

Mahler
Troost im Unglück
(Des Knaben Wunderhorn)

Verwegen (*Durchaus mit prägnantestem Rhythmus*)
Boldly (In strict rhythm)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/6 time signature. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs) with a 4/8 time signature. The piano part features a complex, rhythmic pattern with frequent triplets and accents. Dynamics include *ff* (fortissimo) and *p* (piano).

The second system continues the musical score with three staves. The piano accompaniment maintains its intricate rhythmic texture with triplets and accents. Dynamics include *f* (forte) and *p* (piano).

The third system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Husar Hussar", "„ Wohl -", and "„ So". The piano part features a dynamic range from *ff* to *mf* (mezzo-forte). The system concludes with a final cadence in the piano part.

an! Die Zeit ist kom - men! Mein Pferd, das muss ge - sat - telt sein! Ich
then, 'tis time for part - ing, my steed it must be sad - dled now, I've

hab' mir's vor - ge - nom - men, ge - rit - ten muss es
set my mind on start - ing, a - rid - ing I must

sein!
go. Geh' du nur hin!
Do thou but go,

Ich hab' mein Theil, Ich lieb' dich nur aus Nar - re - theil Ohn'
I've had my fill, I love thee but from fol - ly still. Can

dich kann ich wohl le - ben, ja le - ben!
part - ed go on liv - ing, yes liv - ing.

Ohn' dich kann ich wohl sein! So setz ich mich aufs
With - out thee can well be! So then to horse I'll

Pferd - chen und trink' ein Gläs - chen küh - len Wein und schwör's bei mei - nem
blithe - ly, and drink a glass of spark - ling wine, and by my beard swear

Bärt - chen: dir e - wig treu zu sein.
light - ly to e'er be tru - ly thine.

First system of musical notation, piano accompaniment. Treble and bass staves. Key signature: G major. Dynamics: *f*.

Etwas mäßiger (aber ohne das Mädchen Maiden) *More slowly (but without markedly)* *p*

Second system of musical notation, including vocal line and piano accompaniment. Dynamics: *ff*, *f*, *mf*, *p*. Includes triplets and accents.

In etwas weinerlichem Tone. Du glaubst, du bist der Schön-ste wohl
Somewhat tearfully. Dost think that most ad-mir-ed thou

Tempo merklich zu verändern)
changing the time)

Third system of musical notation, including vocal line and piano accompaniment. Dynamics: *ff*, *f*, *mf*, *p*. Includes triplets and accents.

auf der gan-zen wei-ten Welt, und auch der An-ge-nehm-ste! Ist a-ber weit,—
art the whole wide world a-mong, and eke the most de-sir-ed, but thou art wrong,

Immer weinerlicher
More and more tearfully molto cantabile

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics: *p*. Includes accents and the marking *cantabile*.

weit ge-fehlt! In mei-nes Va-ters Gar-ten wächst ei-ne Blu-me drin:— so
sad-ly wrong! With-in my fa-ther's gar-den a lit-tle flow-er blows;— so

cresc. - - - - - *-f* *p*

lang' will ich noch war ten, bis die noch grö - ßer ist. Und
 long my heart I'll hard - en un - til it larg - er grows. And

espr.

geh' du nur hin! Ich hab' mein Theil! Ich lieb' dich nur aus Nar - re-thei! Ohn'
 do thou but go. I've had my fill, I love thee but from fol - ly still, can

ff

dich kann ich wohl le - ben, ohn' dich kann ich wohl sein!
 part - ed go on liv - ing, with - out thee can well be!

mf keck saucily

f *ff*

Beide Both *f*

„Du denkst, ich werd' dich
„Dost think that I would

f *mf* *p* *mf*

neh - men! take thee. Das hab' ich lang noch nicht im Sinn! Ich muss mich dei - ner schä - men,
Such thought as that is far from me. A - shamed of thee wouldst make me,

f *3*

ich muss mich dei - ner schä - men, wenn ich in Ge - sell - schaft
a - shamed of thee wouldst make me, when I am in com - pa -

p *espr.*

bin!'' my!''

ff