

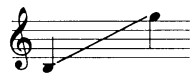
GUSTAV MAHLER

WIR GENIESSEN DIE HIMMLISCHEN FREUDEN IN THE PLEASURES OF HEAVEN WE'RE JOYOUS

(„Des Knaben Wunderhorn“)

Sopransolo aus der IV. Symphonie
Soprano Solo from the 4th Symphony

English version Addie Funk



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„Wir geniessen die himmlischen Freuden“

(„Des Knaben Wunderhorn“)

(Sopran-Solo aus der 4. Symphonie)

“In the Pleasures of Heaven we're Joyous”

Soprano Solo from the 4th Symphony

Gustav Mahler
(1860-1911)

English version, Addie Funk

Sehr behaglich. *Mit kindlich hetterem Ausdruck! Durchaus ohne Parodie!*
Very leisurely. Joyously, childlike. Not as in parody.

Gesang
Voice

Piano

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp (F#). The time signature is 4/4. The piano part begins with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

The second system continues the piano accompaniment. It features a variety of dynamics, including *f* (forte) and *pp* (pianissimo). The right hand continues with triplet patterns and melodic lines, while the left hand maintains a rhythmic accompaniment. The tempo remains consistent with the first system.

Poco rit.

The third system shows a gradual deceleration, marked *Poco rit.* The piano accompaniment continues with its characteristic triplet patterns and melodic lines, becoming more spacious as the tempo slows down.

a tempo

The fourth system includes the vocal line with lyrics in German and English. The tempo returns to the original speed, marked *a tempo*. The piano accompaniment continues to support the vocal line with its characteristic patterns.

Wir ge - nie - ssen die himm - - li - schen Freuden, drum thun wir das Ir - di - sche
In the pleas - ures of heav - - en we're joy - ous, the earth - ly a - void that an -

mei - den. Kein welt - lich Ge - tüm - mel hört man nicht im
 noy us, in heav-en not a rus - tle heard is of earth's

Him - mel! Lebt Al - les in sanf - te - ster Ruh', in
 bus - tle, in in deep - est of peace all goes on, in

sanf - te - ster Ruh'. Wir
 deep - est of peace. In

Fließend. Flowing.
 füh - ren ein eng - li - sches Le - ben, sind den - noch ganz lu - stig, ganz
 way that's an - gel - ic we're liv - ing, it's due though to mer - ri - ment, to

lu - stig da - ne - ben, wir füh - ren ein eng - li - sches Le - - - ben, wir
 mer - ri - ment e'er gi - ving, in way that's an - gel - ic we're liv - - - ing, a -

Nicht schleppen. *Not dragging.*

tan - zen und sprin - gen, wir hü - pfen und sin - gen! Wir sin -
 danc - ing and spring - ing, a - skip - ping and sing - ing, yes sing -

poco accel.

Plötzlich zurückhaltend. *Suddenly retarded.*

gen. ing. *pp* *rit.*
 Sanct Pe - ter im Himmel sieht zu.
 Saint Pe - ter in heav - en looks on.

etwas drängend *pp mit Pedal* *rit.*

Plötzlich frisch bewegt. *Suddenly livelier*

f *ff* *mf*

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of sixteenth-note chords, mostly beamed together, with some slurs and accents. The bass staff contains a rhythmic accompaniment of eighth notes. Dynamic markings include *ff*, *mf*, and *fff*. A crescendo hairpin is visible in the second measure, and a decrescendo hairpin is in the third measure. An accent (^) is placed over a note in the third measure.

Second system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues with sixteenth-note chords, featuring slurs and accents. The bass staff continues with eighth-note accompaniment. Dynamic markings include *ff*, *f*, and *mf*. Crescendo and decrescendo hairpins are used across measures. Accents (^) are placed over notes in the first and second measures.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features chords with slurs and accents. The bass staff has a more active line with eighth notes and slurs. A marking "L.H." is present in the first measure of the bass staff. Dynamic markings include *p*. Accents (^) are placed over notes in the first and second measures.

Fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has chords with slurs and accents. The bass staff has a rhythmic accompaniment with slurs and accents. Dynamic markings include *p* and *f*. Accents (^) are placed over notes in the first, second, and third measures.

Etwas zurückhaltend. *Somewhat retarded.*
p

Jo - han - nes das Lämm - lein aus -
Saint John and his lamb have been

las - set, der Metz - ger He - ro - des drauf pas - set! Wir
part ed, and Her - od to catch it has start ed. An

Nicht eilen. *Not hurriedly.*

füh - ren ein ge - dul - dig's, un - schul - dig's, ge - dul - dig's, ein lieb - li - ches
in - no - cent and weak lit - tle pret - ty and a meek lit - tle lamb - kin to

Lämm - lein zu Tod! Sanct Lu - cas den Och - sen thut
slaugh - ter is led. Saint Luke is the ox - en a -

schlach - ten ohn ei - nig's Be - den - ken und Ach - ten, der
slay - ing, he does it with - out all de - lay - ing, in

Wieder plötzlich zurückhaltend.
pp Again suddenly retarded.

