

AUTOBAHN
KOMETENMELODIE 1
KOMETENMELODIE 2
RADIO-AKTIVITÄT
ÄTHERWELLEN
ANTENNE
OHM SWEET OHM
TRANS EUROPA EXPRESS
METALL AUF METALL
SCHAUFENSTERPUPPEN
SPIEGELSAAL
EUROPA ENDLOS



DER KATALOG / THE CATALOGUE



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K R A F T W E R K

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AUTOBAHN

MUSIK: RALF HÜTTER, FLORIAN SCHNEIDER
WORTE: RALF HÜTTER, FLORIAN SCHNEIDER, EMIL SCHULT

© 1974

J = 86 F

Wir
(vocals: 1.x tacet)

fahr'n fahr'n fahr'n auf der Au - to - bahn. Wir fahr'n fahr'n fahr'n auf der Au - to - bahn.

G

Wir

fahr'n fahr'n fahr'n auf der Au - to - bahn. Wir fahr'n fahr'n fahr'n auf der Au - to - bahn.
Vor uns liegt ein wei - tes Tal, die Son - ne scheint mit Glit - zer - strahl.

This block contains the first page of the musical score for 'Autobahn'. It features three staves: a treble staff for the vocal line, a bass staff for the harmonic bass line, and a bass staff for the piano/bass line. The vocal line includes lyrics in German. The score is in common time and includes a key change from F major to G major. The tempo is marked J = 86. The vocal part includes a note '(vocals: 1.x tacet)' indicating when the vocal part is silent.

D
xxo

B^b

C

1.-3. D
xxo

4. A
= 80 A

This block contains the second page of the musical score for 'Autobahn'. It continues the three-staff format (treble, harmonic bass, piano/bass) and maintains the key signature of two sharps (G major). The vocal line continues with lyrics in German. The score includes various guitar chords indicated by chord boxes above the staff, such as 'D xxo', 'B^b', 'C', and '1.-3. D xxo'. The tempo is marked '= 80' for the fourth section. The vocal line includes lyrics in German.

SOLO

repeat for SOLO ad lib.

B^b C D

F

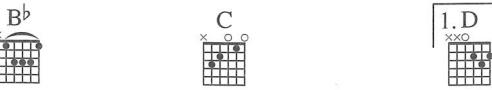
$\text{J} = 86$

fahr'n fahr'n fahr'n auf der Au - to - bahn. Wir fahr'n fahr'n fahr'n auf der Au - to - bahn.

G

fahr'n fahr'n fahr'n auf der Au - to - bahn. Fahr - bahn ist ein grau - es Band. Wei - ße Strei - fen, grü - ner Rand.

D




J = 80
FX SOLO

repeat ad lib for FX SOLO ***J = 86***





Musical score for guitar and piano. The score consists of six systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time. It includes three guitar chord diagrams above the staff: B^b, C, and 1.D. The second system begins with a bass clef, a key signature of one sharp, and a common time. It includes a guitar chord diagram for 2.A and a tempo marking of J = 80, followed by the instruction "FX SOLO". The third system starts with a treble clef, a key signature of one sharp, and a common time. It includes a tempo marking of J = 86 and the instruction "repeat ad lib for FX SOLO". The fourth system starts with a bass clef, a key signature of one sharp, and a common time. The fifth system starts with a treble clef, a key signature of one sharp, and a common time. The sixth system starts with a bass clef, a key signature of one sharp, and a common time.



Wir fahr'n fahr'n fahr'n auf der Au - to - bahn. Wi



fahr'n fahr'n fahr'n auf der Au - to - bahn.



fahr'n fahr'n fahr'n auf der Au - to - bahn. Wir fahr'n fahr'n fahr'n auf der Au - to - bahn.





Musical score for guitar and piano. The score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time. It includes a guitar chord diagram for G and lyrics "Wir fahr'n fahr'n fahr'n auf der Au - to - bahn. Wi". The second system starts with a bass clef, a key signature of one sharp, and a common time. It includes a guitar chord diagram for G and lyrics "fahr'n fahr'n fahr'n auf der Au - to - bahn.". The third system starts with a treble clef, a key signature of one sharp, and a common time. It includes a guitar chord diagram for G and lyrics "fahr'n fahr'n fahr'n auf der Au - to - bahn. Wir fahr'n fahr'n fahr'n auf der Au - to - bahn.". The fourth system starts with a bass clef, a key signature of one sharp, and a common time. It includes two guitar chord diagrams for D.

