*

Tempo I

Etwas zurückhaltend
Somewhat held back

rit. *p* *poco rit.*

Sie. Gelt; ich soll - gelt; ich soll mein Herz dir schen - ke,
 She. Say, - am I, say, - am I my heart to give then,

(in etwas weinerlichem Tone)
(in a tearful tone)

Herz dir schen - ke!? heart to give then?
 Gelt, ich soll? Say, shall I? Gelt, ich soll? Say, shall I? Im - mer wollst an mich - ge
 Ev - er in your mem' - ry

(immer klüchtcher) (plaintively)

den - ke!?
live — then?

Im - mer!?
Ev - er,

Im - mer!?
ev - er,

espress.

Im - mer!?
ev - er?

Nimm's!
Take,

Nimm's!
take,

Nimm's!
take

Lieb's
it,

Bü - ber - le!
lad - die dear!

ten.

ten.

p

p

pp

Nimm's, Ich bitt'! Er. Nār - ri - sches Din - ter - le, ich mag es halt nit!
Take it, do! He. Fool - ish wee las - sie, I don't want it - of you!

f

f

p

f

poco accel. al fine

Nit!
No!

ff

ff

ff

ff

8

3

Mahler
Trost im Unglück
(Des Knaben Wunderhorn)

Verwegen (*Durchaus mit prägnantestem Rhythmus*)
Boldly (In strict rhythm)

The first system of the score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/6 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a 4/8 time signature. The piano part features a complex, rhythmic pattern with many triplets and accents. Dynamics include *ff* (fortissimo) and *p* (piano).

The second system continues the musical score with three staves. The vocal line (top) has lyrics "Husar Hussar" and "„ Wohl - „ So". The piano accompaniment (middle and bottom) maintains the rhythmic complexity with triplets and accents. Dynamics include *f* (forte) and *p* (piano).

The third system continues the musical score with three staves. The vocal line (top) has lyrics "Husar Hussar" and "„ Wohl - „ So". The piano accompaniment (middle and bottom) maintains the rhythmic complexity with triplets and accents. Dynamics include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte).

an! Die Zeit ist kom - men! Mein Pferd, das muss ge - sat - telt sein! Ich
then, 'tis time for part - ing, my steed it must be sad - dled now, I've

hab' mir's vor - ge - nom - men, ge - rit - ten muss es
set my mind on start - ing, a - rid - ing I must

sein! Geh' du nur hin!
go. Do thou but go,

Ich hab' mein Theill Ich lieb' dich nur aus Nar - re - theil Ohn'
I've had my fill, I love thee but from fol - ly still. Can

dich kann ich wohl le - ben, ja le - ben!
part - ed go on liv - ing, yes liv - ing.

Ohn' dich kann ich wohl sein! So setz ich mich aufs
With - out thee can well be! So then to horse I'll

Pferd - chen und trink' ein Gläs - chen küh - len Wein und schwör's bei mei - nem
blithe - ly, and drink a glass of spark - ling wine, and by my beard swear

Bärt - chen: dir e - wig treu zu sein.
light - ly to e'er be tru - ly thine.

First system of musical notation, piano accompaniment. Treble and bass staves. Key signature: G major. Dynamics: *f*.

Etwas mäßiger (aber ohne das Mädchen) *More slowly (but without marked)*
Maiden *p*

Second system of musical notation, including vocal line and piano accompaniment. Dynamics: *ff*, *f*, *mf*, *p*. Includes triplets and accents.

In etwas weinerlichem Tone. Du glaubst, du bist der Schön - ste wohl
Somewhat tearfully. Dost think that most ad - mir - ed thou

Tempo merklich zu verändern)
changing the time)

Third system of musical notation, including vocal line and piano accompaniment. Dynamics: *f*, *mf*.

auf der gan - zen wei - ten Welt, und auch der An - ge - neh - m - ste! Ist a - ber weit, -
art the whole wide world a - mong, and eke the most de - sir - ed, but thou art wrong,

Immer weinerlicher *More and more tearfully*
molto cantabile

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics: *p*. Includes the instruction *cantabile*.

weit ge - fehlt! In mei - nes Va - ters Gar - ten wächst ei - ne Blu - me drin: - so
sad - ly wrong! With - in my fa - ther's gar - den a lit - tle flow - er blows; - so

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

lang' will ich noch war ten, bis die noch grö - ßer ist. Und
 long my heart I'll hard - en un - til it larg - er grows. And

espr.

geh' du nur hin! Ich hab' mein Theil! Ich lieb' dich nur aus Nar - re-thei! Ohn'
 do thou but go. I've had my fill, I love thee but from fol - ly still, can

ff

dich kann ich wohl le - ben, ohn' dich kann ich wohl sein!
 part - ed go on liv - ing, with - out thee can well be!

mf keck saucily

f *ff*

Beide Both *f*

„Du denkst, ich werd' dich
„Dost think that I would

f *mf* *p* *mf*

neh - men! take thee. Das hab' ich lang noch nicht im Sinn! Ich muss mich dei - ner schä - men, Such thought as that is far from me. A - shamed of thee wouldst make me,

f *3*

ich muss mich dei - ner schä - men, wenn ich in Ge - sell - schaft a - shamed of thee wouldst make me, when I am in com - pa -

p *espr.*

bin!'' my!''

ff

Mahler
 Wer hat dies Liedlein erdacht?
 (Des Knaben Wunderhorn)

Mit heiterem Behagen *With easy gaiety*

First system of musical notation, piano accompaniment. Key signature: one flat (B-flat). Time signature: 3/8. Dynamic marking: *p*.

Second system of musical notation, piano accompaniment. Dynamic markings: *f* and *A*.

Third system of musical notation, including vocal lines and piano accompaniment. Lyrics are provided in German and English. Dynamic markings: *pp* and *p*.

Dort oben am Berg in dem hohen Haus! In dem
 Up there on the hill in the house so high, house so

Haus! *high!* Da guk - ket ein feins, liebs
At win-dow a dear, sweet

Ma - del her - aus. Es ist nicht dort da hei - mel! Es ist nicht dort da -
las - ste I spy. 'Tis not her home up yon - der! 'Tis not her home up

hei - mel Es ist des Wirts sein Töch - ter - lein! Es
yon - der! She is the old inn - keep - er's lass! She

woh - net auf grü - ner Hel
dwel - eth where green the heath

cresc.

poco a

Erleichterung.
Simplification.

