

GUSTAV MAHLER

KINDER - TOTENLIEDER

VON RÜCKERT

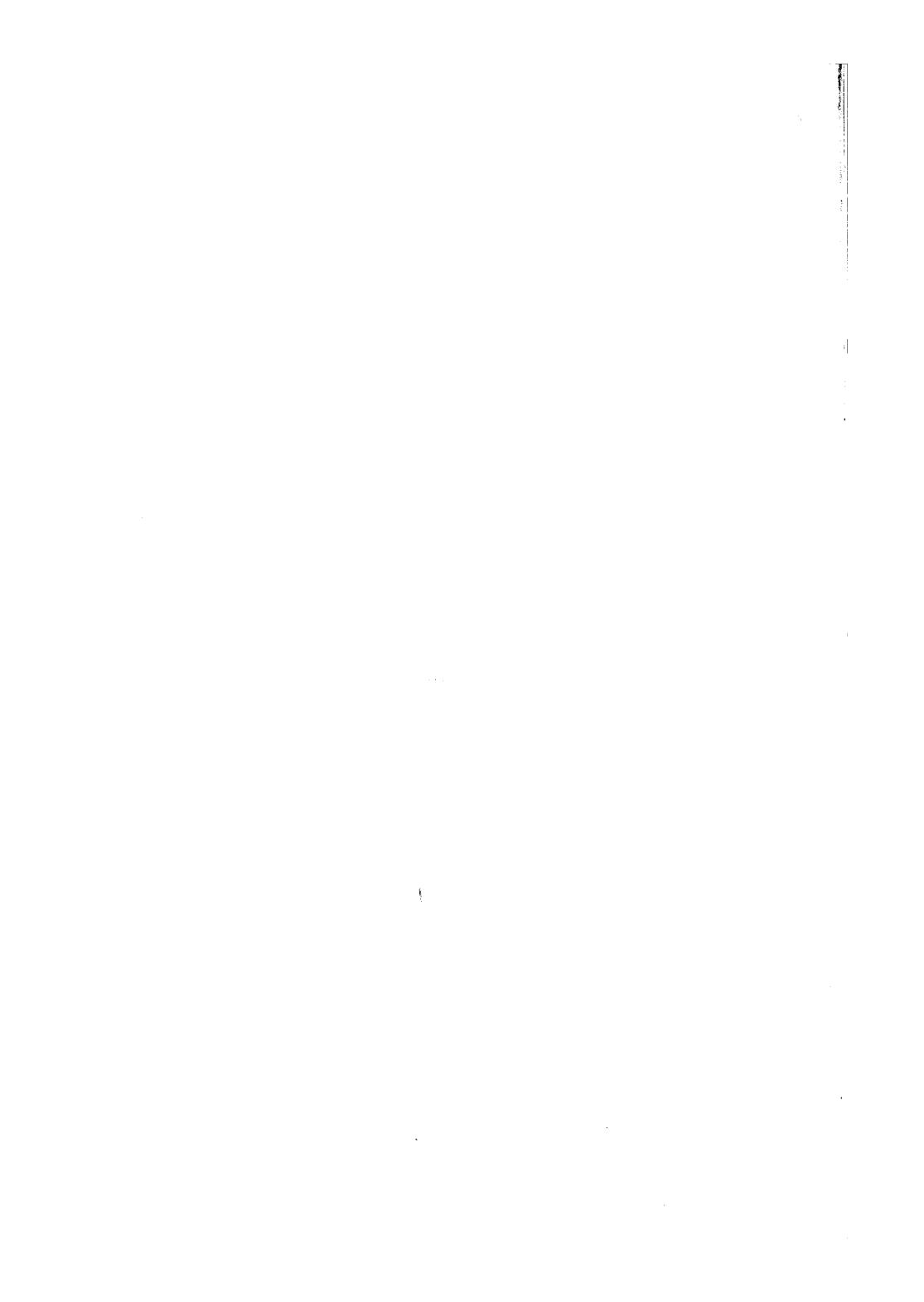
FÜR EINE SINGSTIMME

MIT KLAVIER ODER ORCHESTER

Münster



C.F. KAHNT



Aufführungsrecht
vorbehalten

811075

M¹⁶¹³
M^{214 Km} Nun will die Sonn' so hell aufgeh'n!
(Rückert)

Gustav Mahler

Langsam und schwermütig; nicht schleppend.

2 Flöten.

1 Oboe. *klugend* *p*

2 Clarinetten in B.

Baß-Clarinette in B.

2 Fagotte.

Horn I in F. *p*

Horn II in F.

Harfe.

Glockenspiel.

Violine I.

Violine II.

Viola.

Singstimme.

Violoncell.

Baß.

Langsam und schwermütig, nicht schleppend.

* Diese 5 Gesänge sind als ein einheitliches, untrennbares Ganzes gedacht und es muß daher die Continuität derselben (auch durch Hintanhaltung von Störungen wie z. B. Beifallsbezeugung am Ende einer „Nummer“) festgehalten werden.

1

Fl.

Ob.

Cl.

B.-C.

Fag.

Hr.

Trom.

Trom. II

Tub.

Vcl.

C.-B.

Sgst.

p espress

pp

klangvoll

mit Dämpfer

mit verhaltener Stimme

mit Dämpfer

Sonn' so hell auf - gelin,
als sei kein

1 .

Pl.

Ob.

Cl.

B.-Cl.

Fag.

Hr.

Hf.

Glsp.

VI.

Vla.

Sgst.

Vcl.

C.-B.

Unglück, kein Un - glück — die Nacht — ge - schehn!

sempre pp

pp

molto express.

p

2

3

F.
Ob.
Cl.
B.C.
Fg.
Hr.
Hfe.
Gisp.
Vl.
Vla.
Sgst.
Vcl.
C.B.

klagend
f f
pp subito
p subito
p
Vn
p

3

Fl.

