

3

GUSTAV MAHLER ARCHIV

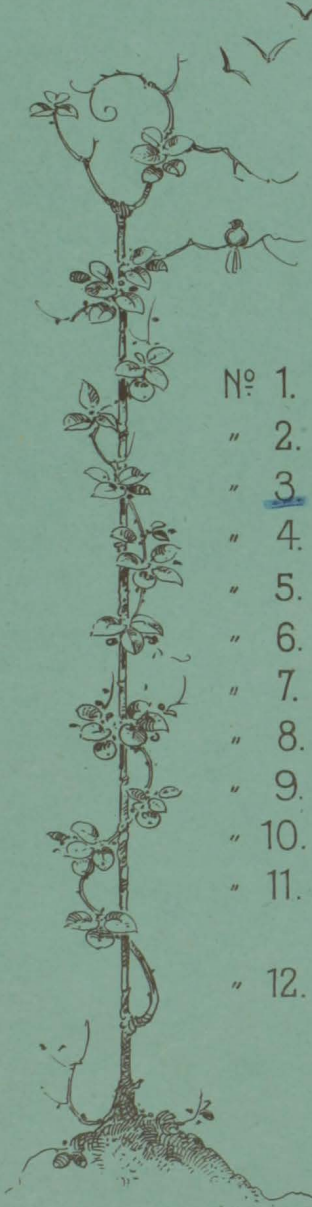
N/Wu 3h/11

N/Wu 3h/21

Des Knaben Wunderhorn.

Gesänge für eine Singstimme mit Orchesterbegleitung
von

GUSTAV MAHLER.



• NETTO •

	Orchester Part.	OrchesterStimmen
Nº 1. Der Schildwache Nachtlied.	M. 2.40	M. 4.—
" 2. Verlorne Müh'! (Schwäbisch).	— .90	— 1.80
" 3. Trost im Unglück.	— 2.—	— 3.50
" 4. Wer hat dies Liedlein erdacht?!	— .90	— 1.80
" 5. Das irdische Leben. (tiefe Stimme.)	— 2.—	— 3.—
" 6. Des Antonius von Padua Fischpredigt.	— 2.—	— 3.—
" 7. Rheinlegendchen.	— 1.—	— 1.80
" 8. Lied des Verfolgten im Thurne.	— 2.—	— 3.50
" 9. Wo die schönen Trompeten blasen.	— 1.20	— 2.—
" 10. Lob des hohen Verstands.	— 1.20	— 2.50
" 11. „Es sangen drei Engel einen süßen Gesang“ (Frauenchor aus der 3. Symphonie.) für 1 Singstimme bearbeitet.	— 2.25	—
" 12. Urlicht. (Alt Solo aus der 2. Symphonie)	— 1.—	— 2.50

Ausgabe für Clavier opt. in einem Band M. 6.— netto
 " in 3 Heften Heft I (Nº 1-4) — 2.—
 " " " " " Heft II (" 5-8) — 3.—
 " " " " " Heft III (" 9-12) — 2.—