Gemächlich Easily

de! Mein Herz - le ist wund! Komm,
er! My heart is full sore! Come,

Schätz - le, mach's g'sund! Dein' schwarz - brau - ne Aug - lein, die hab'n mich ver -
sweet, it re store! Thy spark - ling crown eyes they have wound - ed me

wundt! Dein ro - si - ger Mund macht Her - zen ge - sund. Macht
sore! Thy lips' hon - ey store will cure hearts once more, make

Ju - gend ver - stän - dig, - macht To - te - le - ben - dig, - macht
 young quit - their sigh - ing, - new life give the dy - ing, - make

Kran - ke ge - sund, macht Kran - ke ge - sund, ja, - ge -
 sick well once more, make sick well once more, yes, - once

cresc. *f*

sund. **Wer** hat denn das schön schö - ne Lied - lein er -
 more. **Who** was it of this lit - tle dit - ty had

p

dacht? Es ha - ben's drei Gäns' ü - bers Was - ser ge - bracht. Zwei
 thought? It was by three geese o'er the wa - ter once brought. Two

p

grau - e und ei - ne wei - ße! Zwei grau - e und ei - ne wei - ße! Und wer das
 gray ones and a white one! Two gray ones and a white one! And he who this

poco cresc. *p*

Lied - lein nicht sin - gen kann, dem wol - len sie es
 dit - ty can't sing, for him, to whis - len tie it they're

cresc. *cresc.*

pfei - fen! Ja.
 wil - ling! Yes.

pp *cresc.*

Erleichterung
 Simplification

p *f* *p*

Mahler
 Das irdische Leben
 (Des Knaben Wunderhorn)

Unheimlich bewegt (♩=104)

With sinister agitation

The piano introduction consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The music is marked *pp* and *Ped. sempre*. The piano part features a rhythmic pattern of eighth notes with a descending melodic line.

(mit beängstigtem Ausdruck)

(with a harassed expression)

The first system of the vocal part includes the following lyrics: „Mut - ter, ach Mut - ter, es hun - gert - „Mot - her, o Mot - her so hung - ry. The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system of the vocal part includes the following lyrics: mich. Gib mir Brot, sonst ster - be ich! „I, give me bread or I shall die! The piano accompaniment features dynamic markings *p* and *f* and includes a small piano solo at the end of the system.

„War-te nur!
„„Wait a while!

p *f* *pp*

5 3 2 3 2 5

War-te nur, mein lie - bes - Kind!
Wait a while, my dar - ling - o,

Mor - gen wol - len wir
we to - mor - row -

ern - ten ge - schwind!““
rea - ping will go.““

cantabile

Und als das Korn ge -
When the corn was -

pp

ern - tet war, rief das Kind noch im - mer -
 rea - ped next sun, still the child's sad cry went -

dar: „Mut - ter, ach Mut - ter, es hun - gert mich,
 on: „Mot - her, o Mot - her, so hung - ry I,

gib mir Brot, sonst ster - be ich!
 give me bread or I shall die!

„War - te nur, war - te nur, mein
 „„Wait a while, wait a while, my

lie - - bes Kind! Mor - gen wol - len wir dre - - schen ge -
 dar - - ling o, we to - mor - row thras - hing idill

schwind! " " " " " " " "
 go. " " " " " " " "

cantabile

Und - als das Korn - ge - dro - schen -
 When - the corn - was thras - hed next

pp

war, rief das Kind noch im - mer - dar -
 sun, still the child's sad cry - went on.

ff

„Mut - ter, ach Mut - ter, es hun - gert mich, gib mir
 „Mot - her, o Mot - her, so hung - ry I, give me

f

Brot, bread sonst ster - be ich!“
 or I shall die!“

(p)

„War - te nur, war - te nur, mein lie - bes -
 „Wait a while, wait a while, my dar - ling

Kind!
 o, Mor - gen wol - len wir bak - ken ge - schwind!“
 we to - mor - row ba - king will go.“

cantabile
p

8.....

8.....

mp

Etwas zögernd
(hesitant)

Und als das Brot ge - bak - ken - war,
And when the bread was - da - ked next day,

lag colà das the

pp *p*

This system shows the beginning of the piece. The vocal line starts with a whole note G4. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Dynamics range from *pp* to *p*.

Kind auf der To - ten - bahr!
child in the cof - fin lay!

ff *p* *ff* *f*

The second system contains the first line of lyrics. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment continues with its intricate texture, featuring dynamic markings of *ff*, *p*, *ff*, and *f*.

f *mf*

This system is primarily piano accompaniment. The right hand continues with sixteenth-note patterns, while the left hand provides harmonic support with chords and moving lines. Dynamics are marked as *f* and *mf*.

p *ppp* *ppp*

The fourth system continues the piano accompaniment. The right hand features more complex rhythmic patterns, and the left hand has a more active role with eighth-note figures. Dynamics include *p*, *ppp*, and *ppp*.

Mahler
 Des Knaben Wunderhorn, Part 2
 Des Antonius von Padua Fischpredigt
 (Des Knaben Wunderhorn)

Behäbig Mit Humor (Im Anfang ♩ = 138)
 Complacently With humor (At the beginning ♩ = 138.)

The first system of the score shows the piano introduction. It consists of three staves: a vocal line (treble clef), a right-hand piano line (treble clef), and a left-hand piano line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/8. The music begins with a rest in the vocal line and a piano accompaniment starting with a *pp* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system of the score shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in treble clef and contains the lyrics: "An - to - nius zur Pre - digt die Kir - che findt / An - to - nius for ser - vice the church finds de -". The piano accompaniment continues with the same rhythmic pattern as in the first system, with a right-hand line of eighth notes and a left-hand line of chords.

The third system of the score shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in treble clef and contains the lyrics: "le - dig! Er geht zu den Flüs - sen und pre - digt den Fi - schen! Sie / ser - ted! He goes to the ri - vers to preach to the fi - shes! They". The piano accompaniment continues with the same rhythmic pattern, featuring a right-hand line of eighth notes and a left-hand line of chords. The system concludes with the instruction *senza stacc.*

schlag'n mit den Schwänzen! im Son - nen-schein glän-zen, im Son - nen - schein, Son - nen - schein
all come a - swimming in the sun - shine a - glea-ming, the sun - shine, the sun - shine a -

stacc.

glän-zen, sie glän-zen, sie glän - zen, glän - zen! Die
glea-ming, a - glea-ming, a - glea - ming, glea - ming! The

dim.

pp

Karp - fen mit Ro - gen seind all hier-her zo - gen; hab'n d'Mäu-ler auf - ris-sen, sich
carp some-thing no - ting in shoats come a - floa-ting with mouth wide a - sun-der they

Zu - hör'n's be - flis-sen.
lis - ten in won-der.

p

Kein Pre-digt nie - ma - len den
Fish ne' - er like the pre - sent found

pp *pp* *stacc.*

Fi - schen so - g'fal - len!
ser - mon so - plea - sant! (mit Humor)
(with humor)

1 2 3 4 2 1 1 2 3 4

mf *p* *p*

pp *stacc.* Spitz-
And

go - sche - te Hech - te, die im - mer - zu fech - ten, sind ei - lends her - schwom - men, zu
 pike so sharp snou - ted who o - thers have rou - ted in num - bers come spee - ding to the

hö - ren den From - men! Auch je - ne Phan - ta - sten, die im - mer - zu fa - sten: die
 Ho - ly Man's rea - ding. The bi - got - ted e - ven, for fas - ting much gi - ven: to

Stock - fisch ich mei - ne, zur Pre - digt er - schei - nen! Kein
 cod I'm al - lu - ding, their heads are pro - tru - ding! Cod

Pre - digt nie - ma - len den Stockfisch so g'fal - len! (mit
 ne - cr likethe pre - sent found ser - mon so plea - sant! Parodie)
 (As if in parody.)

