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EDITION PETERS

No. 3160.



Mörrike-Lieder

Klavier zu 2 Händen
mit Hinzufügung des Textes.

(Reger.)



12

Mörrike-Lieder

von

Hugo Wolf

für

Pianoforte solo bearbeitet

von

MAX REGER.

Aufführungsrecht vorbehalten.

Eigentum des Verlegers.

9029.

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Jägerlied.

Hugo Wolf.
Mörrike-Lieder.

Ziemlich lebhaft.

1.

fp kurz *fp*

The piano introduction consists of two measures. The first measure is marked *fp kurz* and the second *fp*. The music is in D major and 2/4 time, featuring a rhythmic pattern of eighth and sixteenth notes in both hands.

Zier - lich ist des Vo - gels Tritt im Schnee, wenn er wan - delt auf des Ber - ges Höh':

p leicht *zurückhaltend* *f*

The vocal line for the first line of lyrics is in D major and 2/4 time. It begins with a piano (*p*) and light (*leicht*) dynamic, then becomes more restrained (*zurückhaltend*) and ends with a forte (*f*) dynamic. The piano accompaniment is visible below the vocal line.

a tempo *rit.* *a tempo* *rit.*

zier - li - cher schreibt Lieb - chens lie - be Hand, schreibt ein Brief - lein mir in fer - ne Land'.

pp *pp*

The vocal line for the second line of lyrics is in D major and 2/4 time. It features tempo markings of *a tempo* and *rit.* (ritardando). The dynamics are *pp* (pianissimo) throughout. The piano accompaniment is visible below the vocal line.

a tempo

fp *fp*

The piano conclusion consists of two measures, marked *a tempo*. Both measures are marked *fp* (fortissimo). The music is in D major and 2/4 time, mirroring the rhythmic pattern of the introduction.

In die Lüf - te hoch ein Rei - her steigt, da - hin we - der Pfeil noch Ku - gel fleucht:

f *più f*

Tau - send - mal so hoch und so ge - schwind die Ge - dan - ken treu - er Lie - be sind.

ff *poco rit.* *langsamer* *dim.* *p*

a tempo

p *f* *f*

p *più p* *pp*

Er ist's.

Sehr lebhaft, jubelnd.

2. *p*

Früh - - ling lässt sein blau - es Band wie - - der flat-tern durch die

Lüf - te; sü - - sse, wohl - be - kann - te Duf - te

pp

strei - fen ah - - - nungs - voll das Land.

ppp

Veil - - chen träu - men schon,

wol - - len bal - de

kom - - men.

Horch,

ppp

von fern

ein lei - ser

Har - - fen - ton!

Früh - - ling, ja du bist's! Früh - - - ling,

f *più f*

ja _____ du bist's! Dich _____ hab' ich ver -

ff

nom - men! ja _____ du

(mf) molto cresc. *ff*

bist's! _____

fff feurig *f*

sf *sf* *sf* 8

8

sf sf sf sf sf sf

8

sf sf ff dim.

Ped.

p

** Ped.*

dim. pp

Ped.

dim. ppp rit.

Begegnung.

Lebhaft bewegt.

3.

The piano introduction consists of two measures. The first measure is marked *p* (piano) and the second measure is marked *f* (forte). The music is in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords.

Was doch heut Nacht ein

The first line of the song features a vocal melody starting with the lyrics "Was doch heut Nacht ein". The piano accompaniment continues with the same harmonic structure as the introduction, marked *p* and *f*.

Sturm ge - we - - sen, bis erst der Mor - gen sich — ge - regt!

The second line of the song features a vocal melody with the lyrics "Sturm ge - we - - sen, bis erst der Mor - gen sich — ge - regt!". The piano accompaniment continues with the same harmonic structure.

Wie hat der un - ge - be - - tne Be - sen Ka - min — und Gas - sen

The third line of the song features a vocal melody with the lyrics "Wie hat der un - ge - be - - tne Be - sen Ka - min — und Gas - sen". The piano accompaniment continues with the same harmonic structure.

aus - - ge - fegt!

The fourth line of the song features a vocal melody with the lyrics "aus - - ge - fegt!". The piano accompaniment continues with the same harmonic structure, ending with a *f* (forte) dynamic marking.

