

## IV.

Gehend (♩ ca 68)

Gesang

Da mei - ne Lip - pen reg - los sind und tren - nen, be - acht ich erst, wo -

Klavier

*p*

hin  
mein Fuß ge - riet: in an - drer

etwas drängend

*espress.*  
*p*

Her - ren präch - ti - ges Ge - biet.

(♩ . ♩)

Noch war viel-leicht mir mög-lich, mich zu tren-nen, da schien es,

*cresc.*

daß durch ho-be Git-ter-stä-be der Blick, vor dem ich oh-ne

*drängend*

Laß ge-kniet, mich fra-gend such-te

*zurückhaltend*

*p*

*p*

*espress.*

o-der Zei-chen gö-

*pp*

*pp dim.*

*pp*

*pp*

## V.

Gesang *Etwas langsam* (♩ ca 66) *p*

Sa - get mir, auf wel - chem Pfa - de heu - te sie vor - ü - ber

Klavier

*poco rit.* *p* *(norm)* *pp*

schrei - te, daß ich aus der reich - sten La - de zar -

*mit zartem Ausdruck*

te Sel - den - we - ben ho - je,

Ro - se pflük - ke und Vi - o - le.

*p espress.*

*rit.*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a rest, followed by the lyrics 'Ro - se pflük - ke und Vi - o - le.' The piano accompaniment (middle and bottom staves) starts with a rest, then enters with a series of chords and moving lines. A dynamic marking of *p espress.* is placed above the piano part, and *rit.* is placed below it towards the end of the system.

Tempo

daß ich mei - ne Wan - ge brei - te, Sche -

*p*

*pp*

*p*

*etwas dringend*

*p verlaufend*

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) begins with a rest, followed by the lyrics 'daß ich mei - ne Wan - ge brei - te, Sche -'. The piano accompaniment (middle and bottom staves) continues with chords and moving lines. A dynamic marking of *p* is placed below the piano part, and *pp* is placed above the vocal line. Performance instructions *etwas dringend* and *p verlaufend* are placed above the piano part.

mel un - ter ih - rer Sch -

*dim.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) begins with a rest, followed by the lyrics 'mel un - ter ih - rer Sch -'. The piano accompaniment (middle and bottom staves) continues with chords and moving lines. A dynamic marking of *dim.* is placed below the piano part.

## VI.

Mäßig (♩ ca 66)

Gesang *f*

Je - dem Wer - ke bin ich für - der tot.

Klavier *f* *fp* *pp*

ohne Pedal

The first system of the musical score consists of two staves. The top staff is for the voice (Gesang) and the bottom staff is for the piano (Klavier). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Mäßig' with a quarter note equal to approximately 66 beats per minute. The voice part begins with a forte (f) dynamic and sings the lyrics 'Je - dem Wer - ke bin ich für - der tot.' The piano accompaniment starts with a forte (f) dynamic, marked 'ohne Pedal' (without pedal). The piano part features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamics in the piano part range from forte (f) to fortissimo (fp) and pianissimo (pp).

*p*

Dich mir nah - zu - ru - fen mit den Sin - nen, neu - e

*pp*

The second system continues the musical score. The voice part starts with a piano (p) dynamic and sings 'Dich mir nah - zu - ru - fen mit den Sin - nen, neu - e'. The piano accompaniment continues with a piano (p) dynamic in the right hand and a more active bass line. The dynamics in the piano part range from piano (p) to pianissimo (pp).

Re - - den mit dir aus - zu - spin - - nen,

*pp*

The third system continues the musical score. The voice part sings 'Re - - den mit dir aus - zu - spin - - nen,'. The piano accompaniment features a very active and intricate texture in both hands, marked with pianissimo (pp) dynamics. The right hand has many beamed sixteenth notes, and the left hand has a similar rhythmic pattern.

*f*

Dienst und Lohn. Ge - wöh - rung und Ver -

*ff*

*breit* *langsamer* *p*

bot, von al - len Din - gen ist nur die - ses not, und Wei - nen.

*ff* *p*

*pp*

daß die Bil - der im - mer flie - hen, die in schö - ner Fin - ster - nis ge - die -

*pp*

- hen, wann der kal - te, kla - re Mor - gen droht...

