

Gustav Mahler  
Kindertotenlieder  
für mittlere Singstimme und Orchester  
(1900–1904)

UE 2776

Klavierauszug

**Gustav Mahler**

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## Kindertotenlieder (Friedrich Rückert)

### Nun will die Sonn' so hell aufgeh'n !

Nun will die Sonn' so hell aufgeh'n,  
Als sei kein Unglück die Nacht gescheh'n !

Das Unglück geschah nur mir allein !  
Die Sonne, sie scheinet allgemein !

Du mußt nicht die Nacht in dir verschränken  
Mußt sie ins ew'ge Licht versenken !

Ein Lämplein verlosch in meinem Zelt !  
Heil sei dem Freudenlicht der Welt !

### Nun seh' ich wohl, warum so dunkle Flammen

Nun seh' ich wohl, warum so dunkle Flammen  
Ihr sprühet mir in manchem Augenblicke,  
O Augen! Gleichsam, um voll in einem Blicke  
Zu drängen eure ganze Macht zusammen.

Doch ahnt' ich nicht, weil Nebel mich umschwammen,  
Gewoben vom verblegenden Geschicke,  
Daß sich der Strahl bereits zur Heimkehr schicke,  
Dorthin, von wannen alle Strahlen stammen.

Ihr wolltet mir mit eurem Leuchten sagen :  
Wir möchten nah dir bleiben gerne !  
Doch ist uns das vom Schicksal abgeschlagen.  
Sieh' uns nur an, denn bald sind wir dir ferne !

Was dir nur Augen sind in diesen Tagen :  
In künft'gen Nächten sind es dir nur Sterne.

### Wenn dein Mütterlein

Wenn dein Mütterlein tritt zur Tür herein,  
Und den Kopf ich drehe, ihr entgegen sehe,  
Fällt auf ihr Gesicht erst der Blick mir nicht,  
Sondern auf die Stelle, näher nach der Schwelle,  
Dort, wo würde dein lieb Gesichtchen sein,  
Wenn du freudenhelleträtest mit herein  
Wie sonst, mein Töchterlein.

Wenn dein Mütterlein tritt zur Tür herein,  
Mit der Kerze Schimmer, ist es mir, als immer  
Kämst du mit herein, huschtest hinterdrein,  
Als wie sonst ins Zimmer !  
O du, des Vaters Zelle,  
Ach, zu schnell erloschner Freudenschein !

## Songs on the Death of Infants (Friedrich Rückert)

### Once more the sun would gild the morn !

Once more the sun would gild the morn,  
As though Night's darkness had wrought no harm !

And I all alone must weep and mourn !  
The sunbeams with gladness all others' hearts may charm !

O let not thy heart to grief surrender,  
Night but forebodes bright day, eternal light's bright splendour !

One tiny lamp went out, my soul's delight !  
Hail! to the light that glads our sight !

### Ah, now I know why oft I caught you gazing

Ah, now I know why oft I caught you gazing,  
Pure childlike love with sweetest sadness mingling,  
Ye bright eyes! Twin stars in azure splendour blazing,  
Each look loves flames within my bosom kindling.

I knew not then, dark mists my sight enveiling,  
One beam from you, my tearful, fond eyes dazing,  
That ye so soon your flight were homeward winging,  
To realms above, the source of light, your glances raising.

You fain would tell me by your starlike glowing :  
We'd gladly stay with thee, not grieve thee !  
Alas, 'tis Fate decrees, and we must leave thee.  
Gaze on us now, for soon from hence we're going !

What now are eyes on earth, upon thee gazing :  
Will then be stars at night in azure glowing.

### When they mother dear

When they mother dear oft-times enters here,  
And I turn to greet her, or I haste to meet her,  
Not on her sad face do I fix my gaze,  
First mine eyes seek lower, toward the threshold of the door,  
There, where they vainly would trace thy sweet infant face,  
As in times of yore, when father would rejoice,  
To hear his child's sweet voice.

