

Symphonie № 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

Sehr langsam.
Very slow.

PIANO.

Gustav Mahler.
(1860 - 1911.)

Più mosso.

Allmählich wieder zurückhaltend.
Retardind (gradually)

Folgt ohne Unterbrechung N° 5.
Follows numb 5 without interruption.

N° 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher)
4 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn.“

In der Höhe postiert.
from above

Glocken.
Bells.

Knabenchor.
Boys chorus.

Alt Solo.
Alto Solo.

Frauenchor.
Ladies' chorus.

hohe
high
mittlere
medium
tiefe
low

Stimmen
voices.

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

PIANO.

* Der Ton ist dem Klang einer Glocke nachzuhahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

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Universal Edition UE 2942
ISMN M-008-02861-8

1

bimm
ding bamm
dong bimm
ding bamm
dong

sun - gendrei En - gelei - nen
an - gels were sin - ging a sü - ßen Gesang; mit
glee - ful song; so Freu - den es se - lig in dem
bliss - ful and joy - ous - ly the Himmel klang, sie
Hea - vens rang, and jauchz - ten fröhlich
and they re - jo - ed

sun - gen drei En - gel ei - nen
an - gels were sin - ging a sü - ßen Gesang; mit
glee - ful song; so Freu - den es se - lig in dem
bliss - ful and joy - ous - ly the Himmel klang, sie
Hea - vens rang, and jauchz - ten fröhlich
and they re - jo - ed

p

bimm
ding bamm
dong bimm
ding bamm
dong bimm
ding bamm
dong

auch da - bei.
full of glee, p von Sün - den, von
auch du - bei, daß Pe - trus sei von Sins - den
full of glee, that Pe - ter of his sins was frei.
er he sei von Sünden frei. er
was of synning free.

2

himm
ding
bamin
dong
himm
ding
bamm
dong
bimm
ding

Sün - den von
sin - ning, of
seit von Sünden frei, von
was of sinning free, of

Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
And as our Lord Je - sus at

Und als der Herr Je - sus zu
And as our Lord Je - sus at

2

f

p

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl aß:
ta - ble sat, with all twelve a - post - les at His sup - per sat: p

Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl aß: Da sprach der Herr Je - sus, Herr
ta - ble sat, with all twelve a - post - les at His sup - per sat: Then say - eth Lord Je - sus, Lord
pp

pp

bimm
ding bamm
dong bimm
ding bamm
dong

p (gentle)

stehst du denn hier? Was stehst du denn hier?
stand-est thou here? W'hy

Wenn ich dich an - seh', so wein - nest du
Then I look at thee, thou weep - est a

Je sus:
Je sus:

Wenn ich dich an - seh', so wein - nest du
When I look at thee, thou weep - - - -

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm
ding bamm
dong

Alt Solo. (bitterlich)

Und
Bitt

mir.
tear. so thou wein - nest du mir!
tear!

- - nest du mir!
- - est a tear!

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr.

dim.

Meno mosso.

sollt' must ich I nicht not wei - weep, - nen. Thou gū - - li - ger Gott. Lord. *Du But*

bimm ding *bamm dong* *bimm ding* *bamm ding*

Bimm Ding *Meno mosso.*

4

bimm ding *bamm dong* *bimm ding* *bamm ding* *bimm ding* *bamm ding*

Ich I hab' ü - ber - tre - ten die zehn Ge - hot. deep.

Sollst ja nicht wei - nen! *Sollst ja nicht wei - nen!* *p*

thou must not weep! *thou must not weep!*

bimm ding *bamm dong* *bimm ding* *bamm ding* *bimm ding* *bamm ding*

bamm ding *bamm dong*

4

pp

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M sum mend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by huming the consonants ng.

bimm
ding

bamm
dong

(schr hervortretend)
(very prominently)

Ich
Here
ge
am
he
I
und
and

bimm
ding

bamm
dong

bimm
ding

p

wei - ne ja bit - ter - lich.

bimm
ding

bamm
dong

bamm
dong

pp

Du
But
sollst ja nicht wei - nen!
thou must not weep!—

bamm
dong

bimm
ding

6

sempre p

U.E. 2942.

Sheet music for a piece titled "Bimm-Dong". The score consists of eight staves, each with a different dynamic marking (f, p, ff, f, f, mf, mf, p) and corresponding lyrics: "bimm ding" or "bammm dong". The music includes various performance instructions like "sempre p (linke Hand)" (left hand) and dynamic markings such as f , p , ff , mf , and p . The bass staff at the bottom features a continuous eighth-note pattern.

7

bimm
ding

bimm
ding pp

bimm
ding ppp

hamm
dong

(munter)
(brightly) f

(munter)
(brightly) Hast
And

(munter)
(brightly) Hast
And

Nr. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in Bb, F available.

8

du denn ü-ber-tre - ten die if thou hast then bro - ken the ze - hen Ge - bot, so fall' auf die Knie - e und be - te zu Gott! Lie - be nur if thou hast then bro - ken the ze - hen Ge - bot, so fall' auf die Knie - e und be - te zu Gott! God raiseth thy hands! Love thou but

8

f

Liebe nur Gott! Gott! Die The
Love thou but God.. merrily ff

Gott in e - al - le - Zeit! So Then
God in e - al - le - Zeit! So Then
wirst du er-lan - gen die himm - li-sche Freud' die
will thou at-tain to the hea - ven-ly bliss the

f

9

him - li - sche Freud ist ei - ne se - li - ge Stadt, die himm - li - sche Freud' die kein En - de mehr hat!
heav - en-ly bliss is a won - der - ful site, the hea - ven-ly bliss, o e - ter - nal de - light!

(Kopfstimme) (falsoetto)

him - li - sche Freud' die himm - li - sche Freud' die se - li - ge Stadt
heav - en-ly bliss. o hea - ven-ly bliss, o won - der - ful site

him - li - sche Freud' die himm - li - sche
heav - en-ly bliss. the hea - ven-ly

p

pp

Die himmeli-sche Freu-de war Pe - tro be-reit't.
 The hea - ven-ly bliss is for Pe - ter in store,

(verklingend)
 (dying away)

ppp

durch through Je - sum und al - len zur
 Je - sus for all and for Se - lig - keit.

Fre - de war Pe - tro be-reit't. war Pe - tro be-reit't.
 bliss is for Pe - ter in store, for Pe - ter in store;

f

10

durch through Je - sum und al - len zur Se - lig - keit.
f Je - sus for all and for e - ver - more.

Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
 e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
 e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit. Se - lig - keit.
 e - ver - more, e - ver - more.

cresc.

f

*Nr. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
NB. The A only if bell in A be at disposal.*

Measures 1-10 of the musical score. The score consists of six staves. Measures 1-10 show various patterns of 'bimm' and 'dong' sounds. Measure 10 ends with a forte dynamic (f) followed by a repeat sign.

Measures 11-20 of the musical score. The score consists of six staves. Measures 11-15 feature sustained notes with dynamics (dim., pp). Measures 16-20 show sustained notes with dynamics (pp, pp, pp).

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3rd Symphony.

Chorus-Particelle.

Sehr langsam.

Very slow.

rit.

Gustav Mahler.
(1860 - 1911.)

Più mosso.

Folgt ohne Unterbrechung № 5.
Follows numb 5 without interruption.

Allmählich wieder zurückhaltend.
Retardind (gradually)

Nº 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher)
4 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn.“

In der Höhe postiert.
from above

Glocken.
Bells.

Alt Solo.
Alto Solo.

Frauenchor.
Ladies' chorus.

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

keck
(boldly)

Es
keck Three

Es
keck Three

PIANO.

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
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1

bimm
ding bamm
dong bimm
ding bamm
dong

sun - gendrei En - gelei - nen sü - ßen Gesang; mit Freu - den es se - lig in dem Himmel klang, sie
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous - ly the Heavens rang, and jauchz - ten fröh - lich
sun - gen drei En - gel ei - nen sü - ßen Gesang; mit Freu - den es se - lig in dem Himmel klang, sie
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous - ly the Heavens rang, and jauchz - ten fröh - lich

p

bimm
ding bamm
dong bimm
ding bamm
dong bimm
ding bamm
dong

auch da - bei. von Sün - den, von
full of glee, p of sin - ning, of
auch du - bei, daß Pe - trus sei von Sün - den frei. von
full of glee, that Pe - ter of his sins was free. he
was of Sünden frei. er was of sinning free, he

2

him
ding
bam
dong
him
ding
ham
mung
bimm
ding

Sün - den von
sin - ning, of
Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
and as our Lord Je - sus at
sei von Sünden frei, von
was of sinning free, of
Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
and as our Lord Je - sus at

2

f

p

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl aß:
His sup-per sat: p

Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl aß:
His sup-per sat: Then

sprach der Herr Je - sus, Herr
say - eth Lord Je - sus, Lord
pp

pp

bimm ding bamm dong bimm ding bamm dong

stehst du denn hier?
stand - est thou here?

W^{hy} Wenn I look

stehst du denn hier?
stand - est thou here?

an - seh' so weep - nest du
at thee, thou weep - est a

Je - - - sus:
Je - - - sus:

an - seh' so weep - - - -
at thee, thou weep - - - -

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm ding bamm dong

Alt Solo. (*bitterlich!*)

Und But

mir! tear,
nest du mir! tear!

mir! tear,
nest du mir! tear!

mir! tear,
nest du mir! tear!

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr.

dim.

Meno mosso.

Musical score for the first section of the piece, featuring five staves. The vocal parts sing in German, and the piano accompaniment provides rhythmic patterns. The vocal parts are labeled with dynamic markings such as *p*, *f*, *fp*, and *pp*. The piano part includes textural markings like "bimm ding" and "hamm dong". The section concludes with a repeat sign and the instruction "Meno mosso.".

4

Musical score for the second section of the piece, continuing from the previous section. The vocal parts sing in German, and the piano accompaniment provides rhythmic patterns. The vocal parts are labeled with dynamic markings such as *p*, *pp*, and *p*. The piano part includes textural markings like "bimm ding" and "hamm dong". The section concludes with a repeat sign and the instruction "4".

^{*)} Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by humming the consonants ng.

6

Sheet music for a musical score, page 8. The score consists of eight staves, each with a different clef and key signature. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass and treble staves. The vocal parts sing "bimm ding" and "bamm dong" at various dynamics (e.g., f, p, ff). The piano part features eighth-note patterns and sustained notes. A dynamic instruction "sempre p (linke Hand) (left hand)" is placed over the piano's treble staff. The score concludes with a page number "U. E. 2942.".