System 1: Treble clef, key signature of one flat (B-flat). The system contains five measures. The first measure has a whole rest. The second measure has a whole note chord with notes G2, B-flat2, and D3. The third measure has a whole note chord with notes G2, B-flat2, and D3. The fourth measure has a whole note chord with notes G2, B-flat2, and D3. The fifth measure has a whole note chord with notes G2, B-flat2, and D3. The bass line consists of a single note G2 in each measure.

System 2: Treble clef, key signature of one flat (B-flat). The system contains five measures. The first measure has a whole note chord with notes G2, B-flat2, and D3. The second measure has a whole note chord with notes G2, B-flat2, and D3. The third measure has a whole note chord with notes G2, B-flat2, and D3. The fourth measure has a whole note chord with notes G2, B-flat2, and D3. The fifth measure has a whole note chord with notes G2, B-flat2, and D3. The bass line consists of a single note G2 in each measure. Dynamics include *ff* and *f*.

System 3: Treble clef, key signature of one flat (B-flat). The system contains five measures. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest. The bass line consists of a single note G2 in each measure. Dynamics include *pp*.

System 4: Treble clef, key signature of one sharp (F-sharp). The system contains five measures. The first measure has a whole note chord with notes G2, B2, and D3. The second measure has a whole note chord with notes G2, B2, and D3. The third measure has a whole note chord with notes G2, B2, and D3. The fourth measure has a whole note chord with notes G2, B2, and D3. The fifth measure has a whole note chord with notes G2, B2, and D3. The bass line consists of a single note G2 in each measure. Dynamics include *pp*. The text "Gut Proud" is written in the right margin.

Aa - le und Hau - sen, die Vor - neh-me schmau-sen, die selbst sich be -
 sal - mon so ab - le to grace rich man's tab - le with mien con - des -

que - men, die Pre - digt ver - neh-men! Auch Kreb - se, Schild - kro - ten, sonst
 cen - ding are al - so at - ten-ding. While crabs, too, and turt - le ex -

(cantabile)
 lang - sa-me Bo - ten, stei-gen ei - lig vom Grund, zu hö - ren die-sen
 ci - ted-ly hurt - le, el - se slow in their ways, to hear what he -

Mund! Kein Pre - digt nie - ma - len
 says. Crabs ne'er like the pre - sent

den_ Kreb - sen so_ g'fal - len! Fisch' gro - ße, Fisch' klei - nel! Vor -
found ser - mon so_ plea - sant. Fish small and fish grea - ter, proud,

nehm' und ge - mei - ne, er - he - ben die Köp - fe wie verständig' - ge Ge - schöp - fe!
humb - le by na - ture, at - ten - tive - ly lis - ten li - ke crea - tures with rea - son!

Auf Got - tes Be - geh - ren die
O - bey - ing God's wis - hes that

Pre - digt an - hö - ren! *(mit Humor)*
His words hear the fish - es. (with humor)

f *ff* *pa*

Die Pre-digt ge - en - det, ein Je - der sich wen - det!
When ser - mon is en - ded all turn who at - ten - ded!

pp

Die Hech - te blei - ben Die - be, die
The pike fall - to - prey - ing, the

Aa - le viel lie - ben; die Pre - digt hat g'fal - len, sie blei - ben wie Al - len! Die
sal - mon to play - ing, the ser - mon, though plea - sant, their faults has - not - les - ened. The

f *f*

Krebs' geh'n zu - rük - ke, die Stock - fisch' bleib'n dik - ke, die Karp - fen viel
crabs all go back - wärd, the cod re - main awk - ward, the carp still a

fres - sen, die Pre - digt ver - ges - sen, ver - ges - sen! Die
glut - ton has - ser - mon for - got - ten, for - got - ten! Their

Pre - digt hat g'fal - len, sie blei - ben wie Al - len! Die Pre - digt hat
faults are not les - sened by ser - mon, though plea - sant, their faults are not

g'fal - len, hat g'fal - len!
les - sened, not les - sened!

Mahler
Des Knaben Wunderhorn, Part 2
Rheinlegendchen
(Des Knaben Wunderhorn)

Gemächlich

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The middle and bottom staves are a grand staff (treble and bass clefs). The music begins with a piano introduction marked *sf* (sforzando) and *p* (piano). The tempo markings *rit.* (ritardando) and *a tempo* are indicated above the middle staff.

The second system continues the piano accompaniment. It features a *poco rit.* (poco ritardando) marking in the middle staff, followed by a *rit.* (ritardando) marking towards the end of the system. The piano part includes various articulations such as slurs and accents.

The third system introduces the vocal line. The top staff contains the vocal melody with the lyrics: "Bald gras'ich am Nek-kar. bald gras'ich am Rhein, bald hab' ich ein Schät-zel, bald". The piano accompaniment continues below. The tempo marking *a tempo* is placed above the vocal line. The piano part includes a *p* (piano) marking.

bin ich al - lein! Was hilft mir das Gra - sen, wenn d'Si - chel nicht schneidt, was hilft mir ein

Schät - zel, wenn's bei mir nicht bleibt!

So soll ich denn gra - sen am Nek - kar, am Rhein; so

werf' ich mein gol - de - nes Ring - lein hin - ein! Es

a tempo

flie - ßet im Nek - kar und flie - ßet im Rhein, soll schwimmen hin - un - ter ins

pp a tempo

Meer tief hin - ein!

riten. *a tempo*

p

espress.

rit. *a tempo (ein wenig gemäßigter als im Anfang)*

Und schwimmt es, das Ring - lein, so frißt es ein

rit. *a tempo*

Fisch! Das Fisch - lein soll kom - men auf's Kō - nigs sein Tisch! Der Kō - nig tāt

L.H.

fra - gen, wem's Ring - lein sollt' sein?

poco rit.

pp

molto rit.

a tempo

riten.

