

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 trioles somewhat hastily

Lieb'
Ah,

Kna-be, du mußt nicht
sweetheart, thou must not

Immer sehr zart bleiben.
always very delicately.

trau - rig sein! Will
mourn-ful be. Will

dei - ner
wait thy

war - ten im
coming mid

Ro - sen - gar - ten! Im
ro - ses bloom-ing in

poco rit.

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

grü - nen
verd - ant

Klee!
mead.

poco rit.

Tempo I

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

Zum grü-nen Klee
To verdant mead

da geh'ich nicht!
I can-not come!

Musical score for "Die Waffengarten" by Franz Schubert. The score is in 3/4 time, key of D major, and consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Zum Waffengarten!" and "Have trust full bit-ter!". The piano accompaniment features a prominent triplet figure in the right hand and a more complex, rhythmic pattern in the left hand, including quintuplets. The score is marked with "ff" (fortissimo) and "p" (piano).

Voll hel-le par-ten!
 Where hal-berds glit-ter!

Bin ich ge - stellt!
There is my post!

Bin ich ge - stellt!
There is my post!

pp

tr

p

L. H. m. s.

pp

(verklingend)
(dying away)

pp

ppp poco rit.

ppp

* Ped. *

*

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*

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

ppp *f* *p*

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

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

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

Kai - ser!
emp' - ror!

Er führt den Krieg!
He wa - ges war!

Halt! Wer da!
Halt! Who goes there?

poco a poco cresc.

fff

Rund!
Th' round!

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

tr

verklindend
dying away

f *mf*

tr

ff *3* *3*

Bleib mir vom
Stand off from

mp *p* *pp*

tr

verklindend
dying away

Leibl
me!

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

von der Rechten übernehmen
passed from the right hand

tr

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

Sehr zart
Very softly
pp

Wer sang es hier? Wer 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

schlags deutlich hervortritt.)
test touch.)
sempre pp

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

molto rit.

Mit-ter-nacht! Feld Sen-ti-nel! Mid-night knell! verklingend dying away

Rev.

*

Mahler
Verlor'ne Müh'
(Des Knaben Wunderhorn)

Gemächlich, heiter *With humor* Leisurely

Piano introduction in D major, 3/8 time. The music is marked *Gemächlich, heiter With humor Leisurely*. It features a melody in the right hand with accents and a bass line with a *p* (piano) dynamic. The tempo/mood is indicated as *veloce* and *accel.* (accelerando).

Etwas zurückhaltend Slowly

Vocal and piano accompaniment for the first verse. The tempo is marked *Etwas zurückhaltend Slowly*. The vocal line includes the lyrics: "Sie. Büb-le, wir-Lad-die, dear. Büb-le, wir wol-len au-sse ge-he! Au-sse ge-he!" and "She. Lad-die, dear. Laddie, you will go out with me! out with me!". The piano accompaniment features a triplet in the left hand and a *poco rit.* (ritardando) marking.

Vocal and piano accompaniment for the second verse. The tempo is marked *Tempo*. The vocal line includes the lyrics: "Wol-len wir? Wol-len wir? Un-se-re Läm-mer be-se-he? Will you not? Will you not? Our lit-tle lambkins to-see?". The piano accompaniment features a triplet in the left hand and a *poco rit.* (ritardando) marking.

Vocal and piano accompaniment for the third verse. The tempo is marked *Tempo*. The vocal line includes the lyrics: "Komm! Komm! Komm' lieb's Bü-ber-le, Come, come, come, dear lad-die". The piano accompaniment features a triplet in the left hand and a *poco rit.* (ritardando) marking.

komm', ich bitt'! Er. Nār-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!

f *p*

Tempo I
p

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

veloce
f *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
f *p* *accel.*

Tempo I

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

Hol! Get! Hol! Get! Hol! Get! liebs Bū - ber - Je, hol! ich bitt! Er. Nār - 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 kläglich) (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.

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

poco accel. al fine

f

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 musical notation for the piece 'Verwegen'. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part begins with a forte (ff) dynamic and includes triplet markings. The vocal line is mostly rests.

