

Strauss
Waldseligkeit
Op. 49, No. 1
(Dehmel)

Andante

zart ausdrucksvoll

pp molto legato

con Ped

The first system of the musical score for 'Waldseligkeit' consists of three staves. The top staff is a vocal line, currently silent. The middle and bottom staves are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/8. The piano part features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. Performance markings include 'zart ausdrucksvoll' above the piano part, 'pp molto legato' below the piano part, and 'con Ped' at the bottom left.

Der Wald

The second system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics 'Der Wald'. The piano accompaniment continues with its characteristic eighth-note texture. The system concludes with a fermata over the final notes of the vocal line.

be - ginnt zu rau - - - - - schen, den

The third system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics 'be - ginnt zu rau - - - - - schen, den'. The piano accompaniment continues with its characteristic eighth-note texture. The system concludes with a fermata over the final notes of the vocal line.

Bäu - - - - - men naht

espr.

* *tea*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'Bäu' followed by a long rest, then a half note 'men' and another long rest, ending with a half note 'naht'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a descending eighth-note line in the left hand. A dynamic marking of *espr.* is placed below the piano part. A fermata is placed over the first measure of the piano part, and a star symbol with the word *tea* is placed below the second measure.

die Nacht; als ob sie

pp

espr.

* *tea*

* *tea*

Detailed description: This system contains the next two measures. The vocal line has a long rest for 'die', followed by a half note 'Nacht;', then a long rest for 'als', a half note 'ob', and a half note 'sie'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *pp* is placed above the vocal line. A fermata is placed over the first measure of the piano part. A dynamic marking of *espr.* is placed below the piano part. Star symbols with the word *tea* are placed below the first and second measures of the piano part.

se - - - - - lig lau - - - - -

* *tea*

* *tea*

Detailed description: This system contains the next two measures. The vocal line has a long rest for 'se', followed by a half note 'lig', then a long rest for 'lau', and another long rest. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a descending eighth-note line in the left hand. Star symbols with the word *tea* are placed below the first and second measures of the piano part.

- - - - - schen, be - - - - - rüh - - - - -

ppp

Detailed description: This system contains the final two measures. The vocal line has a long rest, followed by a half note 'schen,', then a long rest for 'be', and another long rest for 'rüh'. The piano accompaniment continues with the same rhythmic patterns. A dynamic marking of *ppp* is placed above the piano part.

ren sie sich sacht.

espr.

sehr ruhig

Und

l.H.

r.H.

un - ter ih - ren Zwei - gen da bin ich

ganz al - lein.

espr.

espr.

Leg.

*

Da bin ich ganz

The first system of the score features a vocal line with the lyrics "Da bin ich ganz". The piano accompaniment consists of a right-hand part with a triplet of eighth notes and a left-hand part with a steady eighth-note accompaniment. Performance markings include "Lea" in the left hand, a triplet "3" above the right hand, and "espr." in the right hand.

mein ei - - - - - gen:

The second system continues the vocal line with the lyrics "mein ei - - - - - gen:". The piano accompaniment features a melodic line in the right hand and a more active line in the left hand. Performance markings include "espr." in the right hand, "cresc." in the right hand, and "Lea" in the left hand.

sehr langsam

ganz ————— nur, ganz

The third system begins with the tempo marking "sehr langsam". The vocal line has the lyrics "ganz ————— nur, ganz". The piano accompaniment is characterized by a long, sweeping melodic line in the right hand and a more rhythmic line in the left hand. Performance markings include "p" in the left hand and "Lea" in the left hand.

ritard.

nur ——— dein.

The fourth system starts with the tempo marking "ritard.". The vocal line has the lyrics "nur ——— dein.". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Performance markings include "pp" in the left hand and "Lea" in the left hand.

Strauss
In goldener Fülle
Op. 49, No. 2
(Remer)

Heiter bewegt

Wir schrei - ten in gol - de - ner

p

Red.

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The tempo is 'Heiter bewegt' (cheerfully moving).

