

Mahler

Das Lied von der Erde, part 1

Das Trinklied vom Jammer der Erde

Allegro pesante (*Ganze Takte, nicht schnell*)

ff Hr. Hlzb. Vla. (Triller.) Trp. marc. Mit viel Pedal Glcksp.

This system shows the beginning of the piece. It features a piano introduction with a horn (Hr.) playing a melodic line, a woodwind section (Hlzb. Vla.) with a trill (Triller.), and a trumpet (Trp.) playing a rhythmic pattern. The piano accompaniment is marked *marc.* and *Mit viel Pedal*. The tempo is *Allegro pesante*.

VI. Vc. Pos. Bkl. Fag. Hfen.

This system continues the piano introduction. The violin (VI. Vc.) and woodwind sections (Pos., Bkl., Fag.) are active. The piano accompaniment features a prominent arpeggiated figure. The horn (Hr.) continues its melodic line.

1 Hlzb. VI. Trp. sf 2. VI.

This system shows the first measure of the vocal entry, marked with a '1'. The woodwind section (Hlzb. VI.) and trumpet (Trp.) are playing. The piano accompaniment is marked *sf*. The second violin (2. VI.) is also indicated.

2 *rit.* - - -
Tenorstimme *Mit voller Kraft*

Schon winkt der
2. Vl. Vla.

sf *sf* *m.s.* *tr.* *rit.*

Hfen.

a tempo

Wein im gold' - - - nen Po - ka - -

sf a tempo Str. Picc. Hlz. Hr. Pos. Hfen. Vlc. Fag. Bkl.

3

le,

Fl. Ob. Hr. (Triller.) *sf* *m.s.* Pos.

rit. - - - - - *a tempo sosten.*

doch trinkt noch nicht, erst

Str. Hfen.

trän

dim. - - - - - *p*

sfp *a tempo sosten.* *f*

sf

rit. - - - - - **4** **Tempo I**

sing' ich euch ein

Lied! (Triller)

Picc. Hr. Vl.

rit. - - - - - *sf* - - - - - *ff*

(immer machtvoll)

Das Lied vom Kum - mer soll

dim. *sfp* *Hr. gest.* *ff*

Fag. Bkl. Gleksp.

auf - la - chend in die See - le euch

Picc. Fl. Ob. Kl.

sfp *sf* *f* *fp*

6 *sf* Etwas gehaltener

6 *sf* Etwas gehaltener

dim.

klin - - - gen.

f

Pos.
Bkl. Fag.
Glocksp.

Hfen.

3

Detailed description: This system contains measures 6 through 9. The top staff is a vocal line with a long note in measure 6, followed by a melodic line in measure 7, and a triplet in measure 8. The second staff is for strings, with a forte (*f*) dynamic. The third staff is for woodwinds (Pos., Bkl., Fag., Glocksp.) and features a melodic line. The fourth staff is for brass (Hfen.) and features a melodic line. A *dim.* marking is present above the vocal line in measure 6.

Glocksp.

sf Hr. Trp.

dim.

p

dim.

Detailed description: This system contains measures 10 through 13. The top staff is for Glocksp. The second staff is for Hr. Trp. with a forte (*sf*) dynamic. The third staff is for woodwinds and features a melodic line. The fourth staff is for brass and features a melodic line. A *dim.* marking is present above the Hr. Trp. staff in measure 10, and another *dim.* marking is present above the woodwind staff in measure 12. A *p* dynamic marking is present at the end of measure 13.

7 *Sempre* Pistesso tempo

düster, zart

Wenn - der Kum - mer naht,

(Triller.)

Str. Fl.

p Ob.
Fag.
Hfen.

Vic. Hr. (tr) (tr)

Detailed description: This system contains measures 14 through 17. The top staff is a vocal line with the lyrics "Wenn - der Kum - mer naht,". The second staff is for strings (Str. Fl.) with a trill-like texture. The third staff is for woodwinds (Ob., Fag., Hfen.) with a melodic line. The fourth staff is for brass (Vic. Hr.) with a melodic line. A *p* dynamic marking is present above the woodwind staff in measure 14. A *tr* marking is present above the brass staff in measure 15. A *Triller.* marking is present above the vocal line in measure 16.

8

(trotz zarter Fongebung stets mit leidenschaftlichem Ausdruck)

lie - gen wüst die

Solo-Vl. *schmeichelnd*

Kl. Fl. *espress.*

Hr. Fag.

Gär - ten der See - le, welkt hin

Ob. *(tr)*

Ob. Engl. Hr. *(tr)*

9 *p*

und stirbt die Freu - de, der Ge - sang.

p espress.

10 Ruhig

Zurückhaltend

Musical score for measures 10-11. The top staff shows a vocal line with rests. The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady accompaniment. A cello/bassoon part (Vcl. Bkl.) is indicated below the piano part.

11 Sehr ruhig
sehr getragen

(p)

Dun - kel ist das

Musical score for measure 11. The vocal line has the lyrics "Dun - kel ist das". The piano accompaniment features a triplet in the right hand and a moving line in the left hand. A horn part (Hr.) is also present.

Rit.

Le - - - ben, ist der

Musical score for measure 12. The vocal line has the lyrics "Le - - - ben, ist der". The piano accompaniment includes a triplet, a glissando in the right hand, and various dynamics like *f*, *dim.*, and *mp*. A horn part (Hr.) is also present. The instruction *una corda (3tes Pedal)* is written at the bottom right.

12 Tempo I subito

Tod.

(Triller)
Picc.

Musical score for measure 12. The vocal line has the lyrics "Tod.". The piano accompaniment includes a triplet, a triller in the right hand, and various dynamics like *ff* and *ff marc.*. A horn part (Hr.) is also present. The instruction *tre corde* is written at the bottom left, and *ff Trp.* is written at the bottom right.

13

Musical score for measures 13-14. The score is written for a full orchestra and piano. The top staff is a blank grand staff. The second staff is for Glocksp. (Glockenspiel) with the instruction *sempre ff*. The third staff is for VI. Picc. (Violin Piccolo) with *trmr* markings. The fourth staff is for Hr. (Horn) with *trmr* markings. The fifth staff is for Bkl. Fag. (Bassoon) and Vic Kb. (Violoncello). The sixth staff is for the piano. The score includes dynamic markings *sf* and *ff*, and the tempo marking *(veloce)*.

14

Musical score for measures 15-16. The top staff is a blank grand staff. The second staff is for Trp. (Trumpet) and Pos. (Posaune). The third staff is for the piano. The score includes a sixteenth-note figure with a '6' above it, and dynamic markings *sf* and *ff*.

Musical score for measures 17-18. The top staff is a blank grand staff. The second staff is for Hr. (Horn) with the instruction *marcatiss.*. The third staff is for VI. Vla. (Violin Viola). The fourth staff is for the piano. The score includes dynamic markings *ff* and *sf*.

15 *(ff)* *(sempre ff)*

Herr die - ses Hau - ses! Dein

vi.

sf Str. Holz. Trp. Pos. Hr. *marcatiss.*

Rit. **16** *A tempo*

Kel - ler birgt die Fül -

(Triller.) Str. Hfen.

sf *cresc.* *f*

Hr. Fag.

le des gol - de - nen

Picc. Ob. Kl.

p *m. s.* *ff*

Hr.

17

Weins! (Triller.) Fl. Es. Kl.

ff Trp. *trun trun trun* (Triller.) vi.

f Vic.

Hier, die - se Lau - te nenn' ich

sf

Str.

Pos.

Hr. gest.

f

mein!

f

dim.