Music score for page 8:

- Vocal Parts:** Soprano, Alto, Tenor, Bass.
- Piano Part:** Bass and Treble staves.
- Lyrics:** "bimm ding" and "bamm dong".
- Dynamics:** f, p, ff, etc.
- Instr.:** *sempre p (linke Hand) (left hand)*
- Page Number:** U. E. 2942.

7

bimm
ding

bimm
ding

bimm
ding

hamm
dong

(munter)
(brightly)

(munter) Hast
(brightly) And

(munter) Hast
(brightly) And

N. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in B^b, F available.

8

bimm
ding

bamm
dong

bimm
ding

bamm
dong

du denn ü-ber-tre - ten die
if thou hast then bro - ken the

ze - hen Ge-bot. so fall' auf die Knie-e und
ho - ly commands then fall on thy knees and to

be - te zu Gott! God raise thy hands!

Lie - be nur Love thou but

du denn ü-ber-tre - ten die
if thou hast then bro - ken the

ze - hen Ge-bot. so fall' auf die Knie-e und
ho - ly commands then fall on thy knees and to

be - te zu Gott! God raise thy hands!

Lie - be Love but

8

f

Lie be nur Gott!
Love thou but God..

lustig
merrily

Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - Zeit! So Then wirst du er - lan - gen die
Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
himm - li - sche Freud; die
heav - en - ly bliss the

f

9

him - li - sche Freud ist ei - ne se - li - ge Stadt, die himm - li - sche Freud die kein En - de mehr hat!
heav - en - ly bliss is a won - der - ful site, the heav - en - ly bliss, o e - ter - nal de - light!

him - li - sche Freud! die himm - li - sche Freud, die se - li - ge Stadt
heav - en - ly bliss. o heav - en - ly bliss. o won - der - ful site

him - li - sche Freud! die himm - li - sche Freud, die the himm - li - sche
heav - en - ly bliss. o heav - en - ly bliss. o the heav - en - ly

(Kopfstimme) (falsetto)

9

Die
The himm-li-sche Freu-de war Pe - tro be-reit'l.
heav-en-ly bliss is for Pe - ter in store,

(verklärend)
(dying away)

ppp

durch Je - sum und al - len zur
through Je - sus for all and for Se - lig - keit.
for

Freu - de war Pe - tro be-reit'l. war Pe - tro be-reit'l.
bliss is for Pe - ter in store, for Pe - ter in store.

f

f

f

f

10

durch Je - sum und al - len zur Se - lig - keit.
through Je - sus for all and for e - ver - more.

Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit.
e - ver - more,

Se - lig - keit.
e - ver - more.

cresc.

f

Y. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
NB. The A only if bell in A beat disposal.

Measures 1-8:

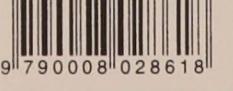
- Measures 1-2: Soprano 1: bimm ding; Soprano 2: bamm dong.
- Measures 3-4: Soprano 1: bimm ding; Soprano 2: bamm dong.
- Measures 5-6: Soprano 1: bimm ding; Soprano 2: bamm dong.
- Measures 7-8: Soprano 1: bimm ding; Soprano 2: bamm dong.

Measures 9-16:

- Measures 9-10: Soprano 1: bimm ding; Soprano 2: bamm dong.
- Measures 11-12: Soprano 1: bimm ding; Soprano 2: bamm dong.
- Measures 13-14: Soprano 1: bimm ding; Soprano 2: bamm dong.
- Measures 15-16: Soprano 1: bimm ding; Soprano 2: bamm dong.

U.E. 2942.

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Symphonie № 3.

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3rd Symphony.

Chorus-Particelle.

Sehr langsam.
Very slow.
rit.

Gustav Mahler.
(1860-1911.)

Più mosso.

Allmählich wieder zurückhaltend.
Retardind (gradually)

Folgt ohne Unterbrechung № 5.
Follows numb 5 without interruption.

Nº 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher)
4 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn“

In der Höhe postiert.
from above

Glocken.
Bells.

Knabenchor.
Boys chorus.

Alt Solo.
Alto Solo.

Frauenchor.
Ladies' chorus.

hohe
high
mittlere
medium
tiefe
low
Stimmen
voices.

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

PIANO.

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1

bimm
ding bamm
dong bimm
ding bamm
dong

sun - gen drei En - gelei - nen sü - ßen Gesang; mit Freu - den es se - lig in dem Him - mel klang, sie jauchz - ten fröh - lich
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous - ly the Hea -vens rang, and they re - joi - ed

sun - gen drei En - gel ei - nen sü - ßen Gesang; mit Freu - den es se - lig in dem Him - mel klang, sie jauchz - ten fröh - lich
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous - ly the Hea -vens rang, and they re - joi - ed

p

bimm
ding bamm
dong bimm
ding bamm
dong bimm
ding bamm
dong

auch da - bei, von Sün - den, von
full of glee, p of sin - ning, of
auch da - bei, daß Pe - trus sei von Sün - den frei.
full of glee, that Pe - ter of his sins was free.

2

himm
ding
bamin
dong
himm
ding
bamm
ding
Sün
sin
-
den
ning,
of
Sün
sin
-
den
ning
frei.
frei.
Und
And
als
as
der Herr Je - sus zu
our Lord Je - sus at
sei von Sünden frei, von
was of sinning free, of
Sün
sin
-
den
ning
frei.
frei.
Und
And
als
as
der Herr Je - sus zu
our Lord Je - sus at

2

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl aß:
ta - ble sal, with all twelve a - post - les at His sup - per sat: *p*

Was
pp Why
Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl aß: Da sprach der Herr Je - sus, Herr
ta - ble sal, with all twelve a - post - les at His sup - per sat: Then say - eth Lord Je - sus, Lord
pp

bimm
ding bamm
dong bimm
ding bamm
dong bamm
ding bamm
dong

stehst du denn hier? Was
stand-est thou here? Why
stehst du denn hier? Wenn
stand-est thou here? When
ich dich an - seh', so
I look at thee, thou
wei - nest du
weep - est a

Je - sus:
Je - sus:
Wenn ich dich an - seh', so
When I look at thee, thou
wei - - - -
weep - - - -

p (gently)

sus:
sus:
Wenn ich dich an - seh', so
When I look at thee, thou
wei - - - -
weep - - - -

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm
ding bamm
dong

mir!
tear! so
thou wei - nest
tear! du a
nest
du mir!
est a tear!

Alt Solo. (*bitterlich*)
Und
Bitt

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr.
dim.

Meno mosso.

Musical score for the first section of the piece, featuring six staves of music. The vocal parts sing in German, with English translations provided below the notes. The piano accompaniment provides harmonic support. The vocal parts include soprano, alto, tenor, bass, and two additional voices. The piano part features eighth-note patterns and sustained notes. The vocal entries begin with "sollt' ich nicht weinen. du gütiger Gott." followed by "Du But". The piano accompaniment includes dynamic markings like *p*, *fp*, and *pp*. The vocal parts also provide rhythmic patterns labeled "Bimm ding", "Bamm dong", "bimm ding", and "hamm dong". The section concludes with a repeat of the vocal entries.

sollt' ich nicht weinen. du gütiger Gott.
must I not weep, Thou most gracious Lord.
pp
p
fp
bimm ding *bamm dong* *bimm ding* *hamm dong*
Bimm Ding
Bamm Dong
Meno mosso.

4

Musical score for the second section of the piece, continuing from the previous section. The vocal parts sing in German, with English translations provided below the notes. The piano accompaniment provides harmonic support. The vocal parts include soprano, alto, tenor, bass, and two additional voices. The piano accompaniment features eighth-note patterns and sustained notes. The vocal entries begin with "Ich hab' über - tre - ten die zehn Ge - hot." followed by "sollst ja nicht weinen! thou must not weep!" The piano accompaniment includes dynamic markings like *p*, *pp*, and *p*. The vocal parts also provide rhythmic patterns labeled "Bimm ding", "Bamm dong", "bimm ding", "hamm dong", "bimm ding", and "bamm dong". The section concludes with a repeat of the vocal entries.

Ich hab' über - tre - ten die zehn Ge - hot.
I broke the commands and my sin is deep.
sollst ja nicht weinen!
Thou must not weep!
p
pp
bimm ding *bamm dong* *bimm ding* *hamm dong* *bimm ding* *bamm dong*
bamm ding bamm dong bimm ding bamm dong

4

*) Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by humming the consonants ng.

6

bimm
ding

bamm
dong

(schr hervortretend)
(very prominently)

Ich
Here
ge
am
he
I
und
and

bimm
ding

bamm
dong

sf

pp

5

bimm
ding

7

bamm
ding

bamm
ding

wei ne ja most bit ter lich.

(Die mit > bezeichneten Noten sehr herausgestossen)
(The words marked with > are to be uttered with impetus)

weep

bit

bimm
ding

bamm
dong

Du
But
sollst ja nicht wei - nen!
thou must not weep!

bamm
ding

bamm
ding

bamm
ding

pp

8

bimm
ding

7

bimm
ding

bamm
dong

Ach komm und er - bar - me dich!
Ach komm und er - bar - me dich
O come Thou and pi - ty me!
O come and have mer - cy and pi - ty

Sollst ja nicht weinen!
Thou must not weep!

bimm
ding

bamm
dong

6

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

mich!
me!

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

6 > >

cresc.

sempre p

Musical score page 8 featuring eight staves of music. The staves are organized into two groups of four. The top group consists of staves 1-4, and the bottom group consists of staves 5-8. Each staff has a different key signature and dynamic marking.

Staff 1: Treble clef, dynamic *f*, lyrics "bimm ding".

Staff 2: Bass clef, dynamic *p*, lyrics "bamm dong".

Staff 3: Treble clef, dynamic *f*, lyrics "bimm ding".

Staff 4: Bass clef, dynamic *p*, lyrics "bamm dong".

Staff 5: Treble clef, dynamic *f*, lyrics "bimm ding", "bamm dong".

Staff 6: Bass clef, dynamic *p*, lyrics "bimm ding", "bamm dong".

Staff 7: Treble clef, dynamic *f*, lyrics "bimm ding", "bamm dong".

Staff 8: Bass clef, dynamic *p*, lyrics "bimm ding", "bamm dong".

A bracket under staves 5-8 indicates a dynamic change: *ff* for staves 5-6, *p* for staves 7-8. A note below staff 5 specifies "sempre *p* (linke Hand) (left hand)".

The bottom section of the page contains two staves of music with a dynamic *mf* and lyrics "bimm ding", "bamm dong".