*etwas flüchtig* *pp*

*pp* *rit.*

## VII.

Gesang

Nicht zu rasch (♩ = ca 80)

Angst und Hof - fen wech - selnd mich be - klem - men,

Klavier

*f*

mei-ne Wör-te sich in Seuf - zer deh - nen; mich be - drängt so

*p* *fp*

rit. - - - - - Langsamer (♩ = ca 58)

un - ge - stü - mes Seh - - - - - nen, daß ich mich an Rast und Schlaf nicht keh - re.

*fp* *pp*

daß mein La - ger Trä - - - - - nen schwem - men, daß ich je - de

*p* *fp* *f*

Sehr langsam

Freu - de von mir weh - - - re, daß ich kei - nes Freundes

*p*

Trost be - geh - re.

*mp*



## VIII.

**Rasch** (♩ = ca 204)

**Gesang**

Wenn ich heut nicht dei - nen Leib be - rüh - re, wird der

**Klavier**

*gedämpftes Forte*

Fa - den mei - ner See - le rei - - den wie zu sehr gespan - te Seh - ne. Lie -

*fff*

*etwas breiter* *Tempo*

be Zei - chen sei - en Trau - er - flö - - re mir, der lei -

*p cresc.* *ff*

\*) Immer die vorschlagende Sechzehnteilnote stärker als den darauffolgenden Akkord.  
 Le double croche d'agrément devra toujours être jouée plus fort que l'accord qui la suit.

*rit.*  
 - det, seit ich dir ge - hü - re. Rich - te, ob mir

*Tempo*  
 sol - che Qual ge - bü - re? Küh - lung spren - ge mir, dem

Fie - ber - hei - ßen, der ich wan - kend drau - ßen

*linke Hand immer gleich stark bis*

leh - ne.

zum Schluß

## IX.

Gesang

Langsam (♩ ca 32)

Klavier

*p*

poco rit. - - Tempo

Streng ist uns das Glück und sprö - de,

*p*

*p*

was ver - mocht ein kur - - zer Kuß? Ei - nes

*p etwas flüchtiger*

Re - gen-trop - fens Guß auf ge-sang - ter, blei - cher O - de, die ihn un -

- ge - nos - sen schlingt, neu - e La - bang mis - sen muß und

- vor neu - - en Gla - ten springt.

*p*

*poco accel. - pesante*

*p espress.*

*f*

*poco accel. -*

*p etas flüchtiger*

*pesante*

*rit. - pp*

## X.

Langsame  $\text{♩}$  (ca 48)

Gesang

Klavier

The musical score is written for voice and piano. It begins with a tempo marking 'Langsame' and a metronome marking of approximately 48 beats per minute. The time signature is 3/4. The vocal part (Gesang) is written on a single staff with a whole rest. The piano part (Klavier) is written on two staves (treble and bass clef). The first system shows the piano accompaniment with a complex texture of chords and moving lines. The second system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The third system concludes the piece with a 'rit.' (ritardando) marking and a final chord in the piano part.

Tempo

Das schö - ne Beet be-tracht ich mir im Har - ren, es ist um -

*p*

*poco rit.*

zäunt mit pur - purn - schwar - zem Dor - - ne, drin ra - gen

*p espress.*

*ten*

etwas langsamer

Kel - - che mit ge - fleck - tem Spor - - ne und

*p*

*rit.*

etwas langsamer

samt - - ge - fle - der - te, ge - neig - - te Far - ren und

*pp*

Tempo

Flö-ken - bü - schel, was - ser - grün und rund — und in der Mit - te Glö - ken,

*cresc.*

poco rit. — — — — — Tempo

weiß und mild — von ei - nem O - dem ist ihr

*dim.* *pp* *p*

rit. — — — — —

feuch - ter Mund — wie sü - ße Frucht vom

*rit.*

Wimm - li - schen Ge - fild. etwas langsamer

*pp*

## XI.

Gesang *Sehr ruhig* (♩ = 48)

Klavier *pp*



*(sehr gebunden)**(sehr ruhig)*

ne Hau - chen spür - ten, war - den uns er - dach -

*ff* *ppp*

te Se - lig - kel - ten? Ich er - in - ne - re.

