

Strauss
Das Thal
Op. 51, No. 1
(Uhland)

Ruhiges Zeitmass

The first system of musical notation features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords in the right hand, marked *espr.* and *mf*. The left hand plays a steady eighth-note accompaniment. The system concludes with a measure marked *sfz* and *i.H.*

The second system continues the musical piece. It features a grand staff with a treble and bass clef. The music is marked *molto espressivo* and *p espr.*. The right hand plays a series of chords, while the left hand continues with a steady eighth-note accompaniment.

The third system of musical notation features a grand staff with a treble and bass clef. The music is marked *p*. The right hand plays a series of chords, while the left hand continues with a steady eighth-note accompaniment. The system concludes with a measure marked *Wie willst du*.

The fourth system of musical notation features a grand staff with a treble and bass clef. The music is marked *espr.* and *mf*. The right hand plays a series of chords, while the left hand continues with a steady eighth-note accompaniment. The system concludes with a measure marked *Thal?*.

dich mir of - fen - ba - ren, wie un - ge - wohnt, ge - lieb - tes Thal?

Nur _____ in den früh-sten Ju - gend - jah -

②

p

ren er - schienst du so _____ mir man - ches Mal.

③

pp

una corda

— Die Son - ne schon hin - ab _____ ge - gan - - - gen, doch aus den

espr.

Bä - - chen kla - - rer Schein; _____ kein Lüft - chen

spielt mir um die Wan - - gen, doch sanf - - - tes

espr.

Musical score for the vocal and piano parts of the song "Rauschen in dem". The vocal line is in bass clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Rau - - - - - schen in dem". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The piano part is marked *pp* (pianissimo) and *espr.* (espressivo). The piano part features a complex, flowing melody in the right hand and a more rhythmic, bass line in the left hand, with a prominent bass line in the separate bass staff.

Hain. Es duf - - tet wie - der al - - te

④ *p espr.*

Musical score for the song "Liebe, es grünet wieder alte". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "Lie - be, es grü - net wie - der al - te". The piano accompaniment features a prominent triplet figure in the right hand, marked "espr." (espressivo), and a triplet figure in the left hand, marked "p" (piano). The piano part includes dynamic markings "p" and "cresc." (crescendo). The score is divided into four measures, with the piano part continuing across the measures.

Lust; _____ Ja _____ selbst die al - - ten

⑤ Etwas belebend

p

cresc.

Lie - - der - trie - be be - le - ben die - se kal - - te

cresc.

3

Brust.

immer bewegter

⑥

mf

cresc.

(*breit*)

Na - tur, wohl braucht es sol - cher

ritard.

Wieder das erste Zeitmass (*ruhig und breit*)

ff

ff

Stun - den so in - nig, so lie - - be - voll,

⑦ *espr. l.H.*

— wenn die - ses ar - me Herz ge - sun - den, das wel - ken - de ge - ne -

p *espr.*

- sen soll.

⑧ *mit Steigerung*

p *cresc.*

⑨ **Erstes Zeitmass** **Bedrängt mich**

sfz *sfz* *sfz* *ff* *sfz*

einst die Welt noch bän - - ger,

accelerando e cresc.

so such' ich wie - der dich — mein Thal, em - - pfan - ge

⑩ Wieder erstes Zeitmass. (ruhig)

dann den kran - ken Sän - ger mit sol - - cher Mil - de

zart i. H.

noch ein - mal. *immer ruhiger* Und

⑪ *pp*

(breit)

sink' ich dann — er - mat - tet nie - - der,

espr.

pp

(sehr leise)

so öff - ne lei - se dei - nen Grund und nimm mich auf und schliess' ihn wie - der und

12 (sehr ruhig)

pp

grü - ne fröh - - - lich und ge - sund. —

rit. a tempo

13 a tempo

p

(sehr ruhig)

p dim. pp

Strauss
Der Einsame
Op. 51, No. 2
(Heine)

Adagio

First system of the musical score. The vocal line is in bass clef, 4/4 time, with a key signature of three flats. The lyrics are "Wo ich bin, mich rings um -". The piano accompaniment is in treble and bass clefs, featuring a melody in the right hand and a more active bass line. Dynamics include *mf* and *p*. Performance markings include *espr.* (expressive) and *ped.* (pedal).

Wo ich bin, mich rings um -

Second system of the musical score. The vocal line continues with the lyrics "dun - kelt Fin - ster - nis so dumpf und". The piano accompaniment features a prominent chordal texture in the right hand. Dynamics include *dim.* (diminuendo) and *espr.* (expressive). Performance markings include *ped.* (pedal).

dun - kelt Fin - ster - nis so dumpf und

Third system of the musical score, divided into two measures labeled ① and ②. The vocal line has the lyrics "dicht,". The piano accompaniment features a dense chordal texture in the right hand. Dynamics include *pp* (pianissimo), *sfz* (sforzando), and *espr.* (expressive). Performance markings include *ped.* (pedal) and a fermata.

① dicht, ②

seit mir nicht mehr leuch - - - - - tend fun-kelt, Lieb -

espr.

espr.

Red. * *Red.*

- - - ste, dei - ner Au - - - - - gen

espr.

espr.

dim.

* *Red.* * *Red.* * *Red.* *

③

Licht.

espr.

pp

espr.

espr.

Red. * *Red.*

④

Mir er - lo - - - - - schen ist der

espr.

L.H.

espr.

p

pp

* *Red.* *

5

Ab - grund gähnt zu mei - nen

espr.

dim.

pp

espr.

p

The first system of the musical score for 'Die Nachtigall' consists of a vocal line and a piano accompaniment. The vocal line is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with the lyrics 'Fü - ssen' and 'Nimm mich auf,'. The tempo is marked 'sehr langsam' (very slow). The first measure of the vocal line is marked 'rit.' (ritardando). The piano accompaniment is in bass clef and features a series of chords and arpeggiated figures. The first measure of the piano part is marked 'espr. pp' (espressivo, pianissimo). The system concludes with a measure marked 'espr. p' (espressivo, piano) and a fermata. A circled number '6' is placed above the final measure of the piano part.

immer noch langsamer

ur - al - te Nacht.

dim. - - ppp

rit.

* * *

Strauss
Gefunden
Op. 56, No. 1
(Goethe)

Andante *(einfach)*

Ich ging im Wal - de so

für mich hin, und nichts zu su - chen, das war mein Sinn. Im

Schat-ten sah ich ein Blüm - chen__ stehn, wie Ster - ne__ leuch- tend, wie

pp *espr.* *cresc.*

Ad. * *Ad.* * *Ad.* *

Aug - lein - schön. Ich wollt' es bre - chen, da sagt' es fein: „Soll ich zum

pp

mf *p*

Red. *

Wel - ken ge - bro - chen sein?“

pp *espr.*

Red. * *Red.* * *Red.* *

Ich grub's mit - al - len den Würz - lein - aus, zum

p

p

Red. * *Red.* *

Gar - ten trug - ich's am hüb - - schen Haus.

espr.

Red. *

Und *p* pflanzt' es wie - der am stil - len Ort; *f* nun

mf *espr.* *espr.* *cresc.*

so fort. Nun zweigt es

p espr. *cresc.*

im - mer und blüht so fort.

dim. *p* *ritard.* *pp*

Strauss
Blindenklage
Op. 56, No. 2
(Henckell)

Mäßig schnell

Wenn ich dich fra - ge, dem das Le - - - ben

p *sfz* *

blüht: O sa - ge mir, sa - ge, wie das

sfz *

Mohn - - - feld glüht! Das ro - te

mf *

Mohn - - - feld, wie es jauchzt und lacht:

sfz *

tot — ist mein Pfad und e — wig mei - ne

Nacht . . . Wohl manch ein Un - glück

schlägt den Men - schen schwer, wer so-viel trägt, kennt

kei - nen Jam - mer mehr. Die son - nen - hel - len Flu -

- ren wankt er blind _____ und tappt nach

Spu - - - ren, die ver-schüt-tet sind. Ich

etwas

belebend
träu - me Son - nen, strek-ke weit die Hand,

ich möch-te grei - fen durch die dunk - le Wand, ich

dim. *p*

möch - te fas - sen durch der Schat - ten Schicht in ro - ten Mohn

espr. *espr.* *cresc.*

und strah - - len-gold - nes Licht... Aus al - ten

f. *ritard.* *molto ritard.*

Zei - ten zuckt — ein Schim - mer nach, im to-ten Au - ge blieb die Sehnsucht

ritard. *molto ritard.* *p*

a tempo

wach, und wissend von der Herr - lichkeit, — der Herr - lichkeit des Lichts, so

a tempo *espr.* *p* *cresc.* *ff*

Red. * *Red.* * *Red.* * *Red.* *

ganz ent - erbt — geh' ich durch Nacht und Nichts. Ob Freud, —

ob Leid — be - geg-net mei-nen We - gen,

tot ist mein Fluch, und tot — ist auch mein Se - -

- gen.

Strauss
Im Spätboot
Op. 56, No. 3
(Meyer)

Langsam

Aus der Schiffs-bank mach' ich mei-nen

pp

Ad. *

Pfühl, end - lich wird die hei - ße Stir - ne kühl! O wie

rit. *a tempo*

Ad. * *Ad.* * *Ad.* * *Ad.* * *espr.*

süß er - kal - tet mir das Herz!

Ad. * *Ad.* * *Ad.*

O wie weich ver - stum - - - - men

espr.

Lust und Schmerz!

rit. *più ritenuto* *a tempo*

Ü - ber mir des Roh - res schwarzer Rauch wiegt

poco calando

und biegt sich in des Win - des Hauch.

poco calando *più ritenuto*

Hü - ben hier und drü - ben wie-der dort hält das

a tempo
p
espr.
ritard.
a tempo
espr.

Boot an man-chem klei - nen Port: Bei der Schiffsla - ter - ne kar-gem

ritard.
a tempo
espr.