7

bimm
ding

bimm
ding

bamm
dong

(munter)
(brightly)

(munter)
(brightly) Hast
And

(munter)
(brightly) Hast
And

N.B. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
N.B. These 4 bars for a 5. bell in Bb, F available.

8

bimm
ding

bamm
dong

bimm
ding

bamm
dong

du denn ü-ber-tre-ten die
if thou hast then bro-ken the
ze - hen Ge-bot, so
ho - ly commands then
fall' auf die Knie-e und
fall on thy knees and to
be - te zu Gott!
God raisethy hands!

du denn ü-ber-tre-ten die
if thou hast then bro-ken the
ze - hen Ge-bot, so
ho - ly commands then
fall' auf die Knie-e und
fall on thy knees and to
be - te zu Gott!
God raisethy hands!

Lie - be nur
Love thou but

Lie - be
Love but

8

lustig
merrily

Lie be nur Gott!
Love thou but God.

Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - ty! Then willst thou at - tain to the
Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - ty! Then willst thou at - tain to the

f

f

f

f

9

him - li - sche Freud ist ei - ne se - li - ge Stadt, die himm - li - sche Freud die kein En - de mehr hat!
heav - en - ly bliss is a won - der - ful site, the heav - en - ly bliss, o e - ter - nal de - light!

(Kopfstimme) (falsoetto)

him - li - sche Freud' die himm - li - sche Freud', die se - li - ge Stadt
heav - en - ly bliss. o heav - en - ly bliss, o won - der - ful site

him - li - sche Freud' die himm - li - sche
heav - en - ly bliss. the heav - en - ly

f

f

f

pp

Die
The himm-li-sche Freu-de war Pe - tro be-reit'l.
heav-en-ly blis-ses is for Pe - ter in store,

(verklingend)
(dying away)

ppp

durch through Je - sum und al - len zur
for sus for all and for e - ver - keit.
Pe - tro be-reit'l. Pe - ter in store; Je - sum und al - len zur
for Pe - tro be-reit'l. Pe - ter in store; Je - sum und al - len zur
for

10

durch through Je - sum und al - len zur Se - lig - keit.
for sus for all and for e - ver - more.

Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
more, through sus for all and for e - ver - more.

Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
more, through sus for all and for e - ver - more.

Se - lig - keit. Se - lig - keit.
more, more.

cresc.

f

N.B. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
N.B. The A only if bell in A be at disposal.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Lang gehalten.
sustained.

Lang gehalten.
sustained.

U.E. 2942.

ISMN M-008-02861-8



9 790008 028618

Symphonie № 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

Sehr langsam.

Very slow.

rit.

Gustav Mahler.
(1860 - 1911.)

Allmählich wieder zurückhaltend.

Retardind (gradually)

Folgt ohne Unterbrechung № 5.
Follows numb 5 without interruption.

Nº 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Oktave höher)
4 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn.“

In der Höhe posiert.
from above

Glocken.
Bells.

Knabenchor.
Boys chorus.

Alt Solo.
Alto Solo.

Frauenchor.
Ladies' chorus.

⁴ Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

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1

bimm
ding bamm
dong bimm
ding bamm
dong

sun - gen drei En - gelei - en - an - gels were sin - ging a -
sü - ßen Gesang; mit - glee - ful song; so -
Freu - den es se - lig in dem - bliss - ful and joy - ous - ly the -
Him - mel klang, sie jauchz - ten fröh - lich -
Hea - vens rang, and they re - joic - ed

sun - gen drei En - gel ei - en - an - gels were sin - ging a -
sü - ßen Gesang; mit - glee - ful song; so -
Freu - den es se - lig in dem - bliss - ful and joy - ous - ly the -
Him - mel klang, sie jauchz - ten fröh - lich -
Hea - vens rang, and they re - joic - ed

p

bimm
ding bamm
dong bimm
ding bamm
ding bamm
dong

auch da-bei. full da-bei, daß of glee, p of glee, that Pe - trus sei von his Sün - den, von von of Sün - den, von
Sinn - ning, of
frei. free. er sei von Sünden frei. er was of sinning free, he

2

him
ding
bam
ding
him
ding
ham
ding
bim
ding

Sün
sin
-
den
of
Sün
sin
-
den
of
Sün
sin

Und
And
als
as
der
our
Herr
Lord
Je
sus
zu
at

Sei von Sünden frei, von
was of sinning free, of
Sün
sin
-
den
of
frei.
free.

Und
And
als
as
der
our
Herr
Lord
Je
sus
zu
at

2

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl ab:
ta - ble sal, with all twelve a - post - les at His sup - per sat: p
Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl ab:
ta - ble sal, with all twelve a - post - les at His sup - per sat: Then sprach der Herr Je - sus, Herr
pp Lord Je - sus, Lord

pp

bimm ding
bammin dong

stehst du denn hier?
stand-est thou here?
W^{hy} stehst du denn hier?
stand-est thou here?

Je Je

sus:
sus:

Wenn ich dich an - seh, so weep - nest du a
p (gently)

Wenn ich dich an - seh, so weep - nest du a
p

Wenn ich dich an - seh, so weep - nest du a
p

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm ding
bammin dong

mir tear
nest du

so thou
wei - est a

nest du
nest a

mir!
tear!

Alt Solo. (*bitterlich*)

Und But

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr.

dim.

Meno mosso.

sollt' ich nicht wei - nen. du gū - ti - ger Gott. Lord. *p* *pp*

Du But

bimm ding *bamm dong* *bimm ding* *bamm dong*

Bimm Ding
Meno mosso.

4

p

bimm ding *bamm dong* *bimm ding* *bamm dong* *p* *bimm ding* *bamm dong*

Ich hab' ü - ber - tre - ten die zehn Ge - hot.
I broke the comm-ands and my sin is deep.

sollst ja nicht wei - nen!
thou must not weep! *Sollst ja nicht wei - nen!*
thou must not weep!

bimm ding *bamm dong* *bimm ding* *bamm dong* *p* *bimm ding* *bamm dong* *bimm ding* *bamm dong*

bamm ding *bamm dong* *bamm ding* *bamm dong*

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by huming the consonants ng.

(Die mit > bezeichneten Noten sehr herausgestossen)
(The words marked with > are to be uttered with impetus)

bimm
ding
 bamm
dong

Ach komm und er - bar - me dich! Ach komm und er - bar - me dich ü - ber
O come Thou and pi - ty me! *O come and have mer - cy and pi - ty*

Sollst ja nicht wei - nen!
Thou must not weep!

bimm
ding
 bamm
dong

pp
 sf
 pp
 mf

6

bamm
dong
 bimm
ding
 bamm
dong
 bimm
ding
 bamm
dong

mich!
me!

p
 bimm
ding
 bamm
dong
 bimm
ding
 bamm
dong
 bimm
ding
 bamm
dong

6 > > >
 cresc.
 sempre p

Sheet music for a musical score, page 8. The score consists of eight staves, each with a different clef and key signature.

The vocal parts (top four staves) are labeled with lyrics: "bimm ding" and "bammm dong". The dynamics for these parts are: dynamic f at the beginning, dynamic p in the second measure, dynamic f in the third measure, and dynamic p in the fourth measure.

The lower four staves show rhythmic patterns consisting of eighth and sixteenth notes. The first two measures of the lower section begin with dynamic f, followed by dynamic p. The third measure begins with dynamic ff. The fourth measure begins with dynamic h (half note). The fifth measure begins with dynamic b (bass note). The sixth measure begins with dynamic b (bass note). The seventh measure begins with dynamic b (bass note). The eighth measure begins with dynamic b (bass note).

A bracket covers the first two measures of the lower section, with the instruction "sempre p (linke Hand)" (left hand) written below it.

The vocal parts return in the third measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the fourth measure of the lower section.

The vocal parts return in the fifth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the sixth measure of the lower section.

The vocal parts return in the seventh measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the eighth measure of the lower section.

The vocal parts return in the ninth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the tenth measure of the lower section.

The vocal parts return in the eleventh measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the twelfth measure of the lower section.

The vocal parts return in the thirteenth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the fourteenth measure of the lower section.

The vocal parts return in the fifteenth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the sixteenth measure of the lower section.

The vocal parts return in the seventeenth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the eighteenth measure of the lower section.

The vocal parts return in the nineteenth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the twentieth measure of the lower section.

The vocal parts return in the twenty-first measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the twenty-second measure of the lower section.

The vocal parts return in the twenty-third measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the twenty-fourth measure of the lower section.

The vocal parts return in the twenty-fifth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the twenty-sixth measure of the lower section.

The vocal parts return in the twenty-seventh measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the twenty-eighth measure of the lower section.

The vocal parts return in the twenty-ninth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the thirtieth measure of the lower section.

The vocal parts return in the thirty-first measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the thirty-second measure of the lower section.

The vocal parts return in the thirty-third measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the thirty-fourth measure of the lower section.

The vocal parts return in the thirty-fifth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the thirty-sixth measure of the lower section.

The vocal parts return in the thirty-seventh measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the thirty-eighth measure of the lower section.

The vocal parts return in the thirty-ninth measure of the lower section, with dynamics f and p respectively. The vocal parts are silent in the forty-measure of the lower section.

7

bimm
ding

bimm
ding

bamm
dong

(munter) (brightly)

(munter) Hast (brightly) And

(munter) Hast (brightly) And

Nr. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in Bb, F available.

8

bamm
ding

bamm
dong

bamm
ding

bamm
dong

du denn ü - ber - tre - ten die
if thou hast then bro - ken the

ze - hen Ge - bot, so fall' auf die Knie - e und
ho - ly commands then fall on thy knees and to

be - te zu Gott! God raisethy hands!

Lie - be nur
Love thou but

du denn ü - ber - tre - ten die
if thou hast then bro - ken the

ze - hen Ge - bot, so fall' auf die Knie - e und
ho - ly commands then fall on thy knees and to

be - te zu Gott! God raisethy hands!

Lie - be
Love but

8

f

Lie be nur Gott!
Love thou but God.

lustig
merrily *ff*

Gott in e - al - le - Zeit! So wirst du er - lan - gen die
God in e - al - le - Zeit! Then willst thou at -tain to the himm - li-sche Freud; die
Gott in e - al - le - Zeit! So wirst du er - lan - gen die himm - li-sche Freud; die
heavenly bliss the

f

9

himm-li-sche Freud ist ei - ne se - li - ge Stadt, die himm-li-sche Freud die kein En - de mehr hat!
heavenly bliss is a won - der - ful site, the hea - ven - ly bliss, o e - ter - nal de - light!