When thy mother dear oft-times enters here,  
With the light comes near me, then, me thinks, I hear thee.  
Hear thine infant tread,  
Foot-steps pattering near me !  
O thou, life's boon, thy father's treasure,  
Mother's pleasure, too soon thou, light of Joy, art fled !

Oft denk' ich, sie sind nur ausgegangen !  
Oft denk' ich, sie sind nur ausgegangen !  
Bald werden sie wieder nach Hause gelangen !  
Der Tag ist schön! O, sei nicht bang !  
Sie machen nur einen weiten Gang !  
Jawohl, sie sind nur ausgegangen  
Und werden jetzt nach Hause gelangen !  
O, sei nicht bang, der Tag ist schön !  
Sie machen nur den Gang zu jenen Höh'n !  
Sie sind uns nur vorausgegangen  
Und werden nicht wieder nach Haus verlangen !  
Wir holen sie ein auf jenen Höh'n !  
Im Sonnenschein !  
Der Tag ist schön auf jenen Höh'n !

### In diesem Wetter !

In diesem Wetter, in diesem Braus,  
Nie hätt' ich gesendet die Kinder hinaus !  
Man hat sie hinaus getragen,  
Ich durfte nichts dazu sagen !  
In diesem Wetter, in diesem Saus,  
Nie hätt' ich gelassen die Kinder hinaus,  
Ich fürchtete, sie erkranken ;  
Das sind nun eitle Gedanken.  
In diesem Wetter, in diesem Graus,  
Hätt' ich gelassen die Kinder hinaus,  
Ich sorgte, sie stürben morgen ;  
Das ist nun nicht zu besorgen.  
In diesem Wetter, in diesem Graus,  
Nie hätt' ich gesendet die Kinder hinaus,  
Man hat sie hinaus getragen,  
Ich durfte nichts dazu sagen !  
In diesem Wetter, in diesem Saus,  
In diesem Braus,  
Sie ruh'n als wie in der Mutter Haus,  
Von keinem Sturm erschrecket,  
Von Gottes Hand bedecket,  
Sie ruh'n wie in der Mutter Haus.

I think oft', they've only gone a journey !  
I think oft', they've only gone a journey,  
And soon I shall see them all homeward returning !  
The day is bright! O ne'er dismay !  
They only have gone a long, long way !  
They've gone! They've only gone a journey,  
And they will now be homeward returning !  
O, ne'er dismay, the day is bright !  
They'er only on their way to yonder height !  
They've only gone a space before us,  
And now but to follow their prayers implore us !  
We'll follow their flight to yonder height !  
To realms of light !  
The day is bright on yonder height !

### In such a tempest !

In such a tempest, on such a day,  
I ne'er had permitted the children to play !  
Now hence they have borne them away !  
They would not let me forewarn them !  
In such a tempest, on such a day,  
I ne'er had permitted the children to stray,  
I feared me, lest ill befall them,  
Now all in vain do I call them.  
In such a tempest, on such a day,  
None had permitted the children to play.  
I'd fear me they'd die on the morrow ;  
Now they've gone, and left me to sorrow.  
In such a tempest, on such a day,  
I ne'er had permitted the children to play  
Now hence from their home they've borne them,  
They would not let me forewarn them !  
In such a tempest, on such a day,  
In spite of storms,  
They sleep and rest as safe as in mother's arms,  
No ills can now betide them,  
For God's own hand will guide them,  
All safe they rest, as in their mother's house.

*translation by John Bernhoff*

kleine Flöte  
2 Flöten  
2 Oboen  
Englischhorn  
2 Klarinetten in B und A  
Bassklarinette  
2 Fagotte  
Kontrafagott  
  
4 Hörner in F  
  
Pauken  
Glockenspiel  
Tamtam  
  
Harfe  
Celesta  
  
Violine I  
Violine II  
Viola  
Violoncello  
Kontrabass

KINDERTOTENLIEDER.\*)  
SONGS ON THE DEATH OF INFANTS.