Ob. *pp ausdruckstlos*

Cl.

B.-Cl.

Fg. *p express.*

Hr. *pp ausdruckstlos*

Hf.e.

Gisp.

Vl.

Vla.

Sgst. *p*
Das Unglück ge schah nur mir al lein!

Vcl.

C.-B.

4

Fl.

Ob.

Cl.

B.-Cl.

Fg.

Hr.

Hf.e.

Gisap.

VI.

Vla.

Sgst.

C.-B.

sempre marcato

mit Dämpfer

immer mit Dämpfer

pp aber ausdrucksstark

pp ohne Ausdruck

Die Sonne, die Sonne, sie scheint

immer mit Dämpfer

5

Ft.

Ob.

Cl.

B.-Cl.

Fg.

Hr.

Hf.

Gasp.

Vl.

Vla.

Sgst.

Vcll.

C.-B.

a 2
heftiger
klp

espress.

II.
sehr ausdrucks voll
p
pp
p express.

p
pp

v
f
p
f

all - - ge mein!

pp

44605

Fl.

Ob.

Ct.

B.-Cl.

Fag.

Hr.

Hne.

Gisp.

Vl.

Via.

Sgt.

Vcll.

C.-B.

sehr hervortretend

6

1

p <>

a 2

pp

p <>

pp <>

p <>

p

6

Fl.

Ob.

C1.

B-C1

Fg.

Hr.

Hfe.

G1sp.

Violin

Vla

Sgst.

Vcl.

C-B.

Du mußt nicht die Nacht in dir ver schränken, müßt sie ins ohne Dämpfer pp mit großem Ausdruck

7

nicht schleppend

Musical score for orchestra and choir, page 12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.-Cl.), Bassoon (Fg.), Horn (Hr.), Bassoon (Hf.e.), Trombone (Gesp.), Violin (VI.), Viola (Vla.), Soprano (Sgst.), Cello (Cello), and Double Bass (C.-B.). The vocal part for Soprano includes lyrics: "ew' - ge Licht, ins ew' - - - - ge Licht ver-". Dynamic markings include pp , $\text{b}\text{--}\text{pp}$, pp , pp , pp , f , p , and *pizz.*. The section is labeled "nicht schleppend".

Etwas bewegter (Rubato)

Mit leidenschaftlichem Ausdruck

8

a 2

Fl.

Ob.

Cl.

B. Cl.

Fg.

Hr.

Hf.

Gisp.

Vi.

Vla.

Sgst.

Vcl.

C. B.

mit Dämpfer

sen ken!

arc

1
2
3

8 *f* Etwas bewegter (Rubato) *f*

Mit leidenschaftlichem Ausdruck.

zurückkehrend

Musical score for orchestra, page 14, section "zurückkehrend". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon/Clarinet (B.C.), Bassoon (Bg.), Horn (Hr.), Trombone/Horn (Hf.), Trombone (Gosp.), Violin (V1.), Viola (Vla.), Soprano (Sgst.), and Cello/Bass (C.B.). The score consists of six systems of music. System 1: Flute plays eighth-note patterns, Oboe has a sustained note with dynamic ff, Clarinet has a sustained note with dynamic a 2, Bassoon has a sustained note with dynamic ff, Horn has a sustained note with dynamic f, Trombone has a sustained note with dynamic ff, Violin has a sustained note with dynamic f. System 2: Oboe has a sustained note with dynamic dim., Clarinet has a sustained note with dynamic p, Bassoon has a sustained note with dynamic p, Horn has a sustained note with dynamic f, Trombone has a sustained note with dynamic f, Violin has a sustained note with dynamic f. System 3: Clarinet has a sustained note with dynamic p, Bassoon has a sustained note with dynamic pp, Horn has a sustained note with dynamic p, Trombone has a sustained note with dynamic pp, Violin has a sustained note with dynamic pp. System 4: Bassoon has a sustained note with dynamic mfp, Trombone has a sustained note with dynamic p, Violin has a sustained note with dynamic pp. System 5: Bassoon has a sustained note with dynamic f, Trombone has a sustained note with dynamic f, Violin has a sustained note with dynamic f. System 6: Bassoon has a sustained note with dynamic ff, Trombone has a sustained note with dynamic p, Violin has a sustained note with dynamic f. The score concludes with the word "Ein" under the bassoon part.

10 Tempo I.

9

Fl.

Ob.

Cl.

B. Cl.

Fg.

Hr.

Hfe.

Gasp.

Vi.

Vla.

Sgst.

Vcl.

C.-B.

Lämplein ver - losch in mei - nem Zelt!

9

10 ^{pp} Tempo I.

4460

11

Fl.

Ob.

Cl.

B.-Cl.

Fag.

Hr.

Hf.e.

Glas.

Vl.

Vla.

Sgst.

Cello

C.-B.

mit Erschütterung

Heil Heil sei dem Freu-denlicht der Welt,

p

pp

p esp.

pp

11

Fl.

ob.

cl.

B.Clt.

Fag.

Hr.

Hf.

Gosp.

Vln.

Vla.

Sgst.

Vcl.

C. B.

dem Freu den licht der Welt!

pizz.