(Kopfstimme) (falsetto)

himm - li - sche Freud! die himm - li - sche Freud', die se - li - ge Stadt
heav - en - ly bliss. o hea - ven - ly bliss, o won - der - ful site

himm - li - sche Freud! die himm - li - sche
heav - en - ly bliss. the hea - ven - ly

f

p

Die
The
heav - en - ly bliss is for
himm - li - sche Freu - de war
Petro be-reit'.
Pete - ter in store,

(verklingend)
(dying away)

ppp

durch through Je - sum und al - len zur
Freu - de war Pe - tro be-reit'. war Pe - tro be-reit'. Je - sum und al - len zur
bliss is for Pe - ter in store, for Pe - ter in store; Je - sus for all and for

10

durch through Je - sum und al - len zur Se - lig - keit.
Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, Je - sus for all and for e - ver - more.

Se - lig - keit, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, Je - sus for all and for e - ver - more.

Se - lig - keit.
e - ver - more, Se - lig - keit.
e - ver - more.

cresc.

f

N. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
N.B. The A only if bell in A beat disposal.

Measures 1-10 of the musical score. The vocal parts are labeled with 'bimm' and 'bamm' on different voices. Measure 10 ends with a forte dynamic (f) followed by a repeat sign.

Measures 11-20 of the musical score. The vocal parts are labeled with 'bimm' and 'bamm'. Measures 11-14 end with a dynamic 'dim.'. Measures 15-18 end with a dynamic 'pp'. Measures 19-20 end with a dynamic 'pp' and a 'Lang gehalten.' instruction.

U.E. 2942.

ISMN M-008-02861-8



Symphonie № 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

Sehr langsam.
Very slow.
rit.

Gustav Mahler.
(1860 - 1911.)

Allmählich wieder zurückhaltend.
Retardind (gradually)

Folgt ohne Unterbrechung № 5.
Follows numb 5 without interruption.

Nº 5.

⁴ abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher).
9 bells sounding:
(nor an octave higher.)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn“.

In der Höhe posiert.
from above

Glocken.
Bells.

Alt Solo.
Alto Solo.

Frauenchor.
Ladies' chorus.

hohe
high
mittlere
medium
tiefe
low
Stimmen.
voices.

PIANO.

⁴ Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

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1

bimm
ding

bamm
dong

bimm
ding

bamm
dong

sun - gendrei En - gelei - enan - gels were sin - ging a sü - ßen Gesang; mit Freu - den es se - lig in dem Himmel klang, sie jauchz - ten fröhlich
sun - gen drei En - gel ei - nonan - gels were sin - ging a sü - ßen Gesang; mit Freu - den es se - lig in dem Himmel klang, sie jauchz - ten fröhlich

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

auch da-bei, full of glee, *p*

auch da-bei, daß of glee, that *p*

Pe - trus sei von Sün - den, von von of Sün - den, von

er sei von Sünden frei. er was of sinning free, he

2

him
ding
bam
dong
him
ding
bamm
ding
bimm
ding

Sün - den von
sin - ning, of
Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
And as our Lord Je - sus at
Und als der Herr Je - sus zu
And as our Lord Je - sus at

f

p

2

Ti - sche saß, mit sei - nen zwölf Jün - gernd das
ta - ble sat, with all twelve a - post - les at

A - bendmahl ab:
His sup - per sat: **p**

Was
pp *Why*

Ti - sche saß, mit sei - nen zwölf Jün - gernd das
ta - ble sat, with all twelve a - post - les at

A - bendmahl ab:
His sup - per sat: Then

Dn sprach der Herr Je - sus, Herr
say - eth Lord Je - sus, Lord
pp

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bamm
ding

bamm
dong

(sanft)
p (gently)

stehst du denn hier?
stand-est thou here?
H'hy

Was
stehst du denn hier?
stand - est thou here?

Wenn ich dich an - seh,
When I look at thee,

so weep -
so weep

nest du
nest a

Je
Je

sus:
sus:

Wenn ich dich an - seh,
When I look at thee,

so weep -
so weep

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm
ding

bamm
dong

mir tear!
nest du mir! teur!

so thou weep - est a

nest du mir! teur!

nest est a

Alt Solo. (*bitterlich*)
Und But

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

nest du mir! teur!

nest est a

mir tear!

nest est a

espr.

dim.

Meno mosso.

Meno mosso.

sollt must ich I nicht not wei - weep. du Thou gü - mood ti - gracious Gott. Lord.

Bimm ding bamm dong bimm ding bamm dong bimm ding bamm dong

Du But

p

fp

p

pp

4

bimm ding bamm dong bimm ding bamm dong Ich I hab' ü - ber - tre - ten die zehn Ge - hot. deep.

bimm ding bamm dong bimm ding bamm dong bimm ding bamm dong bimm ding bamm dong

p

pp

p

p

pp

^{a)} Der Ton ist dem Klang einer Glocke nachzuhahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vocal to be pronounced shortly and the note sustained by humming the consonants ng.

bimm ding bammm dong

(sehr hervortretend)
(very prominently)

Ich Here am lie I und

bimm ding bammm dong

sf

bimm ding

5

pp

wei - ne ja most bit - ter - - lich.
 weep most bit ter lich.

(Die mit > bezeichneten Noten sehr herausgestossen)
(The words marked with > are to be uttered with $\hat{}$)

p

bimm ding bammm dong

wee - ne ja most bit - ter - - lich.
weep most bit ter lich.

ppp

Du But sollst ja nicht wei - nen!
thou must not weep!

bimm ding bammm dong bimm ding bammm dong bimm ding

bamm dong bimm ding bamm dong bimm ding

sf

Ach komm und er - bar - me dich!
O come Thou and pi - ty me!
Ach komm und er - bar - me dich ü - ber
O come and have mer - cy and pi - ty
Sollst ja nicht wei - nen!
Thou must not weep!

bamm ding
bamm ding
bamm ding
mich!
mc!

sempre p

U. E. 2942.

Sheet music for a musical score, page 8. The score consists of eight staves, each with a different clef and key signature. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass and treble staves. The vocal parts sing "bimm ding" and "bamm dong" at various dynamics (e.g., f, p, ff). The piano part features eighth-note patterns and dynamic markings like *sempre p* (left hand) and *p*. The score includes a tempo marking of U. E. 2942.

U. E. 2942.

7

bimm
ding

bimm
ding

bamm
dong

hamm
dong

(munter)
(brightly)

Hast
(brightly) And

(munter)
(brightly) And

N.B. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in Bb, if available.

8

bamm
ding

bamm
dong

bamm
ding

bamm
dong

du denn ü-ber-tre - ten die
if thou hast then bro-ken the

ze - hen Ge-bot, so fall auf die Knie-e und be - te zu Gott!
ho - ly commands then fall on thy knees and to God raisethy hands!

Lie - be nur
Love thou but

du denn ü-ber-tre - ten die
if thou hast then bro-ken the

ze - hen Ge-bot, so fall auf die Knie-e und be - te zu Gott!
ho - ly commands then fall on thy knees and to God raisethy hands!

Lie - be
Love but

p

f

Lie be nur Gott!
Love thou but God..

*lustig
merrily* *Die
ff*

Gott in e - al - le - Zeit! So wirst du er - lan - gen die
God in e - al - le - ty! Then will thou at -tain to the himm - li-sche Freud; die
Gott in e - al - le - Zeit! So wirst du er - lan - gen die hea - ven-ly bliss the

f

9

him - li - sche Freud ist ei - ne se - li - ge Stadt, die himm - li - sche Freud' die kein En - de mehr hat!
heav - en-ly bliss is a won - der - ful site, the hea - ven-ly bliss, o e - ter - nal de - light!

(Kopfstimme) (falsetto)

him - li - sche Freud' die himm - li - sche Freud', die se - li - ge Stadt
heav - en-ly bliss. o hea - ven-ly bliss, o won - der - ful site

him - li - sche Freud' die himm - li - sche
heav - en-ly bliss. the hea - ven-ly

pp

Die himm-li-sche Freu-de war Pe - tro be-reit'.
 The hea - ven-ly bliss is for Pe - ter in store,

(verklingend)
 (dying away)

ppp

durchl. Je - sum und al - len zur
 through Je - sus for all and for

Freu - de war Pe - tro be-reit'. war Pe - tro be-reit'.
 bliss is for Pe - ter in store, for Pe - ter in store;

f

10

durchl. Je - sum und al - len zur Se - lig - keit.
 through Je - sus for all and for e - ver - more.

Se - lig - keit, more, durchl. Je - sum und al - len zur Se - lig - keit.
 e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit, more, durchl. Je - sum und al - len zur Se - lig - keit.
 e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit, Se - lig - keit.
 e - ver - more, e - ver - more.

cresc.

10

Nr. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
Nr. The A only if bell in A is at disposal.

U.E. 2942.

ISMN M-008-02861-8



9 790008 028618

Symphonie N° 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

Sehr langsam.

Very slow.

rit.

Gustav Mahler.
(1860 - 1911.)

Allmählich wieder zurückhaltend.
Retardind (gradually)

Folgt ohne Unterbrechung N° 5.
Follows numb 5 without interruption.

N° 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher)
4 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn.“

In der Höhe posiert.
from above

Frauenchor.
Ladies' chorus.

Lustig im Tempo und keck im Ausdruck.

Merry and of bold expression.

PIANO.

¹ Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

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1

bimm
ding

bamm
dong

bimm
ding

bamm
dong

sun - gend rej En - gelei - nen
an - gels were sin - ging a

sü - ßen Gesang; mit
glee - ful song; so

Freu - den es se - lig in dem
bliss - ful and joy - ous ly the

Him - mel klang, sie jauchz - ten fröh - lich

Hea - vens rang, and they re - joic - ed

sun - gen drei En - gel ei - nen
an - gels were sin - ging a

sü - ßen Gesang; mit
glee - ful song; so

Freu - den es se - lig in dem
bliss - ful and joy - ous ly the

Him - mel klang, sie jauchz - ten fröh - lich

Hea - vens rang, and they re - joic - ed

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

auch da-bei.
full of glee, *p*

auch da-bei, daß Pe - trus
full of glee, that Pe - ter

sei von Sün - den, von
of his sins - den was

frei. er
free, he

von
of

Sün - den, von
sin ning, of

sei von Sünden frei, er
was of sinning free, he

2

him
ding
bam
dong
him
ding
ham
mm
bim
ding

Sün
sim
- den von
- ning, of
sei von Sünden frei, von
was of sinning free, of

Sün - den
sin - ning
frei.
free.