Die

Pos.

Fag.

p

18 *ausdrucksvoll*

Lau - te schla - gen und die Glä -

Fl. Kl.

p

mp Hfen.

Bkl.

19

- ser lee - ren, das sind die Din - ge,

VI.

Vlc.

Pos.

die zu - sam - men - pas - sen.

Fl. Ob. 3

20

dim.

VI. Vla. m. Dämpf.

Trp. m. Dämpf.

Fl. Ob. *mp*

Hfen.

21

(p) *glühend*

Ein vol - ler Be - cher Weins

zur rech - ten

(Triller.) Picc.

Solo-Vl.

Engl. Hr.

Vlc. Solo

Zeit ist mehr wert, ist mehr wert, ist

Hr. (tr)

Fag.

22

mehr wert als alle Reiche die-ser

Er-de!

23 *a tempo, sehr ruhig*

a tempo, sehr ruhig

Hfen.

Kb.

Dun - FI. Kl.

kel ist das Le-ben,

dim.

Ob. Engl.Hr.

Fag. Bkl.

24

ist der Tod!

VI. Fl. *ausdrucksvoll*

Kl. Bkl.
Hfen.
pp

Vlc. Kb.

Fag. Hr. m. Dämpfer

espress.

Ob.

rit. - - - - - 25 *a tempo*

a tempo

2. Vl.

rit.

sfp

Str.

p Trp.

Engl. Hr.

Fl.

1. Vl. zart hervortretend
pp

sf

This system contains the first two staves of music for measures 26 and 27. The top staff is for the first violin, with the instruction "1. Vl. zart hervortretend" and a dynamic marking of *pp*. The bottom staff is for the piano, with a dynamic marking of *sf* at the beginning.

p ben marc.

This system contains the next two staves of music for measures 28 and 29. The bottom staff includes the instruction "*p ben marc.*" and a dynamic marking of *p*.

Hfen.
Hr. Fag.

This system contains the next two staves of music for measures 30 and 31. The bottom staff includes the instructions "Hfen." and "Hr. Fag." with corresponding musical notation.

Engl. Hr.

f
sf

This system contains the final two staves of music for measures 32 and 33. The bottom staff includes the instruction "Engl. Hr." and dynamic markings of *f* and *sf*.

28

2. VI. Fl. *sf* *pp* *sf* *p* *pp*

sf

pp *Trp.* *marc.* *sf*

p Hfen. Vlc. Vla.

29

sempre p ma marc.

Kl Fag.

30

Fl. Ob. 2. VI. *sf* *ff*

Kb Bkl. *ff*

Hfen. Pos. Hr. Vlc.

pp (piano) *dim.*
Fag.

p ma appassionato **31**
Das Fir - ma - ment
sf pp Fl. VI.
Hfen.
f Engl. Hr.
pp
Fag.

blaut e - wig, und die Er - de wird lan - ge
sf pp
molto espress.
1. VI.
pp
Vla.
sf pp

32
fest stehn und auf - blühn
Fl.
Kl. Bkl.
pp

33

im Lenz.

2. Vl. Engl. Hr. 1. Vl. Fl. Vla.

pp sfpp3

Detailed description: This system shows measures 33 and 34. The vocal line begins with the lyrics "im Lenz." in a soft *pp* dynamic. The piano accompaniment features woodwinds (English Horn, Flute, Viola) and strings. The strings play a triplet pattern in the right hand and a more active line in the left hand. Dynamics range from *pp* to *sfpp3*. The key signature has two flats and the time signature is 3/4.

sfpp *sfpp*

Detailed description: This system shows the piano accompaniment for measures 33 and 34. It features a prominent triplet pattern in the right hand, which is repeated across the measures. The left hand provides harmonic support with moving bass lines. Dynamics are marked *sfpp*. The key signature has two flats and the time signature is 3/4.

34

Leidenschaftlich

(*f*) leidenschaftlich

Du

2. Vl. Fl. Ob. Kl. Trp. Hfen. Hr. Vla. Engl. Hr.

sfp *f*

Detailed description: This system shows measure 34. The vocal line enters with the word "Du" in a full, expressive (*f*) dynamic. The piano accompaniment is highly dramatic, with woodwinds (Clarinets, Flute, Oboe, English Horn) and strings playing sustained chords and moving lines. Dynamics are marked *sfp* and *f*. The key signature has two flats and the time signature is 3/4.

35

a - ber, Mensch, — wie lang lebst — denn du? —

Es-Kl.

cresc. *molto* *ff* Engl. Hr. Kb.

Detailed description: This system shows measure 35. The vocal line continues with "a - ber, Mensch, — wie lang lebst — denn du? —". The piano accompaniment is very intense, with a *cresc.* (crescendo) and *molto* marking. The strings play a driving, rhythmic pattern, while woodwinds (Es-Klarinette, Trumpet) play sustained chords. Dynamics range from *ff* to *sfpp3*. The key signature has two flats and the time signature is 3/4.

36

not
nicht hun - dert Jah -

Hfen.
Ob.
1. Vl.
Hr. Fl.
Fag.
Vlc. Kb. Kl.

sf *f* *sfp* *f*

37

re darfst du dich er - - - göt - - - zen

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

sempre ff

an all dem mor - schen Tan - - - de die - ser

(1. Vl.)
Ob. Engl. Hr.
cresc.
p *ff* *cresc.* *sf* *sf*

38

Er - - - del
Gleckspl.

2. Vl. Kl. Es-Kl. Fl. Picc.

sf *ff* *ff*

Fag. Hr. Pos.

39 *ff*

(Triller) *trm trm trm trm trm trm* Seht dort hin - ab!

sf Vl. Holz. *sf* Ob. Kl. Trp. *sf*

Hr. Fag. *sf* *ff*

40 *sempre ff*

Im Mond - - -

ff Vl. Vla. *ff* Fl. Ob. Kl. Pos. *ff*

Vlc. Kb. Bkl. Fag.

41

schein auf den Grä - - - - - bern

Hr. *sempre ff*

hockt ei - ne wild - - - - ge - spensti - sche Ge - stalt.

Glcksp. *ff* *ff* *sf* Vl. Fl.

sf *sf* *ff* *sf*

Pos. Fag. Kb.

42

Ein Picc. &... Aff?

Ob. Kl.
Pos. Hr. gest.
Trp.
Str. Bkl. Fag.
Holz. Hr. Pos.

43

ist's! Hört ihr, wie sein Heu - len

Ob.
Hr.
Trp. Trgl.

hin - aus - geht in den sü - ßen Duft des

Es-Kl.

44

Le - bens!

Bek.
Str.
Hr. Pos.
Bkl. Fag. Gr. Tr.

ff Rit. - - - - 45 A tempo

Jetzt nehmt den Wein! Jetzt

Wld.
sf

Fl. Kl.
f

Hfen.
p

ist es Zeit, Ge - nos - - - sen!

Hr.
f

Ob.
dim.

46 **Gehalten**

Rit.

Leert eu - re gold' - - - - nen Be - - - - cher zu

espress.
p Bkl. Fag.

A tempo. Zeit lassen

47

Grund! Dun - kel ist

Vi. Fl.
pp

Bkl. Fag.

Ob. Kl. Hr.
espress.

Rit.

das Le - ben, ist der

1.VI. Fl. Hfen. 2.VI.

pp Hfe. Hz. sf Hr. ff

48
Tempo I

Tod!

ff Hz. 1.2.VI. Vla. Gleksp. Trp.

49

Fl. Ob. Kl. Bkl. Fag. Hr. Pos.

sempre ff fff

Vlc. Kb. pizz.