Fül - le durch se - li - ges Som - mer - land, fest lie -

Detailed description: The vocal line continues with the lyrics 'Fülle durch seliges Sommerland, fest lie-'. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

- gen uns' - re Hän - - - de wie in - ein - an -

sfz

p

Detailed description: The vocal line concludes with the lyrics '- gen uns' - re Hände wie in - ein - an -'. The piano accompaniment features a dynamic shift to *sfz* (sforzando) and then returns to *p* (piano). The system ends with a fermata over the final notes.

- der ge - bannt. Die gro - sse Som - mer -

The first system of the musical score features a vocal line in a soprano or alto register and a piano accompaniment. The vocal line begins with a half note 'der', followed by a dotted quarter note 'ge', and a half note 'bannt.' with a long horizontal line underneath. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is present in the piano part.

son - ne hat uns' - re Her - zen er - hellt, wir schrei - ten in gol - de - ner

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'son', a quarter note 'ne', a dotted quarter note 'hat', a quarter note 'uns'', a quarter note 're', a quarter note 'Her', a quarter note 'zen', a quarter note 'er', a quarter note 'hellt,', a quarter note 'wir', a quarter note 'schrei', a quarter note 'ten', a quarter note 'in', a quarter note 'gol', a quarter note 'de', and a quarter note 'ner'. The piano accompaniment features a steady rhythmic pattern of chords.

Fül - - le bis an das En - - - de der

The third system shows the vocal line with a half note 'Fül', a quarter note '-', a quarter note 'le', a quarter note 'bis', a quarter note 'an', a quarter note 'das', a quarter note 'En', a quarter note '-', a quarter note '-', a quarter note 'de', and a quarter note 'der'. The piano accompaniment continues with chords and some melodic movement.

Welt. Und

langsamer

The fourth system concludes the vocal line with a half note 'Welt.' and a half note 'Und'. The piano accompaniment features a dynamic marking of *ff* at the beginning and *p* later on. A tempo marking of *langsamer* is written above the final vocal note.

bleicht dei-ne sin-ken-de Stir - - ne und lässt mei - ne

pp

See - le ihr Haus, wir schrei - ten in gol - de - ner

allmählich wieder früheres Zeitmass

p

Fül - - le auch in das Jen - -

pp

- seits hin - aus. Wem

solch ein Som - mer be - schie

poco a poco cresc.

den, der lacht der flüch - ti - gen

mf

Zeit wir schrei - ten in gol - de - ner Fül - le durch al - le

p *cresc.*

E - wig

keit. *p*
Wir schreiten in gol-de-ner

Fül - le durch se - fi - ges Som - mer - land.

wir schrei - ten in gol - de - ner Fül - le.

p

bis an das En-de der Welt. *f*
wir

cresc. *f*

schrei - ten in gol - - de - ner Fül - -

le durch al - le E - - wig - keit.

Strauss Wiegenliedchen Op. 49, No. 3 (Dehmel)

Leicht bewegt

Bien - chen, Bien - chen

pp

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by the lyrics 'Bien - chen, Bien - chen' on a dotted half note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A piano (*pp*) dynamic marking is present in the second measure.

wiegt sich im Son - nenschein, spielt um mein Kin - - de - lein,

ritard. *

Detailed description: This system contains measures 5-8. The vocal line continues with 'wiegt sich im Son - nenschein, spielt um mein Kin - - de - lein,'. The piano accompaniment continues with similar rhythmic patterns. A *ritard.* marking is placed under the first measure of this system, and an asterisk (*) is placed under the fourth measure.

summt dich in Schlum - mer ein, sü - - - sses Ge -

ritard.

ritard.

p.

ritard. *

Detailed description: This system contains measures 9-12. The vocal line concludes with 'summt dich in Schlum - mer ein, sü - - - sses Ge -'. The piano accompaniment features a *ritard.* marking in the final measure. A piano (*p.*) dynamic marking is placed in the final measure. The system ends with a *ritard.* marking and an asterisk (*).

a tempo

sicht.

*espr.**a tempo**p**pp*

Ped.