Und
And
als der Herr Je - sus zu
as our Lord Je - sus at

Und
And
als der Herr Je - sus zu
as our Lord Je - sus at

2

f

p

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl aß:
His sup-per sat: p

Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl aß: Da sprach der Herr
His sup-per sat: Then say - eth Lord Je - sus, Herr
Lord pp

pp

bimin
ding bamin
dong bimm
ding bamm
dong bamm
ding bamm
dong

stehst du denn hier? Was
stand-est thou here? W'hy
stehst du denn hier?
When I look at thee, thou
sus:
sus:
Wenn ich dich an - seh', so weep - nest du
When I look at thee, thou
sus:
sus:
Wenn ich dich an - seh', so weep - - - - -

p (gently)

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimin
ding bamin
dong

Alt Solo. (*bitterlich*)
Und But

mir.
tear.
so thou weep - nest du mir!
nest du a tear!
nest du mir!
nest a tear!

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr. *dim.*

Meno mosso.

Meno mosso.

sollt' must ich I nicht not wei - nen. du Thou gü - - ti - ger Gott.
*) *p* *fp* *p* *Du But*
bimm ding *bamm dong* *bimm ding* *bamm dong*

4

p *p*
bimm ding *bamm dong* *bimm ding* *bamm dong* *bimm ding* *bamm dong*
Ich I hab' ü - ber - tre - ten die zelin Ge - bot.
sollst ja nicht wei - nen! Thou must not weep!
p
bimm ding *bamm dong* *bimm ding* *bamm dong* *bimm ding* *bamm dong*
bamm ding *bamm dong*

4
pp

*) Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by huming the consonant ng.

bimm
ding bamm
dong

(sehr hervortretend)
(very prominently)

Ich
Here ge - - he I und
and

bimm
ding bamm
dong

f

bimm
ding

5

pp

p

bimm
ding > bamm
dong >

(Die mit > bezeichneten Noten sehr herausgestossen)
(The words marked with > are to be uttered with impetus)

wei - ne ja most bit - ter - - lich.
weep - - ja most bit - - ter - - lich.

Du
But sollst ja nicht wei - nen!
thou must not weep!

bimm
ding bamm
dong bimm
ding bamm
ding

bamm
dong bimm
ding bamm
ding bimm
ding

bimm
ding

pp

bimm
ding

bamm
dong

Ach! komm und er - bar - me dich!
Ach! komm und er - bar - me dich
O come Thou and pi - ly me!
O come and have mer - cy and pi - ty

Sollst ja nicht wei - nien!
Thou must not weep!

bimm
ding

bamm
dong

6

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

mich!
me!

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

6

cresc.

sempre p

Sheet music for orchestra and piano, page 8.

The score consists of eight systems of music, each containing two staves. The top staff is for the piano (treble clef) and the bottom staff is for the orchestra (bass clef). The music is in common time.

System 1: Dynamics: *f*, *p*, *f*, *p*. Vocal parts: *bimm ding*, *bamm dong*.

System 2: Dynamics: *f*, *p*, *f*, *p*. Vocal parts: *bimm ding*, *bamm dong*.

System 3: Dynamics: *f*, *p*, *ff*, *p*. Vocal parts: *bimm ding*, *bamm dong*, *bimm ding*, *bamm dong*.

System 4: Dynamics: *f*, *p*, *f*, *p*. Vocal parts: *bimm ding*, *bamm dong*, *bimm ding*, *bamm dong*.

System 5: Dynamics: *f*, *p*, *f*, *p*. Vocal parts: *bimm ding*, *bamm dong*, *bimm ding*, *bamm dong*.

System 6: Dynamics: *f*, *p*, *f*, *mf*. Vocal parts: *bimm ding*, *bamm dong*.

System 7: Dynamics: *mf*, *p*, *mf*, *p*. Vocal parts: *bimm ding*, *bamm dong*.

System 8: Dynamics: *mf*, *p*, *mf*, *p*. Vocal parts: *bimm ding*, *bamm dong*.

System 9: Dynamics: *f*, *p*, *f*, *p*. Vocal parts: *bimm ding*, *bamm dong*.

System 10: Dynamics: *f*, *p*, *f*, *p*. Vocal parts: *bimm ding*, *bamm dong*.

Text:

- sempre p (linke Hand)* (*left hand*)
- U. E. 2942.*

7

*bimm
ding*

*(munter)
(brightly)*

*bimm
ding* *pp* *ppp* *(munter)
(brightly) And*

*bamm
dong* *p* *8* *(munter)
(brightly) And*

N.B. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
N.B. These 4 bars for a 5. bell in Bb, F available.

8

bamm *bamm
dong* *bimm
ding* *bamm
dong*

du denn ü-ber-tre - ten die ze - hen Ge-bot, so fall' auf die Knie-e und be - te zu Gott! Lie - be nur
if thou hast then bro - ken the ho - ly commands then fall on thy knees and to God raise thy hands! Love thou but

du denn ü-ber-tre - ten die ze - hen Ge-bot, so fall' auf die Knie-e und be - te zu Gott! Lie - be
if thou hast then bro - ken the ho - ly commands then fall on thy knees and to God raise thy hands! Love but

8

lustig merrily

Lie be nur Gott! *Die merrily The*
Love thou but God..

Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - Zeit! So Then wirst du er - lan - gen die
Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - Zeit! So Then wirst du er - lan - gen die

f

9

himmlische Freud ist ei - ne se - li - ge Stadt, die himmlische Freud' die kein En - de mehr hat!
heavenly bliss is a won - der - ful site, the heavenly bliss, o e - ter - nal de - light!

himmlische Freud' die himmlische Freud' die se - li - ge Stadt
heavenly bliss. o heavenly bliss, o won - der - ful site

himmlische Freud' die himmlische Freud' die
heavenly bliss. o heavenly bliss, o

(Kopfstimme) (falsetto)

9

Die himm-li-sche Freu-de war Pe - tro be-reit'l.
 The hea - ven-ly bliss is for Pe - ter in store,

(verklingend)
 (dying away)

ppp

durch through Je - sum und al - len zur al - len zur
 Pe - tro be-reit'l. war Pe - tro be-reit'l. Je - sus for all and for all and for
 Pe - ter in store; for Pe - ter in store; Je - sus for all and for all and for

10

durch through Je - sum und al - len zur Se - lig - keit.
 through Je - sus for all and for all and for Se - ver - more.

Se - lig - keit, more, durch through Je - sum und al - len zur Se - lig - keit.
 e - ver - more, Je - sus for all and for all and for Se - ver - more.

Se - lig - keit, more, durch through Je - sum und al - len zur Se - lig - keit.
 e - ver - more, Je - sus for all and for all and for Se - ver - more.

Se - lig - keit. Se - lig - keit.
 e - ver - more. e - ver - more.

cresc.

f

Y. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
NB. The A only if bell in A beat disposal.

U.E. 2942.

ISMN M-008-02861-8



Symphonie № 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

Sehr langsam.
Very slow.
rit.

Gustav Mahler.
(1860 - 1911.)

Più mosso.

Allmählich wieder zurückhaltend.
Retardind (gradually)

Folgt ohne Unterbrechung № 5.
Follows numb 5 without interruption.

Nº 5.

⁴ abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher)
9 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn.“

In der Höhe posiert.
from above

Glocken.
Bells.

Bim bamm ding dong, bimm bamm ding, bimm ding, bamm ding, bimm ding, bamm ding, bimm ding, bamm ding, bimm ding, bamm ding.

Alt Solo.
Alto Solo.

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

PIANO.

⁴ Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

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Universal Edition UE 2942
ISMN M-008-02861-8

1

bimm
ding

bamm
dong

bimm
ding

bamm
dong

sun - gendrei En-gel-en
an - gels were sin - ging a

sü - ßen Gesang; mit
glee - ful song; so

Freu - den es se - lig in dem
bliss - ful and joy - ous-ly the

Him-mel klang, sie jauchz - ten fröhlich
Hea -vens rang, and they re - joic - ed

sun - gen drei En-gel ei-nen
an - gels were sin - ging a

sü - ßen Gesang; mit
glee - ful song; so

Freu - den es se - lig in dem
bliss - ful and joy - ous-ly the

Him-mel klang, sie jauchz - ten fröhlich
Hea -vens rang, and they re - joic - ed

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

auch da-bei.
full of glee, *p*

auch da-bei, daß Pe - trus sei von Sün - den, von
full of glee, that Pe - ter of his sins - den, von
frei. er sei von Sünden frei, er
f

p

2

him
ding
bam
dong
him
ding
ham
mung
bimm
dang

Sün
sin
-
den
ning,
of
Sün
sin
-
den
ning
frei.
free.

Und
And
als
as
der Herr Je - sus zu
our Lord Je - sus at

sei von Sünden frei, von
was of sinning free, of
Sün
sin
-
den
ning
frei.
free.

Und
And
als
as
der Herr Je - sus zu
our Lord Je - sus at

2

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl ab:
ta - ble sal, with all twelve a - post - les at His sup - per sat: *p*

Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl ab: Da sprach der Herr Je - sus, Herr
ta - ble sal, with all twelve a - post - les at His sup - per sat: Then say - eth Lord Je - sus, Lord
pp

bimm
ding bamm
dong bimm
ding bamm
dong bamm
ding bamm
dong

stehst du denn hier?
stand-est thou here?
W'hy stehst du denn hier?
stand-est thou here?

Wenn ich dich an - seh', so weep - nest du
Then I look at thee, thou weep - est du

Je - sus:
Je - sus:

p (sacht)
(gently)

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm
ding bamm
dong

mir.
tear. so weep - nest du mir!
tear!

nest du mir!
est a tear!

Alt Solo. *(bitterlich)*
(bitterly)

Und
But

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr. *dim.*

Meno mosso.

Meno mosso.

sollt
must ich
I nicht
not wei -
weep, nen. du
Thou gū
most ti -
gra -
cious Gott.
Lord. *p*

**) p* *fp* *p* *p*

Bimm
Ding
Meno mosso.

bamm
dong

bimm
ding

bamm
dong

Du
But

4

p

bimm
ding bamm
dong bimm
ding bamm
dong

pp

Ich
I hab' ü - ber - tre - ten die
broke the comm-and-s and my zehn
sin Ge -
is bot.
deep.

sollst ja nicht wei - nen!
Thou must not weep!

bimm
ding bamm
dong bimm
ding bamm
dong

bamm
ding bamm
dong

p

pp

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vocal to be pronounced shortly and the note sustained by huming the consonants ng.

bimm
ding

bamm
dong

(sehr hervortretend)
(very prominently)

Ich
Here
ge
am
lie
I
und
and

bimm
ding

bamm
dong

sf

5

bimm
ding

wei - ne ja most bit - ter - - lich - ly.