Nº 1.

„Nun will die Sonn' so hell aufgeh'n!“  
“ONCE MORE THE SUN WOULD GILD THE MORN!”

Gedicht von Friedrich Rückert.  
English words by JOHN BERNHOFF.

Gustav Mahler.

*Lento e malinconico, ma non strascinando.*  
Langsam und schwerküttig, nicht schleppend.

Gesang.  
VOICE.

P

Nun  
Once

Piano.

pp

will more die the Sonn' sun so would hell gild auf- geh'n, the morn,' als as

*con suono smorzare  
mit verhaltener Stimme*

pp

sei though kein Un-glück, Night's darkness, kein Un - glück die Nacht had wrought

ge- no

pp

\* ) Diese 5 Gesänge sind als ein einheitliches, untrennbares Ganzes gedacht, und es muß daher die Kontinuität derselben (auch durch Hintanhaltung von Störungen, wie z. B. Beifallsbezeugungen am Ende einer Nummer) festgehalten werden.

schehn!  
harm!

espressivo  
ausdrucksvo

p

pp

p

Das Un-glück ge - schah nur mit al -  
And I all a - lone must weep and

pp

p

lein!  
mourn!  
espr.

Die Son - ne, die  
The sun - beams with

espr.

Son - ne, sie schei - net all - ge - mein!  
glad-ness all o - thers' hearts may charm!

espr.

più veemente  
heftiger

p. pp p. pp p. pp

Du mußt nicht die Nacht in dir ver - schränken,  
O let not thy heart to grief sur - rend - er,

espr.

*non trainando  
nicht schleppend*

musst sie ins ew' - ge Licht, ins ew' -  
Night but fore-bodes bright day, e - ter -

*molto espressivo  
pp sehr ausdrucksvoil*

*Più mosso,  
Bewegter, rubato.*

ge Licht ver - sen - ken!  
- nal light's bright splend - our! Con espressions ap -  
Mit leidenschaftlichem Aus -

*passionata.  
druck.*

*dim.*

*Ein  
One  
pp*

*pp*

*ritornare al Tempo I.  
sum Tempo I. zurückkehrend*

Lämplein ver - losch in mei - nem Zelt!  
ti-ny lamp went out: my soul's de - light!  
espr.

*Tempo I.*  
*con agitazione  
mit Erschütterung*  
*mf*

Heil! — sei dem  
Hail! — to the

*pp*

Freu - den - licht der Welt, —  
light that glads our sight, —  
dem the

*espr.*

Freu - den - licht der Welt.  
light that glads our sight!

*pp*

*ppp*

*f*

Nº 2.

„Nun seh' ich wohl, warum so dunkle Flammen.“

“AH, NOW I KNOW WHY OFT I CAUGHT YOU GAZING.”

Gedicht von Friedrich Rückert.

English words by JOHN BERNHOFF.

*Tranquillo, ma non strascinando.*

Ruhig, nicht schleppend.

Gustav Mahler.

Gesang.  
VOICE.

A musical score for piano and voice. The vocal part starts with a rest followed by a melodic line. The piano part features a bass line with dynamic markings *p*, *sf*, and *p*. Above the piano line, there are lyrics in German and English: "non riten. nicht zurückhaltend".

Piano.

A musical score for piano and voice. The vocal part begins with "Nun seh' ich wohl," followed by "Ah, now I know". The piano part has dynamic markings *pp* and *pp*. Below the vocal line, lyrics continue: "war - um so dunk - le Flam - men ihr why oft I caught you gaz - ing, pure".

sprühet mir in man-chem Au-gen - blik - ke,  
childlike love with sweetest sadness mingl-ing,

o Au - gen!  
ye bright eyes!

O  
Ye .