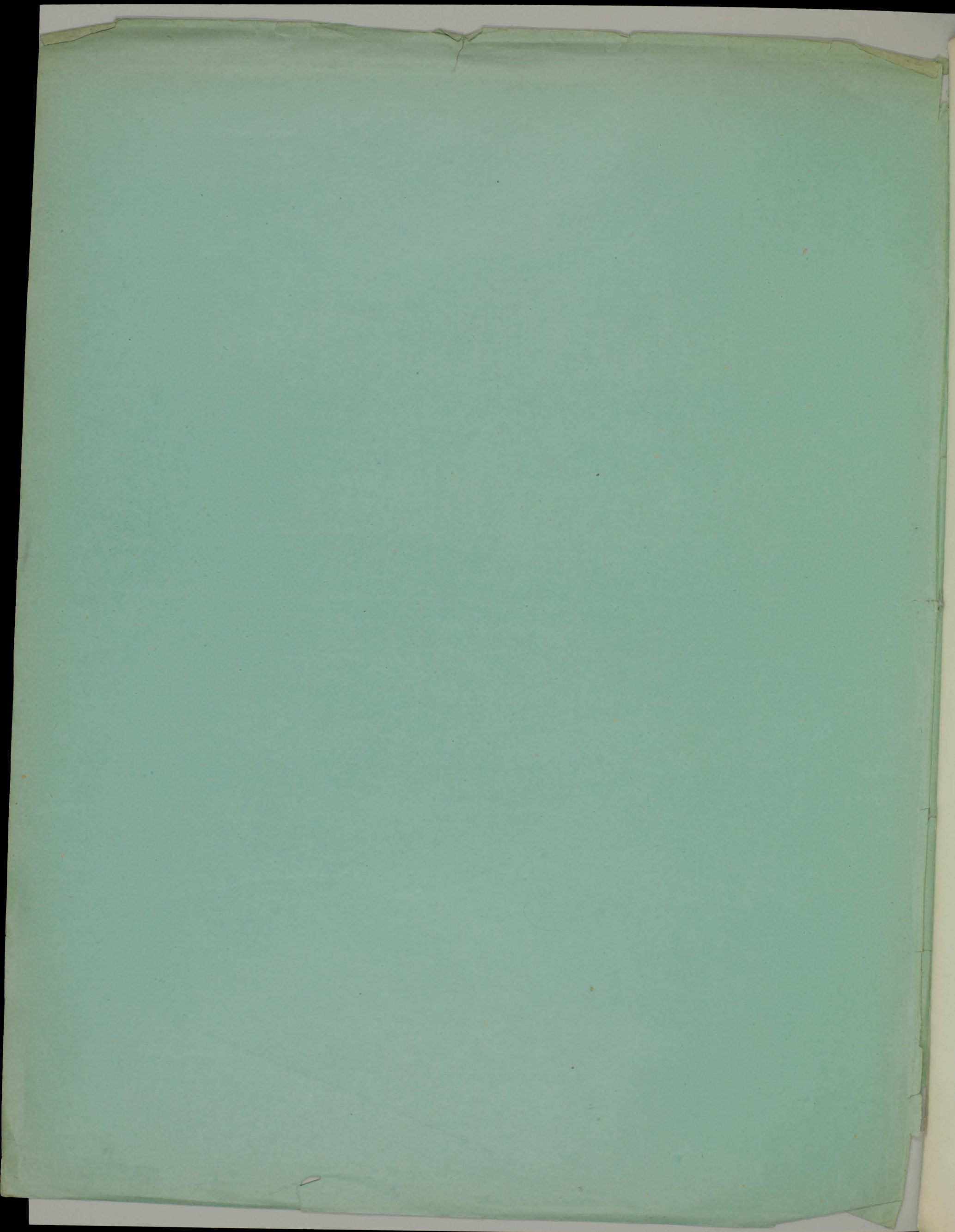
Aufführungsrecht vorbehalten.
 Eigentum des Verlegers für alle Länder.
 Eingetragen in das Vereins-Archiv. Mit Vorbehalt aller Arrangements

• JOSEF WEINBERGER •

Leipzig
Querstrasse N° 13

— WIEN —
Kohlmarkt 8

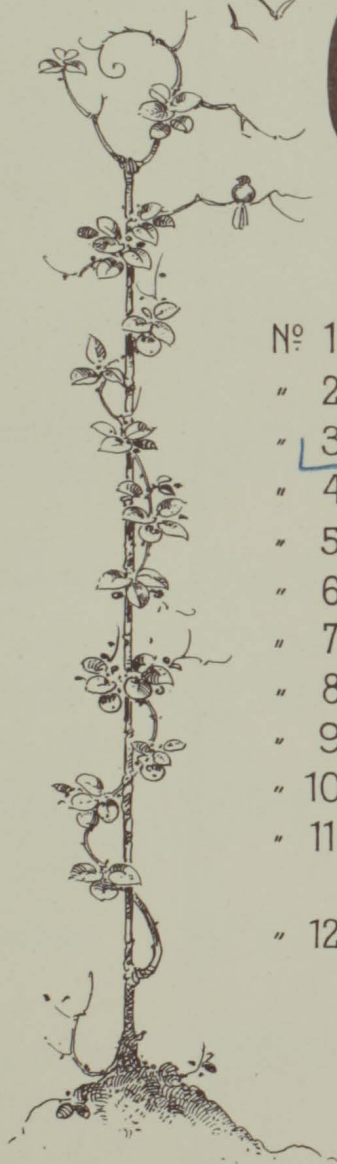
Paris
78 Rue d'Anjou.