Da tāt mein Schatz sa - gen: „Das Ring - lein g'hört mein!“

molto rit.

molto rit.

p a tempo

riten.

f molto espress.

espress.

a tempo (wie im Anfang)

pochett. rit.

a tempo

Mein Schätz - lein tāt sprin - gen berg -

a tempo

pp

pochett. rit.

p

auf und berg - ein, — tät mir wied'rum brin - gen — das Gold - ring - lein

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major). The lyrics are "auf und berg - ein, — tät mir wied'rum brin - gen — das Gold - ring - lein". The piano accompaniment consists of two staves (treble and bass clefs). It includes several triplet markings (indicated by a '3' and an accent) over the right hand. The music is in a 3/4 time signature.

fein! — Kannst gra - sen am

The second system continues the musical score. The vocal line has the lyrics "fein! — Kannst gra - sen am". The piano accompaniment includes dynamic markings *p* (piano) and *pp* (pianissimo). It also features triplet markings in the right hand. The music maintains the 3/4 time signature and two-sharp key signature.

Nek - kar, kannst gra - sen — am Rhein! Wirf du mir nur im - mer dein Ring - lein — hin -

The third system of the score has the lyrics "Nek - kar, kannst gra - sen — am Rhein! Wirf du mir nur im - mer dein Ring - lein — hin -". The piano accompaniment continues with complex chordal textures and rhythmic patterns. The vocal line is mostly whole and half notes.

ein!

The final system on the page has the lyrics "ein!". The piano accompaniment features a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line. The vocal line has a few notes at the beginning and end of the system.

Mahler
Lied des Verfolgten im Turm
(Des Knaben Wunderhorn)

Leidenschaftlich, eigenwillig
Der Gefangene

Die Gedanken sind frei, wer kann sie er-

ra - then; sie rauschen vor - bei wie nächtli - che Schat - ten,

kein Mensch kann sie wis - - sen, kein Jä - ger sie

schie - - ssen; es blei - bet da - bei, es blei - bet da - bei: die Ge-

dan-ken sind frei!

ff *dim.* *f*

ped. *

The first system consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics "dan-ken sind frei!". The piano accompaniment features a complex texture with many sixteenth notes and slurs. Dynamics include *ff*, *dim.*, and *f*. Performance markings include *ped.* and an asterisk.

Verzagt, schmeichlerisch

Das Mädchen *p*

Im Som - - - mer ist gut lu - - - stig

mf *p*

The second system continues the vocal line with the lyrics "Das Mädchen *p*" and "Im Som - - - mer ist gut lu - - - stig". The piano accompaniment is more rhythmic and features a *mf* dynamic. The tempo and mood are indicated as "Verzagt, schmeichlerisch".

sein, auf ho - hen, wil - den Hai - den.

pp

The third system continues the vocal line with the lyrics "sein, auf ho - hen, wil - den Hai - den.". The piano accompaniment features a *pp* dynamic and includes a triplet in the bass line.

Dort fin - det man grün' Plä - tze - lein, mein

The fourth system continues the vocal line with the lyrics "Dort fin - det man grün' Plä - tze - lein, mein". The piano accompaniment features a *p* dynamic and includes a triplet in the bass line.

herz - ver - lieb - tes Schät - ze - lein, von dir, von dir mag ich nicht

sf *pp* *sf*

schei - den!

pp

Tempo I

Der Gefangene

Und sperrtman mich ein in fin - ste - re

ff *f*

Ker - ker, dies Al - les sind nur, dies Al - les sind nur ver - geb - li - che

sf *sf* *sf*

Wer - ke; denn mei - ne Ge - dan - - - ken zer - reissen die

mf *f*

Schran - - ken und Manern ent - zwei, die Gedanken sind frei! Die Ge-

sf *tr* *tr* *ff*

dan - kensind frei! Im

Das Mädchen *p*

ff *p*

Wie vorher

Som - mer ist gut lu - stig sein, gut lu - stig sein auf ho - hen, wil - den

grazioso *espress.*

Ber - - - gen. Man ist da

e - wig ganz al - lein auf ho - hen, wil - den Ber - gen, man hört da

gar kein Kin - der - ge - schrei, kein Kin - der - ge - schrei!

Die Luft mag ei - nem da wer - den, ja, — die Luft mag ei - nem

Der Gefangene *ff*

wer - den. So seis, wie es

p. *dim.* *ff*

Tempo I

will! Und wenn es sich schi - cket, nur Al - les, Al - les sei in der Stil - le, nur All's in der

ff *mf*

Still, All's in der Still! Mein Wunsch und Be-

p *sf* *mf* *ff*

geh - ren, Niemand kann's weh - ren! Es bleibt da - bei, die Gedanken sind frei die Gedanken sind

f *f* *f* *f*

frei.

f *ff*

Das Mädchen *p* Wie vorher

Mein Schatz, du singst so fröh - lich hier, wie's

ff *p*

Vö - ge - lein im Gra - se;

Ich

pp

steh' so traurig bei Ker - ker-thür, wär' ich doch todt, wär' ich bei dir, ach

muss, ——— ach muss ich im-mer denn kla - gen?

Tempo I Der Gefangene

Und weil du so

klagst, der Lieb' ich ent - sa - ge! Und ist es ge -

wagt, und ist es ge-wagt, so kann mich Nichts pla - gen! So kann ich im

Her - - zen stets la-chen und scher - - zen. Es blei-bet da -

bei, es blei-bet da - bei: Die Ge - dan-ken sind frei!

Die Ge - danken sind frei!

Mahler
Wo die schönen Trompeten blasen
(Des Knaben Wunderhorn)

Verträumt Leise

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in 2/4 time and is divided into two staves (treble and bass clefs). The piano part begins with a *pp* dynamic marking. The music is characterized by a dreamy, soft atmosphere.

The second system continues the musical score. It features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *sf* (sforzando) and *pp* (pianissimo). The tempo and mood remain consistent with the first system.

The third system of the score includes a vocal line and piano accompaniment. The piano part features several triplet figures. The instruction *pp Etwas zurückhaltend* (pianissimo, somewhat restrained) is placed above the piano staff. The lyrics "Wer ist denn draussen und" are written below the vocal line.

The fourth system of the score includes a vocal line and piano accompaniment. The lyrics "wer klop-fet an der mich so lei-se, so lei-se we-cken kann?" are written below the vocal line. The piano part continues with its accompaniment, including triplet figures.

pp *sf* *poco rit.*

pp (♩♩ = wie früher ♩♩)

Das ist der Herz - al - ler - lieb - ste dein, steh'

sempre pp

con Ped.

auf und lass mich zu dir ein! Was soll ich hier nun län - ger steh'n? Ich

Oberstimme der rechten Hand über die Gesangstimme hervortretend

seh' die Mor - gen - röth' auf - geh'n, die Mor - gen - röth', zwei hel - le Stern'.

pp

Mit Aufschwung

pp

Bei mei - nem Schatz da wär' ich gern! Bei mei - nem Herz - al - ler - lieb -

Wie zu Anfang

- - - - - le! Das Mäd - chen stand auf und

liess ihn ein, sie heisst ihn auch will - kom - men sein.