A musical score for piano and voice. The vocal part continues with a melodic line. The piano part features a bass line with dynamic markings *p* and *sf*. Below the vocal line, lyrics continue: "sprühet mir in man-chem Au-gen - blik - ke, childlike love with sweetest sadness mingl-ing, o Au - gen! ye bright eyes! O Ye .".

*dolce*  
*p sart*

Au - gen!  
bright eyes!

Gleich - sam, um voll in ei - nem  
Twin stars in a - zure splen-dour

*pp* *pp* *p*

Blicke zu drängen eu - re gan-ze Macht zu - sam - men.  
blazing, each look love's flames within my bo - som kindling.

Doch  
I

*animando*  
*steigernd*

ahnt' ich nicht, weil Ne - bel mich um - schwammen, ge -  
knew not then, dark mists my sight en - veil - ing, one

*scorrevole*  
*fliessend*

wo - ben vom ver - blen - den-den Ge - schik - ke, daß sich der  
beam from you, my tear - ful, fond eyes das - ing, that ye so

*rit.*

*scorrevole*  
*fliessend*

*p* *sf*

Poco più moto.  
Etwas bewegter.

Strahl soon bereits zur Heimkehr schi-cke, dort - hin, dort - hin, von  
soon your flight were homeward winging, to realms a - bove, the

wan - nen al - le Strah - - len stam - - - men.  
source of light, your glances rais - - - ing.

Ihr woll-tet mir mit eu - rem  
You fain would tell me by your  
riten.  
pp riten.

Tempo I.

Leuch star - - - - ten like sa glow - - - gen:  
star - - - - like sa glow - - - gen:  
ing.

pp

Wir möch - ten nah dir blei - ben ger/- ne!  
We'd glad - ly stay with thee, not grieve thee!

This system shows two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The vocal line begins with a piano dynamic (pp) and includes lyrics in both German and English. The piano accompaniment consists of eighth-note chords.

non accel.  
nicht eilen

Doch ist uns das vom Schick-sal ab - ge -  
Al - as, 'tis Fate do - crees, and we must

This system continues the musical score. The vocal line starts with a dynamic of "non accel." and "nicht eilen". The piano accompaniment features eighth-note patterns and a change in key signature to one flat.

schlagen.  
leave thee.

Sieh' uns nur  
Gaze on us

This system shows two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The vocal line includes lyrics "schlagen." and "leave thee.". The piano accompaniment includes eighth-note chords and a dynamic of pp.

an, denn bald sind wir dir fer - ne!  
now, for soon from hence we're go - ing!

This system shows two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The vocal line includes lyrics "an," and "denn bald sind wir dir fer - ne!". The piano accompaniment consists of eighth-note chords.

A musical score for voice and piano, featuring five systems of music. The vocal part is in soprano clef, and the piano part is in bass clef. The score includes lyrics in German and English, dynamic markings, and performance instructions.

**System 1:** Treble clef, B-flat key signature. Vocal line starts with a rest followed by eighth notes. Piano accompaniment consists of eighth-note chords. Vocal lyrics: "Was dir nur rit." (What now are rit.) and "Au - gen sind in die - sen eyes on earth, up - on thee". Performance instruction: *p rit.*

**System 2:** Treble clef, B-flat key signature. Vocal line continues with eighth-note chords. Performance instruction: *Poco più moto. Etwas bewegter.*

**System 3:** Treble clef, B-flat key signature. Vocal line begins with "Ta - gen: in künft' - gen Näch - ten sind es dir nur". Performance instruction: *pp subito*.

**System 4:** Treble clef, B-flat key signature. Vocal line continues with "gas - ing: will then be stars - at night in a - zure". Performance instruction: *pp subito*.

**System 5:** Treble clef, B-flat key signature. Vocal line begins with "Ster - glow - ne. ing". Performance instruction: *non riten. nicht zurückhaltend*.