*

Spinn - - - chen,

Spinn - - - chen

flim - - - mert im

Son - - - nenschein,

schlumm - - - re mein

Kin - - - - de - - - lein,

spinnt.

dich in Träu - me ein,-

rüh - - - re dich nicht!

ppp

espr.

pp

ad. *

Tief - - - e - - de - lin - - chen

schlüpft aus dem Son - nenschein... träu - - -

ppp

ad. *

me mein Kin - - de - lein -

Ad. *

haucht - dir ein Seel - - - - - chen

espr.

Ad. *

ein: Lie - - - - be zum Licht.

poco ritard.

espr.

a tempo
p

Ad. * *Ad.* *

pp

Strauss
 Das Lied des Steinklopfers
 Op. 49, No. 4
 (Henckell)

Lebhaft

Ich bin kein Mi - ni - ster,

sempre staccato

f *mf*

ich bin kein Kö - nig, ich bin kein Prie - ster, ich bin kein Held,

f *p* *f*

mir ist kein Or - den, mir ist kein Ti - tel ver lie - - hen wor -

mf

den und auch kein Geld. *ff* Dich will ich kriegen,

sfz *f*

du har-ter Plo - eken die Splitter flie-gen, der Sand stäubt

auf — *p* „Du ar - mer Fle - gel“ — mein Va - ter brumm - te —

p *espr.*

„Nimm' mei - nen Schlä - - gel“, und starb da - rauf. *sfz*

pp

Heut hab ich

Ar - - mer noch nichts ge - ges - sen, der All - er - bar - mer

molto espr.

cresc.

hat nichts ge-sandt; von gold - nem Wei - ne

poco ritard. *a tempo* *cresc.*

poco ritard. *a tempo* *pp* *cresc.*

hab ich ge - träu - - met

cresc.

begeistert

und klo - pfe Stei - - - - ne für's Va - ter -

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *ff*. The vocal line is in G major and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. There are some performance instructions like 'Ped.' and '*' in the piano part.

von hier ab nur mehr mit halber Stim-

land.

Kein Mi - ni - ster,

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f*, *p*, and *pp*. The vocal line continues from the first system. The piano accompaniment features a right-hand part with chords and a left-hand part with a bass line.

me (gleichsam vor sich hinsummend)

kein Kö - nig —

kein Held!

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line continues with the lyrics 'kein Kö - nig — kein Held!'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

Kein Or - den — kein Ti - tel —

und auch kein

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *mf*. The vocal line continues with the lyrics 'Kein Or - den — kein Ti - tel — und auch kein'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

Geld.

„Du ar - mer Fle - gel“ — „Nimm mei - nen Schlä - gel“ —

noch nichts ge - ges - - sen —

nichts ge-sandt —

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "nichts ge-sandt —" are written below the staff. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and moving lines, with a *cresc.* marking. The left hand plays a rhythmic accompaniment. There are two asterisks (*) in the bass line below the piano part.

(wie verzweifelt)

und klo - pfe Stei - - - ne

The second system continues the vocal line with the lyrics "und klo - pfe Stei - - - ne". The piano accompaniment features a *ff* (fortissimo) dynamic marking in the right hand and a *mf* (mezzo-forte) marking in the left hand. The texture is dense with many chords.

für's Va - ter - land —

für's Va - ter -

The third system shows the vocal line with the lyrics "für's Va - ter - land —" and "für's Va - ter -". The piano accompaniment has a *p* (piano) dynamic marking and a *sempre dim.* (sempre diminuendo) instruction. The right hand plays a steady chordal accompaniment.

land.

The fourth system shows the vocal line with the lyrics "land.". The piano accompaniment concludes with a *ppp* (pianissimo) dynamic marking. The right hand continues with chords, and the left hand has a rhythmic accompaniment.