Mahler
Der einsame im Herbst
(Das Lied von der Erde)

Etwas schleichend. Ermüdet

1.Vl. mit Dämpfer
pp
una corda

Ob.
molto espress.

This system shows the beginning of the piece. It features a first violin part with a damper pedal and a piano dynamic, and an oboe part with a *molto espress.* marking. The music is in 3/4 time and D minor.

This system continues the musical texture with the first violin and oboe parts. The first violin part has a melodic line with a long note, while the oboe part has a more active line. The piano accompaniment continues with its characteristic rhythmic pattern.

1

Hr.
2.Vl.
Kl.

This system introduces a horn part and a second violin part. The horn part has a melodic line with a long note. The second violin part has a more active line. The piano accompaniment continues with its characteristic rhythmic pattern.

pp
pp
pp

This system continues the musical texture with the horn, second violin, and piano parts. The piano part has a melodic line with a long note. The horn part has a more active line. The second violin part has a more active line.

2

pp

p

Vla. Bkl.

3

pp

Vlc.

pp

Hr. mit Dämpfer

Fl.

espress.

Ob. *espress.*

pp 2.Vl.

Etwas zurückhaltend

Altstimme (kann eventuell auch von einem Bariton übernommen werden)

pp

Herbst-ne - bel wal - len bläu - lich ü - berm See;

Kl.
Hr.

vom Reif be - zo - gen ste - hen al - le Grä - ser;

mit großem Ausdruck

sf

Ob.
Hr. offen
Bkl. Fag.

1. Vl.
Fl. Kl.

Fließend

molto espress.

Hr.
Vlc.
Bkl. Fag.

p

tre corde

5

1. Vl. Fl. Ob. Kl.

Ob. *warm*
Kl.

man

Tempo I subito (*Etwas schleppend*)

pp subito

meint, ein Künst-ler ha-be Staub von Ja-de

p Kl.

pp *1.Vl.*

pp *3*

sempre pp

6 *nicht eilen*

ü-ber die fei-nen Blü-ten aus-ge-streut.

Hr gest. *sfz*

Fl. Kl.

Fag. Bkl. Vla.

sehr hervortretend

Ob.

Kl. ppp

pp

Vla. 3

7 *pp sehr gehalten* (schauernd)

Der sü - ße Duft der Blu - men ist ver - flo - gen; ein kal - ter

Fl. Ob.

Bkl.

Vlc. *sf* *pp* 3 3 3

Hr.

Kl.

8

Wind beugt ih - re Sten - gel nie - der.

Kl. Ob.

pp 1. Vl.

Fließend

Vlc. Hr.

Kl. Vla.

Bkl. Fag. Hr.

Vla. 3 3 3

9 *Tempo I subito (zögernd) mit zärtlichem Ausdruck*

Bald wer - den die ver - welk - ten, gold' - nen Blät - ter

Fl. Vlc. solo *p*

2. Vl. Ob.

Hr.

Zart drängend.

der Lo - tos - blü - ten auf dem Was - ser zieh'n.

pp *Ob. sf espress.* *p* *1. 2. Vl.*

Fag. pp *leidenschaftlich*

10

Hr. p *Ob.* *Fl.* *Vla. cresc.* *molto*

Vlc. Bkl. Fag. *Kl.*

Wieder zurückhaltend - -

cresc. ff *pp* *sfp* *sfp*

f *pp* *3* *3* *3*

11

Tempo I *p ohne Ausdruck*

Mein Herz ist

sfp *sfp* *pp* *Vlc. sf* *Vla. pp*

dim. *pppp* *3* *3* *3*

mü - de.

(nicht eilen)

1. VI.

pp

Fag.

Ob.

p

Fl.

2. VI.

pp

m. s.

Vla. Kl.

Mei - ne klei - ne Lam - pe er - losch mit Kni - stern, es ge -

pp

Kl.

Fl.

espress.

Fag.

1. VI.

12 mahnt mich an den Schlaf.

pp

Fl.

Ob.

Fl.

Hr.

Kl. b

Ekl.

pp

Vic. Vla.

13 innig Ich komm' zu

pp

Kl.

molto espress.

Vic.

sf

p

Nicht schleppen

dir, 1. 2. Vl. trau-te Ru-he - stät - te! Ja, gib mir Ruh,

Vl. Solo. *mf*

1. Vl.

mp

m.s. 2. Vl.

Vla.

Hr.

Bkl.

3

3

3

3

3

14

ich hab' Er - quik - kung not!

2. Vl. Vla.

Kl.

Fag. Bkl.

p

mp

Hr.

3

3

3

Rit. 15 Tempo I

1. Vl.

mp

Fag.

una corda p

Ob. *espress.*

p
Ich

f

Fag.

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole rest followed by a half note G4. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A forte (*f*) dynamic marking is placed over the piano accompaniment.

16

wei - ne viel in mei - nen

molto espress.

Fl.
senza legato

mp Hr.
Fag.

Detailed description: This system begins at measure 16. The vocal line continues with the lyrics "wei - ne viel in mei - nen". The piano accompaniment is marked *molto espress.* and *senza legato*. The flute part is also marked *senza legato*. The bassoon part is marked *mp*. The horn part is marked *Hr.*

Ein - sam - kei - ten.

Fl.

Bkl.

Detailed description: This system continues the vocal line with the lyrics "Ein - sam - kei - ten.". The piano accompaniment features a prominent eighth-note pattern. The flute part is marked *Fl.* and the bassoon part is marked *Bkl.*

mf Fl.
morendo

Detailed description: This system concludes the vocal line. The piano accompaniment features a *morendo* (diminuendo) dynamic marking. The flute part is marked *mf*.

17 Fließend *Mit vol-*

p *pp* *ppp* *molto espress.*

Str. *pp*

Hr. Fag. *tre corde*

ler Empfindung, leidenschaftlich

Herbst in mei - nem! Her - zen währt zu lan - ge.

Fl. Ob. Ob. Kl. *p cresc.* *molto cresc.*

Bkl.

18 Mit großem Aufschwung

Son - ne - der

ff Hfen. *p*

Kb.

Lie - be,
Mit Aufschwung.
Fl. Ob. Kl.

cresc. molto *espress.*

Vlc. Bkl. Fag. *p* Kb.

sehr leidenschaftlich

willst du nie mehr schei - nen,

leidenschaftlich
1. & 2. Vl.

sf *f* *f*

Bkl.

Drängend

um mei - ne bit - tern Trä - nen

sf *f*

Fl.
Fag. Hr.

sf Kl. Hr. gest.

19 *Tempo I subito*

p ohne Ausdruck

mild auf - zu - trock - nen?

dim.

Vla.

mp *sf* *mp*

Vlc.

Ob. molto espress.

2. Vl. Vla.

mp Fag.

Hr.

Hr. Kl.

1. Vl.

una corda

20

First system of the musical score. It features a grand staff with three staves. The top staff is a vocal line with a long rest. The middle and bottom staves are piano accompaniment. The bottom staff begins with the dynamic marking *sempre pp*. The system concludes with a dynamic marking *sf*.

Second system of the musical score. The vocal line remains at rest. The piano accompaniment continues. The bottom staff includes dynamic markings *Hr.* and *Fag.*.

Third system of the musical score. The vocal line remains at rest. The piano accompaniment continues. The bottom staff includes dynamic markings *pp Hr.*, *Fag.*, and *Kl.*.

Fourth system of the musical score. The vocal line begins to move. The piano accompaniment continues. The bottom staff includes dynamic markings *dim.*, *rit.*, *ppp*, *morendo Hr.*, and *mm*.

