

Mahler

Des Knaben Wunderhorn, Part 2

Rheinlegendchen

(Des Knaben Wunderhorn)

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

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one flat and a 3/8 time signature. The middle and bottom staves are grand staff notation. The music begins with a piano (*pp*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

The first system of the vocal line includes the following lyrics: An - to - nius zur Pre - digt die Kir - che findt
 An - to - nius for ser - vice the church finds de -

The piano accompaniment continues with a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

The second system of the vocal line includes the following 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 melodic line in the right hand with accents (*^*) and a steady accompaniment in the left hand. The instruction *sempre stacc.* is written below the piano part.

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!
glea - ming, a - glea - ming, a - glea - ming, glea - ming!

Die
The

dim.

pp

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

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

p

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

pp *pp* *stacc.*

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

1 2 3 4 1 2 3 4

mf *p* *p*

pp *stacc.* Spitz-
And

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

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

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

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

System 1: Treble and bass staves. Treble clef, key signature of two flats (B-flat, E-flat). The treble staff contains a melodic line with various accidentals and slurs. The bass staff contains a supporting line with chords and slurs.

System 2: Treble and bass staves. Treble clef, key signature of two flats. The treble staff features a complex melodic passage with many accidentals and slurs. The bass staff has a more rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

System 3: Treble and bass staves. Treble clef, key signature of two flats. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo).

System 4: Treble and bass staves. Treble clef, key signature of one sharp (F-sharp). The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamics include *pp* (pianissimo). The text "Gut Proud" is written in the right margin.

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

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

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

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

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

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

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

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

f *ff* *pa*

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

pp

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

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

f *f*

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

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

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

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

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

Gemächlich

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

The second system continues the piano accompaniment. It features a *poco rit.* (poco ritardando) marking in the middle staff, followed by a *rit.* (ritardando) marking. The music is characterized by flowing eighth-note patterns in the right hand and sustained chords in the left hand.

The third system includes the vocal line and piano accompaniment. The vocal line is in the top staff, with the lyrics: "Bald gras' ich am Nek-kar, bald gras' ich am Rhein, bald hab' ich ein Schät-zel, bald". The piano accompaniment is in the grand staff below. The tempo marking *a tempo* is present above the vocal line and below the piano part.

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

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

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

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

Es -

a tempo

flie- ßet im Nek- kar_ und flie - ßet_ im Rhein, soll schwimmen hir - un - ter_ ins

pp a tempo

Meer tief hin - ein!

riten. *a tempo*

p

espress.

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

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

rit. *a tempo*

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

L.H.

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

poco rit.

poco rit. *pp*

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

molto rit. *a tempo* *riten.* *molto rit.*

molto rit. *p a tempo* *riten.* *f molto espress.*

espress.

Mein Schätz - lein tät sprin - gen berg -

a tempo (wie im Anfang) *pochett. rit.* *a tempo* *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

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

ein!

Mahler
Lied des Verfolgten im Turm
(Des Knaben Wunderhorn)

Leidenschaftlich, eigenwillig
Der Gefangene

Die Gedanken sind frei, wer kann sie er-

ff *f* *f*

12/8

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

sf *sf* *ff*

3

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

fp *cresc.* *f*

3

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

sf *sf tr* *sf*

3

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 *sf*

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 Mauern 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*

steh' so traurig bei Ker - ker-thür, wär' ich doch tod't, wär' ich bei dir, ach

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

Tempo I Der Gefangene

Und weil du so

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

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

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

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

Die Ge - danken sind frei!

Mahler
Wo die schönen Trompeten blasen
(Des Knaben Wunderhorn)

Verträumt Leise

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in a single measure with a whole rest. The piano accompaniment is in 2/4 time and begins with a piano (*pp*) dynamic. It features a series of chords and moving lines in both the right and left hands.

The second system continues the piano accompaniment and introduces a vocal line. The piano part includes a *sf* (sforzando) dynamic marking. The vocal line has lyrics: "Wer ist denn draussen und". The system concludes with a *pp* dynamic marking.

The third system features piano accompaniment with triplet markings in the right hand. The vocal line has lyrics: "Wer ist denn draussen und". The system concludes with a *pp* dynamic marking and the instruction "Etwas zurückhaltend".