(Die mit > bezeichneten Noten sehr herausgestossen)
(The words marked with > are to be uttered with impetus)

bimm
ding

bamm
dong

ppp

Du
But
sollst ja nicht weinen!
thou must not weep!

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bimm
dīng
 bamm
dōng
Ach
 \textcircled{O} komm und er - bar - me dich!
 Ach komm und er - bar - me dich
 \textcircled{U} - ber
 come Thou and pi - ty me!
 come and have mer - cy and pi - ty
 Sollst ja nicht wei - nen!
 Thou must not weep!

bimm
dīng
 bamm
dōng
6
 bamm
dōng
 bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng
 mich!
 \textcircled{m} e!
p
 bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng
6
cresc.
sempre p

Sheet music for orchestra and piano, page 8.

The score consists of eight systems of music, each containing multiple staves (string sections, woodwind sections, brass sections, and piano). The vocal parts are written in soprano, alto, tenor, and bass clefs.

System 1: Four staves. Dynamics: *f*, *p*, *f*, *p*.

System 2: Four staves. Dynamics: *f*, *p*, *f*, *p*. Vocal parts sing "bimm ding" and "bamm dong".

System 3: Four staves. Dynamics: *f*, *p*, *f*, *p*.

System 4: Eight staves. Dynamics: *f*, *#*, *d*, *#*, *b*, *#*, *b*, *#*. Vocal parts sing "bimm ding" and "bamm dong".

System 5: Eight staves. Dynamics: *b*, *b*, *b*, *b*, *b*, *b*, *b*, *b*. Vocal parts sing "bimm ding" and "bamm dong".

System 6: Eight staves. Dynamics: *b*, *b*, *b*, *b*, *b*, *b*, *b*, *b*. Vocal parts sing "bimm ding" and "bamm dong".

System 7: Eight staves. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The vocal parts sing "bimm ding" and "bamm dong". A dynamic instruction "sempre *p* (linke Hand) (left hand)" is placed below the vocal parts.

System 8: Eight staves. Dynamics: *f*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*. The vocal parts sing "bimm ding" and "bamm dong".

System 9: Eight staves. Dynamics: *mf*, *b*, *b*, *b*, *b*, *b*, *b*, *b*. The vocal parts sing "bimm ding" and "bamm dong".

System 10: Eight staves. Dynamics: *mf*, *b*, *b*, *b*, *b*, *b*, *b*, *b*. The vocal parts sing "bimm ding" and "bamm dong".

System 11: Eight staves. Dynamics: *mf*, *b*, *b*, *b*, *b*, *b*, *b*, *b*. The vocal parts sing "bimm ding" and "bamm dong".

System 12: Eight staves. Dynamics: *b*, *b*, *b*, *b*, *b*, *b*, *b*, *b*. The vocal parts sing "bimm ding" and "bamm dong".

System 13: Eight staves. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The vocal parts sing "bimm ding" and "bamm dong".

7

bimm
ding

bimm
ding

bimm
ding

hamm
dong

(munter)
(brightly)

Hast
(brightly) And

(munter) Hast
(brightly) And

Nr. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in Bb, F available.

8

bimm
ding

bamm
dong

bimm
ding

bamm
dong

du denn ü-ber-tre - ten die
if thou hast then bro - ken the

ze - hen Ge-bot, so fall' auf die Knie-e und
ho - ly commands then fall on thy knees and to

du denn ü-ber-tre - ten die
if thou hast then bro - ken the

ze - hen Ge-bot, so fall' auf die Knie-e und
ho - ly commands then fall on thy knees and to

be - te zu Gott!
God raisethy hands!

Lie - be nur
Love thou but

Lie - be
Love but

f

Liebe nur Gott!
Love thou but God.

Gott in e - al - le - Zeit! So wirst du er - lan - gen die
God in e - al - le - Zeit! So will thou at - tain to the himm - li - sche Freud, die
Gott in e - al - le - Zeit! So will thou at - tain to the hea - ven - ly bliss the

f

9

him - li - sche Freud ist ei - ne se - li - ge Stadt, die himm - li - sche Freud' die kein En - de mehr hat!
heav - en - ly bliss is a won - der - ful site, the hea - ven - ly bliss, o e - ter - nal de - light!

him - li - sche Freud' die himm - li - sche Freud', die se - li - ge Stadt
heav - en - ly bliss. o hea - ven - ly bliss, o won - der - ful site

him - li - sche Freud' die himm - li - sche
heav - en - ly bliss. the hea - ven - ly

(Kopfstimme) (falsetto)

9

pp

Die himm-li-sche Freu-de war Pe - tro be-reit.t.
The hea - ven-ly bliss is for Pe - ter in store,

(verklingend)
(dying away)

ppp

durch Je - sum und al - len zur
through Je - sus for all and for

Freu - de war Pe - tro be-reit.t. war Pe - tro be-reit.t.
bliss is for Pe - ter in store, for Pe - ter in store;

Je - sum und al - len zur
Je - sus for all and for

10

durch Je - sum und al - len zur Se - lig - keit.
through Je - sus for all and for e - ver - more.

Se - lig - keit, more, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit, more, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit. Se - lig - keit.
e - ver - more. e - ver - more.

cresc.

f

B. Das A nur dann, wenn noch eine

A-Glocke vorhanden.

NB. The A only if bell in A be at disposal.

Sheet music for a multi-part composition. The music is divided into two main sections. The first section consists of six staves of music, each with lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics range from *f* to *p*. The second section begins with a staff of rests, followed by a staff with lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong". This is followed by a staff with lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *f*, *p*, *p*, *p*, *p*, *p*. The next staff has lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *f*, *p*, *p*, *p*. The final staff of the section has lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *f*, *p*, *p*, *p*. The section concludes with a dynamic of *pp*.

The second section continues with a staff of rests, followed by a staff with lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *pp*, *pp*, *pp*, *pp*, *pp*, *pp*. The next staff has lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *pp*, *pp*, *pp*, *pp*, *pp*, *pp*. The final staff of the section has lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.

The third section begins with a staff of rests, followed by a staff with lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *pp*, *pp*, *pp*, *pp*, *pp*, *pp*. The next staff has lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *pp*, *pp*, *pp*, *pp*, *pp*, *pp*. The final staff of the section has lyrics: "bimm ding", "bamm dong", "bimm ding", "bamm dong", "bimm ding", "bamm dong". The dynamics are *pp*, *pp*, *pp*, *pp*, *pp*, *pp*.



Symphonie N° 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

Sehr langsam.
Very slow.
rit.

Gustav Mahler.
(1860 - 1911.)

Allmählich wieder zurückhaltend.
Retardind (gradually)

Folgt ohne Unterbrechung N° 5.
Follows numb 5 without interruption.

N° 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher)
4 bells sounding:
(not an octave higher)

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn“.

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

*Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

1

bimm
ding

bamm
dong

bimm
ding

bamm
dong

sun - gendrei En-gel-en
an - gels were sin - ging a

sü - ßen Gesang; mit
glee - ful song; so

Freu - den es se - lig in dem
bliss - ful and joy - ous-ly the

Him-mel klang, sie
Hea-vens rang, and jauchz - ten fröh-lich
and they re - joic - ed

sun - gen drei En-gel ei-nen
an - gels were sin - ging a

sü - ßen Gesang; mit
glee - ful song; so

Freu - den es se - lig in dem
bliss - ful and joy - ous-ly the

Him-mel klang, sie
Hea-vens rang, and jauchz - ten fröh-lich
and they re - joic - ed

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

auch da-bei.
full of glee, *p*

auch du-bei, daß Pe - trus
full of glee, that Pe - ter

sei von Sün - den
of his sins - den

frei. von
free, er he

Sün - den, von
sin - ning, of
se sei von Sünden frei, er
was of sinning free, he

2

him
ding
bamin
dong
him
ding
hamm
ding
bimm
ding

Sün - den von
sin - ning, of
Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
And as our Lord Je - sus at

sei von Sünden frei, von
was of sinning free, of
Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
And as our Lord Je - sus at

2

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl ab:
His sup - per sat: p

Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl ab:
His sup - per sat: Then

sprach der Herr Je - sus, Herr
say - eth Lord Je - sus, Lord
pp

bimmin
ding bamm
dong

bimmin
ding bamm
dong

bamm
ding bamm
dong

p (gently)

stehst du denn hier? Was stand - est thou here?
When I then look at thee, thou weep - - nest du a

Je Je sus: sus:
When I then look at thee, thou weep - - - - -

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimmin
ding bamm
dong

Alt Solo. (*bitterlich*)

Und
But

mir! tear! so thou weep - - nest du mir!
nest du est a mir! teur!

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr.

dim.

Meno mosso.

Meno mosso.

sollt' ich nicht weinen. du gü - ti - ger Gott.
must I not weep. Thou must - - - - - glorious Lord.

p

fp

bimm ding *hamm dong* *bimm ding* *hamm dong*

Bimm Ding *hamm dong* *bimm ding* *hamm dong*

p

4

p

bimm ding *hamm dong* *bimm ding* *hamm dong* *bimm ding* *hamm dong*

p

pp

Ich hab' ü - ber - tre - ten die zehn Ge - - - - - bot.
I broke the comm-and-s and my sin is - - - - - deep.

sollst ja nicht weinen! Sollst ja nicht weinen!
thou must not weep! Thou must not weep!

p

bimm ding *hamm dong* *bimm ding* *hamm dong* *bimm ding* *hamm dong*

bimm ding *hamm dong* *bimm ding* *hamm dong*

pp

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by humming the consonants ng.

bimm
ding

bamm
dong

(schr hervortretend)
(very prominently)

Ich
Here
ge
am
he
I
und
and

bimm
ding

bamm
dong

sf

pp

5

p

wei - ne ja bit - ter - - lich.

weep most bit ter ly.

bimm
ding

bamm
dong

bamm
dong

bimm
ding

pp

Du
But
sollst ja nicht wei - nen!
thou must not weep!

bamm
dong

bimm
ding

bimm
 ding
 bamm
 dong
 Ach komm und er - bar - me dich! Ach komm und er - bar - me dich ü - ber
 come Thou and pi - ly me! O come and have mer - cy and pi - ty
 Sollst ja nicht wei - nen!
 Thou must not weep!