*p*pp

*p*pp

p

*p*pp

*p*pp

*p*pp

p

*p*pp

The musical score page shows a complex arrangement of multiple instruments, primarily woodwind and brass, performing a delicate and rhythmic section. The instrumentation includes Flute, Oboe, Clarinet, Bassoon, Bassoon (C), Bassoon (B.C.), Bassoon (Fagot), Bassoon (Horn), Bassoon (Horn), Bassoon (Horn), Bassoon (Gosp.), Bassoon (Vln.), Bassoon (Vla.), Bassoon (Sgst.), Bassoon (Vcl.), and Bassoon (C. B.). The score is divided into measures by vertical bar lines, and each instrument's part is written on a separate staff. Dynamic markings such as 'pp' (pianissimo) are used throughout the score, indicating a very quiet performance level. The vocal line 'dem Freu den licht der Welt!' is written in German lyrics. Measure 17 begins with a series of sustained notes followed by a rhythmic pattern involving eighth and sixteenth note pairs. Measures 18 and 19 continue with this pattern, with some instruments providing harmonic support through sustained notes or chords. Measure 20 concludes the section with a final rhythmic pattern and dynamic marking. The bassoon parts (Vln., Vla., Sgst., Vcl., C. B.) include lyrics in parentheses: '(pizz.)' and '(pp)'.

„Nun seh' ich wohl, warum so dunkle Flammen“
(Rückert)

Gustav Mahler

Ruhig, nicht schleppend.

2 Flöten.

1 Oboe.

2 Clarinetten in A.

2 Fagotte.

1 Horn in F.

Pauke in B.

Harfe.

Violine I
ohne Dämpfer.

Violine II
ohne Dämpfer.

Viola
ohne Dämpfer.

Singstimme.

Violoncell
ohne Dämpfer.

Baß
ohne Dämpfer.

Ruhig, nicht 'schleppend.'

I p
II p

pizz.
(Doppelgr.) pizz.
(Doppelgr.)

sul D
pp

sul A
arco
pizz.

nicht rit.
arco
pp

Nun seh' ich

Ruhig, nicht 'schleppend.'

1

Pl.

Ob.

Ct.

Fg.

Hr.

Pk.

Bf.

Vl.

Vla.

Sgt.

Vcl.

pizz.

pizz.

1 pp

a 2

wohl, war - um so dunk-le Flam-men ihr sprühet mir in manchem Au-gen-

pizz.

pizz.

1 pp

Fl.

Ob.

Cl.

Bsn.

Hrn.

D.B.

Hf.

VI.

Vla.

Sopr.

Cello

arco geteilt

pp

sempre pp

arco

sp

geteilt

p

bli - cke. (O) Au - gen! (O) Au - gen!

arco

p

f

p

pp

pp

A musical score page for orchestra and choir, featuring ten staves of music. The instruments listed from top to bottom are Flute (F1), Oboe (Oboe), Clarinet (Cl.), Bassoon (Bassoon), Horn (Horn), Piano (Pf.), Harp (Harp), Violin I (VI. I.), Violin II (VI. II.), Cello (Cello), and Double Bass (D. B.). The vocal parts are Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The vocal parts sing in German. The score includes dynamic markings such as *p*, *p zart*, *warm*, *nicht geteilt*, *f*, and *p*. The vocal parts sing the lyrics: "Gleich - sam, um voll in ei - nem Bli - cke zu drüngen eu - re gan - ze Macht zu -".

1a

Musical score for orchestra and choir, page 22, section 1a. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsg.), Horn (Hr.), Piano (Pk.), Bassoon (Bf.), Viola (Vla.), Violin (Vl.), Soprano (Sgst.), and Cello/Bass (C.-B.). The vocal part for Soprano includes lyrics in German. The score features dynamic markings such as *p*, *pp*, *expr.*, *steigern*, and *geteilt*. Measure numbers 1a and 1b are indicated above the staff.

Fl.
Ob.
Cl.
Bsg.
Hr.
Pk.
Bf.
Vl.
Vla.
Sgst.
C.-B.

1a

sah-men. Dort ahnt' ich nicht, weil Ne - bel mich um -

1a pp

2 rit.

Ft.
Ob.
Cl.
Fg.
Hr.
Pk.
Hfz.
Vi.
Vla.
Sgst.
Vcl.
C-B.

p *expr.*

p

p

f

pp

pp

geteilt

fp

rit.

fließend

schwammen, ge wo - ben vom ver - blen - den-den Ge - schi - eke, daß sich der

fp

arco

fp *rit.*

2

Etwas bewegter.

PI.

Ob.

Cl.

Bg.

Hr.

Pk.

Hf.

Vi.

Vla.

Sgt.

Vcl.

C-B.

Etwas bewegter.

a 2

ff

f

p

I.

I.

p

ff

f

p

p

s

p

at tempo

Strahl bereits zur Heimkehr schick-e, dort - hin, dort - hin, von

pizz.

sp

pizz.

sp

pizz.

Etwas bewegter.

2a

Musical score page 2a, featuring a full orchestra and vocal parts. The vocal parts are:

- Soprano (Sgst.): "wan - nen al - le Strah - len stam - men."
- Bass (Vcl.): "p"
- Bass (C-B.): "p"

Instrumental parts include:

- Flute (Fl.): Rests.
- Oboe (Ob.): Dynamics: f, sf=p.
- Clarinet (Cl.): Dynamics: p, f, sf=p.
- Bassoon (Bsn.): Rests.
- Horn (Hrn.): Dynamics: f.
- Trombone (Pk.): Rests.
- Horn (Hftr.): Dynamics: f.
- Violin (Vi.): Rests.
- Viola (Vla.): Dynamics: a2, fp, (pp).
- Cello (Vcl.): Dynamics: arco, p, sf=p.
- Double Bass (C-B.): Dynamics: arco, sf=p.

2a fp

rit.

3 Tempo I.

Fl.

Ob.

Ct.

Pg.

Hr.

Pk.

Hf.

Vi.

Vla.

Sgst.

Vcl.

C-B.

zurückhaltend

warm

Ihr wolltet mir mit eu-rem Leuch - - - ten sa - gen:

pizz.

pp

pizz.

pp

pp

rit.

3 Tempo I.

a 2

Fl.

Ob.

Cl.

Bc.

Hr.

Pk.

Hf.