Schein steigt ein Schat - - ten aus und nie-mand ein.

molto rit.
a tempo
dim.
molto rit.
pp

Nur der Steu-rer noch, — der wacht und steht! — Nur der

p
dim.
pp

sehr ruhig
Wind, der mir im Haa-re weht! Schmerz und Lust er -

espr.
sfz *sfz*

rit. *cal.*
lei - den sanf - ten Tod. Ei - nen

rit. *espr.* *cal.*
p

a tempo

Schlumm - - - - - rer trägt das dunk - - -

a tempo

- - - le Boot.

dim. *pp* *dim.* *ppp*

Strauss
Mit deinen blauen Augen
Op. 56, No. 4
(Heine)

Andante

The first system of the musical score. The vocal line (treble clef) begins with a piano (*p*) dynamic and a 4/8 time signature. The lyrics "Mit dei - nen blau - en Au - - gen siehst du mich" are written below the notes. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment (grand staff) also starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes and a first ending marked "l. H.". The left hand has a triplet of eighth notes. The system concludes with a repeat sign and a first ending marked "l. H.". Below the piano part, there are markings for a repeat sign and a first ending, with asterisks indicating repeat points.

Mit dei - nen blau - en Au - - gen siehst du mich

p *legato* *l. H.* *l. H.*

The second system of the musical score. The vocal line continues with the lyrics "lieb - - lich an, da ward mir so träu - mend zu". The piano accompaniment continues with first endings marked "l. H." in both hands. The system concludes with a repeat sign and a first ending marked "l. H.". Below the piano part, there are markings for a repeat sign and a first ending, with asterisks indicating repeat points.

lieb - - lich an, da ward mir so träu - mend zu

l. H. *l. H.* *l. H.* *l. H.*

The third system of the musical score. The vocal line continues with the lyrics "Sin - - ne, daß ich nicht spre - - chen kann." The piano accompaniment continues with first endings marked "l. H." in both hands. The system concludes with a repeat sign and a first ending marked "l. H.". Below the piano part, there are markings for a repeat sign and a first ending, with asterisks indicating repeat points. The system ends with the marking "espr." (espressivo).

Sin - - ne, daß ich nicht spre - - chen kann.

l. H. *l. H.* *l. H.* *l. H.* *espr.*

An

Re. * Re. *

dei - ne blau - en Au - - gen ge - denk' - ich al - - ler -

espr. l. H. Re. * Re. Re. Re. * Re. * Re. *

wärts:- Ein Meer von blau - - - en Ge -

l. H. cresc. f. Re. * Re. * Re. *

dan - - - - - ken er - gießt sich

cresc. *ff*

Red. * *Red.* * *Red.* *

ü - - - - - ber mein Herz.

dim. *p* *mf*

Red. * *Red.* * *Red.* *

l. H. *l. H.* *l. H.*

dimin. *p* *pp*

espr.

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Strauss
Frühlingsfeier
Op. 56, No. 5
(Heine)

Leidenschaftlich bewegt

p *cresc.* *f* *cresc.*

Das ist des Früh - lings

trau - ri - ge Lust! Die blü - hen-den Mäd - chen,

die wil - - - - - de Schar, sie

stür - men da - hin mit flat - - tern-dem Haar und

Jam-mer-geheul und ent - blöß - ter Brust:—

„A - do - - - - - nis!

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are in German. The piano accompaniment is highly ornate, featuring many triplets, sixteenth-note runs, and dynamic markings. The vocal line is relatively simple, focusing on the lyrics. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: 'die wil - - - - - de Schar, sie', 'stür - men da - hin mit flat - - tern-dem Haar und', 'Jam-mer-geheul und ent - blöß - ter Brust:—', and '„A - do - - - - - nis!'. The piano part includes various ornaments like triplets, sixteenth-note runs, and dynamic markings such as f, sfz, ff, and mf. There are also performance instructions like 'l. H.' and 'cresc.'.

The image displays a musical score for a song by Strauss, Op. 56. The score is written for voice and piano. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The vocal line begins with the lyrics "A - do - - - - - nis!". The piano accompaniment is highly ornate, featuring rapid sixteenth-note passages in both hands, often with slurs and accents. The score is divided into four systems. The first system includes the vocal entry and the beginning of the piano accompaniment. The second and third systems continue the piano's intricate patterns. The fourth system concludes the piece with a final flourish in the piano part, marked with an asterisk (*). Dynamic markings include *stacc.* (staccato), *f* (forte), and *dimin.* (diminuendo). Fingerings are indicated by numbers 1-5. The piano part features several triplets and sixteenth-note runs.

Es sinkt die Nacht. Bei

Fak - kelschein sie su - chen hin und her im Wald, der angst - ver - wir - ret

wi - - - der - halt vom Wei - - nen und La - - -

- - - - - chen und Schluch - zen und

p *pp* *cresc.* *ff*

Red. *

Schrei - - - - - en:

„A-do - - - - -

- nis! A-do - - - - -

- nis! *poco calando*

dim. *poco calando*

molto tranquillo

Das wun - - - - der -

molto tranquillo

p dolce espr.

Red. *

schö - - - ne Jüng - lings - bild, es liegt am Bo - den

Red. *

blaß und tot, das Blut färbt al - le

sfz

espr.

Red. *

poco a poco più acceler.

Blu - - - men rot, und Kla - ge - laut die

sfz

poco a poco più acceler.

cresc.

Red. *

Luft er-füllt: — „A - do - - - - -

nis! A - do - - - - - nis!

A - do - - - - - nis!

A - do - - - - - nis!

accelerando

cresc.

The image displays a musical score for a song by Strauss, Op. 56. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4.

System 1: The vocal line begins with the lyrics "A - - do - - - - - nis, A -". The piano accompaniment features complex arpeggiated figures in both hands, with markings for *sfz* (sforzando), *f* (forte), and triplets. There are also asterisks (*) and a *ped.* (pedal) marking.

System 2: The vocal line continues with "do - - - - - nis!" and ends with "A -". The piano accompaniment includes a *verklingend* (fading) marking. The piano part features arpeggiated figures and a *dim.* (diminuendo) marking.

System 3: The vocal line has "do - - - - - nis!". The piano accompaniment includes a *dim.* marking and a *cresc.* (crescendo) marking. The piano part features arpeggiated figures and a *p* (piano) marking.

System 4: This system shows the final part of the piano accompaniment, featuring arpeggiated figures and a *f* (forte) marking. There are asterisks (*) and a *ped.* marking.

Strauss
Die heiligen drei Könige aus Morgenland
Op. 56, No. 6
(Heine)

Andante mosso

pp *espr.*

pp

espr. *pp*

espr. *pp*

sempre

heil'-gen drei Kön'-ge aus Mor - gen-land, sie fru-gen in je - dem Städt - chen:

p *molto*

„Wogehet der Weg nach Beth-le-hem, ihr lie-ben Bu - ben und Mäd - chen?“

espr.

Die Jun - gen und Al - ten, sie wus-sten's nicht, die

dim. *ppp*

Kön' - ge zo-gen wei - - ter; sie folg - - ten ei-nem gol - de-nen Stern,

pp *espr.* *ritard.*

der leuch - te - te lieb - - - -

a tempo
pp *p* *p*

- - - lich und hei - - - - ter. Der Stern -

f *ffp* *pp*

Leg. *Leg.* *Leg.* *Leg.* *Leg.*

- blieb stehn - - - - ü - ber Jo - sephs Haus, - da sind sie hin -

pp

** Leg.*

tranquillo *a tempo*
ein - - ge - gan - gen; das

tranquillo *a tempo*
pp

** Leg.*

Öchs-lein brüll - - te, das Kind - lein schrie, - -

f *trem.* *appassionato*

die heil'-gen drei Kö - - - - - ni-ge

poco cal. *a tempo*

dim. *p*

* Ped. * Ped. *

poco calando *etwas ruhiger*

san gen.

poco calando *etwas ruhiger*

dim. *pp*

Led. Led. * Led. *

The first system of the musical score for 'The Song of the Lark' is presented in a grand staff with two staves. The key signature is one sharp (F#), and the time signature is 4/4. The music features a melody in the upper voice, often with grace notes, and a supporting bass line. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef. The music is marked with 'espr.' (espressivo) and 'p' (piano). The first staff has a 'sf' (sforzando) marking under the first measure. The second staff has a 'sf' marking under the first measure. The first staff has a 'p' marking under the first measure. The first staff has a 'p' marking under the first measure.

cresc.

Trp.

f

Trp.

ff

dim.

mf

sfz

dim.

p

Strauss
Krämerspiel
Op. 66

1

Ruhig und sehr behaglich

p legato
espr.

cresc.

(innig und gemütvoll)

Es war ein - mal ein

Bock, ein Bock,..... der

frass an ei - nem Blu - men - stock, der

Bock. Mu - sik, du lich - te Blu - men - zier, wie

schmatzt der Bock voll Schmau - se - gier! Er möch - te gar ver -

mes - sen die Blü - - - ten al - le, al - le

cresc.

fres - sen. Du lie - be Blü - te weh - re dich, du

dim.

p

Bock und Gier - schlung sche - re dich! Sche - re dich, du

cresc.

fp

cresc.

Bock! Sche - re dich, du

Bock! Du lie - be Blü - - - te

dim. *p*

weh - re dich! Du Bock

cresc.

und Gier - schlung sche - re dich, du Bock!

rit. *a tempo* *p*

J

2

* Fed.

poco calando

dim.

Walzer (etwas ruhig beginnend)

pp

con pedale

Einst kam der

Bock als Bo - - - - - te

zum Ro - - - - - sen - ka - va -

lier an's Haus;

er klopft mit sei - ner Pfo -

- - - te, den Ein - gang wehrt

ein Ro - sen - strauss.

(lebhaft)

Der Strauss sticht sei - ne Dor - nen schnell

dem Bo - ten - bock durch's di - cke Fell.....

O Bock, zieh...

..... mit ge - senk - - tem Sturz hin - ter - wärts,

hin - ter - wärts!

O Bock, zieh mit ge - senk - - tem Sterz

hin - ter - wärts, hin - - - ter - wärts!

poco calando etwas ruhiger

0

0

Bock, o Bo - ten - bock, zieh

..... mit ge - senk - tem Sterz hin - ter - wärts,

hin - ter - wärts!