Mahler
Von der Jugend
(Das Lied von der Erde)

Behaglich heiter

1

Fl. Picc. *p* *tr*
Fl. Ob. *p*
Hr. Trgl. *p*
(tre corde)

fp *tr* *fp* *tr* *fp*

Tenorstimme 2

Mit - ten in dem klei - nen Tei - che

Picc. *mf* *dim.*
1. 2. Vl. *pp* Vla.

steht ein Pa - vil - lon aus grü - nem und aus wei - ßem Por - zel - lan.

p *tr* *tr* *cresc.* *mf*
Ob. Kl. *p*

3

Wie der Rück-ken ei - nes Ti - gers

wölbt die Brük - ke sich aus Ja - de zu dem

Pa - vil - lon hin - ü - ber.

4

Picc.

p Fl. Ob. *sf* *p* Kl.

Fag. Vln.

sf *sf* *sf* *sf* *p subito* *tr* *tr* *tr*

f *tr* *tr* *f* *Ob.* *f* *Fag.* *Vlc. pizz.* *dim.*

tr *tr* *f* *Picc.* *sf* *dim.* *pp* *Vlc.* *sf*

5

f Ob.
Fl. Trp.
f Kl. Trgl. *p*
Fag. *tr*
Hr.

6

In dem Häus-chen sit - zen Freun - - de, schön ge - klei - det,
zart, aber mit Empfindung
1. 2. Vl.

p tr
Vla. Kl.
Vlc.
Kb.
Hr. gr. Tr. u. Bck.

trin - ken, plau - dern, man - che schrei-ben Ver - se

Fag.
Hr.

7

nie - der.

Ob. Picc.
f Fl. Trp.
Kl. Vlc.
sf Trgl. *p*
tr

8

Ih - re seid - nen Är - mel glei - ten rück - wärts, ih - re

1. 2. Vl.
espress.

p. Vla. Kl. Fag.

Vlc.
Kb.
Hr.
gr. Tr. u. Bck.

seid - nen Müit - zen hok - ken lu - stig tief im

sf. Hr.

9

Nak - ken.

Fl. Picc.

pp Ob. Kl

Trgl.

sfp

VI. Solo.

p Ob.

f Kl.

Vla.
Vlc.

sf Fag.

sf *sf* *sf* *sf*

Fl. *p* *sf* *p* *sf* *p*

1. Vl. *espress.* *p*

2. Vl. *sf* *p*

Vlc. *sf* *p*

Vla. *p*

Hr. gr. Tr. u. Bck.

10 Ruhiger

pp

Auf des klei - nen, klei - nen Tei - ches

Fl. Ob. *p* *pp* *sf* *pp*

Picc. *f* *dim.*

11 Langsam

stil - ler, stil - ler Was - ser - flä - che zeigt sich

p *pp*

Ob. *p*

Kl. *p*

Fag. *p*

Hr. *p*

Kb. gr. Tr. u. Bck.

Poco rit.

Rit. molto.

al - les wun - der - lich im Spie - gel - bil -

espress. *cresc.* *f* *p subito* *sf*

Fl. *f*

12 Tempo (*etwas mäßig*)

de.
2. Vi. Fl.

pp *sf pp*

Vlc. Vla.
una corda

Kb.

Rit. - - - **13** A tempo (*mäßig*).

1. Vi.
Kl.

pp *f*

Kb.

sf tre corde

Rit. - - - Molto rit. **14** Tempo I subito

gr. Tr. u. Bek.

sf *p* *pp* *pp* *pp*

Ob. Hr.

dim.

Fl.

Fl. Ob.

Hr.

sf pp

Al - les auf dem Kop - fe ste - hend

1. & 2. Vi.
Fag.

Vla.

in dem Pav - vil - lon aus grü - nem und aus wei - ßem Por - zel - lan;

15 wie ein Halb-mond steht die Brük - ke, um - ge - kehrt der

pp *fp*

Vie.

16 Bo - gen. Freun - de, schön - ge - klei - det,

Picc. 2. VI. *p* *espress.* *pp* 1. VI. *p*

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

Kl. *dim.*

Fag. *dim.*

8 trin - ken, plau - dern.

mp *pp* *dim.* *ppp*

Mahler
 Von der Schönheit
 (Das Lied von der Erde)

Comodo *Dolcissimo*

1. VI
 Fl.
pp tr.
una corda
 Hr.

tr.
 tr.
 tr.
 tr.
 tr.
 tr.
 tr.
 Hr.

1 Rit. - - - A tempo Etwas fließend
 Altstimme.
 Jun - ge Mä - chen pflük - ken Blu - men, pflük - ken
sempre pp
 f Fl. Ob. Kl.
 p
 Fag. Vla. Hfe. *tre corde*

Lo - tos - blu - men an dem U - fer - ran - de.
pp dim.

Ruhiger

2

Zwischen Bü - schen und Blät - tern sit - zen sie, sammeln Blü - ten, sammeln

1. Vi. *pp* *una corda pp* *Picc.*

Vla. *pp*

Hr. *Glicksp.*

3

Blü - ten in den Schoß und ru - fen sich ein - an - der Nek - ke -

8 *tr*

Vlc.

rei - en zu. Gold - ne

Picc. *tr* *Ob. Kl.*

2. Vi. *pp*

Kl. *Glicksp.* *Hr.* *f*

4

Son - ne webt um die Ge - stal - ten, spie - gelt sie im blan - ken Was - ser -

Fl. *Hfe.* *p* *2. Vi.* *tr* *tr*

Fag. *Vla.*

Rit.

wi - der.

Picc. 1. Vl.

Glocksp. zurt

Hr.

Fag. Vlc

5 *A tempo (ruhiger)*

Fl.

tr

mp Kl.

Ob. Hfe. tre corde

Hr.

Son - ne spiegelt ih - re schlan - ken Glie - der, ih - re sü - ßen

tr

1. Vl.

Fl.

1. Vl. espr.

Fag.

2. Vl.

Hfe.

Vla. pizz.

Vlc.

Kb.

Hfe. Vla.

6

Au - gen wi - der, und der Ze - phir hebt mit Schmei - chel - ko - sen

1. Vl.

Ob.

Hr.

Kl.

Hfe.

tr

8

8

Picc.

1.2. Vl. Vla.

ff

Trp. Hr.

dim. - tr

pia f

ff

V. Orch. *sempre ff*

dim.

Hr.

Kb. kl.Tr. Bek.

Pk. gr.Tr.

Più mosso (Marschmäßig)

p

p

f

f

dim.

sfp

sfp

Vl.

Ob. Kl. Fag.

Hr.

Kb. kl.Tr. Bek.

Pk. gr.Tr.

Tamburin.

Hfen. Mand. gr.Tr. u. Bck.

9

Trp. mit Sord.

sfp

sfp

sfp

sfp

sfp

sfp

f

Fl.

Picc. in 8va

Hr.

Kb. kl.Tr. Bek.

Pk. gr.Tr.

Glocksp.

Trp.
f
sf
sf
sf
f
sfp

10 Noch etwas flotter

ff
 Picc. in *g*
ff
sf
sf
 Ob. Kl.
p subito
 Str.
 Kb.
 Fag.