B^b C D

Jetzt schal - ten wir_ das Ra - dio an.

Aus dem Laut - spre - cher klingt es dann:

Wir

(repeat ad lib.)

fahr'n fahr'n fahr'n auf der Au - to - bahn. Wir fahr'n fahr'n fahr'n auf der Au - to - bahn. (Wir)

D

Fahr'n auf der Au - to - bahn.

Fahr'n auf der Au - to - bahn.

KOMETENMELODIE 1

MUSIK: RALF HÜTTER, FLORIAN SCHNEIDER

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J = 66

C Dm Em F

8vb

C Dm Em F

8vb

C Dm Em F

8va

(8)

G G⁷

(8) 8vb

(8)

(8)

(8)

(8)

C

Dm

Em

(8)

KOMETENMELODIE 2

MUSIK: RALF HÜTTER, FLORIAN SCHNEIDER

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A musical score for 'Kometenmelodie 2' featuring piano and guitar parts. The score is divided into four systems by dashed horizontal lines. The first system starts with a treble clef and a key signature of F major (one sharp). It includes three guitar chord boxes: F (top), C (middle), and Dm (bottom). The second system begins with a treble clef and a key signature of C major (no sharps or flats). It includes two guitar chord boxes: C (top) and Dm (bottom). The third system starts with a treble clef and a key signature of Em minor (two sharps). It includes two guitar chord boxes: Em (top) and F (bottom). The fourth system starts with a treble clef and a key signature of F major (one sharp). It includes two guitar chord boxes: F (top) and C (bottom). The fifth system starts with a treble clef and a key signature of Dm (one sharp). It includes two guitar chord boxes: Dm (top) and Em (bottom). The sixth system starts with a treble clef and a key signature of G major (no sharps or flats). It includes two guitar chord boxes: G (top) and Am (bottom). The seventh system starts with a treble clef and a key signature of Bdim (three sharps). It includes two guitar chord boxes: Bdim (top) and C (bottom). The eighth system starts with a treble clef and a key signature of C major (no sharps or flats). It includes two guitar chord boxes: C (top) and Dm (bottom).

A musical score for 'Kometenmelodie 2' featuring piano and guitar parts. The score consists of eight staves. The top staff is for the piano, indicated by a treble clef and bass clef. The tempo is marked as $\text{♩} = 134$. The dynamic instruction is *pp cresc. poco a poco*. The middle staves are for the guitar, indicated by a treble clef and bass clef. The bottom staves are for the piano, indicated by a treble clef and bass clef. The score includes various guitar chord boxes and dynamic markings such as *mf*.

F

Am

Bdim

C

G

Gsus⁴

G

G⁷

G

Gsus⁴

G

Gsus⁴

G

Dm/G

Dm/G Gsus⁴ G

C Dm Em F

G Am Bdim C

cresc. poco a poco

RADIO-AKTIVITÄT

RADIO-ACTIVITY

MUSIK: RALF HÜTTER, FLORIAN SCHNEIDER
WORTE: RALF HÜTTER, FLORIAN SCHNEIDER, EMIL SCHULT

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J = 122

Am

F

Am

F

1. Ra - di - o - ac -
2. Ra - di - o - Ak -

- ti - vi - ty.
- ti - vi - tät.

Is in the air - for you and me.
Für dich und mich im All ent - steht.

Am

F

Dis - co - vered by Ma - dame Cu - rie.
Strahlt Wel - len zum Em - pfangs - ge - rät.

Ra - di - o - ac - ti - vi - ty.
Ra - di - o - Ak - ti - vi - tät.

Tune in - to the
Wenn's um un - s're

Am

me - lo - dy.
Zu - kunft geht.

Ra - di - o - ac - ti - vi - ty.
Ra - di - o - Ak - ti - vi - tät.

F

Is in the air
Für dich und mich
for you and me.
im All ent - steht.

C

G

G⁷

Am

F

Am

F

Am

Dis - co - vered by Ma-dame Cu - rie._

F

Ra - di - o - ac - ti - vi - ty._

Am

Tune in - to the me - lo - dy._

F

Ra - di - o - ac - ti - vi - ty._

Am

ls in the air_ for you and me._

F

Ra - di - o - ac - ti - vi - ty._

ls

Am

in the air_ for you and me._

F

Am

ÄTHERWELLEN

AIRWAVES

MUSIK: RALF HÜTTER, FLORIAN SCHNEIDER
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$\text{♩} = 178$

C⁷

Wenn Wel - len schwin - gen,
fer - ne Stim - men sin - gen.