3

Sehr gemächlich

p

Red. *

Red. *

Es

Red. * Red. * Red. *

lieb - te einst ein Ha - se die sal - bungs - vol - le

p

Red. * Red. *

Phra - se, ob - schon wie ist das son - der - bar, sein

Red. *

Breit - kopf hart und här - ter war. Hu, wisst ihr, was mein

Has - se tut? Oft saugt er Kom - po - ni - sten-blut und

platzt her-nach und platzt her-nach vor E - - - del - mut.

rit. dim. pp

4

Sehr langsam

pp

pp

p

cresc.

mf

allmählich etwas weniger langsam

Piano introduction in B-flat major, 3/4 time. The music features a flowing melody in the right hand and a supporting bass line in the left hand, both with triplet figures. The key signature has two flats (B-flat and E-flat).

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Drei Mas - kensah ich am". The piano accompaniment continues with the triplet melody. The key signature remains B-flat major.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "Him - mel stehn wie Lar - - ven sind...". The piano accompaniment features a triplet figure in the left hand. The key signature remains B-flat major.

Third system of the vocal and piano accompaniment. The vocal line continues with the lyrics "..... sie an - - zu - sehn. O Schreck,". The piano accompaniment includes a triplet figure and a crescendo marking. The key signature remains B-flat major.

da-hin - ter

In lebhaftem Polkazeitmass

sieht man Herrn Fried - mann!

cresc. *fff* *dim.* *p* *f*

Ped. * * *

p

p

cresc. *f* *p*

5

Sehr lebhaft

p

p

Hast

p

du ein Ton - - ge - dicht voll -

bracht, nimm - - - vor den

Füch - - - - - sen

dich in Acht *p*

denn sol - che Brü - der Rei - ne-cke, *pp*

die fres - sen dir das Dei - ni - ge, das

cresc.

Dei - ni - ge, das Dei - ni - ge!

poco calando

f. *dim.*

Die Brü - der Rei - ne - cke,

a tempo

p *pp* *cresc.*

die Brü - der Rei - ne - cke.

f.

6

Ziemlich lebhaft

Ziemlich lebhaft

mf grazioso *p*

espr. *mf* *dim.*

p *mf* *cresc.*

f *espr.* *dim.*

p *dim.*

O lie - ber Künst - ler sei er -

pp *p*

* Red. *

mahnt und ü - be Vor - sicht je - den - falls! Wer in ge -

espr. *mf*

Red. * Red. * Red. Red.

wis - sen Käh - nen kahnt, dem

dim. *p* *p*

Red. Red. Red. *

steigt das Was - ser bis zum Hals.

cresc. *f*

Red. Red. Red. Red. Red.

stringendo

.....

cresc. *ff*

poco calando

a tempo

dim. *p*

Und wenn ein dun - kel trü - bes

Licht ver - däch - tig aus..... dem Ne - bel... lugt,.....

dim. *pp* *p*

lust - wand - le

pp

auf der Lien - au nicht, weil dort der lan - ge

Ro - bert spukt, Der

lan - ge Ro - bert!

Dein

etwas gemächlich

Sä - ckel wird er - o - bert vom lan - - gen Ro - bert!

Red. *Red.* *Red.* *Red.* * *Red.*

Red. *Red.* * *Red.* *Red.* *

Red. *

espr.

dim. *pp* *pp* *pp*

Red. * *Red.* *Red.* *Red.*

Red. *

Stürmisch bewegt

f

cresc.

f

Un - ser

Feind ist, gro - sser Gott,..... wie der

Bri - te so der Schott. Man - chen hat er

un - ent-wegt auf das Streck - bett hin - ge - legt. Täg - lich wird er

ke - cker.

sehr rasch und schalkhaft

The musical score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The tempo and mood are indicated as "sehr rasch und schalkhaft". The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six systems of music. The first system includes the vocal line with the lyrics "O du Stre - cker!". The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and dynamic markings such as *p*, *ff*, *fp*, *dim.*, and *pp*. The piece concludes with a final chord in the piano part.

O du Stre - cker!

p

ff

fp

dim.

pp

Ruhig singend

p

cresc.

3

Ped.

poco rall.

First system of the piano score. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 2/4. Dynamics: *f*, *dim.*, *p*. Pedal markings: *Ped.*, *Ped.*, *Ped.*. Asterisks: *, *. Triplet markings: 3, 3, 3, 3.

Second system of the piano score. Dynamics: *dim.*, *p*. Pedal markings: *Ped.*, *Ped.*, *Ped.*. Asterisks: *, *. Triplet markings: 3, 3, 3, 3, 3, 3.

Third system of the piano score. Dynamics: *dim.*, *pp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. Asterisks: *, *. Triplet markings: 3, 3, 3, 3, 3, 3.

lebhaft, $\text{♩} = \text{♩}$

Fourth system of the piano score. Tempo change: $\text{♩} = \text{♩}$. Dynamics: *f*, *f*. Pedal markings: *Ped.*, *Ped.*. Asterisks: *. Triplet markings: 3, 3, 3, 3.

Fifth system of the piano score. Dynamics: *fp*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. Asterisks: *. Triplet markings: 3, 3, 3, 3, 3.

Sixth system of the piano score. Lyrics: Von Händ - - - lern wird die. Dynamics: *f*. Pedal markings: *Ped.*. Asterisks: *. Triplet markings: 3, 3, 3, 3.

Kunst..... be - droht,

rit. da *a tempo* habt ihr die Be -

sche - - - rung.

Sie

cresc. *ff*

Reo.

stringendo

brin - gen der Mu - sik den

Reo.

ruhig *lebhaft*

Tod, sich sel - ber die Ver - klä - - - rung.

ff *p* *p* *cresc.*

Reo. *

dim. *p* *mf*

First system of the piano score. The right hand features a melodic line with grace notes and slurs, marked *p*. The left hand plays a rhythmic accompaniment of eighth notes, marked *mf*.

Second system of the piano score. The right hand continues the melodic line, marked *cresc.* and *f*. The left hand plays a rhythmic accompaniment, marked *mf* and *p*.

Third system of the piano score. The right hand continues the melodic line, marked *mf*. The left hand plays a rhythmic accompaniment, marked *mf*.

Fourth system of the piano score. The right hand continues the melodic line, marked *dim.*. The left hand plays a rhythmic accompaniment, marked *dim.*.

Fifth system of the piano score. The right hand continues the melodic line, marked *ruhig*. The left hand plays a rhythmic accompaniment, marked *ruhig*. The system includes triplets and a *Red.* (Reduction) marking.

Sixth system of the piano score. The right hand continues the melodic line, marked *immer ruhiger* and *espr.*. The left hand plays a rhythmic accompaniment, marked *pp*. The system includes a *Red.* (Reduction) marking.

9

Langsam

pp

sf

sf cresc.

Es war mal ei - ne

f pp

Wan - - ze, die ging, die

ging aufs Gan - - ze. Gab.....

..... ei - nen Duft,..... der nie ver - flog,.....

..... und sog und sog.....

f etwas lebhafter

..... Doch Mu-si-ci, die pack-ten sie und knack-ten sie.

früheres Zeitmass

p Und als die Wan-ze starb und stank,.....

noch breiter

..... ein Lob-ge-sang zum Him-mel

espress.

drang.

pp

10

Ziemlich lebhaft

f *dim.* *p* *f*

dim. *p*

mf *f*

Die Künst - ler sind die Schö - - pfer, ihr

Un - glück sind die Schrö - - pfer. Wer tram-pelt durch den

dim. *p* *f*

Künst - ler - bau als wie der Ochs von

Ler - chen - au? Wer stellt das Netz als Jä -

- ger? Wer ist der Geld - sack - pfe - ger? Wer ist der

Zank - er - re - ger? Und der Ba - zil - len - trä -

etwas gemächlicher

ger? Der

bie - de-re, der freund - li - che, der treff - li - che, der

e -

- die Ver - le - ger!

11

Gemächlich gehend

Die Händ - ler und..... die..... Ma - - cher

p

f

tr

3

3

sind

dim.

p

mit Pro - fit..... und.... Scha - - cher des "HEL - - DEN"

mf sfz

f

Wi - der - sa - cher.

f

First system of the musical score. The piano accompaniment begins with a *p* (piano) dynamic, followed by a *pp* (pianissimo) section. The vocal line enters with the lyrics "Der lässt ein Wort er - klin - gen". The piano part includes markings "Red." and "*" below the staff.

Second system of the musical score. The vocal line continues with the lyrics "wie Götz von". The piano accompaniment continues with complex chordal textures. The piano part includes markings "Red." and "*" below the staff.

Third system of the musical score. The vocal line continues with the lyrics "Ber - li - chin - gen.". The piano accompaniment continues with complex chordal textures. The piano part includes markings "Red." and "*" below the staff.

Fourth system of the musical score. The vocal line continues with the lyrics "Ber - li - chin - gen.". The piano accompaniment continues with complex chordal textures. The piano part includes markings "Red." and "*" below the staff.

12

Langsamer Ländler
sehr gemächlich und zögernd

p
con ped.

f *pp*

dim. *pp*

O Schrö - pfer - schwarm, o Händ - ler - kreis, wer....

poco rit. *a tempo*

..... schiebt dir..... ei - nen Rie - - gel?

p *dim.* *pp* *p*

Das tat mit neuer Schellen

This musical score is for the piece "Weis' Till". It is written for voice and piano. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The score consists of three staves. The top staff is for the voice, with the lyrics "weis'" and "Till" written below it. The middle and bottom staves are for the piano, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features complex chordal textures and melodic lines, including a prominent arpeggiated figure in the right hand. The piece concludes with a double bar line and a repeat sign.

sehr ruhig und getragen

Eu - len - spie - gel.

molto espr.

p

Red. *Red.* *Red.* ** Red.* *Red.* *Red.*

A musical score for a piano piece, likely a waltz, in 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The score is written on two staves, Treble and Bass. The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The Bass staff provides a rhythmic accompaniment with triplets of eighth notes. There are several measures with rests in the Bass staff, indicated by a 'y' symbol. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

[illegible]

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The piece is characterized by a complex rhythmic pattern, featuring many triplets and sixteenth notes. The dynamics range from piano (p) to fortissimo (ff). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is titled 'Krämerspiel, Op. 66' by Strauss.