Sehr gehalten

Will - kom - men, lie - ber Kna - be mein! So

espress. *pp*

*

lang hast du ge - stan - - den! Sie

The first system of the score is in B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

reich ihm auch die schnee-wei-ße Hand. Von

pp *pp*

The second system continues in B-flat major. The vocal line has a half note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment maintains the eighth-note pattern, with dynamic markings of *pp* (pianissimo) in both hands.

fer - ne sang die Nach - ti - - gall, das Mäd - chen fing zu wei - - - -

non legato *sf*

The third system changes to D major (two sharps). The vocal line starts with a half note D5, followed by a quarter note E5, and then a quarter note F#5. The piano accompaniment features a more active eighth-note pattern in the right hand and a similar pattern in the left hand, with dynamic markings of *non legato* and *sf* (sforzando).

- - - - - nen an. Ach

pp *ppp* *dim.* *ppp*

The fourth system continues in D major. The vocal line has a half note D5, followed by a quarter note E5, and then a quarter note F#5. The piano accompaniment features a more active eighth-note pattern in the right hand and a similar pattern in the left hand, with dynamic markings of *pp*, *ppp*, *dim.* (diminuendo), and *ppp*.

wei - ne nicht, du Lieb - ste mein, ach wei - ne nicht, du Lieb - ste

sempre pp

mein! Auf's Jahr sollst du mein Ei - gen sein.

Mein Ei - gen sollst du wer - den ge - wiss, wie's Kei - ne sonst auf

pp

Er - den ist! — O Lieb auf grü - - ner Er - - -

ppp

den. Ich zieh' in Krieg auf grü - ne Haid; die

grü - - ne Hai - de, die ist — so weit!

All - wo dort die schö - nen Trom - pe - - - ten bla - sen, da ist — mein Haus mein

Haus von grü - nem Ra - sen!

Mahler
Lob des hohen Verstandes
(Des Knaben Wunderhorn)

Keck

f *sf* *sf*

keck
Einst-mals in ei-nem tie-fen Thal Ku - kuk und

sf *mf* *ff*

Nach - ti - gall thā - ten ein Wett' an - schla - - gen: Zu sin - gen um das

sf *p*

Mei-ster-stück, ge - winn' es Kunst, ge - winn' es Glück: Dank soll er da - von tra - gen.

marc. *trm*

mp f

Der Ku-kuk sprach: „So dir's ge-fällt, hab' ich den Rich-ter wählt,“

p p

und thät gleich den E - sel er - nen - - - nen. „Denn weil er hat zwei

pp

Oh-ren gross, Oh-ren gross, Oh-ren gross, so kann er hō-ren de-sto bos und, was recht ist,

trmn
ken - nen!“ Sie flo - gen vor den Rich - ter bald. Wie dem die Sa - che
f

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a fermata over the first two notes, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Dynamics include *trmn* (trumpet) and *f* (forte).

ward er - zählt, schuf er, sie soll - ten sin - gen.
p *pp*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first two notes. The piano accompaniment features a more active bass line with accents and a complex chordal texture in the right hand. Dynamics include *p* (piano) and *pp* (pianissimo).

Die
f *pp*

The third system shows the vocal line with a fermata over the first two notes. The piano accompaniment is highly rhythmic and complex, with many sixteenth notes and chords. Dynamics include *f* (forte) and *pp* (pianissimo).

Näch - ti - gall sang lieb - lich aus! Der E - sel sprach: „Du
barsch *f* *mf*

The fourth system features a vocal line with a fermata over the first two notes. The piano accompaniment is dense and rhythmic. Dynamics include *barsch* (barbaric), *f* (forte), and *mf* (mezzo-forte).

(Fistel.)
 machst mir's kraus! Du machst mir's kraus! I - ja! I - ja! Ich kann's in Kopf nicht brin - gen!^a

Der Ku - kuk drauf fing an ge - schwind sein Sang durch Terz und Quart und Quint.

Dem E - sel g'fiels, er sprach nur, Wart! Wart! Wart! Dein

Ur - theil will ich spre - chen, ja spre - chen. Wohl sun - gen hast du,

Nach - ti - gall! A - ber Ku - kuk, singst gut Choral! gut Choral! Und hältst den Takt fein

in - nen, fein in - - nen! Das sprech' ich nach mein' hoh'n Ver-stand! Hoh'n Ver-stand!

p
Pesante.

Hoh'n Ver-stand! Und kost' es gleich ein gan-zes Land, so lass ich's dich ge - win - nen, ge - win - nen!“

p *f*

Ku - kuk! Ku - kuk! I - ja!

p *f* *f*

Urlicht

Primordial light

Sehr feierlich, aber schlicht
ppp durchaus zart

0 Rös - chen rot! Nicht schleppen
Choralmäßig

pp

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole note '0' followed by 'Rös - chen rot!'. The piano accompaniment features a series of chords in the right hand and a more active bass line. A dynamic marking of *pp* is present. The instruction 'Nicht schleppen' (do not drag) and 'Choralmäßig' (chorale-like) are written above the piano part.

mp

Detailed description: This system continues the piano accompaniment. It features a complex texture with overlapping lines in both hands, including some sixteenth-note patterns. A dynamic marking of *mp* is shown.

p 1
Der Mensch liegt in größ - ter

mp

Detailed description: This system begins with the vocal line: 'Der Mensch liegt in größ - ter'. The piano accompaniment has a dynamic marking of *p* with a first ending bracket. A *mp* marking appears in the piano part.