The second system of musical notation. The piano accompaniment continues with a mix of eighth and sixteenth notes, including triplet markings. Dynamics range from forte (f) to piano (p). The vocal line remains mostly silent.

The third system of musical notation. The piano part features a forte (ff) dynamic and triplet markings. The vocal line enters with the lyrics 'Husar Hussar' and '„Wohl - So“'. Dynamics include forte (f) and mezzo-forte (mf). The system concludes with a fermata over the piano part.

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

The musical score is for a piece in 3/4 time, key of D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps. The piano accompaniment consists of two staves, both with bass clefs and a key signature of two sharps. The score includes various musical notations such as eighth notes, quarter notes, and triplets. Dynamics like *mf* and *p* are indicated. The lyrics are written below the vocal line.

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

seiner! go.

Geh' du nur hin!
Do thou but go,

Ich hab' mein Theil! 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 auf's
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.

Et was mäßiger (aber ohne das Mädchen More slowly (but without markedly Maiden *p*

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)

auf der gan-zen wei-ten Welt, und auch der An-ge-nehm-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

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

cantabile

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 *mf* keck saucily

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

f *ff*

Beide
Both *f*

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

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,

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*

The first system of the musical score is in 3/8 time, key of B-flat major. It features a vocal line with a whole rest and a piano accompaniment. The piano part consists of a continuous eighth-note pattern in the right hand and a dotted eighth-note pattern in the left hand. A piano dynamic marking (*p*) is present at the beginning of the piano part.

The second system continues the musical score. It features a vocal line with a whole rest and a piano accompaniment. The piano part continues with the same eighth-note pattern. A forte dynamic marking (*f*) is present in the piano part. A crescendo hairpin is visible above the piano part.

The third system of the musical score includes the vocal melody with German and English lyrics. The piano accompaniment continues with the same eighth-note pattern. Dynamics include piano (*p*) and pianissimo (*pp*). Fingerings are indicated for the piano part: 4, 2, 1 in the right hand and 5, 2 in the left hand. A crescendo hairpin is visible above the piano part.

Dort *Up* o - ben am Berg in dem ho - - hen - - Haus! In dem
there on the hill in the house so high, house so

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

p *mp* *pv*

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

p *mp*

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

p *mp*

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

cresc. *poco a*

Erleichterung.
Simplification.

f *p* *f* *p* *p*

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 Äug - lein, die hab'n mich ver -
sweet, it re store! Thy spark - ling crown eyes they have wound-ed me

wund! 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. more. 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 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

pp

Ped. sempre

(mit beängstigtem Ausdruck)

(with a harassed expression)

„Mut - ter, ach Mut - ter, es hun - gert—
„Mot - her, o Mot - her so hung - ry—

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

p *f* *p* *f*

„War-te nur!
„„Wait a while!

f *p* *f* *pp*

2 5 3 2 3 2 2 5

„ War-te nur, mein lie - bes Kind! Mor - gen wol - len wir
Wait a while, my dar - ling o, we to - mor - row

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

cantabile

Und als das Korn ge -
When the corn was

mp

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 hang - 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 will

schwind! "go." "cantabile"

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

pp

war, sun, rief das Kind noch sad im - mer dar: on:
 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

f

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

f **p** **f** **p** *m.s.*

(p)

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

pp

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

cantabile
p

8...

8...

pp

Etwas zögernd
(hesitant)

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

lag colá das the

pp *p*

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

ff *p* *ff* *f*

f *mf*

p *pp* *ppp* *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 musical score is in 3/8 time, key of B-flat major. It features a vocal line with a whole rest followed by a half note G4, and a piano accompaniment starting with a piano (pp) dynamic. The piano part consists of a steady eighth-note bass line in the left hand and a more active melody in the right hand.

The second system contains the first verse of the song. The vocal line has the lyrics: "An - to - nius zur Pre - digt die Kir - che find't" / "An - to - nius for ser - vice the church finds de -". The piano accompaniment continues with its characteristic eighth-note patterns.

The third system contains the second verse of the song. The vocal line has 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 features a series of slurs over the right hand, indicating a continuous melodic line. The system concludes with the instruction "sempre 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 shoals 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)

p

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 Parodie)
 ne - cr like the pre - sent found ser - mon so plea - sant! (As if in parody.)