Vl.

Vla.

Sgst.

C-Cell.

C-B.

sempre *pp*

pp

f — *p*

f — *p*

p — *f* — *p*

f — *p*

pp

pp

sf —

Wir möch - ten nah dir blei - ben ger - ne, doch ist uns nicht eilen

4

I. *pp*

a 2 *pp*

Ob.

C1. *pp*

Fg. *pp*

Hr. *p* >>

Pk.

Hf.

VI.

Vla. *pp*

gst. das vom Schicksal ab-ge-schla-gen.

cel. *pizz.* *pp* *pizz.*

B. *pp*

a 2 *pp*

I. *pp*

> >

>

>

>

>

Sieh' uns nur

arco

espr.

p

5

Fl.

Ob.

Cl.

Bc.

Hr.

Pk.

Hf.

Vl.

Vla.

Sgst.

Cello

C-B.

an, denn bald sind wir dir fer-ne!

5

Etwas bewegter.

Fl.

Ob.

Cl.

Bg.

Hr.

Pk.

Ifc.

rit.

vi.

Ta.

gst.

Was dir nur Auge sind in diesen Tag en in künft'gen Nächter

cll.

B.

arco

pizz.

4460b

nicht rit.

6

Fl.

Ob.

Ct.

Fg.

Hr.

Pk.

Hfcl.

Vi.

Vla.

Sgt.

Vcl.

G-B.

pp *pp subito* *pp*

pp *pp subito* *pp*

p *molto espr.* *f*

f *p*

pp *pp subito* *f*

pp *pp subito* *f*

pp subito *p* *fp* *f* *p*

sind es dir nur Ster - ne.

pp *pp subito* *fp* *f* *p*

arco *pp subito*

6

4460 b

nicht rit.

811075

rit.

Fl. 1. *pp*

Ob. *ff=p*

Ct. *a 2* *f=p*

Fg. *f=p*

Hr.

Pk.

Hfcl. *p / dim.* *pp*

Vl. *pp subito* *pp morendo*

Vla. *pp* *pp pizz.*

Sgst.

Vcl. *geteilt* *pizz.*

C-B. *pp* *pizz.*

rit.

pp

4460b

„Wenn dein Mütterlein“
(Rückert)

Gustav Mahler

Schwer, dumpf.

2 Flöten.

1 Oboe.

1 Engl. Horn. *pp*

1 Clarinette in B.

Baß-Clarinette in B.

2 Fagotte. *p* *espr.*

2 Hörner in F.

Harfe.

Viola.

Singstimme.

Violoncell. *pizz.* *p*

Baß.

Schwer, dumpf.

The musical score consists of ten staves of music. The first five staves are grouped by a brace and labeled from top to bottom: 2 Flöten., 1 Oboe., 1 Engl. Horn. (with dynamic *pp*), 1 Clarinette in B., and Baß-Clarinette in B. The next five staves are also grouped by a brace and labeled from top to bottom: 2 Fagotte. (with dynamic *p* and performance instruction *espr.*), 2 Hörner in F., Harfe., Viola., and Singstimme. The vocal part (Singstimme) has a single staff. The last two staves are grouped by a brace and labeled: Violoncell. (with dynamic *pizz.* and *p*) and Baß. The vocal part is labeled "Schwer, dumpf." at both the start and end of its section. The entire vocal section is set against a background of instrumental textures, primarily woodwind and brass parts.

Fließender.

1.

Fließender.

1.

pp ohne Ausdruck

pp ohne Ausdruck

pp

pp

pp

Sopr. Schwermüdig
Wenndein Müt - ter - lein

Alto

Tenor

Bass

Pl.

Ob.

R.H.

C1.

B.C1.

Fg.

Hr.

Hfse.

Vla.

Sgst.

Vcll.

C.B.

Fließender.

Musical score for orchestra and choir, page 35. The score consists of two systems of music. The first system starts with woodwind entries (Piccolo, Oboe, Bassoon) followed by a vocal entry (Soprano). The second system begins with a bassoon solo, followed by a vocal entry (Soprano). The vocal parts are written in German, with lyrics appearing below the notes. The instrumentation includes Piccolo, Oboe, Bassoon, Clarinet, Bass Clarinet, Bassoon, Horn, Trombone, Violin, Cello, and Double Bass.

PI.

Ob.

B.H.

Cl.

B.Cl.

Fg.

Hr.

Hf.

Vla.

Sgst.

Vcl.

C.B.

p molto espr.

p molto espr.

tritt zur Tür her-ein,
und den Kopf ich dre-he,

4460c

Fl.

Ob.

B.H.

Ct.

B.Ct.

Fg.

Hr.

Hf.

Vla.

Sgst.

Vcl.

O.B.

1

a.2

dim.

molto espr.

p

pp

pp

p

mp

ihr ent-ge-gen se - he,
fällt auf ihr Ge-spenst

1

Etwas bewegter.

Fl.

ob.

B.H.

Cl.

B.Cl.

Fg.

Hr.

Hf.

Vla.

Sgst.

vcl.

Ob.

p molto espr.

p molto espr.

erst der Blick mir nicht,

sonder auf die Stel - le, näher,

mit Dämpfer

pp espr.

Etwas bewegter.

I. 2

p

ob.

E.H.

C.I.

B.C.I.

Pg.

Hr.

Hfe.

Vla.

Sgst.

nä - her nach der Schwelle, dort, dort, wo wür-de dein lieb' Gesichtchen sein,

Vcl.

C.B.

steigernd nicht eilen f

sempre pp

2 p

a 2

Fl. *p espr.*

Ob.

B.ass.

Cl.

B.Clar. >

Trom. *p*

Tr. *pp*

Horn

Bassoon

Vla. *p espress.*

Sopr. wenn du freu - den-hel - le trä - test mit her - ein, trätest mit her -

Vcll. *Dämpfer ab.*

C.B. *pp geteilt*

rit. 3 Wie zu Anfang.