**System 6:** Treble clef, B-flat key signature. Vocal line continues with "Ster - glow - ne. ing". Performance instruction: *pp*.

**System 7:** Treble clef, B-flat key signature. Vocal line begins with "rit.". Performance instruction: *morendo*.

**System 8:** Treble clef, B-flat key signature. Vocal line continues with "rit.". Performance instruction: *pp*.

**System 9:** Treble clef, B-flat key signature. Vocal line continues with "rit.". Performance instruction: *pp*.

**System 10:** Treble clef, B-flat key signature. Vocal line continues with "rit.". Performance instruction: *pp*.

**Nº 3.**

„Wenn dein Mütterlein.“

## "WHEN THY MOTHER DEAR"

Gedicht von Friedrich Rückert.  
*English words by JOHN BERNHOFF.*

## Gustav Mahler.

*Grave, malinconico.*  
Schwer, dumpf.

## Gesang. *VOICE.*

## Piano.

**Gesang.** *Schwer, dumpf.*

**Piano.**

*espressivo  
ausdrucksvoll*

*pp*

*quasi pizz.*

*Wenn dein Müt-ter-lein  
When thy mo-ther dear*

*tritt zur Tür her-ein,  
oft-times en-ters here,*

*fließender  
più scorrevole*

*mp*

und den Kopf ich dre - he, ihr ent - ge - gen se - he,  
and I turn to greet her, or I haste to meet her,



*pp*

fällt auf ihr Ge-sicht erst der Blick mir nicht,  
not on her sad face do I fix my gaze,

*cresc. l.H.* *r.H. pp* *l.H.*



*Un poco più mosso.*  
*Etwas bewegter.*

son-dern auf die Stel - le, nä - her,  
first mine eyes seek low - er, toward the

*espr.* *p* *pp*



*animando*  
*stetigernd*

nä - her nach der Schwell-e, dort, dort wo wür-de dein lieb Ge-sichtchen sein,  
thresh-old of the door, there, where they invain would trace thy sweet in-fant face,

*f* *p*



wenn du freu - den-hel-le trä - test mit her - ein, trä-test mit her -  
as in times of yore, when fa - ther would re - joice, fa-ther would re -

poco ritard.

*Come al principio.*  
Wie zu Anfang.

ein wie sonst, mein Töch - ter - lein.  
oice, to hear his child's sweet voice.

f dimin. pp quasi pizz.

pp

Wenn dein Müt-ter-lein tritt zur Tür her-cin,  
When thy mo-ther dear oft-times en-ters here,

pp

mit der Ker - ze Schim - mer, ist es mir, als  
with the light comes near me, then, me - thinks, I

im - mer kämst du mit her - ein, husch-test hin - ter-drein,  
hear thee, hear thine in - fant tread, hear thine in - fant tread,

*Poco più moto.*  
Etwas bewegter.  
*innig cordiale*

als wie sonst ins Zim - mer!  
foot-steps patter - ing near me!

*sart con tenerezza*

*Proromperando in dolore.*  
*Mit ausbrechendem Schmerz.*

du, thou, life's boon, thy fa-ther's trea - le, sure,

ach, zu schnell - - - le, zu schnell soon, er- losch'- ner  
mo-ther's plea - - - sure, too schnell soon, thou light of

poco ritard.

Freu - den - schein, er - losch - ner Freu - den -  
joy, art fled, thou, light of joy, art  
poco ritard.

*Come al principio.  
Wie zu Anfang.*

schein!  
fled!

ausdrucksvo...  
espresso

poco rit. morendo

ppp

Nº 4.

„Oft denk' ich, sie sind nur ausgegangen!“

“I THINK OFT; THEY'VE ONLY GONE A JOURNEY!”

Gedicht von Friedrich Rückert.

English words by JOHN BERNHOFF.

Gustav Mahler.

Gesang.  
VOICE.