System 1: Treble clef has a melodic line with slurs. Bass clef has a triplet pattern. Dynamic: *Red.*

System 2: Treble clef has a melodic line with slurs. Bass clef has a triplet pattern. Dynamic: *cresc.* and *espr.*

System 3: Treble clef has a melodic line with slurs. Bass clef has a triplet pattern. Dynamic: *Red.*

System 4: Treble clef has a melodic line with slurs. Bass clef has a triplet pattern. Dynamic: *fp* and *cresc.*

System 5: Treble clef has a melodic line with slurs. Bass clef has a triplet pattern. Dynamic: *Red.*

System 6: Treble clef has a melodic line with slurs. Bass clef has a triplet pattern. Dynamic: *f*, *dim.*, and *p*

This musical score is for the piece 'Krämerspiel, Op. 66' by Johann Strauss. It is written for piano and features a complex arrangement of chords and melodic lines across six systems. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various dynamic markings such as *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). There are also markings for 'Red.' (likely a reduction or recording) and asterisks (*) indicating specific points of interest or performance instructions. The notation includes many triplets and complex chordal structures, particularly in the right hand. The piece concludes with a final chord marked with an asterisk.

Strauss
Wie erkenn ich mein
Treulich vor andern nun?
Op. 67, No. 1
(Shakespeare)

Leicht bewegt Ophelia (im Wahnsinn)

Wie er-kenn ich mein

Treu - lieb vor an - dern nun? An dem Mu-schel-hut und

Stab und den San-dal-schuhn. — Er ist tot und

lan - ge hin, tot und hin, Fräu-lein! Ihm zu Häup - ten

p *mf* *pp* *sfr*

grü - - nes Gras, ihm zu Fuß ein Stein. O -

ho! Auf sei - nem Bahr - tuch, weiß wie Schnee,

viel lie - - be Blu - men trau - ern.

Sie gehn zu Gra - be naß, o weh! — vor

p *pp* *p*

dim. *pp* *p*

sfr *sfr*

sfr
Lie - - bes - schau - - - - ern.

pp sfr *espress.*

Red. *

dim. *p*

pp *ppp*

Strauss
Guten Morgen, 's ist Sankt Valentinstag
Op. 67, No. 2
(Shakespeare)

Lebhaft
Ophelia

Gu-ten Mor-gen, 's ist Sankt Va - len - tins - tag, so früh vor Son-nen-schein. Ich jun - ge

r. H.
f *l. H.*

Maid — am Fen - ster - schlag will Eu-er Va-len-tin sein. Der

p *dim.* *p*

jun-ge Mann tut Ho - sen an, tät auf die Kam - mer - tür,

p

ließ ein — die Maid, die als Maid ging nim - - mer -

cresc. - *p*

mehr — her - für. Bei Sankt

cresc. *f* *dim.* *p*

Ni - klas und Cha - ri-tas! ein un - ver - schämt Ge - schlecht!

cresc. *f*

Ein jun - ger Mann tut's, wenn er kann, für - wahr,

p

das ist nicht recht. Sie sprach: Eh Ihr ge -

cresc.

schert mit mir, ver - spracht Ihr mich — zu frein. Ich

bräcks auch nicht beim Son - - - - - nen - licht, wärst

du nicht kom-men her - ein.

Strauss
Sie trugen ihn auf der Bahre bloss
Op. 67, No. 3
(Shakespeare)

Ruhig gehend Ophelia

Sie tru-gen ihn auf der

Bah-re bloß, lei-der, ach lei-der, den Lieb-sten!

Man-che Trä-ne

fiel in des Gra - bes Schoß — fahr wohl, fahr

p

Red. Red. Red.

wohl, meine Tau - - be!

pp

f

Red. Red. *

sehr rasch und lustig

Mein jun-ger fri-scher Han-sel ist's,

p

wieder langsamer (tempo primo)

der mir ge - fällt — und kommt er nim-mer-mehr?

f

dim.

Er ist tot, o weh! In dein

Tot - bett geh, er kommt dir

nim - mer - mehr.

espress. *pp*

f

* Red. *

sehr rasch

Sein Bart war

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Sein Bart war'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a more rhythmic accompaniment with chords and single notes.

weiß wie Schnee, sein Haupt

mf *dim.*

The second system continues the vocal and piano parts. The vocal line has the lyrics 'weiß wie Schnee, sein Haupt'. The piano accompaniment includes a triplet of eighth notes in the treble staff. Dynamic markings *mf* and *dim.* are present.

wie Flachs da-zu. Er ist hin,

p

The third system concludes the vocal and piano parts. The vocal line has the lyrics 'wie Flachs da-zu. Er ist hin,'. The piano accompaniment features a triplet of eighth notes in the treble staff. A dynamic marking *p* is present.

er ist hin, kein Trau - ern bringt Ge - Winn:

dim. *pp*

wieder langsam

Mit sei - ner See - le Ruh und mit al - len Chri - sten - see - len!

f *dim.*

Dar - um bet ich! Gott sei mit euch!

immer ruhiger *espress.* *sehr langsam* *pp*

Ped. *Ped.* *Ped.*

Strauss
Wer wird von der Welt verlangen
Op. 67, No. 4
(Goethe, from Westöstlicher Divan)

Mäßig bewegt

The piano introduction begins in 3/4 time with a single eighth note in the right hand and a half note in the left hand. It then transitions to 4/4 time. The piano part features a complex harmonic structure with many accidentals and a dynamic marking of *p* (piano).

The first vocal line begins in 3/4 time and transitions to 4/4 time. The lyrics are: "Wer wird von der Welt ver - lan - gen, was sie selbst". The piano accompaniment features a *cresc.* (crescendo) and a *fp* (fortissimo) dynamic marking.

The second vocal line begins in 3/4 time and transitions to 4/4 time. The lyrics are: "ver-mißt und träu - - - - met,". The piano accompaniment features a *cresc.* (crescendo) dynamic marking.

rück - wärts o - der seit - wärts blik - kend, stets den Tag des

Tags. ver - säu - met? Ihr Be-mühn,

espr.
p

ihr gu - ter Wil - le hinkt nur nach dem

ra - schen Le - ben, und was du vor Jah - ren brauch -

- test, möch - te sie dir heu - te

ge - ben.

Strauss
Hab ich euch denn je geraten

Op. 67, No. 5

(Goethe, from Westöstlicher Divan)

Behaglich gehend

The first system of the musical score. The vocal line is in G major, 3/4 time, with a tempo marking of 3/4. The piano accompaniment is in G major, 3/4 time, with a tempo marking of 3/4. The lyrics are: "Hab ich euch denn je ge - ra - ten, wie ihr Krie - ge".

The second system of the musical score. The vocal line continues with the lyrics: "füh - ren soll - tet? Schält ich euch nach eu - ren Ta - ten, wenn ihr Frie - den". The piano accompaniment features triplets and a crescendo leading to a fortissimo section.

The third system of the musical score. The tempo marking changes to *noch ruhiger*. The vocal line has a long rest followed by the lyrics: "schlie - ßen woll - tet? Und so hab ich auch den Fi - scher". The piano accompaniment is marked *p* and features triplets.

The fourth system of the musical score. The vocal line continues with the lyrics: "ru - hig se - hen Net - ze wer - fen, brauch - te dem ge - wand - ten". The piano accompaniment is marked *mf* and features a complex rhythmic pattern.

Tisch - ler Win - kel - maß nicht ein - zu - schär - fen.

etwas lebhafter
A - ber ihr wollt bes - ser wis - sen,

ruhiger
was ich weiß, da ich be - dach - te,

was Na - tur, für mich be - flis - sen, schon zu mei - nem

Ei - gen mach - te. Fühlt

ihr auch der - glei - chen Stär - ke?

Nun, so för - dert eu - re Sa - chen! Seht ihr a - ber mei - ne Wer - ke,

ler - net erst: so, so wolft er's ma - chen.

Strauss
Wanderers Gemütsruhe
Op. 67, No. 6
(Goethe, from Westöstlicher Divan)

Lebhaft

Ü-bers Nie-der-träch-ti - ge nie-mand sich be -

kla - ge; denn es ist das

Mäch - ti - ge, was man dir auch sa - - ge. In dem

Musical score for the vocal part of the song. The melody is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: Schlech - ten wal - tet es sich zu Hoch - ge - win - ne, . The melody consists of quarter and eighth notes, with a final half note. The accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. It features a mix of quarter, eighth, and sixteenth notes, with some chords and a final cadence marked with a double bar line and repeat dots.

und mit Rech - - - ten

schal - tet es ganz nach sei - nem Sin - ne.

Wand - - - - - rer! Ge-gen sol - che Not

sfz *sfz* *sfz* *sfz cresc.* *sfz*

woll - test du dich sträu - ben? Wir - - bel - wind und

trock - nen Kot,

laß sie drehn und

stäu - - - ben.

Strauss
An die Nacht
Op. 68, No. 1
(Brentano)

Feierlich bewegt

Hei - li - ge Nacht! Hei - li - ge Nacht! Stern - geschlossner

con Ped.

The first system of the musical score for 'An die Nacht'. It features a vocal line in G major (one flat) and 4/4 time. The vocal melody is in a high register, with a triplet of eighth notes in the first measure. The piano accompaniment is in the same key and time, with a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The tempo/mood is 'Feierlich bewegt'.

Him - mels - frie - de! Al - les was das Licht - ge -

espress.