Da kommt ein Mäd - - chen schon die Stra - - ssen, das halb ver - schüch - tert

Musical notation for the first system, including piano (*p*) dynamic marking.

um sich sieht; wie Ro - sen, die der Wind zer - bla - sen, so

Musical notation for the second system.

un - - stet ihr Ge - sicht - chen glüht.

Musical notation for the third system.

Ein schö - ner Bursch tritt ihr ent - ge - - gen,

Musical notation for the fourth system, including forte (*f*) and piano (*p*) dynamic markings.

er will ihr voll Ent - zü - - cken nahn: wie sehn sich freu - dig

Musical notation for the fifth system, including pianissimo (*pp*) dynamic marking.

und ver - le - gen die un - - ge - wohn - - ten Schel - - me an!

Musical notation for the sixth system.

p *cresc.*

Er scheint zu fra - gen, ob das Lieb - chen die

f *pp*

Zö - - pfe schon zu - - recht ge - macht, die heu - te Nacht im

off - - nen Stüb - chen ein Sturm in Un - - ord - - nung ge - bracht.

rit. *rit.* *a tempo*

Der Bur - sche träumt noch von den Küs - sen,

f *p*

die ihm das sü - - sse Kind ge - tauscht, er

steht, von An - - mut hin - - ge - ris - - sen,

der - weil sie um die E - - cke rauscht.

p *f* *p*

f *p* *dim.*

pp

Fussreise.

Ziemlich bewegt.

4. *mf*

Am frisch ge - schnitt - nen

Wan - der - stab, wenn ich in der Frü - - he

so durch Wäl - der zie - he, Hü - - gel auf und

f

ab:

dann, — wie's Vög - lein im

pp

Lau - - - be sin - get, und sich rührt, —

o - - der wie die gold' - ne Trau - be Won - ne - gei - ster

spürt — in der er - - sten Mor - gen - son - - - ne:

p

so fühlt auch mein al - - ter, lie - ber

A - dam Herbst- und Früh - lings - fie - ber, gott - be - herz - te,

cresc.

nie ver - scherz - te Erst - lings - Pa - ra - die - - - ses -

won - - - ne.

f *sf*

etwas ruhiger

Al - so bist du nicht so schlimm, o

p

al - - - ter A - - - dam, wie die stren - gen

Leh - rer sa - gen;

mf

liebst und lobst du im - - mer doch, singst und prei - sest

Musical notation for the first system, including piano and vocal staves. Dynamics include *f*, *p*, and *mf*.

im - - mer noch, wie an e - wig neu - - en Schö - pfungs-

Musical notation for the second system, including piano and vocal staves. Dynamics include *p*.

ta - - - gen, dei - nen lie - - - ben

Musical notation for the third system, including piano and vocal staves. Dynamics include *mf*.

Schö - - - pfer und Er - - hal - - -

Musical notation for the fourth system, including piano and vocal staves. Dynamics include *f*.

ter.

Musical notation for the fifth system, including piano and vocal staves. Dynamics include *p*.

Musical notation for the sixth system, including piano and vocal staves. Dynamics include *dim.*

rit.

a tempo

Möcht' es die - ser -

pp *p*

ge - ben, und mein gan - zes Le - ben wär' im - leich - ten

cresc.

Wan - der - schwei - sse ei - ne sol - che Mor - gen - rei -

f *rit.*

a tempo

se!

p *mf*

rit.

f *dim.* *p* *pp*

Ad. *

Verborgenheit.

Mässig und sehr innig.

5. *p* *pp*

Lass, o Welt, o

lass mich sein! lo - cket nicht mit Lie - bes - ga - ben,

lasst dies Herz al - lei - - ne ha - ben sei - ne Won - -

rit. - - *a tempo*

- - ne, sei - ne Pein! Was ich trau - re, weiss ich nicht, —

es ist un - - be - kann - tes We - he; im - mer - dar durch

f *p*

Trä - nen se - - he ich der Son - ne lie - - bes Licht.

pp

nach und nach belebter und leidenschaftlicher

Oft bin ich mir kaum be - wusst, —

pp

und die hel - le Freu - de zü - cket durch die Schwe - re,

f *ff* *mf* *p*

so mich drü - cket, won - - nig - lich in mei - ner

rit.

Brust. *Tempo I.* Lass, o Welt, o lass mich sein!

lo - cket nicht mit Lie - bes - ga - ben, lasst dies Herz al -

lei - - ne ha - ben sei - ne Won - - - ne, sei - ne Pein!

Elfenlied.