O sieh, was tum-meln sich für

sf
 Fl.
 Ob. Kl. *sf*
p
f
 2.Vl. Vla
 Hr.
 Fk. *p*
 Pk. *p*

schö - ne Kna - ben dort an dem U - fer-rand auf mut' - gen Ros - sen,

11

weit - hin glän-zend wie die Son - nen-strah - len; schon zwi-schen dem Ge - äst der

Fl. Ob. *f* *dim.*
 Vl. *f* *dim.*
 Hr. *f*
 Fag. Vcl. *f* *p*
 Kb. *f*

Immer fließender

grü - nen Wei - den tragt das jung - fri - sche Volk ein - her!

Fl. Ob. *sf*
 Kl. *sf*
 Fl. Ob. *sf*
 Picc. in 8va
 Es. Kl. *ff*
 Trp. *f*
 Hr. *f marc.*
 Fag. Hr. gest. *f*
 Pk.

Holz. *ff*
 Fl. Picc. *ff*
fp *fp* *fp* *fp*

12 Allegro

VI. Holz.

ff

sf

sf

sf

Pos. Btb.

Detailed description: This system contains the first ten measures of section 12. It features a woodwind part (VI. Holz.) with a forte (ff) dynamic and a string part (Pos. Btb.) with a sforzando (sf) dynamic. The music is in 4/4 time and includes various articulations like accents and slurs.

Es Kl. Picc. in *8va*

sf

sf

ff Ob. Kl. Str.

Fag.

Kb.

Detailed description: This system contains measures 11-20. It includes a piccolo part (Es Kl. Picc. in 8va) and a string part (Kb.) with a forte (f) dynamic. The woodwinds (Fag., Ob. Kl. Str.) have a sforzando (sf) dynamic. The music continues with complex rhythmic patterns and dynamic markings.

13

Vi., Vla.

f Trp. ged.

sf

Pos. marc. (tr)

Detailed description: This system contains measures 21-30. It features a woodwind part (Vi., Vla.) with a forte (f) dynamic and a string part (Pos. marc. (tr)) with a marcato (marc.) dynamic. The music is in 4/4 time and includes various articulations like accents and slurs.

Woodwinds: Holz. Hfen. Mandol., Hr. Fag., Trp., Pk.

Dynamic markings: *sfp*, *ff*, *sf*, *f*

Woodwinds: 1. 2. Vi.

String: Vla. Vlc.

Dynamic markings: *trm*, *sf*, *f*, *sf*

Immer fließend 14

Das Roß des ei-nen wie-her't fröh-lich auf und scheut und saust da-

Fl. Ob., Hr., Fag., Kfag. Kb., Str., Vla. Vlc.

Dynamic markings: *p*, *sf*, *p*, *sf*, *p*

hin, ü-ber Blu-men, Grä-ser wan-ken hin die Hu-fe, sie zer-

Kl. Es-Kl., Vla. Vlc., Hr.

Dynamic markings: *f*, *sf*, *p*, *tr*, *3*, *sf*

15

Immer noch drängender

stamp - - fen jäh im Sturm die hin - - ge-sunk'-nen Blü - ten, heil wie

Ob.Kl. tr.

Fl.

1.Vl.

p

flat - tern im Tau-mel sei - ne Mäh - nen, damp-fen heiß die Nü - stern!

sf

cresc. molto - - - *f*

16

Tempo I subito (Andante)

Gold'-ne Son - ne webt um die Ge -

espress.

1.2.Vl.

pp *tr* *tr* *tr* *tr*

una corda

Hr.

p *tr*

Vl. Kl. *tre corde*

stal - ten, spiegelt sie im blan - ken Was - ser wi - der. vl. solo.

tr

tr

Hr.

17

Kl. Picc. in 8^{te}
morendo
tr *tr* *tr*
p sempre
 Hfe.
 Gleksp.
 Fag.

Und die schönste von den Jung - frau - sen - det lan - ge Blick - ke ihm der
 1. 2. Vl. *dolciss.*
tr *tr* *tr*
ppp
pp *sfp* *sfp*
 Hfe.
 Vla.
 Vl.

18

Sehn - - - sucht nach. Ih - re stol - ze Hal - tung
 Hfe.
 Kl.
 Hr. Vla.
tr *tr*
sf
sempre. pp
 Hfe.
 Vl.

19

Ganz ruhig

ist - - - nur - - - Ver - stel - - - lung.
 Vl.
pp *dém.*
 Kl.
 Hr.

First system of the musical score, measures 18-20. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "In dem Fun - - keln ih - rer gro - ßen Au - gen, in dem". Instrumental parts include Piccolo (Picc.), Clarinet (Kl.), and Flute/Oboe/Harp (Fl.Ob.Hfe.).

20

Second system of the musical score, measures 20-22. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Dun - kel ih - res hei - ßen Blicks schwingt kla - gend noch die Er -". Instrumental parts include Violin (Vlc.) and Violin I (1.Vl.). The instruction *una corda* is present.

Third system of the musical score, measures 22-24. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "re - gung ih - res Her - - zens nach.". Instrumental parts include Flute/Oboe (Fl.Ob.), Bassoon (Fag.), and Violin (Vlc.).

21

Fourth system of the musical score, measures 24-26. It features piano accompaniment. The instruction *pp* is present. Instrumental parts include Horn/Harp (Hr.Hfe.).

morendo *mf* Kl. *pp* Kl. *pp* 2.Vl. Vic.

Vla. *pp* Ob. *mf* *sf* 1.Vl. *p* m. s. 2.Vl. *p* Fag. *mf* *tre corde* *p* Kl. Vic.

22 Fl. *sf* *f* *sf* (tr) *sf* Hr. *pp* *sf* *p* Kl.

Hfe. *pp* Ob. *p* *sf* *pp* Vla. *pp* Hfe. *morendo* Hfe. *pppp* Fag. *morendo* Fl.

Rit.

trin - ke, bis ich nicht mehr kann, den gan - zen lie - ben

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

2 a tempo

Zurück-

Tag! Und

Ob. Kl. Trp. 1.VI.

Hr. 2.VI. Vla. Fag.

Trgl.

Vle.

f *sf* *p* *fp*

tr *3*

haltend

a tempo

3

wenn ich nicht mehr trin - ken kann,

Fl. Es-Kl.

Ob.

Hr.

cresc. *f* *p*

tr *3*

weil Kehl' und See - le voll,

Fl. Kl. 1.VI.

Vla. Vle. fKb.

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

Noch ruhiger

chen? Horch! Ein Vo-gel singt im

pp

Picc.

Ob.

Hr.

VI. solo

tr *tr* *tr* *tr* *tr* *tr*

sempre p
Holz. *tr* *tr* *tr* *tr* *tr* *tr*

6 Zurückhaltend

Rit. - - *p* (sinnend) Langsam

Baum. Ich frag' ihn, ob schon

espress.
Hfe. Str.

dim. *pp*

Fl.

Kfag.

Früh - ling sei, - mir ist, mir

pp

Picc. *espress.*

Kl. Fag.

Hr.

tr *tr* *tr*

pp

(zögernd)

Tempo I subito
(*ppp*)

ist als wie im Traum,

ppp

Trp. ged.

tr *tr* *tr* *tr* *tr* *tr*

p

Holz. (*tr*) (*tr*)

Str. *m. s.* *m. a.*

Zögernd

9

Ganz langsam

Aus tief - stem Schau - en

Fl. *pp*

Kfag. Hr. *sf* *sf*

Kl. Vla. *pp*

Str. Hfe.

lauscht' ich auf, - der Vo - gel singt und lacht!

Picc. in *se*

2. Vla. Hr. Fag. *espress.*

Ob. Kl.

Etwas fließender

(pp)

und lacht!