*pp*

daß wie schwa - che Roh - re bei - de stumm zu  
ce trou-blest

*pp* *espress.* *ppp*

*pp* be - ben\_ wir be - gan - nen, *ppp* wenn wir leis - mur\_ an uns rühr - ten und\_

— daß uns - re Au - gen ran - nen.

*ppp* So ver - ble - best du mir lang zu Sei - ten.

## XII.

Mit bewegtem Ausdruck (*♩ ca 80*)

Gesang

Klavier

*f* *p* *molto legato*

Wenn sich bei heil - ker Ruh in tie - fen Mat - ten

um uns-re Schük - fen uns-re Hän - de schmiegen, Ver - eh - rung lin -

*molto espress.* *mf*  *cresc.*  *espress.*

- dert uns-rer Glie - der Brand:

*molto rit.*  *espress.*

fließend

So den - ke nicht der un - ge - stal - ten Schat - ten, die an der

*fp*

*espress.*

molto rit.

sehr ruhig

Wand sich auf und un - ter wie - gen, der Wäch - ter nicht, die rasch uns schei - den dür - fen

*s*

*p*

*ppp*

(ohne rit.)

und nicht, daß vor der Stadt der wei - ße

*ppp*

*ppp*

Sand be - reit ist, un - ser war - mes Blut zu schlür - fen.

## XIII.

Sehr langsam (♩ = 28)

Gesang

Du leh - nest wi - der ei - ne Sil - ber - wei - de am U - fer,

Klavier

mit des Fä - chers star - ren Spit - zen um - schir - mest du das Haupt dir

wie mit Blit - zen und rollst, als ob du

*gleichmäßiges ppp ohne cresc.*

spiel - test dein Ge - schmel - de. Ich bin im Boot das

The first system consists of 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 melodic phrase in a minor key, marked with a fermata. The piano accompaniment features a complex texture with many sixteenth notes and rests, and includes a *pp* dynamic marking.

Laub - ge - wöl - be wah - ren, in das ich dich ver - geb - lich lud - zu stel - gen.....

The second system continues the vocal and piano parts. The vocal line has a more rhythmic and melodic character. The piano accompaniment is dense with chords and moving lines, marked with *pp* dynamics.

die Wei - den seh' ich, die sich tie - fer nei - gen und Blu - men, die ver -

The third system shows the vocal line with a melodic line and the piano accompaniment with sustained chords and moving bass lines. The piano part includes a *ppp* dynamic marking.

streut im Was - ser fah - ren. rit.

The fourth system concludes the page. The vocal line has a long note with a fermata. The piano accompaniment features a *pp* dynamic marking and a *rit.* (ritardando) instruction.

## XIV.

Mäßig (♩ = 108) *p sehr gebunden*

Gesang

Sprich nicht im-mer von dem Laub. Win - den -

Klavier

*ppp*  
*ohne Pedal*

raub; vom Zer-schel - len rei-fer Quit - ten, von den Trit - ten der Ver -

nich - ter spät im Jahr. Von dem Zit-tern der Li - bel - len in Ge-wit - tern,

*ppp* *ppp* *ppp*

*ohne Pedal* *ppp r.H.* *l.H.*

rit.

und der Lich - ter, de - ren Flim-mer wan - del - bar.

*ppp* *ppp* *molto rit.*

## XV.

Mäßig (♩. 60)

Gesang

Klavier

The first system of the musical score consists of two staves. The top staff is for the voice (Gesang) and the bottom staff is for the piano (Klavier). The tempo is marked 'Mäßig (♩. 60)'. The piano part begins with a forte (*f*) dynamic and transitions to piano (*p*) in the second measure. The piano accompaniment features a complex texture with many accidentals and slurs.

poco rit. - - - - - *v* Tempo

The second system continues the musical score. It features a tempo change from 'Mäßig' to 'poco rit.' (poco ritardando), indicated by a series of dashes and a 'poco rit.' marking. The tempo then returns to the original 'Tempo' with a 'v' marking. The piano part includes a piano (*p*) dynamic marking. The vocal line has some notes with slurs and accents.

*pp*

The third system of the musical score shows the piano part with a pianissimo (*pp*) dynamic marking. The piano accompaniment is characterized by a dense texture of chords and moving lines. The vocal part remains mostly silent in this system.