Bei Nacht im Dorf der Wäch - ter rief: „El -

6. *f schwer und gewichtig*

fe!“ Ein ganz klei - nes Elf - chen im Wal - de schlief -

pp leicht und schwebend

wohl um die *ritard.* El - - fe! *Mässig.*

immer pp

Und meint, es rief ihn aus dem Tal bei sei - nem

Na - men die Nach - ti - gall, o - der *poco rit.* Sil - pe - lit hätt' ihm ge -

a tempo

ru - fen.

Reibt sich der Elf' die Au - gen

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'ru - fen.' followed by a melodic phrase for 'Reibt sich der Elf' die Au - gen'. The piano accompaniment provides harmonic support, with a *ppp* dynamic marking.

aus, be - gibt sich vor sein Schne - cken - haus und ist als

The second system continues the vocal line with 'aus, be - gibt sich vor sein Schne - cken - haus und ist als'. The piano accompaniment features a *pp* dynamic marking.

wie ein trun - ken Mann, sein Schläf - lein war nicht voll ge -

The third system continues the vocal line with 'wie ein trun - ken Mann, sein Schläf - lein war nicht voll ge -'. The piano accompaniment continues with a *pp* dynamic marking.

tan, und hum - pelt al - so, tip - pe, tapp, durchs Ha - sel

The fourth system continues the vocal line with 'tan, und hum - pelt al - so, tip - pe, tapp, durchs Ha - sel'. The piano accompaniment continues with a *pp* dynamic marking.

holz ins Tal hin - ab, schlupft an der Mau - - er hin so

The fifth system concludes the vocal line with 'holz ins Tal hin - ab, schlupft an der Mau - - er hin so'. The piano accompaniment continues with a *pp* dynamic marking.

dicht, da sitzt der Glüh - wurm Licht an

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics 'dicht, da sitzt der Glüh - wurm Licht an' are written above the vocal line. The piano part consists of chords and moving lines in both hands.

Licht.

The second system continues the musical piece. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature changes to one sharp (F#), and the time signature remains 8/8. The lyrics 'Licht.' are written above the vocal line. The piano part continues with harmonic support for the vocal melody.

„Was sind das hel - le Fen - ster - lein? Da

The third system of music shows the vocal line on a treble clef staff and the piano accompaniment on a grand staff. The key signature is one sharp (F#), and the time signature is 8/8. The lyrics '„Was sind das hel - le Fen - ster - lein? Da' are written above the vocal line. The piano part includes dynamic markings 'pp' and 'p'.

drin wird ei - ne Hoch - zeit sein: die Klei - nen sit - zen beim

The fourth system continues the musical piece. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature is one sharp (F#), and the time signature is 8/8. The lyrics 'drin wird ei - ne Hoch - zeit sein: die Klei - nen sit - zen beim' are written above the vocal line. The piano part includes a 'ppp' dynamic marking.

Mah - - le, und trei - ben's in dem Saa - - le.

The fifth and final system of music on this page. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The key signature is one sharp (F#), and the time signature is 8/8. The lyrics 'Mah - - le, und trei - ben's in dem Saa - - le.' are written above the vocal line. The piano part includes a 'ppp' dynamic marking.

bedeutend langsamer
 8 Da guck' ich wohl ein we - nig 'nein!" *schneller* Pfui,

mf *pp* *zögernd* *entschlossen* *sf*

stösst den Kopf an har - ten Stein! *sehr zart* El - fe, gelt, du hast ge -

p *pp* *m.g.*

nug? Gu - - kuk! El - - fe,

m.g.

gelt, du hast ge - nug? Gu - - kuk!

m.g.

Gu - kuk! Gu - kuk! Gu - kuk!

f

Der Gärtner.

Leicht, graziös.

7.

pp immer staccato

The piano introduction consists of two staves. The right hand plays a series of eighth-note chords in a descending sequence, while the left hand plays a similar pattern. The tempo and style are indicated as 'Leicht, graziös' and 'pp immer staccato'.