Fl. *(tr)*

Fag. *tr* *tr* *tr*

10

Tempo I subito

Ich fül - le mir den Be - cher neu und

1. Vl. *p*

Str. *f molto espress* *p*

Hfe. Vlc. pizz *p*

steigernd

leer' ihn bis zum Grund und sin - ge, bis der

f *p* *f* *f*

Fag. Kb.

11 *Molto rit.*

Mond er-glänzt am schwarzen Fir - ma

ff

Fl. Picc. *f* *tr*

Fl. Ob. Vla. *m. s.* *f* *tr*

Picc. *sfz*

cresc. *m. s.* *sfz*

Kfag.

a tempo

ment!

ff *ff* *tr* *tr*

Es-Kl. Fag. Ob. Kl. VI. Trp. Hr. Hfe. gliss Trgl.

Picc. *6* *6* *6* *6*

3 *3* *3* *3*

12

Und wenn ich nicht mehr sin - gen kann,

8 Picc. Fl. 1. Vl. *f* Ob. 2. Vl. *p* Kl. *p* 1. 2. Vl. *p*

f Via. Kl. Fag. *p* *dim.* *f* *p* Vlc. Hr.

Picc. *f* Fl. Ob. Kl. Vla. *f* Vlc. pizz.

13

und wenn ich nicht mehr

Picc. Es-Kl. *f*

m Fag. *f*

sin - gen kann, so schlaf' ich wie - der ein.

1. Vl. Fl. Kl. *p* *sempre tr* Str. *cresc.*

Fag.

Was geht mich denn der Früh - ling an?

sf *fp* *molto cresc.* *sf* *ff*

m.s. 2.Vl. Fl. Picc. Vic. Hr.

Rit. 14 Allegro

Laßt mich be-trun-ken sein! Es-Kl.

ff *ff* *pp* *molto cresc.* *ff*

Fl. 2.Vl. 1.Vl. Fag. Ob.Kl. Trp. Hr. Trgl. Kb.

Ob.Kl. Trp. Hr.

Mahler
Der Abschied
(Das Lied von der Erde)

Schwer

Ob. *sf* *p* *sf* *p* *sfp*

Hr. Hfen. Hr.

p

Kfag. Vlc. Kb. Tamtam.

sfp *sf* *pp* *espress.*

¹ Vl. Vlc.

p

Kl. Ob. *espress.*

Hr. *pp* *f* *f* Kl.

pp Kb. Kfag.

sfp *sf* *reloce* Fl.

Hr. Fag. Kl. VI.

This block contains the piano introduction. It features a complex texture with multiple staves. The upper staves include woodwinds (Horn, Flute) and strings. The lower staves are for the piano, with specific parts for the Flute (Fl.), Horn (Hfe.), and Bassoon (Fag.). Dynamics range from *sfp* to *pp*. The tempo is marked *Fließend Im Takt*.

Fließend Im Takt
 Altstimme. *In erzählendem Ton, ohne Ausdruck*
sempre p 3

This block contains the first vocal phrase and its piano accompaniment. The vocal line is in the alto voice (Altstimme) and is marked *sempre p*. The piano accompaniment includes parts for Flute (Fl.) and Viola (Vie.). Dynamics are marked *mp*.

Die Son-ne schei - det hin-ter dem Ge - bir - ge. In al - le

This block contains the second vocal phrase and its piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a prominent flute part. Dynamics are marked *mp* and *sempre pp*.

Tä - ler steigt der A - bend nie - der mit sei-nen Schat - ten,

This block contains the third vocal phrase and its piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment includes a triplet in the flute part. Dynamics are marked *mp*.

die voll Küh - lung sind.

4 **Tempo I**

Fl.
Kl. *p* *tr*
Ob. *sf*
Hr. *p*
Hfen. Kfag. *sf*

(p) zart
0 *ff* *p espress.*
Hr. *pp*
Kb. *f* *Vlc.*

wie ei - ne Sil - ber - bar - ke schwebt der
cresc. *f*
Vla. *Hr.* *Fag. p*
Kb. *Vlc.*

Mond am blau - en Him - mels - see her -
5 *f*
Fl. Ob. *Vla. espress.*
Vla.

Poco accel. -

auf.
f
p
sf
p
Hfen.

This system contains the first two measures of the piece. The vocal line begins with a half note G4. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamics range from piano (*p*) to fortissimo (*sf*).

mp - a tempo
Ich spü - re ei - nes fei - nen Win - des
f
Kl.
Hfen.
Hr.

The second system contains measures 3 and 4. The vocal line continues with the lyrics "Ich spüre eines feinen Windes". The piano accompaniment includes a triplet in the left hand and a sixteenth-note figure in the right hand. Dynamics include mezzo-piano (*mp*) and fortissimo (*f*).

6
Wehn hin - ter den dunk - - - len
p Fl. *sf* *p*
Engl. Hr.
Kfag.
p

The third system contains measures 5 and 6. The vocal line continues with the lyrics "Wehn hinter den dunklen". The piano accompaniment features a sixteenth-note pattern in the right hand and a triplet in the left hand. Dynamics include piano (*p*), fortissimo (*sf*), and piano (*p*).

Fich - - - - ten!
sf *p*

The fourth system contains measures 7 and 8. The vocal line concludes with the lyrics "Fichten!". The piano accompaniment continues with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. Dynamics include fortissimo (*sf*) and piano (*p*).

Hr. 1.Vl.

Fag.

Kb.

f

p

f

pp

lunga sf

morendo

7 Sehr mäßig (♩ wie vorher ♩)

Kl. Hfe.

Ob.

f

p

f

p

tr

Vla.

f

p

tr

sempre p

Kl. Hfen.

f

p

tr

pp sehr zart, das Flöten-Solo nicht decken!

sempre pp

Der Bach singt voll er Wohl laut durch das

Fl. *sf* *p* *tr*

10

Dun - - - kel. Die Blu - men blas - sen im Däm - mer -

cresc.

Vla. *sempre pp*

Etwas bewegter

11

schein.

2.Vl. *sf* *p* *sf* *f*

Hr. *f*

1.Vl. *p*

Vlc. Kb. *p*

Vlc. Kl. Hfen.

Etwas drängend

cresc.

Kb. *sf*

12

Pesante

Musical score for measures 12-15, marked *Pesante*. The score includes piano and bass staves. Dynamics include *sf*, *p*, *sfp*, and *cresc.*. There are triplets and a quintuplet. A *Fag.* (Bassoon) part is indicated with *sf*.

Poco rit.

a tempo

Musical score for measures 16-19, marked *Poco rit.* and *a tempo*. The score includes piano and bass staves. Dynamics include *sf*, *p*, *f*, and *ff*. Instrument markings include *Fl.*, *Hfen.*, and *Pos.*. A *Fag. Bkl. Kb.* (Bassoon, Clarinet, and Cello) part is indicated with *ff*.

13

Musical score for measures 20-23. The score includes piano and bass staves. Dynamics include *p*, *dim.*, and *pp*. There are triplets and a quintuplet. Instrument markings include *Kl.* and *Hfen.*.

pp sempre

Die Er - de at - met

voll von Ruh' und

Musical score for measures 24-27, including a vocal line and piano accompaniment. The vocal line has lyrics: "Die Er - de at - met voll von Ruh' und". Dynamics include *sf*, *p*, *tr*, *espress.*, and *cresc.*. There are triplets and a quintuplet. Instrument markings include *Ob.*.