Not! Der Mensch liegt in größ - ter Pein! Je

p espress.

pp

Detailed description: This system continues the vocal line: 'Not! Der Mensch liegt in größ - ter Pein! Je'. The piano accompaniment features a dynamic marking of *p espress.* and *pp*.

lie - ber möcht'ich im Him - mel sein, je lie - ber möcht'ich im Him - mel

pp *2* *rit.*
pp *p espress.*

sein!

riten.
molto espr. *ppp morendo*

3
Etwas bewegter

Da kam ich auf

pp

ei - nen brei - ten Weg,

p espress. *pp*

da kam ein

En - ge-lein und wolt' mich ab - wei - sen.

ritenuto a tempo *espress. leidenschaftlich, aber zart*

Ach nein, ich ließ mich nicht ab -

zart

wei - sen, ach nein, ich ließ mich nicht ab - wei - sen! Ich

drängend

5 *sehr leidenschaftlich, aber zart*

mit steigendem Ausdruck.

bin von Gott, und will wie - der zu Gott! Der lie - be Gott, der

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and includes dynamic markings such as *pp*, *espr. molto*, *p*, and *cresc.*. The tempo and mood are indicated as *drängend* and *sehr leidenschaftlich, aber zart*.

rit.

riten. molto

6 *Wieder langsam, wie zu Anfang*

lie - be Gott wird mir ein Licht - chen ge - ben, wird

The second system continues the vocal and piano parts. The tempo changes to *rit.* and then *riten. molto*. The piano accompaniment includes markings for *espr.* and *pp subito*. The time signature changes from 3/4 to 2/4 and then to 4/4. The mood is *Wieder langsam, wie zu Anfang*.

sehr zart

leuch - ten mir bis an das e - wig

The third system features a vocal line with a long melisma and piano accompaniment. The tempo is *sehr zart*. The piano accompaniment includes markings for *ppp* and *mp*. The mood is *sehr zart*.

rit.

se - lig Le - ben!

The fourth system concludes the piece with a vocal line and piano accompaniment. The tempo is *rit.*. The piano accompaniment includes markings for *espr.*, *ppp*, and *gänzlich ersterbend*. The mood is *gänzlich ersterbend*.

“Es sun-gen drei En-gel ei-nen süs-sen Ge-sang”

“Three angels were singing a sweet song”

Lustig im Tempo und keck im Ausdruck

f
Es sun - gen drei En - gel ei - nen

f

p

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major, 4/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment begins with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The piano part includes various articulations like accents and slurs.

sü - ssen Ge - sang, mit Freu - den es se - lig in dem Him - mel klang. Sie jauchz - ten fröh - lich

p

Detailed description: This system contains the next two staves. The vocal line continues with the lyrics 'sü - ssen Ge - sang, mit Freu - den es se - lig in dem Him - mel klang. Sie jauchz - ten fröh - lich'. The piano accompaniment continues with the same rhythmic pattern, now marked piano (*p*). The piano part features a variety of chords and textures, including some sixteenth-note passages.

auch da - bei: dass Pe - trus sei — von Sün - den frei! — Von Sün - den, von

p *f*

pp

Detailed description: This system contains the final two staves. The vocal line concludes with the lyrics 'auch da - bei: dass Pe - trus sei — von Sün - den frei! — Von Sün - den, von'. The piano accompaniment features a dynamic shift from piano (*p*) to forte (*f*) and includes a pianissimo (*pp*) section. The piano part is highly detailed with many chords and textures, including some sixteenth-note passages.

Sün - den, von Sün - den frei. Und als der Herr Je - sus zu

Ti - sche sass, mit sei - nen zwölf Jün - gern das A - bendmahl ass, da sprach der Herr Je - sus: „Was

stehst du denn hier? Was stehst du denn hier? Wenn ich dich an - seh', so

p sanft

wei - - nest du mir, so wei - nest du mir!"

Zurückhaltend
(unmerklich)

Meno mosso

bitterlich

Und sollt' ich nicht wei - - nen, du

p

stacc.

gü - - ti - ger Gott, ich

pp

hab' ü - ber - tre - ten die zehn Ge - - bot!

pp

sehr hervortretend *molto espr.*

Ich ge - - he und wei - - ne ja

pp

stacc.

bit - - ter - - lich!

pp

Ach

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'bit - - ter - - lich!' and 'Ach'. The piano accompaniment consists of a right-hand treble clef staff with a melodic line and a left-hand bass clef staff with a rhythmic accompaniment of chords. Dynamics include *pp* and *Ach*.

komm und er - bar - me dich! Ach komm und er - bar - me dich ü - - ber

pp

Detailed description: This system contains the next two staves of music. The vocal line continues with lyrics 'komm und er - bar - me dich! Ach komm und er - bar - me dich ü - - ber'. The piano accompaniment features a right-hand treble clef staff with a melodic line and a left-hand bass clef staff with a rhythmic accompaniment. Dynamics include *pp*.

mich!

cresc.

sempre p

stacc.

cresc.

Detailed description: This system contains the next two staves of music. The vocal line has the lyric 'mich!'. The piano accompaniment features a right-hand treble clef staff with a melodic line and a left-hand bass clef staff with a rhythmic accompaniment. Dynamics include *cresc.*, *sempre p*, and *stacc.*.

f

p

f

pp

sempre p (linke Hand)

Detailed description: This system contains the final two staves of music. The piano accompaniment features a right-hand treble clef staff with a melodic line and a left-hand bass clef staff with a rhythmic accompaniment. Dynamics include *f*, *p*, *f*, and *pp*. The instruction *sempre p (linke Hand)* is written at the bottom.

The first system of the score shows a piano accompaniment. The right hand has a melodic line with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The left hand features a complex, rhythmic accompaniment with chords and moving lines, including a *f* (forte) dynamic.

The second system continues the piano accompaniment. It includes several accents (>) and dynamic markings such as *p* and *f*. The right hand has a more active melodic line, while the left hand maintains its intricate accompaniment.

The third system introduces a vocal line. The tempo is marked *munter* (cheerful). The lyrics are: „Hast du denn ü-ber-tre-ten die ze-hen Ge-bot, so fall auf die Knie-e und be-te 'zu Gott!“. The piano accompaniment features chords with accents and a steady bass line.

The fourth system continues the vocal line with the lyrics: Be-te zu Gott nur al-le Zeit, so wirst du er-lan-gen die. The piano accompaniment includes a *pp* (pianissimo) marking in the right hand and various dynamics like *f* (forte) in both hands.

himm - - li - sche Freud:^{ce} Die himm-li - sche Freud', die kein En - de mehr hat, die

f *p* *dim.*

himm - li - sche Freu - de war Pe - tro be-reift, war Pe - tro be-reift durch

f *pp* *f*

Je - sum und Al - len zur Se - lig - keit, durch Je - sum und

f

Al - len zur Se - lig - keit!

f *ff* *ff*

Revelge

The dead drummer

Tempo di marcia

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), in 4/4 time. It contains two measures of whole rests. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and contains a series of chords and eighth-note patterns, with a *pp* dynamic marking. The bottom staff has a bass clef and contains a bass line with eighth-note patterns and rests, also marked *pp*. The tempo is indicated as *Tempo di marcia*.

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, in 4/4 time. It contains two measures of whole rests. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and contains a series of chords and eighth-note patterns, with a *f* dynamic marking. The bottom staff has a bass clef and contains a bass line with eighth-note patterns and rests, also marked *f*.