Auf ih - - rem Leib -

The first vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The lyrics 'Auf ih - - rem Leib -' are written above the vocal line. The piano part continues with the same rhythmic pattern as the introduction.

röss - - lein, so weiss wie der Schnee, die

The second vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The lyrics 'röss - - lein, so weiss wie der Schnee, die' are written above the vocal line. The piano part continues with the same rhythmic pattern.

schön - - ste Prin - zes - - sin reißt durch die Al -

The third vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The lyrics 'schön - - ste Prin - zes - - sin reißt durch die Al -' are written above the vocal line. The piano part continues with the same rhythmic pattern.

lee. Der

mf *pp*

Weg, den das Röss - - lein hin - tan - - zet so

hold, der Sand, - - - den ich streu - - te, er

blin - - ket wie Gold!

mf

Du ro - - sen - farb's Hüt - - lein wohl

pp

auf und wohl ab, o wirf ei - ne

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line consists of eighth and quarter notes, with lyrics 'auf und wohl ab, o wirf ei - ne'. The piano accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

Fe - - - der ver - - stoh - - - len her - - ab! Und

The second system continues the vocal line with lyrics 'Fe - - - der ver - - stoh - - - len her - - ab! Und'. The piano accompaniment maintains the same rhythmic pattern, supporting the vocal melody.

willst du da - - ge - - gen ei - ne Blü - - - te von

rit.
pp

The third system features the vocal line with lyrics 'willst du da - - ge - - gegen ei - ne Blü - - - te von'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and a tempo marking of *rit.* (ritardando) in the right hand.

mir, nimm tau - - - send für ei - - - ne, nimm

a tempo *cresc.* *mf*

The fourth system concludes the vocal line with lyrics 'mir, nimm tau - - - send für ei - - - ne, nimm'. The piano accompaniment includes dynamic markings of *a tempo*, *cresc.* (crescendo), and *mf* (mezzo-forte).

al - - - le da - - für! Nimm tau - - - send für

p *f*

el - - - ne, nimm al - - - le da - - für.

pp *rit.* *p* *a tempo* *pp*

ppp

Schlafendes Jesuskind.

Sehr getragen und weihevoll.

8.

ppp

The piano introduction consists of two staves in 4/4 time. The right hand begins with a series of chords and a melodic line, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is marked 'ppp' (pianissimo) and is described as 'Sehr getragen und weihevoll' (very carried and solemn).

leise

Sohn der Jung-frau, Him - mels-kind! am Bo - den auf dem Holz der

The first vocal line is marked 'leise' (soft). The lyrics are: 'Sohn der Jung-frau, Him - mels-kind! am Bo - den auf dem Holz der'. The piano accompaniment consists of two staves with chords and moving lines.

Schmerzen ein - ge - schla - fen,

das der from-me Meister

sinn - voll spielend dei-nen

The second vocal line continues the lyrics: 'Schmerzen ein - ge - schla - fen, das der from-me Meister sinn - voll spielend dei-nen'. The piano accompaniment continues with chords and moving lines.

leich - - ten Träu-men un-ter - leg - te;

sehr ausdrucks-voll

The third vocal line concludes the lyrics: 'leich - - ten Träu-men un-ter - leg - te;'. The piano accompaniment continues with chords and moving lines. The final part of the piano accompaniment is marked 'sehr ausdrucks-voll' (very expressive).

Blu - me du, noch in der Knos - - pe dämmernd ein - - gehüllt die Herr-lichkeit des

Vaters! *sehr innig* O wer se - hen könn-te, wel - - che Bilder hin-ter

dieser Stir - - ne, die-sen schwarzen Wimpern sich in sanftem Wech-sel ma - len!

wie in tiefes Sinnen verloren
Sohn der Jung-frau, Him - mels-kind!

Gebet.

Getragen.

9.

The first system of the musical score is for piano. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is marked with a piano (*p*) dynamic. The melody in the treble clef begins with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line consists of a steady eighth-note accompaniment: G#3, A3, B3, C4, D4, E4, F#4, G#4.

The second system continues the piano accompaniment. It is marked with a mezzo-forte (*mf*) dynamic. The treble clef melody features a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line continues with the eighth-note accompaniment, marked with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic marking.

fromm und innig
Herr! schi - cke was du willst, ein Lie - bes o - - der

The third system is for the vocal line. It is marked with a pianissimo (*pp*) dynamic. The melody begins with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line consists of a steady eighth-note accompaniment: G#3, A3, B3, C4, D4, E4, F#4, G#4.

Lei - - - des; ich bin ver - - gnügt, dass bei - - -

The fourth system continues the vocal line. It is marked with a pianissimo (*pp*) dynamic. The melody begins with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line consists of a steady eighth-note accompaniment: G#3, A3, B3, C4, D4, E4, F#4, G#4.