6

bamm
 dong
 bimm
 ding
 bamm
 dong
 bimm
 ding
 bamm
 dong
 mich!
 me!

p
 bimm
 ding
 bamm
 dong
 bimm
 ding
 bamm
 dong
 bimm
 ding
 bamm
 dong
 bimm
 ding
 bamm
 dong
 bimm
 ding
 bamm
 dong

6 > > > cresc.
 sempre p

Sheet music for a musical score featuring multiple staves and dynamic markings. The music includes vocal parts with lyrics "bimm ding" and "bamm dong", and a basso continuo part with rhythmic patterns.

Top Staves:

- Staff 1: Treble clef, dynamic *f*, lyrics "bimm ding".
- Staff 2: Treble clef, dynamic *p*, lyrics "bamm dong".
- Staff 3: Treble clef, dynamic *f*, lyrics "bimm ding".
- Staff 4: Treble clef, dynamic *p*, lyrics "bamm dong".

Middle Staves:

- Staff 5: Treble clef, dynamic *f*, lyrics "bimm ding" and "bamm dong".
- Staff 6: Treble clef, dynamic *p*, lyrics "bimm ding" and "bamm dong".
- Staff 7: Treble clef, dynamic *ff*, lyrics "bimm ding" and "bamm dong".
- Staff 8: Treble clef, dynamic *p*, lyrics "bimm ding" and "bamm dong".
- Staff 9: Treble clef, dynamic *f*, lyrics "bimm ding" and "bamm dong".
- Staff 10: Treble clef, dynamic *p*, lyrics "bimm ding" and "bamm dong".
- Staff 11: Treble clef, dynamic *p*, lyrics "bimm ding" and "bamm dong".
- Staff 12: Treble clef, dynamic *p*, lyrics "bimm ding" and "bamm dong".

Basso Continuo (Bottom Staff):

- Staff 13: Bass clef, dynamic *f*, rhythmic pattern of eighth and sixteenth notes.
- Staff 14: Bass clef, dynamic *p*, rhythmic pattern of eighth and sixteenth notes.
- Staff 15: Bass clef, dynamic *f*, rhythmic pattern of eighth and sixteenth notes.
- Staff 16: Bass clef, dynamic *p*, rhythmic pattern of eighth and sixteenth notes.
- Staff 17: Bass clef, dynamic *f*, rhythmic pattern of eighth and sixteenth notes.
- Staff 18: Bass clef, dynamic *p*, rhythmic pattern of eighth and sixteenth notes.
- Staff 19: Bass clef, dynamic *f*, rhythmic pattern of eighth and sixteenth notes.
- Staff 20: Bass clef, dynamic *p*, rhythmic pattern of eighth and sixteenth notes.

Text:

*sempre p (linke Hand)
(left hand)*

Page Number:

U. E. 2942.

7

bimm ding

bimm ding pp

bamm dong

(munter) (brightly) f

(munter) (brightly) And

(munter) (brightly) And

NB. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in Bb, if available.

8

bimm ding

bamm dong

bimm ding

bamm dong

p

du denn ü-ber-tre - ten die
if thou hast then bro - ken the
ze - hen Ge - bot. so fall' auf die Knie - e und
ho - ly commands then fall on thy knees and to
be - te zu Gott!
du denn ü-ber-tre - ten die
if thou hast then bro - ken the
ze - hen Ge - bot. so fall' auf die Knie - e und
ho - ly commands then fall on thy knees and to
be - te zu Gott!
God raisethy hands!
Lie - be nur
Love thou but

8

f

Liebe nur Gott!
Lone thou but God..

lustig
merrily

Gott in e - al - le - ni - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - ni - ty! Then will thou at - tain to the himm - li - sche Freud; die
Gott in e - al - le - ni - Zeit! So Then will thou at - tain to the hea - ven - ly bliss the

f

9

himm - li - sche Freud ist ei - ne se - li - ge Stadt, die himm - li - sche Freud die kein En - de mehr hat!
heav - en - ly bliss is a won - der - ful site, the hea - ven - ly bliss, o e - ter - nal de - light!

(Kopfstimme) (falsetto)

himm - li - sche Freud! die himm - li - sche Freud, die se - li - ge Stadt
heav - en - ly bliss. o hea - ven - ly bliss, o won - der - ful site

himm - li - sche Freud! die himm - li - sche
heav - en - ly bliss. the hea - ven - ly

9

p

Die
The himm-li-sche Freu-de war Pe - tro be-reit'.
heav-en-ly bliss is for Pe - ter in store,

(verklingend)
(dying away)

ppp

durch Je - sum und al - len zur Se - lig - keit.
through Je - sus for all and for e - ver - more.

10

durch Je - sum und al - len zur Se - lig - keit.
through Je - sus for all and for e - ver - more.

Se - lig - keit, more, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit, more, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit.
e - ver - more,

cresc.

f

N.B. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
N.B. The A only if bell in A beat disposal.

U.E. 2942.

ISMN M-008-02861-8



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Symphonie № 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

Sehr langsam.

Very slow.

rit.

Gustav Mahler.
(1860 - 1911.)

Più mosso.

Allmählich wieder zurückhaltend.

Retardind (gradually)

Folgt ohne Unterbrechung № 5.
Follows numb 5 without interruption.

Nº 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Octave höher)
4 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn“

In der Höhe postiert.
from above

Glocken.
Bells.

Knabenchor.
Boys chorus.

Alt Solo.
Alto Solo.

Frauenchor.
Ladies chorus.

hohe
high
mittlere
medium
tiefe
low

PIANO.

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.

Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

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1

bimm
ding bamm
dong bimm
ding bamm
dong

sun - gendrei En - gelei - nen sü - ßen Gesang; mit Freu - den es se - lig in dem Himmel klang. sie jauchz - ten fröh - lich
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous ly the Heav - ens rang, and they re - joic - ed

sun - gen drei En - gel ei - nen sü - ßen Gesang; mit Freu - den es se - lig in dem Himmel klang. sie jauchz - ten fröh - lich
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous ly the Heav - ens rang, and they re - joic - ed

p

bimm
ding bamm
dong bimm
ding bamm
dong bimm
ding bamm
dong

auch da-bei. von Sün - den, von
full of glee, p of sin - ning, of
auch du-bei, daß Pe - trus sei von Sün - den frei.
full of glee, that Pe - ter of his sins was free,
er sei von Sünden frei, he

2

him
ding
bam
ding
bam
ding
ding

Sün
sin
-
den.
of
Sün
sin
-
ning,
of
frei.
free.

Und
And
als
as
der Herr Je - sus zu
our Lord Je - sus at

sei von Sünden frei, von
was of sinning free, of
Sün
sin
-
ning,
frei.
free.

Und
And
als
as
der Herr Je - sus zu
our Lord Je - sus at

2

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl ab:
ta - ble sal, with all twelve a - post - les at His sup - per sat: p

Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das A - bendmahl ab: Da sprach der Herr Je - sus, Herr
ta - ble sal, with all twelve a - post - les at His sup - per sat: Then say - eth Lord Je - sus, Lord

bimm
ding bamm
dong bimm
ding bamm
dong bamm
ding bamm
dong

stehest du denn hier? Was stehst du denn hier?
stand-est thou here? Why stand-est thou here?

p (gentl.)

Wenn ich dich an - seh', so weep - nest du
Then I look at thee, thou weep - est a

Je - sus: sus:
Je - sus: sus:

Wenn ich dich an - seh', so weep -
When I look at thee, thou weep -

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm
ding bamm
dong

Alt Solo. (*bitterlich*)

Und
Bitt

mir. so weep - nest du mir!
tear. thou weep - est a tear!

- - nest du mir!
- - est a tear!

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

espr. *dim.*

Meno mosso.

sollt' ich nicht weep, — Thou güt - ti - ger Gott.
must I not weep, — Thou good - est Lord.

p *f* *p* *bimm ding* *hamm dong*

Bimm Ding
Meno mosso.

p

4

p *p*

bimm ding *baimm dong* *bimm ding* *baimm dong* *bimm ding* *baimm dong*

pp *ich hab ü - ber - tre - ten die zehn Ge - hot.*
I broke the commands and my sin is deep.

Sollst ja nicht weep!
Thou must not weep!

bimm ding *baimm dong* *bimm ding* *baimm dong* *bimm ding* *baimm dong*

p

pp

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by humming the consonants ng.

bimm
ding

bamm
dong

(schr hervortretend)
(very prominently)

Ich
Here
ge
am
lie
I
und
and

bimm
ding

bamm
dong

5

pp

p

bimm
ding

bamm
dong

(Die mit > bezeichneten Noten sehr herausgestossen)
(The words marked with > are to be uttered with impetus)

wei - ne ja most bit - ter - - lich - ly.

Du
But
sollst ja nicht wei - nen!
thou must not weep!

bamm
ding

bamm
dong

bamm
ding

bamm
ding

bamm
ding

ppp

bimm
dīng
 bamm
dōng

Ach komm und er - bar - me dich! Ach komm und er - bar - me dich ü - ber
O come Thou and pi - ty me! *O come and have mer - cy and pi - ty*

Sollst ja nicht wei - nen!
Thou must not weep!

bimm
dīng
 bamm
dōng

ff.

6

bamm
dōng
 bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng

mich!
me!

p
 bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng

bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng
 bimm
dīng
 bamm
dōng

6 > > > cresc.
 sempre p

Sheet music for a musical score, page 8. The score consists of eight staves, each with a different clef and key signature. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the basso continuo style, indicated by a bass clef and a cello-like line. The vocal parts sing "bimm ding" and "bamm dong" in various dynamics (e.g., f, p, ff). The piano part features eighth-note patterns and sustained notes. A dynamic instruction "sempre p (linke Hand) (left hand)" is placed over the piano staff. The score concludes with a page number "U. E. 2942." at the bottom right.

U. E. 2942.

7

N. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in Bb, if available.

8

du denn ü-ber-tre - ten die ze - hen Ge - bot. so fall' auf die Knie - e und be - te zu Gott! Lie - be nur
if thou hast then bro - ken the ho - ly commands then fall on thy knees and to God raise thy hands! Love thou but

du denn ü-ber-tre - ten die ze - hen Ge - bot. so fall' auf die Knie - e und be - te zu Gott! Lie - be
if thou hast then bro - ken the ho - ly commands then fall on thy knees and to God raise thy hands! Love but

f

Lie be nur Gott!
Love thou but God..

lustig
merrily

Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - Zeit! So Then will thou at - tain to the
Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die
God in e - al - le - Zeit! So Then will thou at - tain to the

f

9

himmlische Freud ist ej-ne se - li - ge Stadt, die himmlische Freud, die kein En - de mehr hat!
heavenly bliss is a won - der - ful site, the heavenly bliss, o e - ter - nal de - light!