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), containing five measures of whole rests. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with various accidentals (sharps, flats, naturals) and a key signature change from B-flat to B-natural in the fifth measure. The bottom staff is a piano accompaniment with a bass clef, featuring a bass line with various accidentals and a key signature change from B-flat to B-natural in the fifth measure.

The second system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), containing five measures of whole rests. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with various accidentals and a key signature change from B-flat to B-natural in the fifth measure. The bottom staff is a piano accompaniment with a bass clef, featuring a bass line with various accidentals and a key signature change from B-flat to B-natural in the fifth measure. Dynamic markings include *ff* (fortissimo) in the second measure and *f* (forte) in the fifth measure.

The third system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), containing five measures of whole rests. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with various accidentals and a key signature change from B-flat to B-natural in the fifth measure. The bottom staff is a piano accompaniment with a bass clef, featuring a bass line with various accidentals and a key signature change from B-flat to B-natural in the fifth measure. Dynamic markings include *pp* (pianissimo) in the second measure.

The fourth system of musical notation consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat), containing five measures of whole rests. The middle staff is a piano accompaniment with a treble clef, featuring a melodic line with various accidentals and a key signature change from B-flat to B-natural in the fifth measure. The bottom staff is a piano accompaniment with a bass clef, featuring a bass line with various accidentals and a key signature change from B-flat to B-natural in the fifth measure. The system concludes with the text "Gut Proud" 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!
 says. Kein Pre - digt nie - ma - len
 Crabs ne'er like the pre - sent

den_ Kreb - sen so_ g'fal - len! Fisch' gro - ße, Fisch' klei - ne! 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*

pp

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

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

f *f*

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

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 for 'Rheinlegendchen' is in G major (three sharps) and 3/8 time. It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a forte (sf) chord in the right hand and a half note in the left hand. The tempo markings 'rit.' and 'a tempo' are placed above the right-hand staff. The system concludes with a half note in the right hand and a half note in the left hand.

The second system continues the piano accompaniment. It features a 'poco rit.' marking above the right-hand staff and a 'rit.' marking above the left-hand staff. The system ends with a half note in the right hand and a half note in the left hand.

The third system contains the vocal melody and piano accompaniment. The tempo is marked 'a tempo' above the vocal staff. The lyrics are: 'Bald gras' ich am Nek-kar. bald gras' ich am Rhein, bald hab' ich ein Schät-zel, bald'. The piano accompaniment is marked 'p' (piano) and 'a tempo'. The system concludes with a half note in the right hand and a half note in the left hand.

bin ich al - lein! Was hilft mir das Gra - sen, wenn d'Si - chel nicht schneid't, was hilft mir ein

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

mp *mf*

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

pp *p* *espress.*

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

rit. *(rit.)*

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 frist es ein

rit.

a tempo

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

L.H.

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

poco rit.

pp

molto rit.

a tempo

riten.

Da tät 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 tät sprin - gen - berg -

a tempo

pp

pochett. rit.

p

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

fein! ——— Kannst gra - sen am

p *pp*

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

ein!

pp

Mahler
Lied des Verfolgten im Turm
(Des Knaben Wunderhorn)

Leidenschaftlich, eigenwillig

Der Gefangene

Die Gedanken sind frei, wer kann sie er-

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 12/8. The vocal line begins with a forte (*ff*) dynamic. The piano accompaniment starts with a forte (*f*) dynamic. The lyrics are "Die Gedanken sind frei, wer kann sie er-". The piano part includes triplet markings in the bass line.

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

The second system of the musical score. The vocal line continues with the lyrics "ra - then; sie rauschen vor - bei wie nächtli - che Schat - ten,". The piano accompaniment features a forte (*f*) dynamic and includes triplet markings in the bass line. The dynamics for the piano part are marked as *f*, *sf*, *sf*, and *ff*.

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

The third system of the musical score. The vocal line continues with the lyrics "kein Mensch kann sie wis - - sen, kein Jä - ger sie". The piano accompaniment features a forte (*f*) dynamic and includes triplet markings in the bass line. The dynamics for the piano part are marked as *fp*, *cresc.*, and *f*.