A musical score page showing parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Clarinet (Cl.), Bassoon (B. Cl.), French Horn (Fr.), Trombone (Hr.), Trombone (Hre.), Viola (Vla.), Soprano (Sgst.), Cello (Vcll.), and Double Bass (C-B.). The score is in 3/4 time, key signature is B-flat major (two flats). The vocal part (Soprano) has lyrics: "ein, wie sonst mein Töch - ter - lein!". Various dynamics are indicated: *p*, *p*, *pp*, *f*, *mf*, *dim.*, and *pizz.*. The page number 4460 is at the bottom.

Fl.
Ob.
B. Cl.
Cl.
B. Cl.
Fr.
Hr.
Hre.
Vla.
Sgst.
Vcll.
C-B.

rit. 3 Wie zu Anfang.
ein, wie sonst mein Töch - ter - lein!
rit. 3 Wie zu Anfang.

4460

4 Etwas fließend.

Vl.

Ob.

B.H.

Cl.

B.Clar.

Fl.

Hr.

Bassoon

Vla.

Cst.

D.B.

pp ohne cresc. sempre pp cresc. molto p subito cresc. molto a 2 p cresc. f Wenn dein Mütterlein pizz. p

4 Etwas fließend.

5

A musical score for orchestra and choir. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bass.), Clarinet (Cl.), Bass Clarinet (B.Clar.), Bassoon (Bass.), Horn (Hr.), Trombone (Trom.), Bass Trombone (Bass.Trom.), Violin (Vln.), Cello (Cello), and Double Bass (C.B.). The vocal parts are for Soprano (Sop.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.). The score is in 4/4 time, with key changes indicated by sharps and flats. Measure 5 begins with a dynamic of *p*. The vocal parts enter with lyrics: "tritt zur Tür her-ein" (Soprano) and "mit der Kerze Schim-mer," (Alto). The vocal parts are marked with crescendos (>).

Fl.

Ob.

Bass.

Cl.

B.Clar.

Bass.

Hr.

Trom.

Bass.Trom.

Vln.

Cello.

C.B.

Sop.

Alt.

Ten.

Bass.

klagend

>

>

>

>

>

>

>

>

p

pizz.

p

mp

tritt zur Tür her-ein

mit der Kerze Schim-mer,

5

Fl.

Ob.

B. H.

C1.

B.C1.

Fg.

Hr.

Hfro.

Vla.

Sgt.

Vcll.

D.-B.

6

a2

p

pp

pp

pp

v.

mf

v.

pp

ist es mir, als im - mer, kämst du mit her - ein, huschtest hin-ter-drein,

6

Etwas bewegter.

7

p *espr.*

Musical score for orchestra and choir, page 44, measure 7. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. H.), Clarinet (Cl.), Bass Clarinet (B.-Cl.), Bassoon (B. C.), Horn (Hr.), Trombone (Trom.), Violin (Vln.), Cello (Cello), Double Bass (D. B.), and Soprano (Sop.). The vocal part is written in German: "als wie sonst ins Zimmer!" The score shows various dynamics and performance instructions like *espr.* and *innig*.

Fl.
Ob.
B. H.
Cl.
B.-Cl.
B. C.
Hr.
Trom.
Vln.
Cello
D. B.
Sop.
als wie sonst ins Zimmer!
7

Fl.

Ob.

H. H.

Cl.

B.-Cl.

Fag.

Hr.

Hf.

Vla.

Sgt.

Vcl.

C.-B.

8

p

a 2

p

p

pp *expr.*

mit ausbrechendem Schmerz

du, — o — du, — des Va-ters Zel - - le, — ach, zu schnell - - le, zu

geteilt
arco

p

arco

p

8

4460c

ritard.

9

Pt.

Ob.

E. H.

Ct.

B. Cl.

Fg.

Hr.

Hfo.

Vla.

Sgst.

Vcl.

C-B.

ritard.

9

schnell erloschener Freu - den - schein, — er - loschener Freu - denschein!

geteilt

pp

ritard.

9

Wieder wie zu Anfang.

rit.

A musical score for orchestra and choir. The score consists of ten staves, each with a different instrument or voice part. The instruments include Flute (Fl.), Oboe (ob.), Bassoon (B. H.), Clarinet (Cl.), Bass Clarinet (B.-Cl.), Bassoon (Pg.), Horn (Hr.), Trombone (Hf.e.), Violin (Vln.), Soprano (Sgst.), Cello (Vcl.), and Double Bass (C.-B.). The score is set in common time, with various key signatures (G major, A major, D major, E major, F# minor, G minor, B minor, C major, E major, A major) indicated by the key signature changes. The music features a variety of dynamics, including *p*, *pp*, *mp*, *expr.*, *unis.*, *morendo*, *rit.*, and *ppp*. The vocal parts (Soprano and Double Bass) sing the same melody, which is identical to the bassoon part in the first system. The score is divided into systems by vertical bar lines, and the vocal parts enter at the beginning of the second system.

Wieder wie zu Anfang.

rit.

ppp

„Oft denk, ich, sie sind nur ausgegangen!“

(Rückert)

Gustav Mahler

Ruhig bewegt, ohne zu eilen.

The musical score consists of ten staves, each with a different instrument or voice part. The instruments listed from top to bottom are: 2 Flöten., 2 Oboen., 2 Clarinetten in B., 2 Fagotte., 2 Hörner in F., Harfe., Violine I., Violine II., Viola., Singstimme., Violoncell., and Baß. The score is set in common time, with a key signature of one flat. The vocal line begins with a single note followed by a rest. The first section of the score features woodwind entries, with the bassoon and harp providing harmonic support. The second section begins with a melodic line from the violins, supported by the cello and bass. The vocal line reappears in the final section, accompanied by the strings. The overall mood is contemplative and peaceful, as indicated by the instruction "Ruhig bewegt, ohne zu eilen."