Wenn Wel - len schwin - gen, fer - ne Stim - men sin - gen.

E^{b7}

sin - gen.

When

1.-3.

air - waves swing dis - tant voi - ces sing.

4.

sing.

C⁷

Wenn Wel - len schwin - gen,

E^{b7}

1. 2.

fer - ne Stim - men sin - gen. sin - gen.

When

A handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves are in common time and key signature of one flat. The music consists of six measures. Measures 1-3 feature sustained notes (open circles) with horizontal stems. Measures 4-6 show rhythmic patterns of eighth and sixteenth notes. A small, faint curved line is located in the middle of the page.

A handwritten musical score for two voices, continuing from page 34. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves are in common time and key signature of one flat. The music consists of six measures. Measures 1-3 show sustained notes (open circles) with horizontal stems. Measures 4-6 feature rhythmic patterns of eighth and sixteenth notes, similar to those on page 34.

8va

(8)

C⁷

(8) ----- When

1. 2.

air - waves swing dis - tant voi - ces sing. sing.

E^{b7}

E^{b7}

8va

ANTENNE

ANTENNA

MUSIK: RALF HÜTTER, FLORIAN SCHNEIDER
WORTE: RALF HÜTTER, FLORIAN SCHNEIDER, EMIL SCHULT

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$\text{♩} = 72$

I'm the an - ten - na catch - ing vi - bra - tion. You're the trans - mit - ter, give in - for - ma - tion!

G

(nur rechte Hand cresc.)

simile

Wir

rich - ten An - ten - nen ins Fir - ma - ment, em - pfan - gen die Tö - ne, die nie - mand kennt.

simile

G

I'm the trans - mit - ter, I give in - for - ma - tion. You're the an - ten - na catch - ing vi - bra - tion.

D

Wir

Es

D

strah - len die Sen - der Bild, Ton und Wort e - lek - tro - mag - ne - tisch an je - den Ort.

Musical notation for the first section, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

Musical notation for the second section, continuing from the first. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

G

Rhythmic patterns for the guitar part, consisting of eighth-note chords. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

D

Rhythmic patterns for the guitar part, consisting of eighth-note chords. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

G

I'm the an - ten - na catch - ing vi - bra - tion. You're the trans - mit - ter, give in - for - ma - tion!

Musical notation for the third section, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

Musical notation for the fourth section, continuing from the third. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

D

Ra - di - o - sen - der und Hö - rer sind wir, spie - len im Ä - ther das Wel - len - kla - vier.

Musical notation for the fifth section, featuring two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

Musical notation for the sixth section, continuing from the fifth. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).



 I'm the trans - mit - ter, I give in - for - ma - tion. You're the an - ten - na catch - ing vi - bra - tion.

Wir

D

rich - ten An - ten - nen ins Fir - ma - ment, em - pfan - gen die Tö - ne, die nie - mand kennt.

G

I'm the an - ten - na catch - ing vi - bra - tion. You're the trans - mit - ter, give in - for - ma - tion!

(repeat ad lib. and fade out)

I'm the trans - mit - ter, I give in - for - ma - tion. You're the an - ten - na catch - ing vi - bra - tion.

OHM SWEET OHM

MUSIK: RALF HÜTTER, FLORIAN SCHNEIDER

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$\text{♩} = 58$

A \flat

Ohm sweet Ohm. Ohm sweet Ohm. Ohm sweet Ohm. Ohm sweet Ohm.

p

A \flat E \flat A \flat E $\flat/B\flat$ A \flat/C

p

D \flat E \flat A \flat E \flat A \flat

mp

E \flat A \flat E $\flat/B\flat$

A \flat/C

D \flat

E \flat

A \flat

E \flat

A \flat/C

D \flat

E \flat

A \flat

E $\flat/B\flat$

A \flat/C

D \flat

E \flat

A \flat

E \flat

A^b

E^b

A^b

E^b/B^b

A^b/C

D^b

E^b

A^b

E^b

A^b

E^b7

A^b

E^b/B^b

A^b/C

D^b

E^b7

A^b

E^b7

A^b

E^b7

A^b

E^b/B^b

A^b/C

8

D^b

accel.