The second system of the musical score. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand, marked 'espress.' (espressivo). The bass line in the left hand has a long, sweeping melodic line.

schie - den ist ver - bun - den, al - ler Wun -

mf

The third system of the musical score. The vocal line continues with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand, marked 'mf' (mezzo-forte). The bass line in the left hand has a long, sweeping melodic line.

den blu - ten süß im A - - - bend -

dim.

rot. Bjel - - bogs Speer,

p *cresc.*

Bjel - bogs Speer sinkt ins Herz der trunk-nen Er - de,

espr. *p*

die mit se - - li - ger Ge -

ber - - de ei - ne Ro - - - - - se

in dem Scho - - - - - Be dunk - - - - - ler

Lüf - - - te nie - - der - taucht.

Hei - li - ge Nacht! züch - ti - ge Braut, züch - - - ti - ge

Braut! — dei - ne sü - - ße Schmach ver - hül - le, wenn des
 Hoch - zeit - - be - chers Fül - - - - le
 sich er - gie - - ßet, al - - - so flie - - ßet
 in die brün - - - - sti - ge Nacht der

espr.
cresc.
cresc.
cresc.

Tag.

ff

dim.

p

Hei - li - ge Nacht!

züch - ti - ge Braut! Hei - li - ge Nacht, hei - li - ge Nacht!

cresc.

The image displays a musical score for a song by Strauss, Op. 68. It consists of four systems of music. The first system shows a piano introduction with a treble and bass staff, marked 'ff' (fortissimo). The second system continues the piano accompaniment, marked 'dim.' (diminuendo). The third system introduces the vocal melody in the treble staff, marked 'p' (piano), with the lyrics 'Hei - li - ge Nacht!'. The fourth system continues the vocal melody and piano accompaniment, marked 'cresc.' (crescendo), with the lyrics 'züch - ti - ge Braut! Hei - li - ge Nacht, hei - li - ge Nacht!'. The piano part features complex chordal textures and triplets throughout.

Strauss
Ich wollt ein Sträusslein binden
Op. 68, No. 2
(Brentano)

Andante con moto

Ich wollt ein Sträusslein bin - - - den, da kam die

Ped. * Ped. *

dunk - - - le Nacht, kein Blüm - - - lein war zu

Ped. * Ped. *

fin - - - den, sonst hätt' ich Dir's ge -

Ped. * Ped. *

bracht. Da

p *dim.*

pp

Trä - nen in den Klee. Ein

Blüm - - - - lein auf - ge - gan - - - - gen

espr. *p*

Red. *

Red. *

Red. *

Red. *

ich nun im Garten seh' das wollt ich Dir

Red. * *Red.* *

bre - - chen wohl in dem dunk - - len Klee, da fing es

sf *dim.* *Red.*

an zu spre - - - chen: Ach tu - - - e mir nicht

pp *pp*

*

weh! Sei freund - - - lich in dem

p *p* *Red.* *

Her - - - zen, be - - tracht dein ei - - gen

Red. * *Red.* *

Leid, und las - se mich in

Red. * *Red.* *

Schmer - - - zen nicht ster - - ben vor der

poco calando

sfz *p* *dim.*

Zeit. Und hätt's nicht so ge -

a tempo

pp *espr.* *p*

Red. *

spro - - - chen im Gar - - ten ganz al -
 lein, so hätt' ich Dir's ge -
 bro - - - chen, nun a - ber darf's nicht
 sein. *rit. etwas ruhiger* Mein Schatz ist aus - ge - blie - -
dim. *pp*

Red. * *Red.* *
Red. * *Red.* *
Red. * *Red.*

ben, ich bin so ganz al - lein, im

cresc.

* Ped. * Ped. *

Lie - - ben wohnt Be - trü - - ben und kann nicht

poco cal. *sehr ruhig.*

mf *dimin.* *p*

Ped. *

an - - ders sein.

dim. *pp*

Strauss
Säusle, liebe Myrthe
Op. 68, No. 3
(Brentano)

Leicht fließend

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Säus - le lie - be Myr - - te! Wie still". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a *pp* (pianissimo) dynamic marking. The piano part consists of chords and single notes, with some triplets indicated by a '3' over a group of notes.

Säus - le lie - be Myr - - te! Wie still

The second system of the musical score. The vocal line continues with the lyrics "ists in der Welt, der Mond, der Ster - nen - hir - te". The piano accompaniment continues with chords and single notes, maintaining the *pp* dynamic. A triplet of eighth notes is marked with a '3' over the notes in the bass staff.

ists in der Welt, der Mond, der Ster - nen - hir - te

The third system of the musical score. The vocal line continues with the lyrics "auf kla - - - rem Him - - - mels - feld treibt schon". The piano accompaniment continues with chords and single notes, with a *p* (piano) dynamic marking. A triplet of eighth notes is marked with a '3' over the notes in the bass staff.

auf kla - - - rem Him - - - mels - feld treibt schon

die Wol - ken - scha - fe zum Born des Lich - tes

cresc.

sfz

mf

sfz

Red.

hin. Schlaf, mein Freund. o schla - - -

ruhig

dim.

p

- fe, bis ich wie - der bei dir

bin. Säus - le, lie - be Myr - - te und

dim.

pp

3

träum im Ster - nen - schein, — die Tur - - -

- - tel - tau - - - - be girr - - - te auch —

poco cal. — ih - re Brut schon ein, *a tempo* still ziehn —

die Wol - - - ken - scha - - - - fe zum

Born des Lichtes

hin, schlaf, mein Freund, o schla -

- fe, bis ich wie - der bei dir

bin. Hörst du, wie die

dim. *p* *pp*

* * *

Brun - - - - - nen rau - - - - - schen?

Hörst du wie die Gril - - - - - le

zirpt?

Stil - - - - - le, stil - - - - - le, laß uns lau - - - - -

- - - - - schen, se - - - - - lig, wer in Träu - - - - - men stirbt!

dim. pp

rit. langsam

Teo

tempo primo

Se - - - lig, wen die Wol - ken wie - gen,

wenn der Mond ein Schlaf - - lied

singt! O, wie se - lig kann der flie - -

- - gen, den der Traum den Flü - - - gel

schwingt, daß an blau - - - er Him - mels - dek - ke

cresc.

Ster - ne er wie Blu - - - men pflückt:

allargando *rit.*

p tempo primo schlaf, träu. - - -

pp

me, flieg,

dim. *pp*

cresc. *dim.*

lebhafter

ich wek - ke

bald dich auf

und bin be -

überleiten

nach

tempo primo

glückt!

Säus - le, lie - be -

dim.

p

Myr - te!

Ich bin be - glückt!

pp

sfz

dim.

pp

Strauss
Als mir dein Lied erklang
Op. 68, No. 4
(Brentano)

Lieblich bewegt

The first system of musical notation for the piece. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piano part begins with a melody in the right hand and a bass line in the left hand. The tempo/mood is indicated as 'Lieblich bewegt'. The piano part is marked 'p espr. legato'.

The second system of musical notation. It continues the vocal and piano parts from the first system. The piano part features a more active right hand melody and a supporting bass line. The tempo/mood remains 'Lieblich bewegt'.

The third system of musical notation. It continues the vocal and piano parts. The piano part has a more complex texture with more frequent chords and moving lines in both hands. The tempo/mood remains 'Lieblich bewegt'.

Dein

Lied er - klang! Ich ha - - - be es ge -

hört, wie durch die Ro - - - sen es zum

Mon - de zog, den Schmet - - - ter - ling, der bunt im

cresc.

p espr.

poco cal.

a tempo

Früh-ling flog, hast du zur from - men Bie -

(leidenschaftlich)

- ne dir be - kehrt. Zur Ro - - se ist mein

Orso.

Drang, seit mir

poco cal. a tempo

dein Lied er - klang.

dim p espr.

etwas breiter

Dein Lied er -

cresc.

klang! Die Nach - - - ti - gal - len

tr. *dim.*

kla - gen ach mei - ner Ru - he sü - ßes -

p espr. *dim.*

ruhig

Schwa - - - - - nen - lied

pp

sehr ruhig

dem Mond, der lau - schend von dem Him-mel sieht, den

wieder fließender

Ster - nen und den Ro - - - sen muß ich's

espr.

cresc.

ruhiger

kla - - - gen, wo - hin sie sich nun

dim.

sfz

p

schwung, der die - - ses Lied er -

pp

espr.

p

accél. *erstes Zeitmaß*
f (ziemlich lebhaft)

klang. Dein

Lied er - klang! es war kein Ton ver -

ge - bens, der gan - - - ze Früh - - - ling

der von Lie - - be haucht, hat

cresc. *dim.*

als Du san - - gest, nie - der sich ge -

espr. *p* *cresc.* *espr.* *breit*

taucht im sehn - - - suchts - vol - - - len

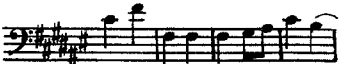
Stro - - me mei - nes Le - - - - - bens

im Son - nen - un - ter - gang,

dim. *espr.* *p*

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are in German. The piano accompaniment features a prominent, rhythmic melody in the right hand, often marked with asterisks to indicate it should be emphasized. The score includes dynamic markings such as *cresc.*, *pespr.*, *dim.*, and *pp*. The vocal line is simple and lyrical, with some notes tied across measures.

als mir dein
 Lied er - klang!
 Dein Lied!

*) Anmerkung: in der Begleitung ist die mit  einsetzende Melodie stets sehr deutlich hervorzuheben.

Strauss
Amor
Op. 68, No. 5
(Brentano)

Heiter

An dem Feu - - - er saß das

p

Kind A - mor, A - mor und war blind_ mit den

klei - nen Flü - - - - - geln fä - - -

chelt in die Flam - men er und

lä - chelt, fä - chelt,

lä - chelt, schla - es Kind.

Ach, der Flü - gel brennt dem

etwas ruhig

poco calando

a tempo

pp

f

Kind! A - - - mor, A - - - mor läuft ge - -

schwind, o, wie ihn die Glut durch - per - net! Flü - -

- gel - schla - - - - gend laut er wei - - -

- - net; in der

Hir - tin Schoß ent - rinnt hil -

- fe schrei - end das schlaue Kind.

calando *a tempo*

cal. *a tempo espr.*

ff *dim.* *p*

Und die Hir - tin hilft dem Kind, A -

- mor, A - mor böse und blind

rit. *espr.*

a tempo

Hir - tin sieh, dein Herz ent - bren - - - net, hast den Schel - men nicht ge -

a tempo

ken - net. Sieh die Flam -

- - me wächst ge - schwin -

cresc.

p subito

- - - de_ Hüt dich, hüt dich vor dem

p subito

schlau -

- en Kind! Fäch - le,

läch -

le, schlau-es Kind.

espr.

etwas ruhig

pp

tr

8

Red.

