

Mahler
Der Trunkene im Frühling
(Das Lied von der Erde)

Allegro *Keck, aber nicht zu schnell*

Ob. Kl. Trp.
Hr.
f *p* *f* *p* *fp* *fp*

(tre corde)
*) Alle Vorschläge vor dem Taktteil und so schnell als möglich.

Pesante *a tempo*
(zurückhaltend) *sf*

Tenorstimme
Wenn nur ein Traum das Le-ben ist,
Picc.
Fl.
Fl. Ob.
p *cresc.* *f* *p* *cresc.*

war - um dem Müh' und Plag'?!?
Picc. Es-Kl.
1. Vl.
Str. Kl.
Hr.
Fag.
f *p* *cresc.* *f* *p*

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

Rit.

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

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

2 a tempo

Tag! Zurück- Und

Ob. Kl. Trp. 1.VI.

Hr. 2.VI. Vla. Fag. Trgl. Vla.

f *sf* *p*

haltend

a tempo

wenn ich nicht mehr trin - - ken kann,

Fl. Es-Kl. Ob. Hr.

cresc. *f* *p*

weil Kehl' und See - le voll,

Fl. Kl. Fl. 1.VI. Vla. Vla. f.kb.

ff *f* *cresc.* *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. - - Langsam

Baum. Ich frag' ihn, ob schon

espress.
Hfe. Str.

dim. *pp*
Fl. Kfag.

Früh - ling sei, - mir ist, mir

pp *pp*

Picc. *espress.*

Kl. Rag. Hr.

Tempo I subito

ist als wie im Traum,

ppp

Trp. ged.

m. s. *m. a.* *p*

Str. Holz. (*tr*)

(dolce)
der Vo - gel zwit - schert:

Vl. solo
2.Vl. pizz.
Hr. *f* *p*

Ja! Ja! Der

Ob. *p* *f* *Picc.* *f* *Picc.* *p*
Hr. *f* *p* *resc.*

8 *pp* *espress.*
Lenz, der

1.Vl. *f* *tr* *Picc.* *tr* *mf* *tr* *p*
Hr. *f* *tr* *p*
Ob. Kl. *f* *tr*
Via. *f* *Trgl.*

Lenz ist da, sei kom - men ü - ber Nacht!

8 *tr* *tr* *tr* *tr* *tr* *tr*
2.Vl. *m.s.* *tr* *m.s.* *tr* *m.s.* *tr*
Pag. Kfag. *p*
Vlc. Kb.

Zögernd

9

Ganz langsam

Aus tief - stem Schau - en

Fl. *pp*

Hr. *sf*

Kfag. *sf*

Kl. Vla. *pp*

Str. Hfe. *pp*

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*

10

Tempo I subito

Ich fül - le mir den Be - cher neu und

1. Vl. *p*

Str. *f molto espress*

Hfe. Vlc. pizz *p*

steigernd

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

f *p* *f* *f*

Fag. Kb.

Detailed description: This system shows the vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. Dynamics include *f* (forte) and *p* (piano). The woodwind section includes Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.). The keyboard section includes Piano (Kb.).

11 *Molto rit.*

Mond er-glänzt am schwarzen Fir - ma

ff *sf* *f* *tr* *m. s.* *cresc.* *m. s.* *sf*

Fl. Picc. Picc. Fl. Picc. Kfag.

Detailed description: This system continues the vocal line and piano accompaniment. The tempo is marked *Molto rit.* (Molto ritardando). Dynamics include *ff* (fortissimo), *sf* (sforzando), *f* (forte), *tr* (trill), *m. s.* (mezzo sostenuto), *cresc.* (crescendo), and *sf* (sforzando). The woodwind section includes Flute Piccolo (Fl. Picc.), Piccolo (Picc.), and Bassoon (Kfag.).

a tempo

ment!

ff *tr* *tr* *tr* *tr*

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

Detailed description: This system features piano accompaniment and various woodwind parts. The tempo is marked *a tempo*. Dynamics include *ff* (fortissimo). The woodwind section includes E-flat Clarinet (Es-Kl.), Bassoon (Fag.), Oboe Clarinet VI (Ob. Kl. VI.), Trumpet (Trp.), Horn (Hr.), and Horn/Glissando (Hfe. gliss). Percussion includes Triangle (Trgl.).

12

Und wenn ich nicht mehr sin - gen kann,

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

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

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

13

und wenn ich nicht mehr

Picc. Es-Kl. f

(tr) f

m Fag.