E^b

8

A^b

E^b7

A^b

f

E^b

A^b

E^b/B^b

f

A^b/C

D^b

E^b7

8

A^b

E^b7

A^b

E^b

f

A^b

E^b/B^b

A^b/C

D^b

E^b

A^b

E^b

repeat ad lib. and fade out

TRANS EUROPA EXPRESS

TRANS EUROPE EXPRESS

MUSIK: RALF HÜTTER
WORTE: RALF HÜTTER, EMIL SCHULT

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$\text{J} = 108$ E \flat m

3x

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Ren - dez - vous auf den Champs E - ly - sées.
Ren - dez - vous on Champs E - ly - sées.

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Cm

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Ver - lass Pa - ris am Mor - gen mit dem T. E. E.
Leave Pa - ris in the morn - ing with T. E. E.

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Trans Eu - ro - pa Ex -press.
Trans Eu - rope Ex - press.

Cm

E♭m

In Wien sit - zen wir im
In Vien na we sit in a

Nacht - ca - fé. Di - rekt - ver - bin - dung T. E. E. Trans Eu - ro - pa Ex -
late night ca - fé. Straight con - nec - tion, T. E. E. Trans Eu - rope Ex -

press. press. Trans Eu - ro - pa Ex - press. Trans Eu - ro - pa Ex - press.

Cm

E♭m

From

Wir lau - fen ein in Düs - sel - dorf Ci - ty. Und tref - fen Ig - gy Pop und Da - vid Bo - wie.
sta - tion to sta - tion back to Düs - sel - dorf Ci - ty. Meet Ig - gy Pop and Da - vid Bo - wie.

METALL AUF METALL

METAL ON METAL

MUSIK: RALF HÜTTER

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$\text{♩} = 108$

Cm

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Cm

Trans Eu - ro - pa Ex - press.
Trans Eu - rope Ex - press.

Ebm

Cm

Ebm

Ebm

SCHAUFENSTERPUPPEN

SHOWROOM DUMMIES / LES MANNEQUINS

MUSIK + WORTE: RALF HÜTTER

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♩ = 126

Eins, zwei, drei, vier.

Gm
xxo

stehn hier rum
We're stand - ing here
sommes im - mo - biles

und stel - len uns aus.
ex - pos - ing our - selves.
dans la vi - trine.

Wir sind
We are
Nous sommes les

Gm

Schau - fens - ter - pup - pen.
show - room dum - mies.
man - ne - quins.

Wir sind Schau - fens - ter - pup - pen.
We are show - room dum - mies.
Nous sommes les man - ne - quins.

Dm

Und wir spü - ren uns - ren Puls.
And we feel our pulse.
Nous sen - tons vib - rer nôt - re pouls.

Wir sind
We are
Nous sommes les

2.

Dm



Wir bli - cken uns um
We look a - round
Nous re - gar - dons a - len - tour.

und
and
Et nous

Gm



wech - seln die Po - se.
change our pose.
chan - geons de pose.

Wir sind____ Schau - fens - ter - pup - pen.
We are____ show - room dum - mies.
Nous sommes les man - ne - quins.

Wir sind____ Schau - fens - ter - pup - pen.
We are____ show - room dum - mies.
Nous sommes les man - ne - quins.

1.

Dm



Wir be - we - gen uns.
We start to move.
Nous com - men - çons à mar - cher.

Und wir bre - chen das Glas.
And we break the glass.
Et nous bri - sons la glace.

Wir sind____
We are____
Nous sommes les

Dm



tre - ten he - raus____
We step out
fai - sons quel - ques pas

und strei - fen durch die Stadt.
and take a walk through the ci - ty
à l'in - té - rieur____ de la ville.

Wir sind____ Schau - fens - ter - pup - pen.
We are____ show - room dum - mies.
Nous sommes les man - ne - quins.

Wir sind____
We are____
Nous sommes les

Cm

Schau - fens - ter - pup - pen.
show - room dum - mies.
man - ne - quins.

Fm/C Cm

Fm

Musical score for "Wir gehn in den Klub" featuring three staves: Treble, Bass, and Alto. The lyrics are as follows:

Wir gehn in den Klub.
We go in - to a club
Nous ren - trons dans un club

Wir	ge - hen	in	den	Klub.
We	go	in	- to	a club
Nous	ren - trons	dans	un	club

Und wir fan - gen an zu tan - zen.
and there we start__ to dance.
et com - men - çons__ a dan - ser.

Wir sind
We are
Nous sommes les

Und wir fan - gen an zu tan - zen.
 and there we start to dance.
 et com - men - çons a dan - ser.