*Tranquillo con moto, senza fretta.*  
*Ruhig bewegt, ohne zu eilen.*

Piano.

*con sentimento  
mit Empfindung*

Semplice, con calore.  
Schlicht, aber warm.

Oft denk' ich, sie sind nur  
I think oft, they've on - ly

aus-ge-gan - gen!  
gone a jour - ney.

Bald wer - den sie wie - der nach  
and soon I shall see them all

*dolce  
xart*

Hau - se ge - lan - gen!  
home - ward re - turn - ing!

Der  
The

pp

Tag ist schön! O, sei nicht bang! Sie  
day is bright! O, ne'er dis - may! They

pp

*caloroso  
warm*

ma - chen nur ei - nen wei - ten Gang!  
on - ly have gone a long, long way!

(continuare il canto)  
(den Gesang fortsetzend)

p espr.

cresc.

Gang!

*p a tempo*

Ja - wohl,  
They've gone!

sie sind nur  
they've on - ly

aus - ge - gan - gen  
gone a jour - ney,

rit.

*a tempo*

*pp*

f

und  
and, wer - den, jetzt now, nach be.

Hau - se ge lan - gen!  
home - ward re - turn - ing!

dolce  
zart

O, sei nicht bang, der  
O, ne'er dis - may, the

con calore, senza fretta  
warm, nicht eilen

Tag ist schön! Sie ma - - chen nur den Gang zu  
day is bright! They're on - - ly on their way to

je-yon-nen Höhn!  
Höhn! height!

den Gesang fortsetzend  
continuando il canto

rit.

senza fretta  
a tempo, nicht eilen

semplice  
schlicht

a tempo, senza fretta!  
a tempo, nicht eilen!

Sie sind uns nur vor - aus - ge - gan -  
They've on - ly gone a space be - fore

pp

gen us,

und wer den nicht wie der nach

and now but to fall low their

pp

Haus  
prayers

ver im lan  
ploro gen!  
us!

p espr.

von molta tonerezza  
Sehr sart. a tempo

Wir ho - len sie  
We'll fol - low their

*pp poco rit.*

*pp a tempo*

ein flight auf to je - nen yon - der Höhn'! height!

*espr.*

*p*

- nen - schein! Der Tag ist schön auf  
of light! The The day is bright on

*cresc.*

je - nen Höhn'!

*rit.*

*p espr.*

*ritard.*

*zögernd*

*pp*

Nº 5.

„In diesem Wetter!“

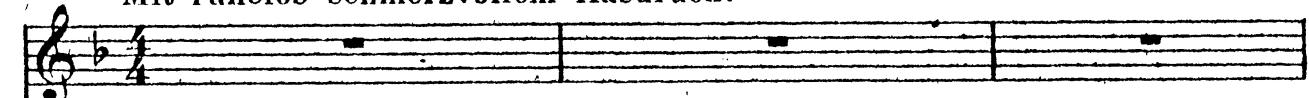
“IN SUCH A TEMPEST!”

Gedicht von Friedrich Rückert.  
English words by JOHN BERNHOFF.

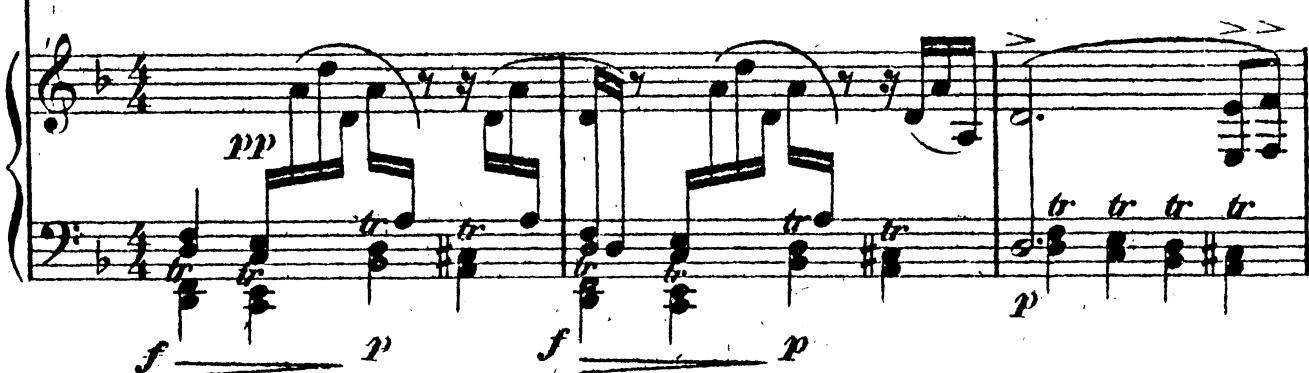
Gustav Mahler.