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, in 4/4 time. It contains two measures of whole rests, followed by a vocal line starting with a *p* dynamic marking. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and contains a series of chords and eighth-note patterns, with a *pp* dynamic marking. The bottom staff has a bass clef and contains a bass line with eighth-note patterns and rests, also marked *pp*. The tempo is indicated as *Tempo di marcia*.

Des Mor-gens zwischen drein und
At break of day, ere cocks are

vie - - ren da müs-sen wir Sol-da - ten mar-schie - - ren das
 crow - - ing, we sold-iers march to trum-pets' loud blow - - ing, we

Gäß - lein auf und ab, tral-la - li, tral-la - ley, tral-la -
 shout, as we pass by: tral-la - lee, tral-la - ly, tral-la -

le - - ra, mein Schät - zel sieht her - - ab! Ach,
 lay - - ra, 'My fair love, now Good - - bye!' Oh,

Bru - der, jetzt bin ich ge-schos - - sen, die Ku - gel hat mich schwere, schwere ge-
 bro - ther, art deaf to my plead - - ing? A bul - let's pierced my heart, to death I'm

trof - - fen, trag' mich in_ mein Quar - tier, tral-la -
 bleed - - ing; help me, else I must die! Tral-la -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a forte 'f' dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The lyrics are in German and English, with the English translation appearing below the German text.

li, tral-la - ley, tral-la - le - - - ra, es ist nicht weit von_
 lee, tral-la - ly, tral-la - lay - - - ra, the camp is_ right close

The second system continues the vocal and piano parts. The vocal line has a more complex melodic structure with some grace notes. The piano accompaniment features a dense texture of chords and moving lines, with dynamic markings of 'f' and 'sf' (sforzando) indicating moments of increased intensity. The lyrics continue in both German and English.

hier!
 by.

The third system shows the vocal line with a rest, indicated by a horizontal line with a fermata. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked with a piano 'p' dynamic. The system concludes with a forte 'ff' dynamic marking. The lyrics are 'hier!' and 'by.'.

con espressione

Ach, Bru - - der, ach,
 Ah, bro - - ther, if

The fourth system begins with the instruction 'con espressione' (with expression). The vocal line starts with a melodic phrase in a minor key, marked with a piano 'p' dynamic. The piano accompaniment features a complex texture of chords and moving lines, with dynamic markings of 'p' and 'f' (forte). The lyrics are 'Ach, Bru - - der, ach,' and 'Ah, bro - - ther, if'.

Bru - der, ich kann dich nicht tra - - gen, die Fein - de ha - ben uns ge -
I could, I'd help thee, ne'er doubt it! Our troupes are de - feat-ed and

schla - - gen, helf' dir der lie - be Gott, helf'
rout - - ed; be a prayer thy dy - ing breath, be a

dim. dir der lie - be Gott! *sf* Tral - la - li, *sf* tral - la - ley, tral - la -
prayer thy dy - ing breath! Tral - la - lee, tral - la - ly, tral - la -

li, tral - la - ley, tral - la - le - - ra, ich - muß, ich - muß mar - schie - ren - bis in
lee, tral - la - ly, tral - la - lay - - ra, I, a - las! I, a - las, must march in the face of

Tod!
death!

f p f p f p

p f p f p f

p p

con espressione

Ach, Brü - der, ach, Brü - der, ihr - geht ja - mir vor -
Oh, com - rades, dear com - rades, why haste ye - so and

cantabile

p

ü - ber, als wär's mit mir vor - bei, als wär's mit mir vor -
pass me, as I were cold and dead? as if I were cold all and

sf bei! *sf* Tral - la - li, tral - la - ley, tral - la - li, tral - la - ley, tral - la -
dead? Tral - la - lee, tral - la - ly, tral - la - lee, tral - la - ly, tral - la -

le - ra, ihr tre - tet mir zu nah, ihr tre - tet mir zu -
lay - ra, ye hurt me, as ye tread. Ye hurt me, as ye

nah!
tread.

ff

Ich — muß wohl mei ne Trommel rüh - - ren, ich
I'll — rise, and loud my drum shall rat - - tle; I'll

muß mei-ne Trom-mel wohl rüh - ren, tral-la - li, tra - la-ley, tra - la-li, tra - la-ley, sonst
rise and my drum loud shall rat - tle, tral-la-lee, tral-la-ly, tral-la-lee, tral-la-ly, and

werd' ich mich ver - lie - - ren, tral - la - li, tral - laley, tral - la -
call our trouns to bat - - tle, tral - la - lee, tral - la-ly, tral - la -

la! Die — Brü - der, dick ge-sät, die — Brü - der, dick ge-sät, sie
la! The — dead lie round in heaps, com - rade by comrade sleeps: lo!

ff

lie - gen wie ge - mäht.
 Death his har - vest reaps.

The first system shows a vocal line starting with a forte (*ff*) dynamic. The piano accompaniment includes trills (*tr*) and a bass line with a *trm* marking. The key signature is two sharps (D major).

m.d.

The second system continues the piano accompaniment with a mezzo-forte (*m.d.*) dynamic. It features a complex rhythmic pattern in the bass line.

ff

The third system shows a change in dynamics to *ff* and includes a triplet in the bass line. The key signature changes to two flats (B-flat major).

ff

Er schlägt die Trommel auf und nie - - - der, er
 He strikes the drum with death-like rat - - - tie, each

tr sf sf sf sf p

The fourth system includes a vocal line with a forte (*ff*) dynamic. The piano accompaniment features trills (*tr*) and dynamic markings of *sf* and *p*. The key signature remains two flats.

wek - - ket sei - ne stil - len Brü - - der, tral - la - li, tral - la - ley, tral - la -
 si - - lent comrade calls to bat - - tle. *Tral - la - lee, tral - la - ly, tral - la -*

li, tral - la - ley, sie schlagen und sie schlagen ih - ren Feind, Feind, Feind, tral - la -
 lee, tral - la - ly, they beat, they beat the fast re - treat - ing foe, foe, foe! *Tral - la -*

li, tral - la - ley, tral - la - le - ral - la - la, ein Schrecken schlägt den Feind, ein
 lee, tral - la - ly, tral - la - lay - ra! la - la! Dread ter - ror strikes the foe, dread

Schrek - ken schlägt den Feind! Er
 ter - ror strikes the foe. He

schlägt die Trom-mel auf und nie - - der, da -
strikes the drum with death-like rat - - tle! They're

sind sie vor dem Nachtquartierschon wie - - der, tral-la - li, tral - la-ley, tral-la-
back in camp, the dead have won the bat - - tle; tralla - lee, tral - la-ly, tralla-

li, tral - la-ley! Ins Gäß - lein hell hin - aus, hell hin-aus,
lee, tral - la - ly! In - rank and file now march - ing they come.

sie ziehn vor Schätz - leins Haus, tral-la - li, tral-la-
They halt at his las - sie's home, tralla - lee, tral-la-

ley, tral - la - li, tral - la - ley, tral - la - le - - ra, sie
 ly, tral - la - lee, tral - la - ly, tral - la - lay - - ra, they

zie - hervor Schät - ze - leins Haus, tral - la - li!
 halt at his las - sie's home. tral - la - lee!

con tutta forza
ff

se moderare
p *ppp* *ppp*

First system of musical notation. It consists of three staves: a vocal line (top) and a piano accompaniment (bottom two). The key signature is three sharps (F#, C#, G#). The piano part features a dense texture with many sixteenth notes. Performance markings include *m.d.* (mezza voce), *sempre ppp* (pianissimo), and *morendo* (diminuendo). Trills are indicated with *tr* and a triplet of eighth notes is marked with a '3'.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar dense sixteenth-note textures and includes performance markings such as *tr* and *tr* above notes.