Wir	sind	
We	are	
Nous	sommes	les

Schau - fens - ter - pup - pen.
show - room dum - mies.
man - ne - quins.

Wir sind Schau - fens - ter - pup - pen.
We are show - room dum - mies.
Nous sommes les man - ne - quins.

Schau	-	fens	-	ter	-	pup	-	pen.
show	-	room		dum	-	mies.		
man	-	ne	-	quins.				

Wir	sind	Schau	-	tens	-	ter	-	pup	-	pen.
We	are	show	-	room		dum	-	mies.		
Nous	sommes	les	man	-	ne	-	quins.			

Wir sind
We are
Nous sommes les

Wir sind
We are
Nous sommes les

Schau - fens - ter - pup - pen.
show - room dum - mies.
man - ne - quins.

Wir sind Schau - fens - ter - pup - pen.
We are show - room dum - mies.
Nous sommes les man - ne - quins.

Schau - fens - ter - pup - pen.
show - room dum - mies.
man - ne - quins.

Wir	sind	Schau	-	fens	-	ter	-	pup	-	pen.
We	are	show	-	room		dum	-	mies.		
Nous	sommes	les	man	-	ne	-	quins.			

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of three staves: a treble clef staff with two bassoon parts, a bass clef staff with a cello part, and a bass clef staff with a bassoon part. The vocal parts are in German, English, and French. The vocal parts are: "Wir sind" (We are), "We are", and "Nous sommes les". The instruction "(2.x tacet)" is present. The music includes dynamic markings like "p" (piano) and "ff" (fortissimo). Measure 11 ends with a double bar line and a repeat sign. Measure 12 begins with a forte dynamic.

Wir sind
We are
Nous sommes les
(*2.x tacet*)

(Tempo: 120 BPM)

(repeat ad lib.)

SPIEGELSAAL

THE HALL OF MIRRORS

MUSIK: RALF HÜTTER

WORTE: RALF HÜTTER, FLORIAN SCHNEIDER, EMIL SCHULT

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J = 86 Em Am

Der junge Mann betrat eines Tages den Spiegelsaal und entdeckte eine Spiegelung seines Selbst.
The young man stepped into the hall of mirrors where he discovered a reflection of himself.

-gar die größ - ten Stars ent - de - cken sich selbst im Spie - gel - glas. So
E - ven the grea - test stars dis - co - ver them - selves in the look - ing glass.. (2.x tacet)

Em Am

Manchmal sah er sein wirkliches Gesicht und manchmal einen Fremden, den kannte er nicht.
Sometimes he saw his real face and sometimes a stranger at his place.

-gar die größ - ten Stars fin - den ihr Ge - sicht im Spie - gel - glas. So
E - ven the grea - test stars find their face in the look - ing glass.. (2.x tacet)

Em

Am

Manchmal verliebte er sich in sein Spiegelbild und dann wiederum sah er ein Zerrbild.
He fell in love with the image of himself and suddenly the picture was distorted.

So -

Em

Am

-gar die größ - ten Stars mö - gen sich_ nicht im Spie - gel - glas. So
E - ven the grea - test stars dis - like them - selves in the look - ing glass.

(2.x tacet)

Em

Am

Em

Am

Er schuf die Person die er sein wollte und wechselte in eine neue Persönlichkeit.
He made up the person he wanted to be and changed into a new personality.

So -

Em

Am

gar die größ - ten Stars ver - än - dern sich_ im Spie - gel - glas.
E - ven the grea - test stars change them - selves in the look - ing glass.. So
(2.x tacet)

Em

Am

Em

1. Am

2. Am

Em

Am

Em

Am

2.x 8vb

Em

Am

Der Künstler lebt im Spiegel mit dem Echo seines Selbst.
The artist is living in the mirror with the echoes of himself.

Em

Am

-gar die größ - ten Stars le - ben ihr Le - ben im Spie - gel - glas. So
E - ven the grea - test stars live their lives in the look - ing glass. (2.x tacet)

Em

Am

So -
(1.x tacet)

Em

Am

gar die größ - ten Stars ma - chen sich zu - recht im Spie - gel - glas. So
E - ven the grea - test stars fix their face in the look - ing glass. (2.x tacet)

Em

Am

So -
(1.x tacet)

Em

Am

-gar die größ - ten Stars le - ben ihr Le - ben im Spie - gel - glas. So
E - ven the grea - test stars live their lives in the look - ing glass. (2.x tacet)

Em

Am

(repeat ad lib.)