Strauss
Lied der Frauen
Op. 68, No. 6
(Brentano)

Stürmisch bewegt

Wenn es stürmt — auf den

Wo - - - - - gen, strickt die Schif - - fe - rin zu Haus, doch ihr

Herz — ist hin - - - - - ge - - - - - zo - - - - - gen

auf die wil - de See — hin - aus. Bei je - der Wel - le, die
 bran - - - det schäu - - mend an U - fers Rand, denkt sie: er stran -
 - det, er stran - - det, er stran - - - - - det,
 er — kehrt mir nim - - - - mer zum

Land. Bei des

Don - ners wil - - dem To - - ben spinnt die Schä - -

- fe - rin zu Haus, doch ihr Herz

das schwe - - bet o - - - - - ben

mf *sfz* *cresc.* *f* *ff* *p* *espr.*

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

in des Wet - - - - - ters wil - - - - - dem

cresc.

Saus. — Bei je - dem Strah - le, der klirr - - - - - te

f *sfz*

schmetternd durch Don - - - - - ners Groll, denkt sie: mein

espr. *p* *leg.*

Hir - - - - - te, mein Hir - te, mein Hir - - - - - te

mir nim - - - mer - mehr keh - - - ren

soll! Wenn es in dem Ab - grund be - - - bet,

sitzt des Berg - - manns Weib — zu Haus, doch ihr treu - - es

Herz, das schwe - - bet in des Schach - - - tes dunk - lem

Graus. Bei je - - - dem Sto - ße, der rüt - tet be - bend im

cresc.

Tea * *Tea* *

wan - - ken-den Schacht, denkt sie: ver-

sf *sfz* *sf* *espr.* *p*

Tea

schüt - tet, ver - schüt - tet, ver - schüt - - - - tet ist mein Knapp —

cresc.

Tea * *Tea*

— in der Er - - - de Nacht!

ff *sfz* *sfz*

Wenn die Feld-schlacht tost und klir - - - - - ret,

sitzt des Krie - - - gers Weib ——— zu Haus, doch ihr

ban - - ges Herz, ——— das ir - - - - - ret durch der

Feld - - - schlacht wild ——— Ge - braus. ——— Bei

je - dem Klang, je - dem Hal - len an Ber - ges-wand

denkt sie: ge - fal - len, ge - fal -

cresc.

Ped.

- len, ge - fal - - - - len ist mein Held _____ nun _____

Musical score for "Der Helden Tod" in B-flat major, 4/4 time. The score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "len, ge - fal - - - - len ist mein Held _____ nun _____". The piano accompaniment includes a left hand with a descending scale and a right hand with a melody. The score is marked with "Ped." (pedal) and "sfz" (sforzando) and includes asterisks indicating specific musical features.

— fürs Va - - - - - ter - - - - - land.

espr.

dim.

p

Red *

Red * Red *

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes a vocal line with a fermata and a piano introduction marked *espr.* and *dim.*. The second system contains the first line of lyrics: "A - ber fer - - - ne schon u - ber die Ber - - - ge zie - hen die". The piano accompaniment features a *p* (piano) dynamic and a *Rea* (pedal) marking. The third system contains the second line of lyrics: "Wet - ter, der Don - - - ner ver - halt,". The piano accompaniment includes an *espr.* marking and a *dim.* marking. The fourth system contains the third line of lyrics: "hör' wie der trun - - - ke - nen, ju - beln - den Ler - - - che". The piano accompaniment features a *pp* (pianissimo) dynamic and a *Rea* marking. The score is written in a standard musical notation with treble and bass staves for the piano and a single staff for the voice.

espr.

dim.

espr.

p

Rea

A - ber fer - - - ne schon u - ber die Ber - - - ge zie - hen die

Wet - ter, der Don - - - ner ver - halt,

espr.

dim.

Rea

hör' wie der trun - - - ke - nen, ju - beln - den Ler - - - che

pp

Rea

Ti - re - li Ti - re - li sieg - - - reich er -

schallt. Ra - - - ben, zieht

wei - - ter! Him - - - mel wird hei - ter,

drin - ge mir, drin - ge mir, Son - - - ne, her -

vor! U - ber die Ber - ge - ju - - beln - de Ler - che, sin - - ge

mir, sin - - ge mir Won - -

- - - - - ne ans Ohr!

Rea * *Rea* * *Rea*

cresc. * *Rea* * *Rea*

* *Rea* *

* *Rea*

* *Rea*

Dasselbe Zeitmaß, sehr bewegt (Ganze Takte)

Mit Zy - preß _____ und

Lor - - - beer krän - - zet Sieg _____ das freu - - -

- - - dig ern - - - ste Haupt. _____

Herr! _____ wenn er _____ mir _____

dim.

p

wie - - - der glän - - - zet mit dem
 Trau - - - er grün um - - laubst!
 sehr feierlich (aber immer sehr bewegt)
 Dann stern - - lo - - se
 pp(sehr gesanglich)
 dim.
 Nacht, sei will - - kom - -

men, der Herr hat ge -

ge - ben den Stern, _____

der Herr hat ge -

nom - - - men, ge - - - nom - - - men, ge -

nom - - - men, ge - lobt

dim. *p*

sei der Na - - - me des Herrn.

(sehr *dim.* *pp*)

getragen)

Ge -

dim.

The image displays a page of a musical score for Strauss's 'Six Songs, Op. 68'. It features four systems of music, each with a vocal line (soprano) and a piano accompaniment. The lyrics are in German. The first system includes the lyrics 'nom - - - men, ge - lobt'. The second system includes 'sei der Na - - - me des Herrn.' and '(sehr)'. The third system includes 'getragen)'. The fourth system includes 'Ge -'. The piano part includes various musical notations such as 'dim.' (diminuendo), 'p' (piano), and 'pp' (pianissimo). There are also asterisks (*) and 'Red' markings in the piano part, likely indicating recording or editing notes. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

lobt! — Ge - - lobt! — Ge - - lobt! —

pp

espr.

p

Ge - - lobt!

allmählich ruhiger

dim.

pp

Strauss
Der Stern
Op. 69, No. 1
(von Arnim)

Freundlich bewegt

Ich se - he ihn wie - der den lieb - li - chen Stern; er

p

Red. Red. *

win - ket her - nie - der, er nah - te mir gern;

Red. Red. Red. *

er wär - - met und fun - - kelt, je nä - her er kömmt, —

mf

Red. * Red. * Red. Red. Red. Red.

— die an - - dern ver - dun - - kelt, die Her - - zen be -

dim.

poco calando *a tempo*

klemmt. Die Haa - re im Flie - gen er

ei - let mir zu, das Volk — träumt von Sie - - gen,

cresc.

ruhiger *poco rit.*

ich träu - - me von Ruh. Die

p *dim.* *pp*

tempo primo

an - dern sich deu - ten die Zu - kunft dar - aus, ver -

gan - ge - ne *poco cal.* *sehr ruhig* Zei - ten mir leuch - - -

- - - ten ins Haus.

a tempo, etwas breit

espr. *p*

dim. *pp*

Strauss
Der Pokal
Op. 69, No. 2
(von Arnim)

Festlich bewegt

Freun - - de,

The first system of the musical score for 'Der Pokal' by Strauss, Op. 69, No. 2. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/4. The tempo/mood is 'Festlich bewegt'. The vocal line begins with a half note 'Freun' followed by a dotted half note 'de,'. The piano accompaniment consists of a right hand with a series of chords and a left hand with a triplet of eighth notes. The system ends with a repeat sign.

wei - het den Po - kal je - ner frem - den

The second system of the musical score. The vocal line continues with 'wei - het den Po - kal je - ner frem - den'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a repeat sign.

Men - schen-welt, die an glei - chem Son - nen-strahl

The third system of the musical score. The vocal line continues with 'Men - schen-welt, die an glei - chem Son - nen-strahl'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a repeat sign.

sich er-hellt, ge-sellt, ge-fällt;

Red. 3 * Red. 3 * Red. 3 *

cresc.

Red. 3 * Red. 3 Red. 3 Red. 3 Red. 3

Glück den lie-ben Un-be-kann-ten,

Red. 3 * Red. 3 Red. 3

Licht - ge-sand - ten, Herz - ver-wand - - - - ten, de-ren

dim.

Red. 3 Red. 3 Red. 3 Red. 3 * Red. *

Au - - - gen ü - - - ber - gehn, _____

Red. * *Red.* * *cresc.* *

wenn sie in — die Son - - - - - ne

f *Red.* * *Red.* * *f* *

sehn.

Red. * *Red.* * *Red.* *

ff *Red.* * *Red.* *

Strauss
Einerlei
Op. 69, No. 3
(von Arnim)

Gemächlich heiter, ziemlich lebhaft

The first system of musical notation for 'Einerlei' consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a whole rest followed by five measures of whole notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The melody is primarily in the treble clef, featuring eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The bass clef provides harmonic support with chords and single notes. The bottom staff is a single bass clef with a key signature of one sharp and a 3/4 time signature, containing whole rests followed by measures with eighth notes and a triplet. Rehearsal marks are indicated by 'Red.' and an asterisk (*) below the bass staff at measures 2, 5, and 6.

The second system of musical notation continues the piece with three staves. The top staff is a single treble clef with a key signature of one sharp and a 3/4 time signature, containing whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It features a crescendo (*cresc.*) marking. The melody continues in the treble clef with eighth and sixteenth notes, including a triplet. The bass clef continues with harmonic support. The bottom staff is a single bass clef with a key signature of one sharp and a 3/4 time signature, containing whole rests and eighth notes. Rehearsal marks are indicated by 'Red.' and an asterisk (*) below the bass staff at measures 7, 8, 9, 10, and 11.