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

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

Ob. Kl. Trp. Hr. Kb.

p *ff*

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 Vlc. Vlc.

p

Kl. Hr. *pp* Ob. *espress.* *f* *f* Kl.

pp Kb. Kfag.

sfp Hr. *sf* *reloce* Fl. *f* VI.

Fag. Kl.

Hfe. *sfp* *f* *tr*
 Fag. *f* *sf* *p* *dim.* *pp*

Fließend Im Takt

Altstimme. *In erzählendem Ton, ohne Ausdruck*

sempre p 3

Die Son-ne schei - det hin-ter dem Ge - bir - ge. In al - le
 Fl. *mp* *pp* *pp*
 Vi. *pp*

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

die voll Küh - lung sind.
pp *morendo*

4 **Tempo I**

Fl. Kl. Ob. Hr. p sf sf

Hfen. Kfag.

(p) zart ff p espress.

0 sieh!

Hr. Kb. Vlc.

wie ei - ne Sil - ber - bar - ke schwebt der

cresc. f

Vla. Fl. Vcl.

Mond am blau - en Him - mels - see her -

Fl. Ob. espress.

Vla.

Poco accel. -

auf.

f *p* *sf* *sf*

Hfen.

mp - a tempo

Ich spü - re ei - nes fei - nen Win - des

f *p* *sf* *p*

Kl. Hfen. Hr.

6

Wehn hin - ter den dunk - - - len

p *Fl.* *sf* *p*

Engl. Hr. Kfag.

Fich - - - - ten!

sf *p*

Hr. 1.Vl.

Fag.

Kb.

sf

f

p

pp

lunga

sf

morendo

7 Sehr mäßig (♩ wie vorher ♩)

Kl. Hfe.

Ob.

p

sf

p

tr

3

Vla.

Kl. Hfen.

sf

p

tr

3

sempre p

Kl. Hfen.

sf

p

tr

3

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 at the bottom.

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 *Hfen.* (Horn), *Fl.* (Flute), *Pos.* (Posaune), and *Fag. Bkl. Kb.* (Bassoon, Clarinet, Cello).

13

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

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. An *Ob.* (Oboe) part is indicated.

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* *pp*

Vlc. *sf* *pp* *sf* *sf* *pp*

Fag. *sf* *pp* *sf* *sf* *pp*

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

Vla. *pp* *sf* *pp*

molto espress.

16 Nicht eilen

Men - schen geh'n heim - wärts, um im

f *pp zart*

Kl. *f* *pp*

Hr. *pp* *pp*

Vlc. solo *pp zart*

Via. *pp* *f*

Bkl. *p* *f*

Schla - fer - ges - ses - nes Glück und

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

Ju - gend neu zu ler - nen!

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

pp Fl. *sfp* *sf*

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

sfp *sf* *p*

18

Die

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

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

19

Vö - gel hok - ken still in ih - ren

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

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

Zwei - gen. (Triller.)

Fl. Picc. Hr. Fag. Engl. Hr. Ob. Bkl. Hfe. Kb. Kl. Hfe. gliss.

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

20 **Langsam**

Die Welt schläft ein!

Hr. gest. Bkl. Hfe. Fag.

sf *p* *sf* *p*

Langsam

sempre pp

morendo

ppp

pp

Hr.

21

Hfen. mf

dim.

Kl. ppp

Bkl. sf

pp

Hfe. sf

pp

ppp

Sehr gleichmäßig

Nicht eilen. 22

ppp

ppp

Nicht eilen.

pp

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

ppp

ppp

pp

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.

Fl. *p*

Vi. 2.

Hfen.

Vla.

24 Allmählich zu ganzen Takten

pp aber mit innigster Empfindung

Vi. 1.

Vla. *pp*

Hfen.

übergehend

Hfe.

25

Musical score for measures 25-26, piano part. The score is in G minor (two flats) and 4/4 time. It features complex rhythmic patterns with triplets and sixteenth notes. The dynamic marking is *pp*. The instrument is labeled *Kb.* (Klavier).

26

Musical score for measures 26-27, piano part. The score continues with complex rhythmic patterns. The dynamic marking is *pp leggiero*. The instrument is labeled *Kl.* (Klavier). There are markings for *4 m.s.* and *Fl. Kl.* (Flügelklavier).