Ft.

Ob.

Ct.

Fg. *p esp.*

Hr.

Hf. {

Vl.

Via. *get.*

Sgst. *Schlicht, aber warm.*
Oft denk' ich, sie sind nur aus-ge-gan - gen! Bald

Vcl.

C-B.

446-447

Fl.

Ob.

Ct.

Bg.

Hr.

Hf.

Vl.

Vla.

Sgt.

Vcl.

C.B.

1

2

p

a 2

pp

f

mit Dämpfer

pp

mit Dämpfer

pp

unis.

motto expr.

Der Tag ist

geteilt

areo

pizz.

1

2

Musical score page 51, featuring a multi-part arrangement for orchestra and choir. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bass.), Horn (Hr.), Trombone (Trom.), Violin (Vln.), Viola (Vla.), and Double Bass (D.B.). The vocal part is for Soprano (Sop.). The score includes dynamic markings such as *p*, *f*, *p esp.*, *gliss.*, *ohne Dämpfer*, *PIPPIN*, *arco*, *pizz.*, *unis.*, *arco*, *p*, *CRESC.*, and *ARCO*. The vocal part includes lyrics: "schön! O, sei nicht bang! Sie ma - chen nur ei - nen wei - ten Gang...".

poco rit. 3 a tempo

Fl.

Ob.

Cl.

Bass.

Hr.

Bass.

Vi.

Vla.

Sgst.

C.B.

poco rit. 3 a tempo

Ja - wohl, sie sind nur aus ge-gan-gen und

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tbn.

Tbn.

Vln.

Vla.

Sopr.

Cello

B. C.

I.

pp

espr.

p

wer- den jetzt nach Hau- se ge lan - gen!

geteilt

p espr.

pizz.

4

F.
Ob.
Cl.
Bass.
Hr.
Trom.
Hfl.
Vl.
Vla.
Sgst.
Cello
C.-B.

p pp

sf

p esp.

f

pp

mit Dämpfer.

geteilt

geteilt

geteilt

pp

zart

pp

O, sei nicht bang, der Tag ist schön! Sie

pp

rit.

Fl. *pp* *cresc.*

Ob. *pp* *cresc.* *sf* *p*

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

Bass. (Bassoon)

Hr. *p espri.*

Hse.

Vi. *Dämpfer ab.* *rit.* *solo.* *p* *f* *p*

Vi. *Dämpfer ab.*

Vcl. (Cello)

Sgt. (Double Bass) *warm*
ma - chen nur den Gang zu je - nen Höhn!
geteilt
arco
Vcl. (Cello) *pizz.*

C.-B. (Double Bass)

5 a tempo
Nicht eilen.

Musical score page 56, featuring a multi-instrument ensemble. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (B.assoon), Horn (Hr.), Flute (Fl.), Violin (Vi.), Viola (Vla.), Soprano (Sgst.), Cello (Cello), and Double Bass (C. B.). The score is in common time, with a key signature of one flat. The dynamics are marked with *p* and *pp*. The vocal part (Soprano) has lyrics: "Sie sind uns nur vor-aus-ge-gan-gen und wer-den nicht". The cello part includes an instruction "arco" and dynamic "unis. *p*". The double bass part has a dynamic "pp". The section title "5 a tempo Nicht eilen." appears twice, once above the vocal line and once below it at the end of the page.

5 Nicht eilen.

6

Pf.

Ob.

Cl.

Fg. I.
p

Hr. *p espri.*

Hse.

Vi. *Tutti.*
pp espri.

Vla. *pp*

Sgst. *p*
wie - der nach Haus — ver - lan - gen!

Vcll.

C. B. *pizz.*

6

7 2.

Pt. *pp*

Ob. I. *f*

Ct. I. *f*

Fg.

Hr. *p* *pp*

Hf. *r* *ppp* *pp*

Vl. *pp*

Via. *pp*

Sgt. *p* *zart* *espr. warm*
Wir ho - lensie ein - auf jenen Höhn im Son - - nen.

Vcl. *geteilt* *sf* *unis.* *pizz.*

C. - B.

7

rit. a 2 a tempo rit.

Ft. Ob. Cl. Fg. Hr. Hf. Vl. Vla. Sgst. Vcl. C-B.

p *pp* *ff* *pp* *p* *p* *molto espr.* *sf* *morendo* *pp* *p* *pp* *pp* *morendo* *cresc.* *steigernd* *schein! Der Tag* *ist schön auf je - nen Höhn!* *arco* *cresc.* *pizz.* *morendo*

rit. *a tempo* *rit.*

poco rit. pp

4460d

„In diesem Wetter“

(Rückert)

Gustav Mahler

Mit ruhelos schmerzvollem Ausdruck.

Kleine Flöte.

2 Flöten.

2 Oboen.

Engl. Horn.

2 Clarinetten in A.

Baß-Clarinette in A.

2 Fagotte.

Contra-Fagott.

Hörner I. II in F.

Hörner III. IV in F.

Harfen.

Pauken.

Glöckchen.

Tam-tam.

Violine I mit Dämpfer.

Violine II mit Dämpfer.

Viola mit Dämpfer.

Singstimme.

Violoncell mit Dämpfer.

Baß mit Dämpfer.

Mit ruhelos schmerzvollem Ausdruck.