Des Knaben Wunderhorn.

Gesänge für eine Singstimme mit Orchesterbegleitung
von

GUSTAV MAHLER.



	Netto.
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" 2. Verlorne Müß'! (Schwäbisch.) " " "	.90
" 3. Trost im Unglück. " " "	2. _
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" 5. Das irdische Leben. (tiefe Stimme.) " " "	2. _
" 6. Des Antonius von Padua Fischpredigt. " " "	2. _
" 7. Rheinlegendchen. " " "	1. _
" 8. Lied des Verfolgten im Thurm. " " "	2. _
" 9. Wo die schönen Trompeten blasen. " " "	1.20
" 10. Lob des hohen Verstands. " " "	1.20
" 11. „Es sangen drei Engel einen süßen Gesang“ (Frauenchor aus der 3. Symphonie.) Für 1 Singstimme bearbeitet.	2.25
" 12. Urlicht. (Alt Solo aus der 2. Symphonie)	1. _

Ausgabe für Clavier opt. in einem Band M. 6. _ netto
 " in 3 Heften . . . Heft I (Nº 1-4) - 2. _ "
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• JOSEF WEINBERGER •
 — WIEN —
 Leipzig Querstrasse N°13 Kohlmarkt 8 Paris 78 Rue d'Anjou.

1882

Trost im Unglück.

Gustav Mahler.

Verwegen. Durchaus mit prägnantestem Rhythmus.

1.2. Flöte.

Piccolo.

1.2. Oboe.

1.2. Clarinette in A.

1.2. Fagott.

1.2.
Horn in F.
3.4.

1.2. Trompete in F.

Triangel
Kleine Trommel

Pauken.

1. Violine.

2. Violine.

Bratsche.

Singstimme.

Violoncell.

Contrabass.

6

Violin I: *ff*, *mf*, *ff*

Violin II: *ff*, *mf*, *ff*

Viola: *ff*, *mf*, *ff*

Cello/Double Bass: *mf*, *ff*, *ff*

Violin I (lower): *mf*, *f*, *p*, *ff*

Violin II (lower): *mf*, *f*, *p*

Viola (lower): *f*, *ff*

Cello/Double Bass (lower): *ff*

Violin I (upper): *spring. Bog.*, *p*, *ff pizz.*, *ff arco*, *f*

Violin II (upper): *p*, *ff pizz.*, *ff arco*, *f*

Viola (upper): *p spring. Bog.*, *ff pizz.*, *ff arco*, *f*

Cello/Double Bass (upper): *p spring. Bog.*, *ff pizz.*, *ff arco*, *f*

Violin I (bottom): *ff*

Handwritten annotations: 2 (circled), 3 (circled), 4 (circled), 3 (circled)

Violin I: *p*

Violin II: *p*

Viola: *p*

Violoncello: *p*

Double Bass: *f*

Vocal: *ff* *pizz.* *arco* *p*

Lyrics: Wohl - an! die Zeit ist kommen! Mein Pferd, das muss ge - sat - telt sein! Ich hab' mir's vor - ge -

The musical score consists of 15 staves. The top two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The next two staves are for a vocal duo (Soprano and Alto). The following two staves are for a piano and a cello/contrabass. The bottom three staves are for a double bass and a double bassoon. The score includes various dynamics such as *ff*, *f*, *mf*, *f*, *fff*, *p*, and *arco*. It also features articulation like *spring. Bog.* and *rit.*. There are two circled numbers, '4' and '5', in blue ink at the top and bottom of the page respectively. The lyrics 'nom - men! Ge - rit - ten muss es sein!' are written under the vocal staves.

