

GVSTAV MAHLER

LIEDER

FÜR EINE SINGSTIMME
MIT KLAVIER ODER ORCHESTER

| | | KLAV.-AUSG. | PRRT | STIM. |
|---|---------------|-------------|--------|-----------|
| 1 REVELGE | D MOLL HOCH | M 2.— | M 8.— | M 16.— n. |
| | C MOLL MITTEL | „ 2.— | „ 8.— | „ 16.— „ |
| | B MOLL TIEF | „ 2.— | „ 8.— | „ 16.— „ |
| 2 DER TAMBOURSG'SELL | E MOLL HOCH | „ 1.80 | „ 7.— | „ 15.— „ |
| | D MOLL MITTEL | „ 1.80 | „ 7.— | „ 15.— „ |
| | C MOLL TIEF | „ 1.80 | „ 7.— | „ 15.— „ |
| 3 BLICKE MIR NICHT IN DIE LIEDER | AS DUR HOCH | „ 1.20 | „ 6.— | „ 12.— „ |
| | F DUR MITTEL | „ 1.20 | „ 6.— | „ 12.— „ |
| | ES DUR TIEF | „ 1.20 | „ 6.— | „ 12.— „ |
| 4 ICH ATMET' EINEN LIN- DEN DUFT | F DUR HOCH | „ 1.20 | „ 5.— | „ 10.— „ |
| | D DUR MITTEL | „ 1.20 | „ 5.— | „ 10.— „ |
| | C DUR TIEF | „ 1.20 | „ 5.— | „ 10.— „ |
| - 5 ICH BIN DER WELT AB- HANDEN GEKOMMEN | F DUR HOCH | „ 1.50 | „ 6.— | „ 12.— „ |
| | ES DUR MITTEL | „ 1.50 | „ 6.— | „ 12.— „ |
| | DES DUR TIEF | „ 1.50 | „ 6.— | „ 12.— „ |
| 6 UM MITTERNACHT (AUCH MIT ORGELBEGL.) | H MOLL HOCH | „ 1.50 | „ 6.— | „ 12.— „ |
| | A MOLL MITTEL | „ 1.50 | „ 6.— | „ 12.— „ |
| | G MOLL TIEF | „ 1.50 | „ 6.— | „ 12.— „ |
| 7 LIEBST DU UM SCHÖN- HEIT | ES DUR HOCH | „ 1.20 | „ 6.— | „ 12.— „ |
| | C DUR MITTEL | „ 1.20 | „ 6.— | „ 12.— „ |
| | B DUR TIEF | „ 1.20 | „ 6.— | „ 12.— „ |
| 8 KINDERTOTENLIEDER | HOCH | „ 4.— | „ — | „ 30.— „ |
| | MITTEL | „ 4.— | „ 15.— | „ 30.— „ |

Aufführungsrecht
vorbehalten.

„Ich bin der Welt abhanden gekommen.“

Gedicht von Fr. Rückert

“O garish world, long since thou hast lost me?”



English words by John Bernhoff.

Gustav Mahler.

Molto lento e ritenuto.

PIANO.

pp
senza Pedale
Ped. 3 *

sempre pp e Ped. ad lib.
Ped. 3 *

tranquillo
pp

Ich bin der Welt ab-handen ge-kom-men,
O gar-ish world, long since thou hast lost me,

pp
Ped. 3

rall. *sempre pp* *a tempo*
pp

mit der ich sonst vie-le Zeit ver-dor-ben; sie hat so lan-ge
whose sweet delights my fond heart once cherished, beyond whose ken thy

pp
Ped. 3

nichts von mir ver-nom-men,
 surg-ing waves have tossed me,

p espress.

m. d. *poco rit. pp a tempo*

sie mag wohl glauben, ich sei ge-stor-ben!
 thou well mayst fan-cy that I have per-ished.

pp *p*

poco animando, ma sempre tranquillo

Es ist mir auch gar nichts da-ran ge-le-
 I do not won-der on it, and I care

sempre pp

tr.

gen. ob sie mich für ge-stor-ben hält.
 not, e'en tho' the world may think, I'm dead,

espress.

p

Ich kann auch gar nichts sa - gen da - ge - gen, denn
 tho' naught may I gain - say, I de - spair not, for

m. s. *m. d.* *p* *pp subito*

ped.

non trainando espress.

wirk - lich bin ich ge - stor - ben, ge - stor - ben der Welt.
 tru - ly, the hopes I cher - ished have per - ished, are dead.

molto espressivo

ritornando al -

pp *espress.*

ped.

Tempo I.
(pp)

Ich bin ge - storben dem Welt - ge - tümmel und ruh' in einem stil - len Ge -
 My soul but listens for Nature's stev - en, whose charms my silent soul e - ver

pp

ped.

intimo e espress. *pp*

biet. throng. Ich leb' allein in meinem Him -
I live alone in mine own Heav -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Ich leb' allein in meinem Him -' and 'I live alone in mine own Heav -'. The piano accompaniment consists of chords in the right hand and a melodic line with triplets in the left hand. Performance markings include 'intimo e espress.' and 'pp'.

senza accrescimento *pp*

mel, in meinem Lie - - - ben, in mei.nem
en, I live for love's sake, I live for

The second system continues the musical score. The vocal line has lyrics 'mel, in meinem Lie - - - ben, in mei.nem' and 'en, I live for love's sake, I live for'. The piano accompaniment features a melodic line in the right hand and a bass line with triplets in the left hand. Performance markings include 'senza accrescimento' and 'pp'. There are also markings 'm. s.' and 'm. d.' in the piano part.

(pp)

Lie - ben, in mei.nem Lied.
love's sake, whose life is song.

The third system shows the vocal line with lyrics 'Lie - ben, in mei.nem Lied.' and 'love's sake, whose life is song.'. The piano accompaniment includes a melodic line in the right hand and a bass line with triplets in the left hand. Performance markings include '(pp)' and 'espress.'.

morendo *espress.*

The fourth system concludes the musical score. The piano accompaniment features a melodic line in the right hand and a bass line with triplets in the left hand. Performance markings include 'morendo' and 'espress.'.