14

Schlaf. Al - le Seh - sucht will nun träu - men,

sf *zart, leidenschaftlich* *pp* *sfpp* *pp*

1.Vl. *f* *sf* *pp*

2.Vl. Vla. *sf* *p* Kl. Fag. *sf* *sf* *p*

Fließend

sf *sf* *sf* *f*

2.Vl. *sf* *sf* *f* *p*

Hr. *sf* *sf* *f* *p*

15 Poco rit. - - - A tempo

die mü - den

p *cresc.* *sf* *pp subito* *2.Vl.* *pp*

Vlc. *sf* *pp* *sf* *molto espress.* *sf* *pp*

Fag. *sf* *pp* *sf* *molto espress.* *sf* *pp* Vla. *pp*

16 Nicht eilen

Men - schen geh'n heim - wärts, um im

f *Kl.* *Hr.* *Vlc. solo* *pp zart*

Kl. *f* *Vlc.* *Bkl.* *p* *f*

Schla - fer - gess' - nes Glück und

pp Vla. *sf* *sf* *p* *p* Fag. *p* Kl. Bkl.

espress. 17 Ju - gend neu zu ler - nen!

espress. *p* *zart, leidenschaftlich* 1. Vl. *f* *sf* *pp* Kl. Fag.

pp Fl. *sfp* *sf*

Kl. *f* *sf* Bkl. *pp* *cresc.* *s*

sfp *sf* *p*

18

Die

Hr. Kl. Hfe. Fag. Ob. Kb. Bkl.

sf *pp* *f* *pp*

19

Vö - gel hok - ken still in ih - ren

Hfe. Fl. Picc. Hr. Fag. Engl. Hr. Ob. Vlc. Hfe.

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

Zwei - gen. (Triller.)

Fl. Picc. Hr. Fag. Engl. Hr. Ob. Vlc. Hfe. Kb. Bkl.

sfpp *f* *sf* *pp* *f* *sf* *pp*

20 **Langsam**

Die Welt schläft ein!

Hr. gest. Bkl. Fag.

sf *p* *sf* *p*

Langsam

sempre *pp*

morendo

ppp

pp

Hr.

21

Hfen. *mf*

dim.

Kl. *ppp*

Bkl. *sf* → *pp* *sf* → *pp*

Hfe.

ppp

Sehr gleichmäßig

Nicht eilen. 22

pp

Nicht eilen.

ppp

F1.

Es we-het kühl im Schatten meiner Fich - ten. Ich ste-he

ppp

Nicht eilen.

ppp

hier und har-re mei - nes Freun-des; ich har - re

sein zum letz - ten Le - be - wohl.

rit.

23 Fließend

rit. *morendo*

pp Mandoline. Hfen.

Fl. *p* VI. 2. Vla.

24 Allmählich zu ganzen Takten

pp aber mit innigster Empfindung

VI. 1. *pp* Vla. Hfen.

übergehend

Hfen.

Nicht schleppen

o Freund, an dei - ner Sei - - - te

28

Fließend Sanft drängend

die Schön - - - heit die - ses A - - bends

p subito *f* *p*

Kl. *Vlc. Hr.*

Pesante

zu ge - nie - - ben.

f *p* *f* *cresc.*

f *Hfen. p*

29 a tempo

Wo bleibst du? du läßt mich

ff *p* *ff* *m.s.* *p* *cresc.*

Pos.

Poco rit. **30** a tempo, sehr fließend

lang al - lein!

pp subito

Mand. Hfen. Fl. Kl. *p m. d.*

molto cresc. *pp* 3 *Vla. 2.Vl. 3*

Sich beruhigend

Ich

m. s. *m. d.* *m. s.* *m. d.*

wand - le auf und nie -

sempre pp

Fag. Hr. *pp* *Vla.* *Hfen.* *Vla.*

31 Wieder sehr ruhig (3/4)

der mit mei - ner Lau - te

mit großer Empfindung, aber zart und weich

Vic. *pp* *Vic.* *p.*

Hfen. *Kb.*

32 *(pp)*

auf We - gen, die von wei - chem Gra -

VI.1 *pp*

sempre pp

Nicht eilen 33

- se schwel - len.

sf pp

cresc.

Kl. *pp*

Bkl.

Hr. *pp*

Pos. Fag. Gr. Tr. tr

leidenschaftlich

cresc. molto veloce

m. d.

cresc. m. s.

p subito

cresc.

Kl. Bkl.

Nicht eilen 34

Schön - heit o e - wi - gen Lie - bens, Le -

fp

cresc.

m. d.

m. s.

ff

cresc.

m. s.

sf p

p Gr. Tr. tr *cresc.*

p Kb. in *seu*

Vla. *p*

37

sf *pp*

Engl. Hr.

Kfag. Hfe. Kb. Vcl.

sf *p* *pp*

m. d. *pp* *pp*

pp

sempre pp

38 Schwer (♩ = ♩)

Vla. Vcl. Kb. Hr. Hfen.

sf *pp* *sf* *pp*

Hfen. 5

pp Tamtam

Kfag. Tamtam

39

Engl. Hr.

f *pp* *f* *pp* *mf* *veloce*

sf *pp* *sf* *pp* *mf* Hr. Fag. Pos. Vcl. solo. Kb. solo.

Kl. Vla. Hfen. Bkl.

Kb. Tamtam.

Ob. 1. Vl. Kl. Hr. Kfag. Vla. Kl. Kb.

sf *pp* *sf* *sf* *espress.* *p*

*)NB. Pausen lang halten; die Figuren fließend.

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with dynamic markings *f*, *mf*, *f*, *cresc.*, and *(kurz) f*. The tempo is marked *Molto rit.* and the key signature is B-flat major.

Musical score for measures 41-44. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with dynamic markings *f*, *ff*, and *pp*. The tempo is marked *Molto rit.* and the key signature is B-flat major. Instrumentation includes VI. Vlc. Hr., f Vln. Kl. Bkl. Fag., Pos. Vlc. Kb. (Solo), and Kb. Kfag. Hr.

Musical score for measures 45-48. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with dynamic markings *dim. pp*, *p*, *cresc.*, *espress.*, *ppp*, *sf*, and *p*. The tempo is marked *A tempo subito* and the key signature is B-flat major. Instrumentation includes Fl. Ob., Hr., Vlc., and Kb.

Musical score for measures 49-52. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with dynamic markings *p*, *f*, *sf*, and *f*. The tempo is marked *A tempo subito* and the key signature is B-flat major. Instrumentation includes Vln. Bkl. Fag. Kfag.

Musical score for measures 40 and 41. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple layers of chords and moving lines. Dynamics include *sf* (sforzando), *f* (forte), and *ff* (fortissimo). Instrumentation includes Kl. (Clarinete), Hr. (Horn), and Sr. Hfen. (Strauss Horn).

42

Musical score for measures 42 and 43. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple layers of chords and moving lines. Dynamics include *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *p subito* (piano subito). Instrumentation includes VI Vla. (Viola), Hr. (Horn), and Kb. (Kontrabaß). The text *p subito (pizz.) Sr. Hfen.* is written below the piano part.

43

Musical score for measures 44 and 45. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple layers of chords and moving lines. Dynamics include *f* (forte). The text *(Bässe sempre pp)* is written below the piano part.

Musical score for measures 46 and 47. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple layers of chords and moving lines. Dynamics include *f* (forte).

44

Top system of musical score for measures 44-45. It features a grand staff with a treble clef and a bass clef. The upper staff contains string parts (Str.) with dynamics *f* and *sf*. The lower staff contains woodwind and brass parts, including Clarinet (Kl.), Bassoon (Bkl.), Horn (Hfen.), and Trombone (Kfag.), with dynamics *dim.*, *p*, and *sf*.