The fourth system continues the piano accompaniment and the vocal line. The piano part includes triplet markings. The vocal line has lyrics: "wer klop-fet an der mich so lei - se, so lei - se we - cken kann?".

pp *sf* *poco rit.*

pp (♩♩♩ = wie früher ♩♩)

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

sempre pp
con Ped.

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

Oberstimme der rechten Hand über die Gesangstimme hervortretend

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

pp

Mit Aufschwung

pp

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

Wie zu Anfang

- le! Das Mäd-chen stand auf und

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

Sehr gehalten

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

lang hast du ge - stan - - den! Sie

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

pp *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* *sf*

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

sf *mf* *ff*

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

sf *p*

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

marc. *trm*

piano *mf* *f*

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

p *p*

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

pp

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

trium

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

f

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two sharps (D major). The lyrics are 'ken - nen!“ Sie flo - gen vor den Rich - ter bald. Wie dem die Sa - che'. The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a *trium* marking above it. The second staff has a *f* marking above it. The music is in 4/4 time.

ward er - zähl't, schuf er, sie soll - ten sin - gen.

p *pp*

Detailed description: This system contains the piano accompaniment for the second line of music. The lyrics are 'ward er - zähl't, schuf er, sie soll - ten sin - gen.'. The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a *p* marking above it, and the second staff has a *pp* marking above it. The music is in 4/4 time.

Die

f *pp*

Detailed description: This system contains the piano accompaniment for the third line of music. The lyrics are 'Die'. The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a *f* marking above it, and the second staff has a *pp* marking above it. The music is in 4/4 time.

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

barsch *f* *mf*

Detailed description: This system contains the fourth line of music. The vocal line starts with a treble clef and a key signature of two sharps (D major). The lyrics are 'Näch - ti - gall sang lieb - lich aus! Der E - sel sprach: „Du'. The piano accompaniment consists of two staves (treble and bass clefs). The first staff has a *barsch* marking above it, and the second staff has a *mf* marking above it. The music is in 4/4 time.

(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*

“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

pp *f*

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

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

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

p sanft

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

Zurückhaltend
(unmerklich)

Meno mosso

bitterlich

Und sollt' ich nicht wei - - nen, du

p *stacc.*

gü - - ti - ger Gott, ich

pp

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

pp

sehr hervortretend *molto espr.*

Ich ge - - he und wei - - ne ja

pp *stacc.*

bit - - ter - - lich!

pp

Ach

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'bit - - ter - - lich!' and 'Ach'. The piano accompaniment consists of two staves with complex rhythmic patterns and dynamic markings.

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

pp

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with lyrics 'komm und er - bar - me dich! Ach komm und er - bar - me dich ü - - ber'. The piano accompaniment features a prominent left-hand part with a 'pp' dynamic marking.

mich!

cresc.

sempre p

stacc.

cresc.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has the lyric 'mich!'. The piano accompaniment includes dynamic markings such as 'cresc.', 'sempre p', and 'stacc.'.

f

p

f

pp

sempre p (linke Hand)

Detailed description: This system contains the seventh and eighth staves of music. The piano accompaniment features dynamic markings 'f', 'p', 'f', and 'pp', and a specific instruction 'sempre p (linke Hand)' for the left hand.

First system of musical notation, primarily piano accompaniment. It includes dynamics such as *dim.*, *p*, and *f*. The music is in a key with one flat and a common time signature.

Second system of musical notation, continuing the piano accompaniment. It features dynamics like *p* and includes various musical notations such as slurs and accents.

Third system of musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are: „Hast du denn ü-ber-tre-ten die ze-hen Ge-bot, so fall auf die Knie-e und be-te 'zu Gott!“. Dynamics include *f* and *munter*.

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are: Be-te zu Gott nur al-le Zeit, so wirst du er-lan-gen die. Dynamics include *p*, *pp*, and *f*.

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

f *p* *dim.*

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

f *pp* *f*

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

f

Al - len zur Se - lig - keit!

f *ff* *ff*

Urlicht

Primordial light

Sehr feierlich, aber schlicht
ppp durchaus zart

0 Rös - chen rot! Nicht schleppen
Choralmäßig

pp

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

pp

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

p 1
Der Mensch liegt in größ - ter

pp

Detailed description: This system begins with the vocal line: 'Der Mensch liegt in größ - ter'. The piano accompaniment provides a harmonic support with a dynamic marking of *pp*. A first ending bracket is indicated above the vocal line.