(Kopfstimme) (falsett)

him - li - sche Freud! die himmlische Freud, die se - li - ge Stadt
heav - en - ly bliss. o hea - ven - ly bliss, o won - der - ful site

him - li - sche Freud! die himmlische Freud, die se - li - ge Stadt
heav - en - ly bliss. the hea - ven - ly

f

pp

Die
The himm-li-sche Freu-de war Pe - tro be-reit'.
heav-en-ly bliss is for Pe - ter in store,

(verklingend)
(dying away)

p *ppp* *f* *f*

durch through Je - sus und for al - len zur
Freu - de war Pe - tro be-reit'. war Pe - tro be-reit'. Je - sus und for al - len zur
bliss is for Pe - ter in store; for Pe - ter in store; Je - sus und for all - len zur
and for and for and for

10

durch through Je - sum und al - len zur Se - lig - keit.
Se - lig - keit, more, through Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sum und al - len zur Se - lig - keit.
Se - lig - keit, more, through Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sum und al - len zur Se - lig - keit.
Se - lig - keit, more, through Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sum und al - len zur Se - lig - keit.
Se - lig - keit, more, through Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sum und al - len zur Se - lig - keit.

cresc. *f*

B. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
NB. The A only if bell in A beat disposal.



Symphonie № 3.

Chor-Particelle.

3rd Symphony.

Chorus-Particelle.

PIANO.

Sehr langsam.
Very slow.
rit.

Gustav Mahler.
(1860 - 1911.)

Più mosso.

Allmählich wieder zurückhaltend.
Retardind (gradually)

Folgt ohne Unterbrechung № 5.
Follows numb 5 without interruption.

Nº 5.

4 abgestimmte Glocken
in der Tonhöhe von
(nicht eine Oktave höher)
4 bells sounding:
(not an octave higher)

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

Glocken.
Bells.

In der Höhe posiert.
From above

Knabenchor.
Boys chorus.

Worte aus des Knaben Wunderhorn.
Words from „Des Knaben Wunderhorn“

Alt Solo.
Alto Solo.

Frauenchor.
Ladies' chorus.

Stimmen.
voices.

PIANO.

keck
(boldly)

Es
(boldly) Three

keck
(boldly) Es
(boldly) Three

Lustig im Tempo und keck im Ausdruck.
Merry and of bold expression.

¹ Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel be pronounced shortly and the note sustained by humming the consonant n.

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1

bimm
ding

bamm
dong

bimm
ding

bamm
dong

sun - gen drei En - gelei - unen sü - ßen Gesang; mit Freu - den es se - lig in dem Him - mel klang, sie jauchz - ten fröh - lich
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous ly the Hea - vens rang, and they re - jo - ed

sun - gen drei En - gel ei - unen sü - ßen Gesang; mit Freu - den es se - lig in dem Him - mel klang, sie jauchz - ten fröh - lich
an - gels were sin - ging a glee - ful song; so bliss - ful and joy - ous ly the Hea - vens rang, and they re - jo - ed

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

auch da - bei. von Sün - den, von
full of glee, p of sin - ning, of

auch da - bei, daß Pe - ter sei von Sün - den frei.
full of glee, that Pe - ter sei of his sins was free.

von er sei von Sünden frei. er
Sün - den, von was of sinning free, he

2

him
ding
bamin
dong
him
ding
hamm
ding
bimm
ding

Sün - den von
sin - ning, of
Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
And as our Lord Je - sus at

sei von Sünden frei, von
was of sinning free, of
Sün - den
sin - ning
frei.
free.

Und als der Herr Je - sus zu
And as our Lord Je - sus at

2

f

p

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl ab:
His sup - per sat: p

Was
pp Why

Ti - sche saß, mit sei - nen zwölf Jün - gern das
ta - ble sat, with all twelve a - post - les at

A - bendmahl ab:
His sup - per sat: Then

Da sprach der Herr
say - eth Lord

Je - sus, Herr
Lord

pp

bimm ding bamm dong

bimm ding bamm dong

p (gently)

(sanft)

stehst du denn hier? Wenn Then ich dich look an - seh', so weep - nest du
stand-est thou here? When I look at thee, thou weep - est du

Je sus: Wenn When ich dich look an - seh', so weep - nest du
Je sus: When I look at thee, thou weep - - - -

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

bimm ding bamm dong

mir. tear. so thou weep - nest du mir! tear!

so thou weep - nest du mir! tear!

Alt Solo. (bitterlich)

Und But

3 Zurückhaltend. (*Unmerklich!*)
Retarding. (Hardly noticeable!)

dim.

Meno mosso.

Meno mosso.

sollt' must
ich I
nicht not
wei - weep,
nen. du Thou
gü - - mouf
ti - ger
Gott. Lord.
Du But
Bimm Ding
Bamm Dong
himm ding
hamm dong
Bimm Ding

4

bimm ding bimm dong bimm ding bamm ding
bimm ding bamm ding bimm ding bamm ding
Ich I hab' ü - ber - tre - ten die zehn Ge - bot.
I broke the comm-and-s and my sin is deep.

sollst ja nicht wei-nen! Sollst ja nicht wei-nen!
thou must not weep! Thou must not weep!

bimm ding bamm ding bimm ding bamm ding
bamm ding bamm ding bimm ding bamm ding
bimm ding bamm ding bamm ding bamm ding

4

bimm ding bamm ding bimm ding bamm ding
bamm ding bamm ding bimm ding bamm ding
bimm ding bamm ding bamm ding bamm ding

* Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.
Imitating the sound of a bell, the vowel to be pronounced shortly and the note sustained by huming the consonant ng.

bimm
ding

bamm
dong

(schr hercortretend)
(very prominently)

Ich
Here
ge
am
he
I
und
and

bimm
ding

bamm
dong

sf

*bimm
ding*

p

wei - ne ja most

bit - ter - lich.

(Die mit > bezeichneten Noten sehr herausgestossen)
(The words marked with > are to be uttered with impetus)

Du
But
sollst ja nicht wei - nen!
thou must not weep!

bimm
ding

bamm
dong

pp

*bimm
ding*

pp

bimm
ding

bamm
dong

Ach komm und er - bar - me dich! Ach komm und er - bar - me dich ü - ber

O come Thou and pi - ty me! *O come and have mer - cy and pi - ty*

Sollst ja nicht wei - nen!
Thou must not weep!

bimm
ding

bamm
dong

pp

ff

6

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

mich!
me!

p

bimm
ding

bamm
dong

bimm
ding

bamm
dong

bimm
ding

bamm
dong

6 > > >

cresc.

sempre p

U. E. 2942.

Sheet music for a musical score featuring multiple staves and vocal parts. The vocal parts are labeled with lyrics: "bimm ding" and "bamm dong". The music includes dynamic markings such as *f*, *p*, *ff*, *mf*, and *p*. The bass line is prominent, with a bass clef and a bass staff. A specific instruction "sempre p (linke Hand) (left hand)" is placed above the bass staff. The score consists of eight systems of music, each starting with a dynamic marking and a vocal part.

sempre *p* (linke Hand)
(left hand)

7

bimm
ding

bimm
ding

bimm
ding

bamm
dong

(munter)
(brightly)

(munter) Hast
(brightly) And

(munter) Hast
(brightly) And

*N.B. Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.
NB. These 4 bars for a 5. bell in Bb, F available.*

8

bimm
ding

bamm
dong

bimm
ding

bimm
ding

du denn ü-ber-tre - ten die
if thou hast then bro-ken the

ze - hen Ge-bot, so fall' auf die Knie-e und
ho - ly commands then fall on thy knees and to

be - te zu Gott!
God raiseth thy hands!

Lie - be nur
Love thou but

du denn ü-ber-tre - ten die
if thou hast then bro-ken the

ze - hen Ge-bot, so fall' auf die Knie-e und
ho - ly commands then fall on thy knees and to

be - te zu Gott!
God raiseth thy hands!

Lie - be
Love but

8

f

Lie be nur Gott!
Love thou but God.

lustig merrily ff

Gott in e - al - le - Zeit! So Then wirst du er - lan - tain - gen die
God in e - al - le - ty! So Then will thou at - tain to the himm - li - sche Freud; die
Gott in e - al - le - Zeit! So Then wirst du er - lan - gen die himm - li - sche Freud; die
God in e - al - le - ty! So Then will thou at - tain to the hea - ven - ly bliss the

f

9

him - li - sche Freud ist ei - ne se - li - ge Stadt, die himm - li - sche Freud' die kein En - de mehr hat!
heav - en - ly bliss is a won - der - ful site, the heav - en - ly bliss, o e - ter - nal de - light!

(Kopfstimme) (falsetto)

him - li - sche Freud' die himm - li - sche Freud' die se - li - ge Stadt
heav - en - ly bliss. o heav - en - ly bliss. won - der - ful site

him - li - sche Freud' die himm - li - sche
heav - en - ly bliss. the heav - en - ly

pp

Die himm-li-sche Freu-de war
The hea-ven-ly bliss is for Pe - tro be-reit'.
Pe - ter in store,

(verklingend)
(dying away)

Freu-de war Pe - tro be-reit'. war Pe - tro be-reit'.
bliss is for Pe - ter in store, for Pe - ter in store;

ppp

durch through Je - sum und al - len zur Se - lig - keit.
Je - sus for all and for e - ver - more.

10

durch through Je - sum und al - len zur Se - lig - keit.
Je - sus for all and for e - ver - more.

Se - lig - keit, more, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit, more, durch Je - sum und al - len zur Se - lig - keit.
e - ver - more, through Je - sus for all and for e - ver - more.

Se - lig - keit.
e - ver - more, Se - lig - keit.
e - ver - more.

cresc.

f

N.B. Das A nur dann, wenn noch eine
A-Glocke vorhanden.
N.B. The A only if bell in A be at disposal.

Musical score for measures 12-15. The score consists of five staves. The top three staves are vocal parts, each with lyrics: "bimm ding", "bamm dong", and "bimm ding". The fourth staff is a basso continuo part with a bassoon-like line. Measure 12 starts with a forte dynamic (f). Measures 13-14 start with a piano dynamic (p). Measure 15 starts with a forte dynamic (f).

Musical score for measures 16-19. The vocal parts continue with their respective lyrics: "bimm ding", "bamm dong", and "bimm ding". The basso continuo part continues. Measure 16 starts with a piano dynamic (p). Measures 17-18 start with a dim. dynamic. Measure 19 starts with a piano dynamic (p) and includes a sustained note instruction: "Lang gehalten. sustained." The basso continuo part ends with a sustained note.

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