

Mahler  
 Das irdische Leben  
 (Des Knaben Wunderhorn)

Unheimlich bewegt (♩=104)

*With sinister agitation*

*pp*  
*Ped. sempre*

(mit beängstigtem Ausdruck)

*(with a harassed expression)*

„Mut - ter, ach Mut - ter, es hun - gert—  
 „Mot - her, o Mot - her so hung - ry—

mich. Gib mir Brot, sonst ster - be ich!  
 I, give me bread or I shall die!

*p* *f* *p* *f*

„War-te nur!  
 „„Wait a while!

*p* *pp*

2 5 3 2 3 2 5

. War-te nur, mein lie - bes - Kind!  
 Wait a while, my dar - ling - o, Mor - gen wol - len wir  
 we to - mor - row -

ern - ten ge - schwind!““  
 rea - ping will go.““

*cantabile*

Und - als das Korn - ge -  
 When - the - corn - was -

*mp*

ern - tet war, rief das Kind noch im - mer -  
 rea - ped next sun, still the child's sad cry went -

dar: „Mut - ter, ach Mut - ter, es hun - gert mich,  
 on: „Mot - her, o Mot - her, so hung - ry I,

gib mir Brot, sonst ster - be ich!  
 give me bread or I shall die!

„War - te nur, war - te nur, mein  
 „„Wait a while, wait a while, my



*ff*

„Mut - ter, ach Mut - ter, es hun - gert mich, gib mir  
 „Mot - her, o Mot - her, so hung - ry I, give me

*f*

Brot, bread sonst ster - be ich!“  
 or I shall die!“

*f* *p* *f* *p* *m.s.*

*(p)*

„War - te nur, war - te nur, mein lie - bes -  
 „Wait a while, wait a while, my dar - ling

*pp*

Kind!  
 o, Mor - gen wol - len wir bak - ken ge - schwind!“  
 we to - mor - row ba - king will go.“

*cantabile*  
*p*

8.....

8.....

*mp*

**Etwas zögernd**  
*(hesitant)*

Und als das Brot ge - bak - ken - war,  
*And when the bread was - da - ked next day,*

lag colá das the

*pp* *p*

This system shows the beginning of the piece. The vocal line starts with a whole note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics range from *pp* to *p*.

Kind auf der To - ten - bahr!  
child in the cof - fin lay!

*ff* *p* *ff* *f*

The second system contains the first line of lyrics. The vocal line has a melodic line with a fermata over the final note. The piano accompaniment is highly textured with many sixteenth notes. Dynamics include *ff*, *p*, and *f*.

*f* *mf*

This system is primarily piano accompaniment. The right hand continues with a complex sixteenth-note texture, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics are marked as *f* and *mf*.

*p* *ppp* *ppp*

The final system on this page shows the piano accompaniment continuing. The right hand has a more active, rhythmic pattern, while the left hand features a series of chords and moving lines. Dynamics include *p*, *ppp*, and *ppp*.