Strauss
 Sie wissen's nicht
 Op. 49, No. 5
 (Panizza)

Mässig bewegt (*im Volkston*)

Es wohnt ein klei - nes Vö - - ge - lein

p

Leg. *

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are 'Es wohnt ein klei - nes Vö - - ge - lein'. The piano accompaniment consists of two staves (treble and bass clef). The right hand has a melody with a triplet of eighth notes in the second measure. The left hand plays a steady eighth-note accompaniment. Dynamics include a piano (*p*) marking and a *Leg.* (legato) marking with a fermata over the first measure. A star symbol is placed below the piano part in the second measure.

auf grü - nem Baum, im grü - - nen

Leg. *Leg.*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics 'auf grü - nem Baum, im grü - - nen'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *Leg.* (legato) markings under the piano part in both measures.

Licht, dass es die schö - ne — Nach - ti - gall, das

Leg.

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics 'Licht, dass es die schö - ne — Nach - ti - gall, das'. The piano accompaniment features a more active melody in the right hand. Dynamics include a *Leg.* (legato) marking under the piano part in the second measure.

Vög - lein, es weiss es nicht.

pp *p*

Ped. *

Ped. *

Es wohnt ein schneeweiss

poco ritard. *pp* *a tempo*

Ped. *

Mäg - de-lein im vier - ten Stock beim Him - mels -

Ped. *Ped.* *Ped.* *

licht, dass es das schön - ste Kind der Stadt, das

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a half note 'licht,' and then a series of eighth and quarter notes: 'dass es das schön - ste Kind der Stadt, das'. The piano accompaniment consists of a treble and bass clef. The treble clef has a piano (p) dynamic marking and a fermata over the first measure. The bass clef has a piano (p) dynamic marking and a fermata over the first measure. There are asterisks (*) in the bass clef under the second and fourth measures.

schö - ne Kind, es weiss es

The second system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a half note 'schö - ne Kind,' and then a quarter note 'es weiss es'. The piano accompaniment consists of a treble and bass clef. The treble clef has a piano (pp) dynamic marking and a fermata over the first measure. The bass clef has a piano (p) dynamic marking and a fermata over the first measure.

nicht. Sie wis - sens nicht —

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a half note 'nicht.' and then a series of quarter notes: 'Sie wis - sens nicht —'. The piano accompaniment consists of a treble and bass clef. The treble clef has an *espr.* dynamic marking and a fermata over the first measure. The bass clef has an *espr.* dynamic marking and a fermata over the first measure. There are asterisks (*) in the bass clef under the second and fourth measures.

und un - ten tief geht ei - ner, dem das Herz zer -

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a series of quarter notes: 'und un - ten tief geht ei - ner, dem das Herz zer -'. The piano accompaniment consists of a treble and bass clef. The treble clef has an *sfz* dynamic marking and a fermata over the first measure. The bass clef has an *sfz* dynamic marking and a fermata over the first measure. There are asterisks (*) in the bass clef under the second and fourth measures.

stringendo

briecht, zum Mäd - - - chen und zur

cresc.

♩ ♪ ♫ ♬ ♭ ♮ ♯

Nach - ti - gall. schluchzt er hin - auf *erstes* sie

ff *sfz*

♩ ♪ ♫ ♬ ♭ ♮ ♯

Zeitmass *rit.*

wis - - - sens nicht.

(ruhig)

p *rit.* *pp*

♩ ♪ ♫ ♬ ♭ ♮ ♯

molto ritard.

pp

♩ ♪ ♫ ♬ ♭ ♮ ♯

Strauss
 Junggesellenschwur
 Op. 49, No. 6
 (Des Knaben Wunderhorn)

Ziemlich schnell

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are grand piano staves. The music begins with a forte (*f*) dynamic and features a complex, rhythmic accompaniment with many accidentals. The title 'Des Mägdeleins Klage' is written in the bass staff. The piece concludes with a piano (*p*) dynamic.

f
 Des Mägdeleins Klage
p

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of two staves. The lyrics are: 'Wei - ne, wei - ne, wei - ne nur nicht, ich will dich'. The piano accompaniment includes a forte (*f*) dynamic and an *espress.* (espressivo) marking. The system ends with a piano (*p*) dynamic.