*Inquieto, con espressione dolorosa.*  
Mit ruhelos schmerzvollem Ausdruck.

Gesang.  
VOICE.



Piano.



In die-sem Wet-ter, in die-sem  
 In such a tem-pest, on such a

Braus, nie hätt' ich ge-sen-det die Kin-der hin-to  
 day, I ne'er had per-mit-ted the child-ren to

aus! Man hat sie ge-tra-gen, ge-tra-gen hin-  
 play! Now hence they have borne them, have borne them a-

doloroso  
schmerzlich  
*p* cresc.

*fp*

aus!  
way!

Ich durf - te nichts da - zu sa -  
They would not let me fore - warn

gen!  
them!

In die-sem Wet-ter, in diesem Saus,  
In such a tem-pest, on such a day,

hätt' ich ge - las - sen die Kin - der hin - aus,  
ne'er had per - mit - ted the child - ren to stray,

ich fürch-te - te, sie er - kran-ken; das  
I feared me, lest ill be - fall them, now

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The score consists of six staves of music, divided into three systems by vertical bar lines.

**System 1:** The vocal line begins with eighth-note pairs. The lyrics are: "sind nun eit - le Ge - dan - ken." Below, the piano accompaniment features sustained notes and dynamic markings like *pp* (pianissimo) and *f* (fortissimo). The vocal line continues with eighth-note pairs.

**System 2:** The vocal line has a melodic line with eighth-note pairs. The piano accompaniment consists of eighth-note chords with dynamic markings like *p tr*, *tr*, and *#p*.

**System 3:** The vocal line begins with a melodic line. The lyrics are: "In dieses Wet - ter, in diesem Graus, nie". Below, the piano accompaniment features eighth-note chords with dynamic markings like *ff* (fortissimo), *f*, and *ff*.

**System 4:** The vocal line begins with eighth-note pairs. The piano accompaniment features eighth-note chords with dynamic markings like *f*, *ff*, and *f*. The vocal line continues with eighth-note pairs.

**System 5:** The vocal line begins with eighth-note pairs. The piano accompaniment features eighth-note chords with dynamic markings like *ff*, *f*, and *ff*. The vocal line continues with eighth-note pairs.

**System 6:** The vocal line begins with eighth-note pairs. The piano accompaniment features eighth-note chords with dynamic markings like *ff*, *f*, and *ff*. The vocal line continues with eighth-note pairs.

**Text:**

sind nun eit - le Ge - dan - ken.  
all in - vain do I call them

In dieses Wet - ter, in diesem Graus, nie  
In such a tem - pest, on such a day, I

lagrimoso  
*p* klagend

hätt' ich ge - las - sen die Kin - der hin , aus,  
ne'er had per - mit - ted the child - ren to play.

Three staves of musical notation. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature is one flat. The tempo is indicated by a 'P' (piano). The lyrics are in German and English:  
ich sorg - te, sie stür - ben mor - gen;  
I'd fear me they'd die on the mor - row;

Three staves of musical notation. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature changes to one sharp. The tempo is indicated by a 'P' (piano). The lyrics are in German and English:  
das ist nun nicht zu be - sor - gen.  
now they've gone, and left - me to sor - row.