Poco misurato

Third system of musical notation, starting with a new section marked **Poco misurato**. The key signature changes to two flats (Bb, Eb). The piano part features a rhythmic pattern of eighth notes with frequent rests. Performance markings include *sempre pp* and *tr* above notes.

Fourth system of musical notation, continuing the **Poco misurato** section. It maintains the eighth-note rhythmic pattern with rests in the piano accompaniment.

p

Des Morgens stehen da die Ge - bei - - ne in
 'Tis roll-call, lo! the dead comrades mus - - ter, grim

Reih' und Glied, sie steh wie Leichen - stei - - ne in Reih', in Reih' und
 skel - etons, all, come rushing fast and fast - er, they fall in - to rank and

Glied, Die Trom-mel steht vor-an, die Trom-mel steht vor-an, daß
file. The drum-mer heads the train, the drum-mer heads the train, that

sie ihn se - hen kann, tral-la - li, tralla -
ff she may see her swain, tral-la - lee, tralla -

ley, tral-la - li, tral-la - ley, tralla - le - - ra, daß
f ly, tral-la - lee, tral-la - ly, tralla - lay - - ra, that

sie ihn se - hen kann!
disperazione ff she may see her swain.

ppp

Der Tambourg'ssell

The drummer-boy

Misurato, mesto (ma senza strascinare).

Mit Nachahmung einer Militärtrommel
Imitating a military drum

pp *p* *mp*

con pedale

narrante, semplicemente, senza sentimentalità

Ich — ar — mer Tam — bours —
Ah — me, poor drum — mer —

p *mp*

g'sell!
boy!

Man — führt mich aus dem
They lead me cap — tive

p

senza pedale

Gwölb, _____ man führt mich aus dem Gwölb!
 forth, _____ they lead me cap - tive forth.

più impetuoso

Wär' ich ein Tam - bour blie - ben, dürft' ich
 Had I re - mained a drum - mer, I had

nicht ge - fan - gen lie - gen!
 still been free: a roam - er.

con orrore

O Gal - gen, du ho - hes Haus, du
 O gal - lows built up on th' height, I

siehst so furcht - bar_ aus! Ich_ schau' dich
 see you day_ and_ night. I_ turn my

nicht mehr an! Ich_ schau' dich nicht mehr
 face a way! I_ turn my face a

più impetuoso
 an, weil i weiß, daß_ i_ g'hör dran,
 way, for I know full_ well, some day,

weil i weiß, daß_ i_ g'hör d'ran!
 from you boam I'll hang and sway.

Tempo I

Wenn Sol - da - ten vor - bei - mar - schiern, bei —
 When the sold - iers come march - ing — by, and —

The first system features a vocal line in G major with a key signature of one sharp. The piano accompaniment includes a prominent 'tinn' (tinkling) effect in the bass line, indicated by a wavy line and the word 'tinn' written below the notes. Dynamics include *f* and *p*.

mir nit ein - quar - tier'n, wenn sie fra - gen,
 pass my tav - ern — by, when they ask me:

più impetuoso

The second system continues the vocal line with the tempo marking *più impetuoso*. The piano accompaniment features a more active bass line with 'tinn' markings.

wer i g'we - sen bin: Tam - bour von der Leib - kom - pa -
 what and where I've been: Drum - mer - boy in the King's bo - dy

ff colla voce molto alzata

The third system is marked *ff colla voce molto alzata*. The piano accompaniment has a strong, driving bass line with 'tinn' markings.

nie, Tam - bour von der Leib - kom - pa - nie!
 guard, drum - mer - boy in the King's bo - dy guard!

sf con tutta forza

The fourth system is marked *sf con tutta forza*. The piano accompaniment features a very strong bass line with 'tinn' markings and dynamic markings of *ff* and *p*.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the bass clef, with the instruction *ffmm* written below. The right hand of the piano part has chords and some melodic lines. Dynamics include *dim.* and *pp*.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part has a more complex rhythmic pattern. A specific instruction *(Militärtrommel) (Military drum)* is written above the piano part. Dynamics include *pp* and *ffmm*.

Third system of musical notation. This system is marked with *molto più lento* and *molto sostenuto*. It features a vocal line and piano accompaniment. The piano part has a very slow, sustained character with long notes and chords. Dynamics include *ppp* and *pp*. There are also some markings like *ffmm* and *ff* in the piano part.

Fourth system of musical notation. It continues the vocal and piano parts. The piano part has a steady eighth-note accompaniment in the bass clef. Dynamics include *p*.

colla voce ritenuto

Gu - te Nacht, ihr Mar - mel -
 Now, good night. I bid fare -

stein; ihr Berg' und Hü - ge - lein! Gu - te Nacht, ihr
 well to mount' and hill and dell! Now, good night, ye

Of - fi - zier, Kor - po - ral und Mus - ke - tier!
 com - rades dear, ser - geant, chief and mus - ke - toor!

Gu - te Nacht! Gu - te Nacht! Ihr
Now, good night! Now, good night! Ye

Of - fi - zier, Kor - po - ral und Gre - na - dier!
com - rades dear, ser - geant, chief and gren - a - dier!

Ich schrei' mit hel - ler
Once more, and loud I

Stimm: von Euch ich Ur - laub nimm!
call: one last fare well to all!

Von Euch ich Ur - laub nimm!
One last fare well to all!

p

f *p* *f* *pp* *dim.* *p* *f*

p *f*

Gu - te Nacht!
Good night!

ff *smorzando* *pp*

dim. *p* *f* *dim.* *p* *f* *dim.*

f *f* *f*

mit brechender Stimme
with breaking voice

Gu - te
Good

p *dim.* *pp* *dim.*

p

Nacht!
night!

ppp *ppp*

8 *con pedale* 8 8