Middle system of musical score for measures 44-45. It features a grand staff with a treble clef and a bass clef. The upper staff contains string parts (Str.) with dynamics *p* and *sf*. The lower staff contains woodwind and brass parts with dynamics *p* and *cresc. molto*.

45

Top system of musical score for measures 45-46. It features a grand staff with a treble clef and a bass clef. The upper staff contains Flute (Fl. Ob.), Violins (Vl. 1.2.), and Viola (Vla.) parts with dynamics *f* and *p*. The lower staff contains Clarinet (Kl.), Horn (Hr.), and string parts with dynamics *f*, *tr*, *molto cresc.*, and *p subito*.

Bottom system of musical score for measures 45-46. It features a grand staff with a treble clef and a bass clef. The upper staff contains Flute (Fl. Ob.) and string parts with dynamics *p*, *cresc.*, *f*, and *espress.*. The lower staff contains Clarinet (Kl.), Horn (Hr.), and string parts with dynamics *p*, *molto cresc.*, *f*, and *tr*.

Kl. • Bkl. Fag. Kfag. Hfen.

46

Musical score for measures 46-49. The score is written for piano and includes dynamic markings such as *molto cresc.*, *ff*, *f*, *sf*, *p*, and *dim.*. The piano part features complex rhythmic patterns and textures.

Musical score for measures 46-49, continuing from the previous system. It includes parts for *VI. Vic.*, *Hfen.*, and *Pos. Tamtam.*. Dynamic markings include *f*, *sf*, *ff*, *p*, and *tr.*

47

Musical score for measures 47-50. The score includes parts for *Pos.*, *Vic.*, *Hfen.*, and *Kb.*. Dynamic markings include *ff*, *p*, *tr.*, and *dim.*

Musical score for measures 47-50, continuing from the previous system. It includes parts for *Fl. Ob. Kl.*, *Hfen.*, *Hr.*, and *Tamtam.*. Dynamic markings include *pp*, *mp*, *tr.*, *sf*, *pp*, *p*, and *f*

Nicht eilen

p (erzählend und ohne Espressivo)

48

Er stieg vom Pferd und reich-te ihm den

Kl. Bkl. *f*

Hfen.

Vlc. Kb.

mp Tamtam

Trunk des Ab-schieds dar. Er frag-te ihn, wo-hin er füh - re und auch war-

49A tempo

um, war-um es müß - te sein...

Fag. *f*

Vlc. *mp*

Ob. *pp*

sf Kb. Hr. Kfag. Hfen.

Kl. *f*

Fl. *sf*

Hr. *sf*

sf

sf p cresc. ff Hr. dim. tr

immer tonlos 50 Er sprach, mp

Ob. sf Fag. Kl. p

Vlc. sempre pp

sei-ne Stim-me war um - flort: espress. Fl. Ob. Kl. Vl. Hr. sf

Fag. p mp

Hr. Hfen. Kfag. Kb. Tamtam. sfpp

Vlc. mp

51 Picc. tr tr

p f p f p

Vla. Vl. Vlc. Hr.

sehr weich und ausdrucksvoll

Du, *espress.* mein Freund,

tr. *tr.* *fp* *pp* *p* *pp*

dim. *Bkl. Hfen.* *Hr.* *Bkl. Hfen.*

mir war auf die - - - ser

pp *vi.* *pp* *Kl.*

(mp)

52

Welt das Glück nicht hold!

Ob. *Engl Hr.*

Fag. *2.Vl.* *pp* *pp* *sf* *pp*

pp *Vlc.* *sf* *dim.* *Tamtam.*

sf *Kl.* *Via.* *pp* *pp* *p* *mp* *Kb.*

Tamtam.

53

1. Vi. *mf*
 Fl. Fag. Hr. *f*
 Bkl. tre corde *sf*
 Ob. *sf*
 Fl. *p*
 Engl. Hr. *p*
 Hr. *p*

Kl. *sf*
 Engl. Hr. Kl. *ff*
 Engl. Hr. *sf dim.*
 Bkl. Fag. *sf*
pp

Fl. *pp*
 Fl. *sf*
 Fag. *sf*
 Engl. Hr. *ppp*
morendo
pp

55

Sehr mäßig

sehr zart und leise

Ich wand - le nach der
 zart
 Fl. *pp*
 1. Vi. *sf*
pp
 schwebend
 m. s.
sf *pp sempre*
 Kl. 1. Hfe.

Riten. molto

Die

pp 2.Vl.

ppp 1.Vl.

Hr. offen

Flg.

m.s.

Kl.

cresc.

pp

58 Langsam! ppp! Ohne Steigerung. NB.

lie - - - - - be Er - - - - - de

Str. Hfen.

ppp

dolciss.

Hfe.

NB. Anmerkung für den Dirigenten:
Ganze Takte sehr langsam schlagen.

59

all - - - - - ü - - - - - ber - - - - - all

1.Vl.

1. Hfe.

2.Vl.

2. Hfe.

ossia:

blüht auf im Lenz und

blüht auf im Lenz und

2. (etc. col. VI.1)

2. Hfe. sf

Vla. Vlc. Kb.

pp

Pos.

Fag. Kfag.
Gr. Tr. *tr*

grünt aufs

grünt aufs neu!

60

Fließend

2. Vl.

Vlc.

Fl. Ob.
Engl. Hr.
Kl.

Bkl.

(Pos.)

Kb. Fag. Kfag.

all

sf

Pos.

Hfen.

ber - all

61

und e - - -

p *sf* *pp* *sfpp*

Hr. *Pespress.*

Bkl. Fag. Hr.

1. Vl.

Hfen. *p*

Pesante a tempo

wig, e - - wig

Celesta

Engl. Hr. Vla. Hfe. Kl.

m.d. *sf*

62 *sempre pp*

blau - - - en

sf

63

licht die Fer - - nen,

Fl. Ob. *pp*

Kl. Fag.

pp sempre

2 I. VI. 2

64

e - - - - - wig, e - -

1. Vi. Hfe. Flag.

ppp Str.

p Fl. Ob.

Celesta

ppp

Mand. (kaum hörbar)

Kl Fag.

Hfe.

wig,

Cel.

Hfe. Flag.

65

e - - - - - wig, e - wig,

ppp Str.

Musical score for page 66, measures 1-4. The score is arranged in three systems. The top system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The middle system includes woodwinds: Hr. ged. (Horn), Kl. Fag. (Clarinet), and 1. & 2. Vl. Pos. Hr. (Violins and Horn). The bottom system includes the Cello (Cel.) and Mandolin (Mand.). The piano accompaniment features a prominent triplet pattern in the right hand. Dynamics include *ppp*.

Musical score for page 66, measures 5-8. The score continues from the previous system. The top system shows the vocal line with a long note. The middle system includes woodwinds: Vla. (Viola) and Vic. (Violoncello). The bottom system includes the Mandolin (Mand.) and Harp (Hfen.). The tempo marking *morendo* is present. Dynamics include *pp*.

Musical score for page 67, measures 1-4. The score is arranged in three systems. The top system shows the vocal line with the word "wig,". The middle system includes woodwinds: Fl. Ob. (Flute) and Hr. ged. (Horn). The bottom system includes the Mandolin (Mand.). The piano accompaniment features a triplet pattern in the right hand. Dynamics include *pp*.

wig,

Hr.

Pos.

Ritenu**to** bis zum Schluß

ppp

e - - -

Fl. Ob.

Hr.

1. & 2. Vl.

Vla.

Pos. *una corda*

Vlc.

69

Gänzlich ersterbend

wig!

Fl. Ob.

pppp

Vla.

Pos.

Vlc.