5

The musical score consists of multiple staves. The top two staves are for the vocal line, with a first ending bracketed. The piano accompaniment includes a right hand with chords and triplets, and a left hand with a rhythmic pattern of eighth notes. The lyrics are in German and appear below the vocal line.

p *fp* *p* *fp* *p* *p* *pizz.* *p* *pizz.* *p*

Geh' du nur hin! Ich hab' mein Theil! Ich lieb' dich nur aus Nar - re - thei! Ohn' dich kann ich wol le - ben! Ja

5

The musical score consists of 15 staves. The top two staves are vocal parts. The next four staves are for string instruments, with dynamic markings such as *f*, *ff*, *fp*, and *mf*. The bottom two staves are for a cello and double bass, with markings like *arco*, *pizz.*, and *pp*. The vocal line includes the lyrics: "le-ben! Ohn' dich kann ich wol sein! So setz' ich mich auf's". The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A blue circled number '6' is present at the top right and bottom center of the page.

7

Musical score for a piece in G major, 6/8 time. The score consists of 15 staves. The first 10 staves are instrumental accompaniment for strings and woodwinds. The last 5 staves contain the vocal line with German lyrics. The music features various dynamics (*f*, *sf*, *p*, *mf*) and articulations (*pizz.*, *p. geth.*). There are blue handwritten annotations: a circled '7' above the first staff and a circled '9' below the last staff.

Pferdchen, und trink' ein Gläschen kühl-en Wein Und schwör's bei meinem Bärt-chen,

Dir e-wig-treu zu

9

Musical score for page 10, featuring multiple staves with various musical notations, dynamics, and performance instructions. The score includes:

- Staff 1: Treble clef, key signature of two sharps (F# and C#). Contains a melodic line with notes and rests.
- Staff 2: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 3: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 4: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 5: Bass clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 6: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 7: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 8: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 9: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 10: Bass clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 11: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 12: Treble clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 13: Bass clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 14: Bass clef, key signature of two sharps. Contains a melodic line with notes and rests.
- Staff 15: Bass clef, key signature of two sharps. Contains a melodic line with notes and rests.

Performance instructions and dynamics include:

- arco* (arco) markings above several staves.
- Dynamics: *p* (piano), *f* (forte), *mf* (mezzo-forte).
- Accents (*^*) above notes.
- Trills (*tr*) above notes.
- Triplet markings (*3*) under groups of notes.
- A blue circled number **8** in the upper right corner of the page.

9

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a piano solo section with intricate arpeggiated patterns. The bottom system includes a vocal line with lyrics and piano accompaniment. Dynamics range from fortissimo (ff) to piano (p). Performance instructions include 'espress.' (espressivo), 'pizz.' (pizzicato), and '1.' (first ending). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Du glaubst, du bist der Schönste wohl auf der ganzen weiten Welt, und

9

10

1. *espress.* *p*

p *pp* *pp*

1. *espress.* *p*

p 4.

pp *pp*

unisono *pp* *p*

arco

auch der An-ge - nehm - ste! Ist a - ber weit, — weit gefehlt! In mei - nes Va - ters Gar - ten wächst ei - ne Blu - me

p

10

11

1.

4.

springender Bogen.
p

springender Bogen.
p

springender Bogen.
p

springender Bogen.
p

springender Bogen.
p

springender Bogen.
p

cresc. -

p

cresc. -

f *p*

d'rin! So lang will ich noch war-ten, bis die noch grö-sser ist! Und geh' du nur hin! Ich hab' mein Theil! Ich

11

12

13

Musical score for page 14, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *mf*, *f*, and *ff*, and performance instructions like "keck", "pizz.", and "geth.". The lyrics are: "lieb' dich nur aus Nar - re-thei! Ohn' dich kann ich wohl le - ben! Ohn' dich kann ich wohl sein!".

12

13

This page of musical score is for a string quartet, likely from a 19th-century work. It features four staves for the instruments and a vocal line. The music is characterized by dense, rhythmic textures, particularly in the upper staves, with frequent use of fortissimo (ff) dynamics. The lower staves provide a more melodic and harmonic foundation, often using piano (p) or mezzo-forte (mf) dynamics. The score includes several triplet markings and articulation instructions such as 'arco' (arco) and 'pp' (pianissimo). The vocal line enters in the lower right section with the lyrics 'Du glaubst, ich werd' dich'. The page is numbered '15' in the top right and bottom center, with a circled '14' in the upper and lower middle sections.