The third system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp and a 3/4 time signature, containing whole rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It begins with the instruction '(singend)' and a piano (*p*) dynamic marking, followed by 'legato'. The melody is in the treble clef, consisting of eighth notes. The bass clef provides harmonic support with chords. The bottom staff is a single bass clef with a key signature of one sharp and a 3/4 time signature, containing whole rests and eighth notes. A mezzo-forte (*mf*) dynamic marking appears at measure 13, followed by the instruction '(hervortretend)'. A final rehearsal mark is indicated by 'Red.' and an asterisk (*) below the bass staff at measure 14.

Ihr Mund ist stets der -

sel - - - be, der - sel - - - be,

sein Kuß mir im - - mer neu,

im - - mer neu,

dim. *pp* *Red.* *

cresc. *Red.* *

espr. b *f legato* *Red.* *Red.* *

mf *Red.* *

Ihr Au - ge noch das sel - be, das sel - be, sein frei - er Blick mir treu;

etwas gemächlicher

O du lie-bes Ei-ner-lei, wie wird aus dir so mancher-lei!

legato
pp

Ei-ner-lei,

p
(hervortretend)

Red.

mancher-lei, Ei-ner-lei, mancher-lei, o du

stringendo
cresc.
f

Red. *Red.* *Red.* *** *Red.*

lie - bes Ei - ner - lei.

calando
Tempo I
dim.
espr.
p

Red. *** *Red.* ***

wieder etwas gemächlicher

O du lie-bes Ei-ner-lei, wie wird aus dir so mancherlei!

O du lie-bes, o du lie-bes Ei - - ner - - lei.

f

dim.

pp

p

dim.

pp

Strauss
Waldesfahrt
Op. 69, No. 4
(Heine)

Langsam

Mein

p

This system shows the beginning of the piece. The vocal line starts with a whole rest, followed by a half note 'Mein' on the final staff. The piano accompaniment begins with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand, both in 4/8 time. The key signature has four sharps (F#, C#, G#, D#).

Wa-gen rol - let lang - sam durch lu - sti - ges Wal - des - grün, durch

This system continues the vocal melody with the lyrics 'Wa-gen rol - let lang - sam durch lu - sti - ges Wal - des - grün, durch'. The piano accompaniment provides harmonic support with arpeggiated figures in the right hand and sustained chords in the left hand.

blu - mi - ge Tä - ler, die zau - brisch im Son - nen - glan - ze blühn.

This system concludes the vocal phrase with the lyrics 'blu - mi - ge Tä - ler, die zau - brisch im Son - nen - glan - ze blühn.' The piano accompaniment features more complex arpeggiated patterns and some chromaticism in the right hand, while the left hand maintains a steady harmonic foundation. The system ends with a double bar line and repeat signs.

Ich sit - - ze und sin - ne und träu - - me und

denk' an die Lieb - ste mein; —

Sehr schnell

da

Erstes Zeitmaß, langsam

grü - ßen drei Schat - ten - ge - stal - ten

Sehr schnell

Langsam

Kopf - nik - kend zum Wa - gen her - ein.

pp *mf*

Tad *

Sehr schnell

Sie hüpf - - fen und schneiden Ge-sich -

pp *mf* *sfz*

Tad *

Langsam

Sehr schnell

- - ter so spöt - tisch

sfz *pp*

Tad *

Langsam

Sehr schnell

und doch — so

sfz *pp*

Tad *

Langsam

scheu, —

(leidenschaftlich)

Sehr schnell

und quir - - len wie

Ne - bel zu - sam - men

und ki - chern

und hu - schen vor - bei.

Sehr langsam

Ich sit - ze und sin - ne und träu -

- me und denk' an die Lieb -

- ste mein.

Strauss
Schlechtes Wetter
Op. 69, No. 5
(Heine)

Ziemlich rasch

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes. The word "Das" is written below the vocal line.

Das

The second system of the musical score. The vocal line continues with the lyrics "ist ein schlech - - - tes Wet - ter, es". The piano accompaniment continues with the same rhythmic pattern. The word "sfz" (sforzando) is marked below the piano accompaniment.

ist ein schlech - - - tes Wet - ter, es

The third system of the musical score. The vocal line continues with the lyrics "reg - - - net und". The piano accompaniment continues with the same rhythmic pattern. The word "sfz" (sforzando) is marked below the piano accompaniment.

reg - - - net und

stürmt und schneit;

ff sfz sfz sfz

sfz sfz sfz sfz sfz

sfz dim. sfz sfz sfz

etwas ruhiger werden

Ich sit - - - ze am Fen - -

p espress.

Ad Ad

- ster und schau - e hi - naus _____ in die

dim.

no

Dun - kel - heit. _____ Da

pp

schim - - - - mert ein ein - - sa - mes Licht - chen,

das wan - delt lang - - - - sam

fort; ein Müt - ter - chen mit dem La - - tern - chen

wankt über die Stra- - -

Mehl und Ei - er und But - ter

kauf - te sie ein; sie will ei - nen Ku -

- - - chen bak - - - ken für's gro - - -

- - - ße Töch - - - ter - lein.

Die liegt zu

noch etwas gemächlicher

espr.

Haus im Lehn - - - stuhl und blin - - zelt

schlaf - rig ins Licht; _____ die

gol - - - de - nen Lok - - -

- - ken wal - - - - - len ü - ber das

sti - - - - - ße Ge - sicht.

pp

espr.

p

dim. *pp* *f sfz* *dim. p*

Strauss
Hymne an die Liebe
Op. 71, No. 1
(Hölderlin)

Sehr bewegt Metr. $\text{♩} = 60$

The first system of the musical score is for the piano accompaniment. It is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Sehr bewegt' (Very fast) with a metronome marking of quarter note = 60. The music features a strong, rhythmic melody in the right hand, starting with a fortissimo (f) dynamic, and a more active bass line. A 'dim.' (diminuendo) marking appears towards the end of the system.

Ruhig wallend Metr. $\text{♩} = 54$

The second system of the musical score includes the vocal melody and piano accompaniment. The tempo is marked 'Ruhig wallend' (Calmly flowing) with a metronome marking of quarter note = 54. The vocal line begins with the lyrics 'Froh der süs - sen Au - gen - wei - - de'. The piano accompaniment features a melody in the right hand and a more active bass line. Dynamics include fortissimo (f), piano (p), and diminuendo (dim.). A first ending bracket labeled '1' is shown over the final measures of the system.

The third system of the musical score continues the vocal melody and piano accompaniment. The vocal line begins with the lyrics 'wal - - len wir auf grü - - ner Flur, un - ser'. The piano accompaniment features a melody in the right hand and a more active bass line. Dynamics include mezzo-forte (mf) and piano (p). A second ending bracket labeled '2' is shown over the final measures of the system.

Prie - - ster - tum ist Freu - de, un-ser Tem - pel die Na -

tur; _____ Heu - te soll kein Au - - ge

(*lebhaft*)

③ Metr. $\text{♩} = 60$

trü - be, Sor - - - ge nicht hie - nie - - den sein!

Metr. $\text{♩} = 54$

④ (*ruhig*)

Je - - des We - - sen soll der Lie - be frei und froh

5

f *dim.*

Lebhaft

— wie wir sich freun. — Höht im

6

p *f* *R*

Stol - - ze, Schwe - stern, Brü - - der! höht der

dim. *f* *R*

scheu - - en Knech - - - te Tand. — Ju - - belt

7

mf

kühn das Lied der Lie - - - der fest ge -

schlun - gen Hand und Hand. Steigt hin - - auf zum

Re - - ben - hü - - - gel, (ruhig) blickt hin - ab - - ins

wei - - te Tal.

(*lebhaft*)

Ü - - - ber - all - der Lie - - - be

9

f *fp*

Ruhiger Metr. $\text{♩} = 50$

Flü - - - gel, hold und herr - lich ü - - ber - - all.

crese. *L pp*

Lie - - - be bringt - - zu jun - - - gen

10

pp

Ro - - - sen Mor - - - gen - - tau aus

pp

ho - - - her Luft, lehrte die

pp

11

war - - men Lüf - - te ko - - sen in der Mai - -

espr.

p

Tranquillo Metr. $\text{♩} = 46$

- - - en - blu - - men Duft. Um -

L *R* *p espr.* *L*

12

die O - ri - o - - ne lei - tet sie die

L

treu - - - en Er - - den her; folg - sam ihrem

R *pp* *pp* **13**

Win - - ke glei - tet je - der Strom - - ins wei - - te Meer. - - -

cresc.

Lebhafter Metr. $\text{♩} = 58$

f

An die wil - - den Ber - - ge rei - het sie die

14

sanf - - ten Tä - - - - ler an,

15

dim. *pp*

die ent - brann - te Sonn' er - - - freu - - et sie im

16

p

stil - - - len O - - - ze - - an.

16

p

stil - - - len O - - - ze - - an.

calando

Ruhig Metr. $\text{♩} = 52$

Sie - he! mit der Er - de gat - tet sich des Him - mels höch - ste Lust.

pp
espr.

Von den Wet - tern ü - ber - schat - tet. bebt ent - zückt der

(17) *sf*
pp
pp

Mut - - - ter Brust.

(18) *mf*

Lie - - be - - - wallt durch O - - - ze - a - - -

pp

ne, höhnt der dür - ren Wü - - - - ste

19

acceler.

Sand; blu - - - tet an der

sf

Sie - - - ges - fah - - ne jauch - - - - zend

20

cresc.

fp

für das Va - - ter - land.

mf

cresc.

Lebhafter Metr. $\text{♩} = 60$

Lie - - be trümmert Fel - - sen nie - der, zau - -

8

f

3

21

p

sed.