- des aus dei - nen Hän - den quillt. Wol - lest mit

The fifth system continues the vocal line. It is marked with a pianissimo (*pp*) dynamic. The melody begins with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bass line consists of a steady eighth-note accompaniment: G#3, A3, B3, C4, D4, E4, F#4, G#4.

Freu - - den und wol - - - lest mit Lei - - - den mich -

mf *sf*

nicht - - ü - - ber - - schüt - ten! Doch in der

p *pp* *zart und ausdrucksvoll*

Mit - ten - doch in der Mit - ten liegt -

hol - - - des Be - schei - - - den.

dim. *m.g.* *ppp*

Rat einer Alten.

Gemessen.

10.

Bin jung ge - - we - - sen,

f kurz *mf*

kann auch mit re - den, und alt ge - - wor - - den,

drum gilt mein Wort.

f *sf* *sf*

Lebhaft.

Schön rei - - fe Bee - - ren an Bäum - chen han - - gen:

pp

Nach - bar, da hilft kein Zaun um den Gar - - ten;

p

lu - - sti - - ge Vö - - - gel wis - sen den Weg.

pp *p* *pp* *p*

pp *mf* *p*

etwas langsamer.

A - ber, mein Dirn - - chen, du lass dir ra - - ten: hal - te dein

pp *cresc.*

Schätz - - chen wohl in der Lie - - be, wohl in Re - - spekt!

pp *f*

Mit den zwei Fäd - lein in Eins ge - - dre - - het,

pp *poco rit.*

ziehst du am klei - - nen Fin - ger ihn nach.

a tempo

Auf - rich - tig

p

Her - - - ze, doch schwei - gen kön - - nen, früh mit der

rit. *a tempo* *f*

Son - - ne mu - tig zur Ar - - beit, ge - sun - de

p

Glie - - der, sau - be - re Lin - - nen, das ma - chet

pp *rit.* *a tempo*

Mäd - - chen und Weib - chen wert, das ma - chet

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a steady accompaniment of chords.

Mäd - chen und Weib - - chen wert.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.

Wie zu Anfang.

Bin jung ge - - we - - sen, kann auch mit

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a steady accompaniment of chords. A dynamic marking of *mf* is present.

re - den, und alt ge - - wor - - den, drum gilt mein

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with a consistent accompaniment.

Wort.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a steady accompaniment of chords. Dynamic markings of *f* and *sf* are present.

Gesang Weyla's.

11. *Langsam und feierlich.* Du bist Orp - lid, mein

Land! das fer - - - ne leuch - - tet;

vom Mee - re dam - pfet dein be - - sonn - - ter Strand den Ne -

- bel, so der Göt - ter Wan - - - ge feuch - - tet.

Ur - al - - te Was - ser stel - - - - gen ver - jü - ng - t um dei - ne

Hüf - ten, Kind!

Vor del - ner Gott - heit beu - - gen sich Kö - ni - ge, die dei - ne

Wär - - - ter sind.

Selbstgeständnis.

Mässig.

12.

p Ich bin mei - ner Mut - ter

ein - zig Kind, und weil die an - dern *rit.* aus - blie - ben sind, was

a tempo weiss ich wie - viel, die Sechs o - - der Sie - ben, ist e - ben al - les an

mir hän - gen ble - ben;

ich hab' müs - sen die Lie - be, die

breiter

Treu - e, die Gü - te für ein ganz halb Du - zent al - - lein auf - es - - sen,

Musical score for the first system. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. The vocal line is written in a single staff with a treble clef. Dynamics include *f* (forte) in the second measure.

a tempo

ich will's mein Leb - tag nicht ver - - ges - - sen. Es

Musical score for the second system. The piano accompaniment includes a *dim. m.d.* (diminuendo molto) marking in the first measure and a *pdolce* (piano dolce) marking in the second measure. The vocal line continues with the lyrics.

hät - - te mir a - ber noch wohl mö - - gen from - men,

Musical score for the third system. The piano accompaniment features a steady bass line with chords. The vocal line continues with the lyrics.

hätt' ich nur auch Schläg' für Sech - se be - kom - men.

Musical score for the fourth system. The piano accompaniment includes dynamic markings *f* (forte), *ff* (fortissimo), and *sf* (sforzando). The vocal line continues with the lyrics.

Musical score for the fifth system. The piano accompaniment includes dynamic markings *sf* (sforzando). The vocal line continues with the lyrics.