EUROPA ENDLOS

EUROPE ENDLESS

MUSIK: RALF HÜTTER
WORTE: RALF HÜTTER, FLORIAN SCHNEIDER

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$\text{♩} = 110$

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. Both staves feature a mix of eighth and sixteenth note patterns. Chords are indicated by small diagrams of a guitar neck with dots representing strings. These include G major (all strings), A/G (top string open), G major (all strings), A/G (top string open), G major (all strings), A/G (top string open), G major (all strings), and A/G (top string open). The music concludes with a final G major chord.

The continuation of the musical score begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Eu - ro - pa end - los." are written below the notes. The music then transitions to a new section with a treble clef, a key signature of one sharp, and a common time signature. The lyrics "Eu rope end less." are written below the notes. This section includes a dynamic instruction "(2.x tacet)" above the notes. The music concludes with a final section in a treble clef, a key signature of two sharps, and a common time signature, featuring the lyrics "Eu" and "rope". Chords shown in this section include B major (top string open), C#/B (top string open), B major (top string open), C#/B (top string open), B major (top string open), C#/B (top string open), B major (top string open), and C#/B (top string open).

B

C#/B

B

Das Le - ben ist zeit - los.
Life is time - less.

(2.x tacet)

G

Eu - ro - pa
Eu - rope

(1.x tacet)

Eu - ro - pa
Eu - rope

end - los.
end - less.

B

(2.x tacet)

C#/B

B

C#/B

B

Eu - ro - pa
Eu - rope

end - los.
end - less.

C#/B

B

C#/B

B

Parks, Pa - läs - te und Ho - tels.
Parks, ho - tels and pa - la - ces.

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The key signature is B major (two sharps). The vocal line includes lyrics: "Parks, Pa - läs - te und Ho - tels." and "Parks, ho - tels and pa - la - ces." The vocal line ends with a fermata over the last note.

F[#]

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The key signature is F# major (one sharp). The vocal line continues from the previous system.

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The vocal line continues from the previous systems.

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The vocal line continues from the previous systems.

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The key signature is F# major (one sharp). The vocal line begins again at measure 8.

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The key signature is F# major (one sharp). The vocal line continues from the previous system.

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The key signature is F# major (one sharp). The vocal line continues from the previous systems.

F[#]7

This system contains two staves. The top staff is for a treble clef instrument, and the bottom staff is for a bass clef instrument. The key signature is F#7 (one sharp). The vocal line concludes with a final cadence.

Musical score for three staves (Treble, Bass, Cello) in 8/8 time. The Treble staff uses a treble clef and a key signature of four sharps. The Bass staff uses a bass clef and a key signature of one sharp. The Cello staff uses a bass clef and a key signature of one sharp. The score consists of four measures. Measures 1-3 feature sustained notes followed by eighth-note patterns. Measure 4 shows eighth-note patterns across all three staves.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of three sharps. Measure 8 begins with a dotted half note followed by eighth-note pairs. The bass staff provides harmonic support with eighth-note chords.

A musical score for guitar and piano. The top staff shows the guitar part with a treble clef, a key signature of B major (two sharps), and four measures of music. The first measure shows a chord diagram for B major (three dots on the top three strings) followed by a rest. The second measure shows a chord diagram for C[#]/B (two dots on the top two strings) followed by a rest. The third measure shows a chord diagram for B major followed by a rest. The fourth measure shows a chord diagram for C[#]/B followed by a rest. The bottom staff shows the piano part with a treble clef, a bass clef, and a key signature of B major. It consists of four measures of eighth-note patterns: the first measure has a single note, the second has two notes, the third has three notes, and the fourth has four notes.



























<img alt="Bass clef" data-bbox="106

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G

Eu -
(1.x tacet)

ro - pa end - los.
 Eu - rope end - less.
 Eu -

-ro - pa end - los.
 Eu - rope end - less.

B C#/B
 B C#/B

B C#/B
 B C#/B

B
 E - le - ganz und De - ka - denz.
 E - le - gance and de - ca - dence.

F#

Musical score for page 86, featuring six staves of music for two voices (Soprano and Alto) and basso continuo. The key signature is F# major (three sharps). The vocal parts enter at measure 8, with a dynamic instruction *4fr*. The basso continuo part includes a guitar tablature with a chord diagram for F#7.

Musical score for page 87, continuing from page 86. The score consists of six staves. The vocal parts continue their melodic line. The basso continuo part includes a guitar tablature with a chord diagram for F#.