- bert Pa-ra - die - se hin; lä - chelnd kehrt die

dim.

pp

** dim.*

Un - schuld wie - der, gött - - li - che - re Len - - ze

pp

22

espr.

blühh. _____

Breit strömend

(23) Mäch - tig durch die Lie - - - be win - den von der

cresc. *f*

Fes - sel wir uns los und die - trunk - nen Gei - -

etwas breiter. - ster schwin - den zu den Ster - nen frei und gross! —

dim.

a tempo, fliegend Met. $\text{♩} = 72$

Un - ter Schwur und Kuss ver - ges - sen wir die trä - ge

(24) *p*

Flut der Zeit, und die See - le naht ver - mes - sen

(25)

cresc. *p* *cresc.* *p*

dei - ner Lust, Un - - end - - - - lich -

cresc.

keit! Mäch - tig durch die Lie - be win - den

(26)

f *p*

von der Fes - sel wir uns los und die trunk - nen Gei - ster

schwin - den zu den Ster - nen frei und gross.

cresc. *L.* *f*

(27)

Un - ter Schwur und Kuss ver - ges - sen

p. *L.*

Allmählich breiter

wir die trä - ge Flut der Zeit,

L. cresc.

(28)

und die See - le naht ver -

ff *dim.*

mes - - - sen dei - - - - - ner Lust,

(29)

fp *cresc.*

Un - - end - - - - - lich - -

L. *f* *calando* *dim.*

Ruhig Metr. $\text{♩} = 48$

keit.

(30)

p *L.*

rit. *dim.* *pp*

Strauss
Rückkehr in die Heimat
Op. 71, No. 2
(Hölderlin)

♩ = 72

Sanft bewegt (Andante con moto)

The first system of the musical score is in 2/4 time, key of D major (indicated by two sharps). It features a piano introduction with a treble and bass staff. The piano part consists of a continuous eighth-note accompaniment in the bass and a melody of eighth-note triplets in the treble. The melody is marked with a piano (*pp*) dynamic. The system concludes with a measure of rest in the treble and a triplet of eighth notes in the bass.

The second system continues the piano accompaniment. The vocal melody enters in the treble staff with the lyrics "Ihr lin - - den". The vocal line consists of a half note followed by a quarter note triplet. The piano accompaniment continues with its characteristic eighth-note patterns and triplet figures. A circled number "1" appears above the piano staff, indicating the first ending.

The third system continues the piano accompaniment. The vocal melody enters in the treble staff with the lyrics "Lüf - - te, Bo - - - ten I - ta - - -". The vocal line consists of a half note followed by a quarter note triplet. The piano accompaniment continues with its characteristic eighth-note patterns and triplet figures. A circled number "1" appears above the piano staff, indicating the first ending.

- liens und du mit dei-nen Pap - peln, ge -

lieb - - - ter Strom!

Ihr wo - - gen-den Ge - bir - - ge; o all ihr son - ni - gen

Gip - - - fel, so seid ihrs wie - - -

espr.

L

L cresc.

etwas breit

mf

p

3

cresc.

der?

f *L* *dim.*

④ **Ruhig**

Du stil - - ler

p *pp*

Ort, in Träu - - - - - men er - scheinst du

Breit

fern nach hoff-nungs-lo - sem Ta - - - - - ge dem

⑤ *pp* *L*

Seh - - nen - den. Und du —

poco acceler.

pp *cresc.* *3* *3*

qp

Tempo primo

— mein Haus, und ihr Ge - spie - len, Bäu - -

p subito *tr* *tr* *tr* *tr*

⑥

- - me des Hü - gels, ihr wohl - be - kann ten! Wie lan - -

dim. *pp*

⑦

- - ge ists, o — wie lan - - - ge! Des

pp *espr.* *cresc.*

Kin - - des Ruh ist hin, und hin

$\text{♩} = 88$

pp

legato

L

ist Ju - - - - gend und

8

Glück und Lust.

p

acceler.

cresc.

$\text{♩} = 116$

9 Fliessender (Più mosso)

Doch du mein

Va - - ter - - land, du hei - - lig

dul - den - - des sie - - he, du bist ge -

blie - - ben. Und da - - rum

10

11

p

mf

cresc.

p

dasß sie dul - - - -

den mit dir, mit dir sich

freun er - ziehst du teu - - res die Dei - - -

Immer fließender

- - - - - nen auch und mahnst in Träu - - -

12

pp

cresc.

13

pp

men, wenn sie fer - ne schwei - fen

und ir - ren, die Un - ge -

sehr lebhaft $\text{♩} = 63$

treu - en. Und wenn im

heis - sen Bu - sen dem

14

cresc.

fp

15

Jüng - lin - ge die ei - - gen - - mäch - ti - gen

pp *cresc.*

ruhiger werdend

Wün - - - - - sche be - - sänf - - - - - ti - get und

pp *pp morendo*

stil - - le vor dem Schick - sal sind,

16

pp *L* *R* *L*

dann gibt der Ge - läu - - - - - ter -

cresc. *ppp* *pespr.*

17

te dir — — — — — sich sel - - - - - ber!

(sehr ausdrucks-voll)

acceler. Lebt

cresc.

Lebhaft (beinahe doppelt so schnell als zu Anfang)

wohl denn, Ju - - gend - ta - - ge, du

18 $\text{♩} = 63$

pp

col Ped.

Ro - - - - - sen - - pfad der Lieb — — — — —

und all ihr Pfa - - -

L *cresc.* *L* *mf* (19)

de des Wan - - - de - - rers, lebt wohl

L

und nimm und

dim. *poco* *pp calando*

seg - - ne du mein Le - - - - ben, o

(20) *a tempo* *pp*

Him - - - - - mel der Hei - - - - -

espr.
pp

8

3

mat wie - - - - - der! Lebt

cresc.

8

3

3

3

3

wohl - - - - - denn Ju - - gend - ta - - ge, - - - - - du

mf

21

8

3

3

Ro - - - - - sen - - - pfad der Lieb

und all ihr Pfa - - - - - de des

Wan - - - - - de - rers, lebt wohl! Lebt

allmählich verbreitern

22 *cresc.*

23 *espr.*

p

dim.

wohl und nimm und seg

- ne du mein Le - ben, o

Him - mel der

L

cresc.

ff

dim.

(24)

Ruhig $\text{♩} = 52$

Hei - - - - - mat.

(25) *p*

immer langsamer

cresc.

Lebt - - - - - wohl! - - - - -

(26) *mf* *pp* *loco* *p*

Strauss
Die Liebe
Op. 71, No. 3
(Hölderlin)

Mässig bewegt Metr. $\text{♩} = 52$

Wenn ihr Freunde vergesst wenn ihr die Eu - ren all,

o ihr Dank - ba - ren, sie, eu-re Dich - ter schmäht, Gott ver -

Breit.

geb' es, doch eh - - ret nur die See - - - le der Lie-benden!

f *p*

Tempo I

Denn o sa - get, wo lebt mensch-li - ches

dim. *p* *espr.*

②

Le - ben sonst, da die knech-tische jetzt al - les, die

legato *cresc.*

Ruhig

Sor - - - ge zwingt? Dar-um wandelt der Gott auch sorg-los

dim.

③

ü - ber dem Haupt uns — längst. Doch wie im - mer das

rit.

dim.

Tempo I

sf

sf

Jahr kalt und ge - sanglos ist zur be - schie - denen Zeit, a - ber aus weis - sem

sf

p

Feld grü - - - - ne Hal - - - me doch

cresc.

spros - sen, oft ein ein - samer Vo - gel singt...

④

pp

wenn sich mäh - lig der

Wald deh - - - net, der Strom

sich regt,

schon die mil - de - re Luft lei - se vom Mit-tag weht

zur er - - le - se - nen Stun - - de

so ein Zei - chen

6 *espr.*

pp

schö - - ne - rer Zeit erwächst ein - zig ge-nügsam noch,

ein - - - zig e - - del und fromm ü - ber dem

acceler.

e - - - - her - nen wil - - - - den

Sehr bewegt Metr. $\text{♩} = 69$

Bo - - - - den die Lie - - - - be,

Got - - tes Toch - ter von ihm al - - lein.

espr. R *cresc.* *R*

Metr. $\text{♩} = 60$

Sei ge - seg - net, o sei himm - - - li - sche

⑧

Pflan - ze, mir mit Ge - san - - ge ge - pflegt, wenn des ä -

⑨

the - - ri - schen Nek - tars Kräf - te sich re - - - gen

und der schöpf - - ri-sche Strahl dich weihet.

p

cresc.

10

più cresc.

col Ped.

Noch schneller Metr. $\text{♩} = 84$

Wachs' und wer-de zum Wald,

11

ei-ne be - seel - - te-re voll ent-blü - - hen - de

dim.

pp

cresc.

Welt!

12

acceler.

cresc.

Noch schneller Metr. $\text{♩} = 58$

Spra - - - che der Lie - - - ben -

13

den sei die Spra - - che des Lan - - - des,

dim.

p

ih - - re See - - - - le der

14

pp

Laut des Volks.

p cresc.

15

mf

mf

16

Measures 16-17 of the first system. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 16 begins with a piano (*p*) dynamic. The right hand features a series of chords and triplets, while the left hand plays a descending eighth-note pattern. Measure 17 continues with similar textures, including a quintuplet in the left hand.

17

Measures 18-19 of the first system. Measure 18 features a triplet in the right hand and a descending eighth-note pattern in the left hand. Measure 19 begins with a forte piano (*fp*) dynamic and includes a crescendo (*cresc.*) marking. The right hand has a triplet, and the left hand continues with eighth notes.

Measures 20-21 of the first system. Measure 20 features a quintuplet in the left hand. Measure 21 begins with a forte piano (*fp*) dynamic and includes a crescendo (*cresc.*) marking. The right hand has a triplet, and the left hand continues with eighth notes.

Measures 22-23 of the first system. Measure 22 features a quintuplet in the left hand. Measure 23 begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. The right hand has a triplet, and the left hand continues with eighth notes.

18 *acceler.*

calando 19 *ruhiger werdend*
dim.

p *dim.*

Sehr ruhig Metr. $\text{♩} = 52$

Spra - - che der Lie - - - - - ben - den sei die

(20)

pp

Spra - che des Lan - - - des, ih - re See - - le

L

ad. *

der Laut des Volks.

(21)

mf *dim.* *p*

dim. *pp*