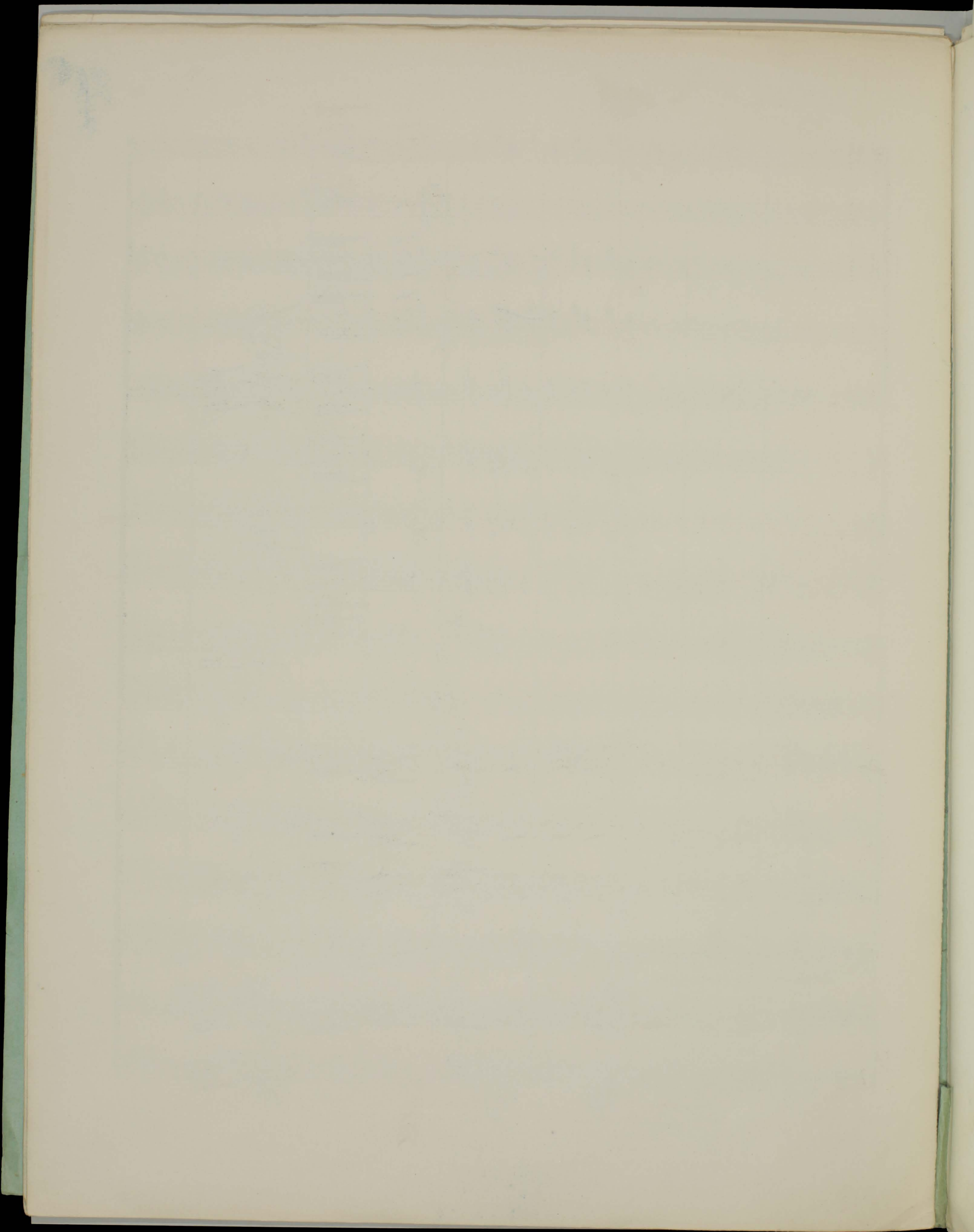
4
15

6
16

nehmen! Das hab'ich lang noch nicht imSinn!Ich muss mich dei-ner schä-men! Ich muss mich deiner