*dim.*

Wir be-völ-ker-ten die a-bend-dü-ster

The fourth system concludes the musical score. It features a piano part with a piano (*pp*) dynamic marking and a vocal line with the lyrics 'Wir be-völ-ker-ten die a-bend-dü-ster'. The piano part includes a 'dim.' (diminuendo) marking and a 'v' marking. The system ends with a double bar line and repeat signs.



rit. - - Tempo

Lau - ben, lich - ten Tem - pel, Pfad - und Beet freu - dig - - - mit

*poco f espress.* *p*

*sehr breit* Tempo

Lä - cheln, ich mit Flü - stern - nun ist wahr, - - - daß sie für

*p*

im - mer geht. Ho - he Blu - men blas -

(nicht eilen)

*pp molto stacc.* *p*

*molto stacc.*

- sen o - der bre - chen. Es er - blüht und bricht der Wei - her Glas und ich tre - te

*pp espress.* *ppp*

fehl im mor - schen Gras.

*ppp molto stacc.*

Pal - men mit den spit - zen

*molto cresc.*

*non legato*

*molto rit.* - - - *etwas langsamer*

Fin - gern ste - chen. Mür-ber Blät-ter zi - schendes Gewühl

*stacc.*

*ff*

*p*

## Tempo

ja - gen ruck - weis un - sicht - ba - re Hän - de

*mf stacc. 6* *legato* *stacc. 6* *legato*

drau - - sen um des E - - dens fah - le Wän - de.

*molto rit.*

*stacc.* *p* *pp*

Die

*steigernd (ohne accel.)* *ff*

*molto cresc.*

Nacht ist ü - ber - wölkt und schwül.

*mf* *p dim.*

*pp* *rit.* *molto cresc.*

*rit.* *Tempo* *fff*

*rit.* *dim.*

# NATUR.

(Heinrich Hart.)

3

Op. 8. Nr. 1.

Mäßige  $\text{♩}$

Gesang.

Nacht fließt in

Piano.



Tag und Tag in Nacht, der



Bach zum Strom, der Strom zum Meer, in



Tod zer - rinnt des Le - bens Pracht, und



MASTERS MUSIC PUBLICATIONS, INC.

Tod zeugt Le - - - ben licht und hehr

*pp*

etwas bewegter

Und je - der Geist, der brün - stig

*p*

etwas bewegter

strebt, dringt wie ein Quell in al - le

*p*

steigernd

*f*

Welt - was du er - lobst, hab ich er -

*pp*

immer steigend

*pp*

lebt, was mich er - hellt, hat dich er -

*cresc.*

hellt.

*ff cresc.* *rit.*

Alf sind wir a

nen Baums Ge -

trieb, ob Ast, ob

Zweig, ob Mark, ob Blatt

gleich hat Na - tur uns al -

le lieb, rit. - - - f. f.





First system of a musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line contains the lyrics "sie un - ser al -". The piano accompaniment includes dynamic markings such as *pp* and *ppp*, and includes a fermata over a measure.

sie un - ser al -



Second system of the musical score. The vocal line continues with the lyrics "- ler Ru - - - - - be - statt." The piano accompaniment features a complex texture with many sixteenth notes and dynamic markings including *pp* and *ppp*.

- ler Ru - - - - - be - statt.



Third system of the musical score. The vocal line is mostly empty, with a few notes at the end. The piano accompaniment continues with intricate patterns, including a section marked *pp* and a section marked *ppp*. There is a *tr. H.* marking above a note in the right hand.



Fourth system of the musical score. The vocal line is empty. The piano accompaniment concludes with a series of chords and melodic fragments, featuring dynamic markings like *pp* and *ppp*.

# DAS WAPPENSCHILD

(Fliegendes Blatt aus „Des Knaben Wunderhorn“)

Op. 8. Nr. 2.

Sehr rasch. (♩)

Gesang.

Piano.

*ff*

Stürmt, reißt und rast, ihr Un - - - glückswin - de,

*ff* *p*

zeigt eu - re gan - ze Ty - rannei, zer - brecht,

zer - schlägt so Zweig' als Rin - de

*p*

und werft den Hoff - nungs - baum ent - zwei;

*sp* *p* *cresc.* *ff*

dies Ha - gel - wet - ter trifft Stamm und Blät - ter, die

*ff* *ff* *p* *cresc.* *mf*

Wur - zel bleibt, bis Sturm und Re - gen ihr

Wü - ten le - gen,

*p subito* *ff* *p*

*etwas zurückhaltend**etwas breiter*  
*p*

das sie von

*etwas zurückhaltend* *etwas breiter*

neu em grünt.