Three staves of musical notation. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature changes to one sharp. The tempo is indicated by a 'P' (piano). The lyrics are:  
tr tr tr tr tr tr tr tr

Three staves of musical notation. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The key signature changes to one sharp. The tempo is indicated by 'f' (forte). The lyrics are:  
tr tr tr tr tr tr tr tr  
stetig steigernd  
f sempre con accrescimento

A musical score for orchestra and choir, featuring four staves of music. The top staff shows vocal entries in German and English. The second staff shows piano dynamics. The third staff shows bassoon dynamics. The bottom staff shows cello dynamics.

**Top Staff:**

In diesem Wet - ter, in diesem Graus,  
In such a tem - pest, on such a day,

**Second Staff:**

ff

**Third Staff:**

p

**Bottom Staff:**

ff

**Soprano/Middle Voice:**

nie hätt' ich ge -  
t ne'er had per -

**Second Staff:**

sen-det die Kin - der hin - aus,  
mit-ted the child - ren to play.

**Bottom Staff:**

ff

**Soprano/Middle Voice:**

(sempre  
(immer)

man hat sie hin-aus ge - tra-gen,  
Now hence from their home they've borne them,

ich  
they

**Bottom Staff:**

ff

*molto forte) sehr stark)*      *non ritenuto nicht zurückhalten*

durf - te nichts da - zu sa - - - gen!  
would not let me fore - warn \_\_\_\_\_  
them!

*Poco a poco più lento.*  
*Allmählich langsamer.*

*Lento, à la berceuse.*  
*Langsam, wie ein Wiegenlied.*

*pp (leise bis zum Schluß)*

(sempre pp al Fine) In die sem a  
ritard.

sempre pp al Fine  
mit Pedal col Pedale

Wet - ter, in die - - sem Saus, in die - - sem  
tem - pest, on such a day, in spito of

Braus,  
storms,      sie ruhn,  
they sleep      sie ruhn  
and rest      als wie  
as safe      in der  
as in

Mut - ter, der Mut - - ter Haus,  
mo - thers, in mo - - ther's arms,

von kei - nem Sturm er - schrek - ket, von Got - tes Hand be -  
no ills can now be - tide them, for God's own hand will

dek - ket, sie ruhn,      sie ruhn      wie in - der Mut - ter  
guide them, all safe      they rest,      as on - their mo - ther's

*l H. pp sempre*

The musical score consists of four staves of music for voice and piano. The top two staves are for the voice, and the bottom two are for the piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano clef, and the piano parts in soprano and bass clef. The lyrics are in German, with some lines also provided in English. The score includes dynamic markings such as 'morendo' and 'l H. pp sempre', and a measure number '8-' indicating a repeat. The vocal parts feature melodic lines with various note values, including eighth and sixteenth notes, and rests. The piano parts provide harmonic support with chords and rhythmic patterns.

A musical score for piano and voice, page 31. The score consists of six staves of music. The top staff is for the voice, starting with a melodic line and lyrics: "Haus, wie in der Mut-ter Haus. breast, as on their mo-ther's breast!" The piano accompaniment begins with a dynamic of *molto sostenuto, tenere sehr getragen, sart*. The subsequent staves show the progression of the musical phrases, with various dynamics and performance instructions like *ppp sempre* and *ppp*. The vocal line continues with sustained notes and rhythmic patterns, while the piano provides harmonic support with sustained bass notes and chords.

Haus,  
breast,  
wie in der Mut-ter Haus.  
as on their mo-ther's breast!

*molto sostenuto, tenere  
sehr getragen, sart*

*ppp sempre*

*ppp*

*Rd.* \* *Rd.* \*

*Rd.* \* *Rd.* \*

*Rd.* \* *Rd.* \*