1

Klar. Fl. *f* *trem.*

Fl. *p* *a 2* *ff* *p* *ff* *p*

Ob. *pp* *f* *f* *p* *ff* *f*

E.H. *pp* *ff* *f* *p*

Cl. *p* *ff* *ff* *ff*

B.-Cl. *pp* *ff* *f* *p*

Fg. *pp* *a 2* *f* *p*

C.-Fg. *pp* *I.* *p*

Hr. *gestopft* *f* *p* *a 2 offen* *f p*

Hf. *f*

Vi. *p* *f* *f*

Vla. *sempre p* *f* *p*

Sgst.

Vcll. *tr tr tr tr* *p* *tr tr tr tr* *pizz.*

C.B. *arco*

Kl. Fl.

F1.

Ob.

B. H.

Cl.

B.-Cl.

Pg.

C.-Pg.

Hr.

Hf.e.

Vl.

Via.

Sgt..

Vcl.

C.-B.

a 2

sf
p

f
p

f
p

f
p

f
p

f
p

f
p

a 2

gestopft

offen

f

geteilt

f

p

f

pp

f

f

f

arco

f

p

sfp

pizz.

sfp

p

dim.

Kl. Fl.

F1.

Ob.

E-H.

C1.

B.- Cl.

Fg.

C.- Fg.

Hr.

Hfe.

Vl.

Vla.

Sgst.

Vcl.

C.-B.

pizz.

geteilt

arco

pizz.

geteilt

arco

pizz.

geteilt

arco

pizz.

In diesem Wet-ter, in diesem
am Steg marcato
pizz.

Kl. Fl.

P. I.

Ob.

E. H.

Cl.

B. Cl.

Pg.

C. Pg.

Hr.

Hf.

Vl.

Vcl.

Sgst.

Braus, nie hätt' ich gesen-det die Kin-der hin-aus, man hat sie ge-

Vcl.

C. B.

a 2

p

f

ff = p

pp = ff = p

p

f

p

f

p

I. III.

pp esp.

gast.

f

p

f

geteilt

p

f

nat.

f

arc.

f

pp

Kl. Fl.

Pt.

Ob.

B. H.

C. Cl.

B.-Cl.

Fg.

C.-Fg.

Hr.

Hf.e.

Vl.

Vla.

Sgst.

Wcl.

C. B.

am Steg

natürlich

tra- gen, ge- tra - gen hin - aus.

schmerzlich

am Steg

natürlich

geteilt

4460?

3

Kl. Fl.

Fl.

Ob.

E.H.

Cl.

B.-C1.

Tr.

C. Trg.

Hrn.

Hftr.

Vl.

Vcl.

C-B.

Sgst.

sa - gen.
In diesem Wet-ter, in diesem Saus, nie hätt' ich ge-
geteilt
pizz.
arco

Kl. Fl.

Fl.

Ob.

E. H.

Cl.

B. Cl.

Fg.

C. Fg.

Hr.

Hfle.

Vl.

Vla.

Sgst.

Vcl.

las-sen die Kin-der hin-aus.

Ich fürchte-te.sie er-

geteilt

Kl. Fl.

Ft.

Ob.

B. H.

C. Cl.

B.-Cl.

Fg.

C.-Fg.

Hr.

Hfe.

Vl.

Vla.

Sgst.

Vcll.

C. B.

kranken, das sind nun eit-le Ge-dan-ken.

Kl. Fl.

Fl.

a 2

Ob.

E.H.

a 2

Cl.

B.Cl.

Fg.

L.

p 2

C.-Fg.

I.III.+gest.

Hr.

ff → p

Hf.

Vl.

acco

f → p

Vcl.

Sgt.

In diesem

Vcl.

tr tr tr tr

sempre p

G.-B.

arco tr tr tr

sempre p

pizz.

arco tr

tr tr tr

ff

44609

Kl. Fl.

Pt.

Ob.

E. H.

C1.

B.-C1.

Fg.

C.-Fg.

Hr.

Hftr.

Vl.

Vla.

Sgst.

Vcl.

C.-B.

I.

II.

III.

IV.

gest. +

pp

a 2

offen

II. IV.

area

p

D Saite.

G Saite.

ff

ff

ff

Wet-ter in die-sem Graus,

hätt' ich ge- las-sen die Kin- der hin-

klagend

p

5

4460?

Oboe
Fl.
ob.
E.H.
Cl.
B.-Cl.
Trom.
C.-P.
Horn
Bassoon
Hr.
Hf.
Vi.
Vla.
Sopr.
Cello
C.-B.

a 2

ff — *p* — *f*

sempr. pp

Doppelgriff.

aus.

Ich sorg-te, sie stür-ben

mor-gen.

p

f — *pp*

f — *pp*

f — *pp*

f — *pp*

Kl. Fl.

Fl.

Ob.

E. H.

C. I.

B.-C. I.

Fg.

C. Fg.

I offen

Hr.

Hf. e.

Vl. I.

Vl. II.

Doppelgriff.

get.

Vla.

Sgst.

das ist nun nicht zu be - sor - gen.

Vcll.

C. B.

ff

a 2 >

f

p

ff

p

ff

pizz.

ff

Doppelgriff.

pp

pp

p

p

pp

pp

p

p

pp

p

das ist nun nicht zu be - sor - gen.

f

f

f

6

Kl. Fl.

Ft.

Ob.

Schalltr. auf.

E.H.

Cl.

B.Cl.

Schalltr. auf.

Fg.

Schalltr. auf.

C. Fg.

Hr.

Hf.

sempre ff

Pk.

Vl. I.

sempre ff

Vl. II.

Vla.

Sgst.

Vcl.

pizz.

C. B.

Stetig steigernd.

Kl. Fl.

F1. *p* ff *ff* *sempre ff*

Ob. *f* ff

E. H. *ff* *sempre ff*

C1. *f* ff

B. C1.

Fg. *p* ff

C: Fg.

Hr. *f* *p* ff *p* ff

Hf. ff

Pk.

Gl. Tam.

I.

V1. ff pizz.