*ff*

**Sehr lebhaft.**

und Ä - sie treibt.

*ff* *fff*

System 1: Treble clef (empty), Bass clef (empty). Grand staff with piano accompaniment. The right hand has a long rest. The left hand plays a rhythmic pattern of eighth notes. A dynamic marking *ff* is present in the second measure.

System 2: Treble clef (empty), Bass clef (empty). Grand staff with piano accompaniment. The right hand has a long rest. The left hand continues the rhythmic pattern. A dynamic marking *ff* is present in the second measure.

System 3: Treble clef (empty), Bass clef (empty). Grand staff with piano accompaniment. The right hand has a long rest. The left hand continues the rhythmic pattern. A dynamic marking *ff* is present in the second measure.

System 4: Treble clef (empty), Bass clef (empty). Grand staff with piano accompaniment. The right hand has a long rest. The left hand continues the rhythmic pattern. A dynamic marking *ff* is present in the second measure. The instruction *etwas zurückhaltend* is written above the staff in the second measure.

## Etwas breiter.

Mein Herz gibt kei - nem Di - a -

man - - ten, mein Geist der Ei - che we - nig

nach; wenn Erd' und Him - -

- mel mich ver - bann - ten, so trotz' ich

doch dem Un - ge - mach;

weicht, fal - sche Freun - de, schlägt, bitt' - re Fein - de, mein Hel - den - mut ist

nicht zu dämp - fen;

drum will ich kämp - fen und sehn, was die Ge - duld

für Wun - der tut.

Die

Lie - beschenkt aus gold - nen Scha - len mir ei - nen Wein zur Tap - fer -



keit, ver - spricht mir gu - ten Sold zu zah - - - - - len

und führt mich mu - - - - - tig in den Streit;

da will ich

(2. d)

(3. 4)

*p* scarm

sie - - - - - gen, hier will ich krie - - - - - gen;

(2. d)

ein grü - nes Feld dient mei - nem

Schil - - de zum Wappenschild, all - wo ein

Pal - men - baum zwei An - - ker hebt, Scharungroll.

Pal - men - baum zwei An - - ker hebt, Scharungroll.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The upper staff features a complex melodic line with many beamed sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *rit.* is present in the lower staff.

Second system of musical notation. It continues the piece with similar notation. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with some rests. A dynamic marking of *creac.* is visible in the lower staff.

Third system of musical notation. The upper staff continues with intricate melodic patterns. The lower staff features a more active bass line with many notes. A dynamic marking of *mf* is present in the lower staff.

Fourth system of musical notation. This system is highly complex, with dense melodic lines in both the upper and lower staves. The upper staff has many beamed notes and slurs. The lower staff has a very active bass line with many notes. A dynamic marking of *mf* is present in the lower staff.

# SEHNSUCHT

(aus „Des Knaben Wunderhorn“)

Op. 8, Nr. 3

Leicht bewegt.

Gesang.

Schwer, lang -

Piano.

weilig ist mir mein Zeit, seit ich mich täte scheiden von

dir, mein Schatz und höchste Freud, ich merk, daß

— Ich muß lei - den, ach weh der Frist, zu

lang - sie ist, wird mir zu lang in - Schmer -

- - sen, das ich oft

klag, es scheint - kein Tag, - es

seht kein Tag, des wird gedacht in

*f* *p* *fp*

This system contains the first two staves of music. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are "seht kein Tag, des wird gedacht in". The piano part features dynamic markings of *f*, *p*, and *fp*.

Her - zen.

This system contains the third and fourth staves of music. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are "Her - zen.". The piano part continues with complex textures and dynamics.

This system contains the fifth and sixth staves of music. It consists entirely of piano accompaniment for the right and left hands, with no vocal line. The piano part features intricate textures and dynamics.

This system contains the seventh and eighth staves of music. It consists entirely of piano accompaniment for the right and left hands, with no vocal line. The piano part continues with complex textures and dynamics.