Wein kost kein Hel - ler im himm - li - schen Kel - ler! Die Eng - lein die ba - cken das Brot!
heav - en - ly cel - lar the wine costs no hel - ler! The an - gels they bake all the bread.

Wieder lebhafter. *Again livelier.*

Gut Kräu - ter von al ler - hand
All man - ner of herbs a - ro -

Wie zu Anfang. *As at the beginning.*

Gut Kräu - ter von al ler - hand
All man - ner of herbs a - ro -

Ar - ten die wach - sen im himm - li - schen Gar - ten!
mat - ic, they grow in our gar - den ec - stat - ic.

*Allmählich, aber unmerklich
 Gradually *livelier*.*

Gut' Spar - gel, Fi - so - len, und was wir nur wol - len! Gan - ze
As - par - a - grus, sal - ad, de - lights to the pal - ate! On great

bewegter. **Keck!
 Saucilly!**

Schüs - seln voll sind uns be - reit! Gut' Good
plat - ters for us there a - bound.

Ä - pfel, gut' Birn und gut Trau - ben! die Gärt - ner, die Al - les er - lau - ben.
ap - ples good pears and good peach - es, to eat them the gar - den - ers be - seech us.

Etwas bewegter. Somewhat livelier.

Willst Reh - bock, willst Ha - sen auf of - fe - ner Stra - ssen sie lau - fen her -
 Wouldst roe - buck, wouldst pheas - ant, in num - bers they're pres - ent and run - ning a -

bei! Sollt' ein Fast-tag et - wa kom - men, al - le Fi - sch gleich mit Freuden an - ge - schwom - men! Dort
 round. If for fast day food one wish - es, then with joy there come a - swimming all the fish - es. See

läuft schon Sanct Pe - ter mit Netz und mit Kö - der zum himm - li - schen Wei - her hin -
 yon - der Saint Pe - ter with nets run - ning fleet - er than wind to the heav - en - ly

Etwas drängend. Somewhat urgently.

*Wieder langsamer. (plötzlich) (wie vor -
 Somewhat slower: (suddenly) (as before) her)*

ein! brook. Sanct Mar - tha die Kö - chin muss
 Saint Mar - tha there must be the

sein! *cook.* Sanct *Saint* Mar - tha *Mar - tha* die *there* Kö - chin *must* muss *be* sein. *the cook.*

rit.

pp *ppp rit.* *pppp*

Wieder lebhaft. *Lively again.*

ff

f *mf* *R*

Mässig, wie zu Anfang. *Moderately, as at the beginning.*

ppp *ppp immer Pedal always Pedal*

Sehr zart und geheimnisvoll. Immer *pp* bis zum Schluss.
Very delicately and mysteriously. Always pp up to the end.

sempre pp

This system shows the first four measures of the piece. The right hand features a delicate melody with a triplet in the second measure. The left hand provides a steady accompaniment of eighth notes. The key signature is three sharps (F#, C#, G#).

This system contains measures 5 through 8. The right hand continues its melodic line with various ornaments and slurs. The left hand maintains the eighth-note accompaniment. The key signature remains three sharps.

This system covers measures 9 through 12. The right hand has a more active melodic line. The left hand accompaniment includes some chords. The key signature is three sharps.

This system contains measures 13 through 16. The right hand features a series of slurred eighth-note passages. The left hand accompaniment consists of eighth notes and chords. The key signature is three sharps.

Zart und geheim-

Kein Mu - sik ist
No mu - sic on

sempre pp

nisvoll. *Delicately and mystically.*

ja nicht auf Er - den, die uns - rer ver - gli - chen kann
earth e'er so stir - ring with ours can stand the com -

wer - den. Elf - tau - send Jungfrau - en zu tan - zen sich trau - en!
par - ing. Ten thou - sand young vier - ginsto danc - ing it urg - es!

mf *pp*

Sanct Ur - su - la selbst (pp) da - zu
With laugh - ter Saint Ur - su - la

riten. *zurückhaltend retarded*

lacht. shakes. Kein Mu - sik ist ja nicht auf Er - den, die
No *mu - sic on earth e'er so stir - ring will*

sempre pp

uns - rer ver - gli - chen kann wer - - den! Cä - ci - lia mit ih - ren Ver -
ours can stand the com - par - ing! Ce - ci - lia with all - her re -

wand - - - - - ten sind treff - li - che Hof - mu - si - kan - ten.
la - - - - - tions are ex - cel - lent court - mu - si - cians.

pp

Die eng - li - schen Stim - men er - mun - tern die Sin - nen, er -
Of sweet angels' voi - ces a cho - rus re - joic - es, a

mun - tern die Sin - nen, dass Al - -
cho - rus re - joic - es! To pleas - -

(pp)

les für Freu - - den, für Freu - - - - den er -
ure, to pleas - - ure it all things a -

morendo

wacht.
wakes.

pp *ddd*

gänzlich verklingend dying away into silence

ddd