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

The fourth system of the musical score. The vocal line continues with the lyrics "schie - - ssen; es blei - bet da - bei, es blei - bet da - bei: die Ge -". The piano accompaniment features a forte (*f*) dynamic and includes triplet markings in the bass line. The dynamics for the piano part are marked as *sf*, *sf*, and *sf*.

dan-ken sind frei!

ff *dim.* *f*

ped. *

Verzagt, schmeichlerisch

Das Mädchen *p*

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

mf *p*

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

pp

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

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

sf *pp*

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

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

dim. *ff*

p.

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-

ff *p* *sf* *mf*

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

pp *poco rit.*

pp (♩ = wie früher ♩) *sempre pp* *con Ped.*

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

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

pp

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

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

lang hast du ge - stan - - den! Sie

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

pp

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

non legato

sf

- - - nen an. Ach

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

p

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

marc. *trm*

piano *mf* *f*

Der Ku-kuksprach, 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 *f*

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

trmn *f*

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

p *pp*

Die

f *pp*

Nach-ti-gall sang lieb-lich aus! Der E - sel sprach: „Du

barsch *f* *mf*

(Fistel.)

machst mir's kraus! Du machst mir's kraus! I - ja! I - ja! Ich kann's in Kopf nicht brin - gen!

Der Ku - kuk drauf fing an geschwind 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

mp

p 1

Der Mensch liegt in größ - ter

mp

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

p espress.

pp

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

pp *2* *rit.*

ppp *p espress.* *pp* *rit.*

sein!

riten. *molto espr.* *ppp morendo*

3 Etwas bewegter

Da kam ich auf

p *pp*

ei - nen brei - ten Weg,

p espress. *pp*

4 *mp*

da kam ein

8

mp

ppp

con portamento

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

8

ritenuto

a tempo
espress. leidenschaftlich, aber zart

8

Ach nein, ich ließ mich nicht ab -

ppp

p

pp

zart

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

p

p

drängend
5 *sehr leidenschaftlich, aber zart*

mit steigendem Ausdruck.

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

rit.

riten. molto

6 *Wieder langsam, wie zu Anfang*

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

sehr zart

leuch — ten — mir bis an das e — wig

rit.

se — lig Le — ben!

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

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

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

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

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

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

pp

mich!

cresc. *cresc.*

sempre p *stacc.*

f *p* *f* *p*

sempre p (linke Hand)

dim.

f *p* *f*

p

munter *f*

„Hast du denn ü-ber-tre-ten die ze-hen Ge-bot, so fall auf die Knie-e und be-te'zu Gott!

p *f*

Be-te zu Gott nur al-le Zeit, so wirst du er-lan-gen die

pp *f*

himm - li - sche Freud: *f* Die himm - li - sche Freud', die kein En - de mehr hat, *p* die

atm.

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

pp

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

f

Al - len zur Se - lig - keit!

f

Cresc *cal*

Revelge

The dead drummer

Tempo di marcia

The first system of the musical score for 'Revelge'. It features a vocal line (soprano) and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The tempo is marked 'Tempo di marcia'. The key signature has one flat (B-flat). The time signature is 4/4. The piano part begins with a *pp* (pianissimo) dynamic. The vocal line has a few notes in the first measure, followed by rests.

The second system of the musical score. The piano accompaniment continues with a *f* (forte) dynamic. The vocal line has a long melodic phrase spanning several measures, marked with a slur. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The third system of the musical score, which includes the vocal entry. The vocal line begins with the lyrics: "Des Mor-gens zwischen dreih und At— break of day, ere cocks are". The piano accompaniment continues with a *pp* (pianissimo) dynamic. The vocal line has a *p* (piano) dynamic marking. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

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 -

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

hier!
 by.

con espressione
 Ach, Bru - - der, ach,
 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. *sf* *sf*
 dir der lie - be Gott! Tral - la - li, tral-la-ley, tral-la-
prayer thy dy - ing breath! Tral-la-lee, tral-la-ly, tral-la-

tr *tr* *p*
 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!

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

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

bei! 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

p *f* *p* *f* *p* *f*

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

p *f* *p* *f* *p* *f*

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

p

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! —

fp *f* *p* *p* *f*

lie - gen wie ge - mäh't.
 Death his har - vest reaps.