Musical score for measures 27-28, orchestral part. The score is for Violins (Vlc. Hfen.), Piano (Kb.), and Horns (Hr.). It features a *cresc.* (crescendo) marking. The dynamics are *pp*.

27 Sehr ruhige ganze Takte

Musical score for measures 27-28, vocal and orchestral parts. The vocal line (Ich seh - - - ne mich,) is in G minor. The piano accompaniment is marked *pp subito ma molto espress.* and *1. Vl.* (Violin I). The instrument labels include *Vla.* (Viola) and *Str. Hfe.* (String Horns). The dynamic marking is *pp*.

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*

sf *sempre ff*

-bens trunck'ne Welt!

sf *p veloce*

Engl. Hr.
Kl.

ff *p* *pp*

sf Bkl. Fag.

p subito

p

pp *p* *pp*

Vic.

Kl. Bkl.

Kb.

36 Mäßig

Engl. Hr.

1. Vl.

Hfe.

sf *p* *pp*

sf *p*

Hr.

Fag.

Vic. Hfe.

Engl. Hr.

Pos.

Hfe.

sf *p* *mf* *espress.* *p espress.*

Vic solo.

Kb.

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. Vcl. Kl. Hr. Kfag. 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.* at the end of the system.

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.* at the end of the system.

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.*, *sf*, and *ppp*. The tempo is marked *A tempo subito* at the beginning of the system.

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* at the beginning of the system.

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*, *f*, and *ff*. 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*, *sf*, *ff*, and *p subito*. Instrumentation includes VI Vla. (Viola), Hr. (Horn), and Sr. Hfen. (Strauss' Horn).

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*. The instruction "(Bässe sempre *pp*)" is written below the bass line.

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*.

44

Str. *f* *sf*
 Kl. *sf*
 Fag. *p*
 Bkl. Kfag. Hfen. *sf*
dim.

p *sf* *p* *cresc. molto*

45

Fl. Ob. *f* Vl. 1.2. *p*
 Vla. Kl. Hr. *f* *tr* *tr* *molto cresc.* *p subito*
 Str. *p* *ff* *p*

Fl. Ob. *p* *cresc.* *f* *espress.*
 Kl. *p* *molto cresc.* *f*
 Hr. *f* *tr* *tr* *f* *tr* *tr* *f*
 Vla. *f*

Kl. • Bkl. Fag. Kfag. Hfen.

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.

Ob. *pp*

f

Vlc.

mp

sf Kb. Hr. Kfag. Hfen.

Kl. *f*

Fl.

sf

Hr.

sf

sf p cresc. ff Hr. dim. tr

immer tonlos 50 Er sprach, pp

Ob. sf Fag. Kl. p pp

Vlc. sempre pp

sei-ne Stim-me war um - flort: espress. f Vl. Hr. sf

Fag. p pp

Hr. Hfen. Kfag. Kb. Tamtam. sfpp

Vlc. mpp

51 Picc. mf tr tr

p f p f p

Via. Kl. Vl. Vlc.

Vlc. Hr. Hfen.

sehr weich und ausdrucksvoll

Du, *espress.* mein Freund,

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

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

mir war auf die - - - ser

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

52

Welt das Glück nicht hold!

pp. *Vie.* *sf.* *pp.* *Engl. Hr.*

Fag. *2.Vl.* *pp.* *pp.* *Tamtam.*

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

Tamtam.

53

Langsam
Rit. *sehr ausdrucksvoll*

54

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.

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. *Despress.*

Bkl.
Fog. Hr.

Hfen.
p

Pesante a tempo

wig, e - wig

1. Vl.

Engl. Hr.

Vla. Hfe.

Celesta

m.d. *sf*

62 *sempre pp*

blau - - - en

fp

63

licht die Fer - - nen,

Fl. Ob. *pp*

Kl. Fag.

pp sempre

pp

pp sempre

2 I. VI. 2

2 I. VI. 2

64

e - - - - wig, e - -

1. Vl. 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 includes staves for Hr. ged., Kl. Fag., 1. & 2. Vl., Pos. Hr., and Cel. The music features a complex texture with overlapping lines and dynamic markings such as *ppp*.

Musical score for page 66, measures 5-8. The score includes staves for Mand., Hfen., Vla., and Vic. A *morendo* marking is present. The music features a complex texture with overlapping lines and dynamic markings such as *pp*.

Musical score for page 67, measures 1-4. The score includes staves for Fl. Ob., Hr. ged., and Pos. The music features a complex texture with overlapping lines and dynamic markings such as *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.