II. *p* pizz.

Vla. ff

Sgst. *p* (ff) In diesem Wetter, in diesem Graus!

Vcl. ff pizz. arco Dämpfer ab. ff pizz. arco

C. B. ff pizz. arco ff pizz. arco

Klar. Fl. 7

Fl. a 2.

Ob.

E. H.

Cl.

B:Cl.

Fg.

G.-Fg.

Hr.

Hf.e. *sempre ff*

Pk.

Gl.

Tam.

Vl. *mf* — *p*

Vla. *mf* — *p*

Sgst. *ff* nie hätt' ich ge-
 sendet die
Flag. 8:...
Vell. *ff* *ff* *ff*
 geteilt

C.-B. 7 *mf* — *p*

4460°

Kl. Fl.

Fl.

Ob.

R. H.

C. L.

B.-Cl.

Fg.

C. Fg.

Hr.

Hf.e.

Pk.

Gt.

Tamt.

Vl.

Vla.

Sgst.

Vcl.

C.-B.

sempre p

f s f s

p esp.

f = p

f p ff = p

f p ff = p

f

f

sempre p

mf = p

mf = p

Kin - der hin-aus.

Mun hat siehinaus ge-

pizz.

Klar. Fl.

Fl.

Ob.

R. H.

Cl.

B. Cl.

Fg.

C. Fg.

Hr.

Hf.

Pk.

Gl.

Tamt.

Vl.

Vla.

Sgst.

Vcl.

C.-B.

tra-gen,
ich durf-te nichts dazu sa - - gen!

ff

f

p

ff

f

p

ff

f

p

f

mf

fp

molto

f

ff

f

p

(f)

ff

p

ff

p

ffco

p

8 *Allmählich langsamer.*

Musical score for orchestra and organ, page 78, section 8. The score includes parts for Klar. Fl., Fl., Ob., K. H., Cl., B.-Cl., Fg., C.-Fg., Hr., Hf.e., Pk., Gl., Tamb., Vi., Vla., Sgst., Cello, and C. B. The score features dynamic markings such as *ff*, *p*, *pp*, *ppp*, *sf*, *dim.*, and *Glöckchen.* The strings play sustained notes, while woodwind instruments like the flute, oboe, and bassoon provide rhythmic patterns. The organ part is prominent, especially in the lower octaves. The section concludes with a final dynamic marking of *ff*.

Klar. Fl. Fl. Ob. K. H. Cl. B.-Cl. Fg. C.-Fg. Hr. Hf.e. Pk. Gl. Tamb. Vi. Vla. Sgst. Cello. C. B.

ff = *p* *ff* = *p*

ppp *pp*

dim. - - - *pp* *Glöckchen.*

p *p*

f = *p* *f* = *p*

ff = *p* *geteilt*

p *pp*

ff = *p* *ff* = *p*

8 *8*

Allmählich langsamer.

Langsam. Wie ein Wiegenlied.

Kl. Fl.

Fl.

Ob.

R. H.

Cl.

B.- Cl.

Fg.

C.- Fg.

Hr.

Hf.

Pk.

Gl.

Tamt.

Cel. Celesta

Vl. *pp*

Vla. *p*

Sgst. *(leise bis zum Schluf)*

Vcl. *In die - sem Wet - ter, in*

C.- B.

Langsam. Wie ein Wiegenlied.

Kl. Fl.

Fl.

Ob.

B.H.

Cl.

B.Cl.

Fg.

C.Fg.

Hr.

Hfo.

Cel.

Vi.

Vla.

Sgnt.

Vcl.

C.B.

L.

p

L. mit Dämpfer

p

pp

etwas hervortretend

die - sem Saus, In die - sem Braus, sie ruhn, sie

Fl.

Ob.

B.C.

Cl.

B.Cl.

B.C.

B.C.

Hr.

Hr.

Cel.

Vl.

Vla.

Sgst.

Vcl.

C.B.

p express. etwas

ruhn als wie in der Mut - ter, der Mut - ter Haus,

Kl. Fl.

Fl. *hervortretend*

Ob.

B.H.

Cl.

B-Cl.

Pfg.

O-Pfg.

Hr.

Hfe.

Cel.

Vi. *pp*

Vla. *sempre pp*

Sgat. von kleinem Sturmer schrecket, von Gottes Hand be-

Vcl.

C-B.

Kl. Fl.

Fl.

Ob.

M. H.

Cl.

B: CL.

Fg.

C: Fg.

Hr.

Hfz.

Cel.

Vi.

Vla.

Sgst.

Vcll.

C: B.

de - cket, sie ruhn, — sie ruhn — wie in der Mut-ter Haus, wie

pp

pp

pp

div.

ppp

10

Kl. Fl.

Fl.

O.b.

E. H.

C.l.

B.-Cl.

Pf.

C.-Pf.

Hr.

Hfe.

Cel.

Vl.

Vla.

Sgst.

Vcll.

C.-B.

(weich)

p

p (weich)

p

in der Mutter Haus!

arco

geteilt

p

10

4460e

11

Kl. Fl.

Fl.

Ob.

E. H.

Cl.

B.-Cl.

Fg.

C. Fg.

Hr.

Hf.e.

Cel.

Vl.

Vla.

Sgst.

Vcl.

C.-B.

p
ff
pp
p
pp
p
pp
p
pp
p
pp
f
pp
pp
pp
geteilt
p
Dämpfer wieder auf.
ohne Dämpfer
p hervortretend
pp

4460^e

11

Morendo dim.

Kl. Fl.

Fl.

ob.

R. H.

Cl.

B.-Cl.

Fg.

C.-Fg.

Hr.

Hf.

Cel.

Vl.

Vla.

Sgat.

Vcl.

C.-B.

— 40 —

R 32^{60°}

Morendo dim.

— 41 —