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

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

pp

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

con tutta forza
ff

ff

sf

se moderare
p
ppp
ppp

First system of musical notation. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment consists of two staves (treble and bass clef). The right hand of the piano part features a melodic line with trills (tr) and a triplet (3). The left hand of the piano part has a bass line with a 'morendo' marking. Dynamics include 'm.d.' (mezzo-forte) and 'sempre ppp' (sempre pianissimo).

Second system of musical notation. The vocal line continues in the same key and time. The piano accompaniment features a more complex texture with a 'tr' marking in the right hand and a 'tr' marking in the left hand. The dynamics remain 'sempre ppp'.

Poco misurato

Third system of musical notation, marked 'Poco misurato'. The tempo is slower. The vocal line and piano accompaniment both feature a 'tr' marking. The dynamics are 'sempre pp' (sempre pianissimo).

Fourth system of musical notation. The vocal line and piano accompaniment continue with the same tempo and dynamics. The piano part features a complex texture with many sixteenth notes.

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

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

pp sempre

p

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 -
she may see her swain, tral-la - lee, tralla -

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

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

ff

ppp

Der Tamboursg'sell

The drummer-boy

Misurato, mesto (ma senza strascinare).



Mit Nachahmung einer Militärtrommel
Imitating a military drum

pp *con pedale* *f* *pp* *f* *pp* *f*

narrante, semplicemente, senza sentimentalità



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

f *pp*



g'sell!
boy!

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

p *f* *senza pedale*

G'wöl'b, man führt mich aus dem G'wöl'b!
 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

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

nicht mehr an! Ich schau' dich nicht mehr
face a way! I turn my face a

p

più impetuoso
an, weil i weiß, daß i g'hör dran,
way, for I know full well, some day,

p *cresc.*

weil i weiß, daß i g'hör d'ran!
from you beam I'll hang and sway.

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

Tempo I

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

f *p*

trumm

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

più impetuoso

più impetuoso

trumm

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

f trumm

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

sf con tutta forza *p*

ff *p*

trumm

First system of musical notation. The vocal line is in G major. The piano accompaniment features a bass line with a 'ffmm' (fortissimo molto marcato) marking and a treble line with a 'dim.' (diminuendo) marking. The system concludes with a 'pp' (pianissimo) marking.

Second system of musical notation. The vocal line continues. The piano accompaniment includes a 'Military drum' (Militärtrommel) part in the bass line, marked with 'pp' (pianissimo). The system concludes with a 'ffmm' (fortissimo molto marcato) marking.

Third system of musical notation. The tempo is marked 'molto più lento' and 'molto sostenuto'. The vocal line is in G major. The piano accompaniment features a bass line with a 'ppp' (pianissimo) marking and a treble line with a 'pp' (pianissimo) marking. The system concludes with an 'espress.' (espressivo) marking.

Fourth system of musical notation. The vocal line continues. The piano accompaniment features a bass line with a 'p' (piano) marking. The system concludes with a 'p' (piano) marking.

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has several measures of rests, followed by a melodic phrase. The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand.

colla voce ritenuto

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Gu - te Nacht, ihr Mar - mel -" and "Now, good night. I bid fare -". The piano accompaniment continues with its characteristic arpeggiated texture.

pp

The third system of the musical score. The vocal line includes the lyrics "stein, ihr Berg' und Hü - ge - lein! Gu - te Nacht, ihr" and "well to mount' and hill and doll! Now, good night, ye". The piano accompaniment continues with its characteristic arpeggiated texture.

pp

The fourth system of the musical score. The vocal line includes the lyrics "Of - fi - zier, Kor - po - ral und Mus - ke - tier!" and "com - rades dear, ser - geant, chief and mus - ke - toor!". The piano accompaniment continues with its characteristic arpeggiated texture.

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 *ff* *smorzando* *pp*

Gu - te Nacht!
 Good night!

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

f *ff* *f* *f*

mit brechender Stimme
 with breaking voice

Gu - te
 Good

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

p

Nacht!
 night!

ppp *ppp* *ppp*

8 con pedale 8