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

p espress.

pp

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

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

pp *p*

ei - nen brei - ten Weg,

p espress. *pp*

4 *mp*

da kam ein

con portamento

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

ritenuto *a tempo*
espress. leidenschaftlich, aber zart

Ach nein, ich ließ mich nicht ab -

zart

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

drängend
5 *sehr leidenschaftlich, aber zart*

mit steigendem Ausdruck.

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

pp *espr. molto* *p* *p* *cresc.*

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

rit. *riten. molto* 6 *Wieder langsam, wie zu Anfang* *pp*

espr. *pp subito* *pp*

leuch - ten mir bis an das e - wig

sehr zart *mp* *ppp* *mp*

se - lig Le - ben!

rit. *espr.* *gänzlich ersterbend* *ppp*

Revelge

The dead drummer

Tempo di marcia

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat, containing two whole rests. The middle and bottom staves are piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a piano (*pp*) dynamic and features a rhythmic pattern of eighth notes and sixteenth notes, with some chords. The key signature is one flat and the time signature is 4/4.

The second system continues the piano accompaniment from the first system. The vocal line remains empty. The piano part features a dynamic shift to forte (*f*) in the middle of the system, with a large slur covering several measures of complex rhythmic patterns. The key signature and time signature remain the same.

The third system includes a vocal line with a treble clef and a key signature of one flat. The vocal line begins with a piano (*p*) dynamic and contains the lyrics: "Des Mor-gens zwischen dreih und / At break of day, ere cocks are". The piano accompaniment continues with a piano (*pp*) dynamic and the same rhythmic patterns as in the previous systems. The key signature and time signature are consistent.

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

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

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

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

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

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

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

The second system continues the vocal and piano parts. The vocal line has a more active melodic line with some grace notes. The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand. Dynamics include forte (f) and sforzando (sf).

hier!
 by.

The third system shows the vocal line with a rest, indicating a breath or a moment of silence. The piano accompaniment continues with a rhythmic pattern, marked with piano (p) and then fortissimo (ff). The tempo marking 'con' is visible above the piano part.

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

con espressione

The fourth system features a vocal line with a melodic phrase in G major, marked with a forte (f) dynamic. The piano accompaniment is more expressive, with a tempo marking of 'con espressione'. The lyrics are in German and English, with the English translation appearing below the German text.

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

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

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

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

Tod!
death!

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

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

nah!
 tread.

ff

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

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

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

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

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

sempre ff

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

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

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

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

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

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

con tutta forza
ff

se moderare
p *ppp* *ppp*

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

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar rhythmic patterns and dynamic markings, including *pp* (pianissimo) and *tr.* (trill).

Poco misurato

Third system of musical notation, starting with the tempo marking **Poco misurato**. It features a vocal line and piano accompaniment in a key signature of one flat (Bb). The piano part has a more rhythmic, march-like quality with many eighth notes. Performance markings include *sempre pp* (pianissimo) and *tr.* (trill).

Fourth system of musical notation, continuing the piano accompaniment from the third system. It maintains the rhythmic intensity and dynamic level of the previous system.

p

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

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

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

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

ley, *tralla - 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.

Der Tambourg'sell

The drummer-boy

Misurato, mesto (ma senza strascinare).

Mit Nachahmung einer Militärtrommel
Imitating a military drum

pp *pp* *pp*

con pedale

dillo *dillo*

narrante, semplicemente, senza sentimentalità

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

dillo *dillo*

pp *pp*

g'sell!
boy!

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

dillo *dillo*

pp *pp*

senza pedale

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

più impetuoso

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

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

con orrore

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

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

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

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

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

Tempo I

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

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

più impetuoso

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

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

sf con tutta forza

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

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

Third system of musical notation. The tempo markings *molto più lento*, *molto sostenuto*, and *espress.* are present. The piano part features a prominent bass line with chords and a melodic line in the right hand. Dynamics include *ppp* and *pp*. There are also some markings like *ffmm* and *ff*.

Fourth system of musical notation. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*.

colla voce ritenuto

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

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

pp

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

pp

— 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!

Gu - te Nacht!
 Good night!

mit brechender Stimme
 with breaking voice

Gu - te
 Good

Nacht!
 night!