15

16



3

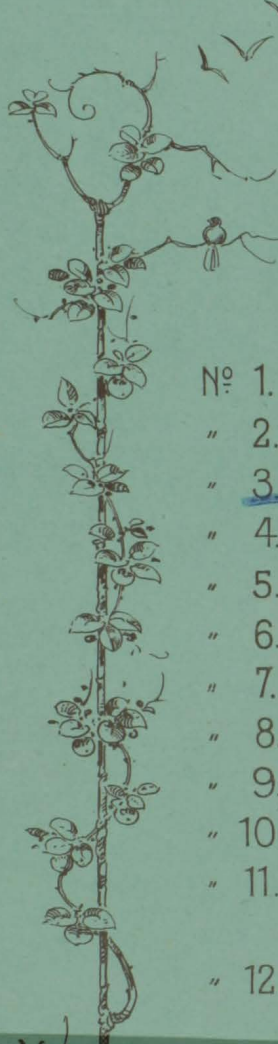
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N/Wu 3h/11
N/Wu 3h/21

Des Knaben Wunderhorn.

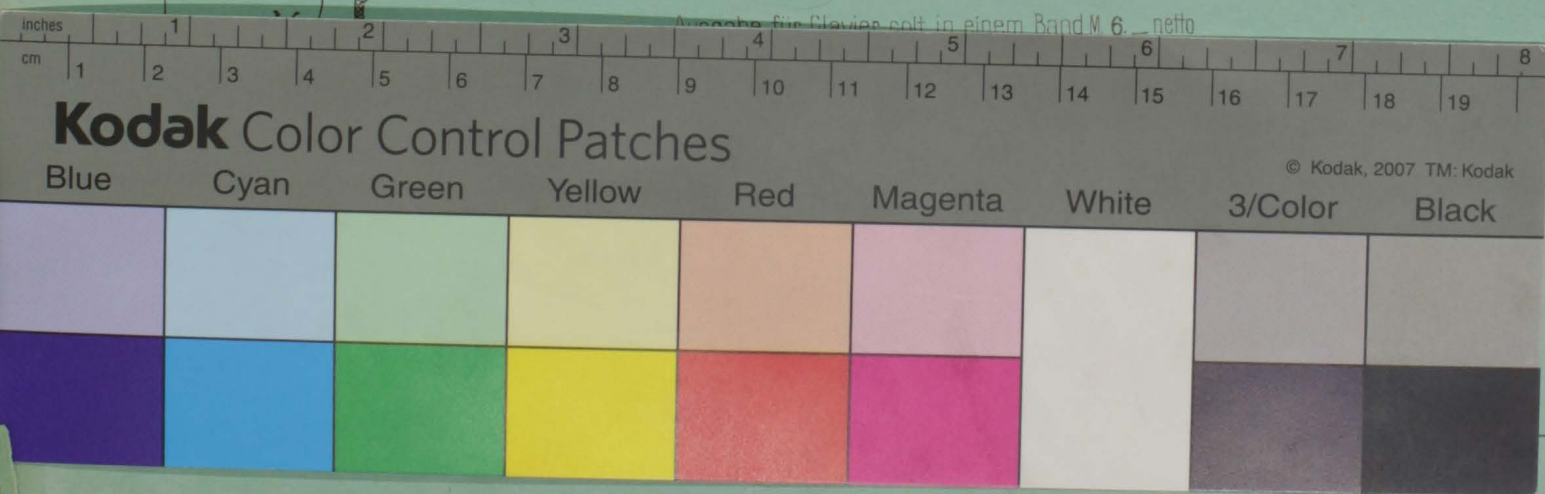
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N/Wu 3h/21

Trost im Unglück/Stimmenmaterial - hoch A Dur

komplette Stimmen, Platten-Nr. 15a

Flöte I,II

Piccolo

Oboe I,II

Clarinete in A I, II

Fagott I, II

Horn in F I, II, III, IV

Trompete I, II

Triangel

Kleine Trommel

Pauken in A, E, D

Streichquintett 5 - 4 - 3 - 3 - 3

(~~inliegend auch N/Wu 3h/21~~)

siehe N/Wu 8h/21, vermutlich wurde dieses Material von Mahler im Juni 1905 in Graz verwendet