Wei - ne, wei - ne, wei - ne nur nicht, ich will dich
espress.
p

The second system of the song continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of two staves. The lyrics are: 'lie - - - - - ben, doch heu - te nicht, ich will dich eh - - -'. The piano accompaniment includes a forte (*f*) dynamic and a piano (*p*) dynamic.

lie - - - - - ben, doch heu - te nicht, ich will dich eh - - -
f
p

- ren, so viel ich kann, a - ber s'Neh - men, s'Neh - men,

a - ber s'Neh - - - - men steht mir nicht an.

lebhaft

Glau - be, glau - be, glau - - - be nur

fest, dass dich mein' Treu _____ nie - mals ver - lässt,

all - zeit be - stän - - dig, nie - mals ab - wen - dig

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "all - zeit be - stän - - dig, nie - mals ab - wen - dig". The piano accompaniment features a complex texture with many accidentals and slurs.

will ich treu _____ sein,

p *espressivo*

The second system continues the vocal line with the lyrics "will ich treu _____ sein,". The piano accompaniment includes the instruction *p* *espressivo* and features a prominent melodic line in the right hand.

a - ber ge - bun - - - - den, das geh' ich nicht ein.

f *sfz* *ff* *lebhaft*

The third system contains the lyrics "a - ber ge - bun - - - - den, das geh' ich nicht ein." The piano accompaniment is marked with *f*, *sfz*, and *ff*, and includes the instruction *lebhaft*. The texture is highly rhythmic and complex.

sfz *sfz*

The fourth system shows the piano accompaniment continuing with two measures marked *sfz*. The texture remains dense and complex.

p

Hof - fe, hof - fe, hof - fe mein Kind, — dass mei - ne

Wor - - te auf - rich - tig sind, ich — thu dir

schwö - - - - ren bei — mei - ner Eh - - - -

mit Emphase *p leicht*

- ren, dass ich treu — bin: — a - ber's

f *p*

Hei - - ra-then, 's Hei - - ra-then a - ber 's Hei - -

f

5

sfz

f

- ra-then ist nie — mein Sinn.

f

ff

6

lebhaft

sfz

sfz

6

ruhiger

led.

*

mf

p

led.

*

Strauss
 Wer lieben will, muss leiden

Op. 49, No. 7
 (Alsatian Folksong)

Andante (*im Volkston*)

Wer lie - ben will, muss lei - den, oh'n Lei - den, oh'n

p *sfz*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in G major, 4/4 time, with lyrics 'Wer lie - ben will, muss lei - den, oh'n Lei - den, oh'n'. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic and featuring a *sfz* (sforzando) accent on the second measure. The piano part consists of chords and moving lines in both hands.

Lei - den liebt man nicht, drum bin ich ein ar - mes

sfz *p*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with lyrics 'Lei - den liebt man nicht, drum bin ich ein ar - mes'. The piano accompaniment continues with a *sfz* accent in the first measure and a piano (*p*) dynamic in the second measure.

Mäd - - chen, kein' Mensch' hab ich jetzt mehr. Jetzt

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line concludes with lyrics 'Mäd - - chen, kein' Mensch' hab ich jetzt mehr. Jetzt'. The piano accompaniment continues with chords and moving lines in both hands.

geh ich auf den Kirch - hof, auf mei - ner Mut - ter -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "geh ich auf den Kirch - hof, auf mei - ner Mut - ter -". The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Grab, und thu so bit - ter - lich wei - - - - - nen, bis sie mir Ant - wort

The second system continues the vocal line and piano accompaniment. The lyrics are "Grab, und thu so bit - ter - lich wei - - - - - nen, bis sie mir Ant - wort". The piano accompaniment includes a dynamic marking of *sfz* (sforzando) in the left hand.

gab. Und durch die All - - - - - macht

The third system shows the vocal line and piano accompaniment. The lyrics are "gab. Und durch die All - - - - - macht". The piano accompaniment features a dense texture of chords in the right hand and a bass line in the left hand, with a dynamic marking of *pp* (pianissimo).

Got - - - - - tes gab sie mir gleich Ant - - - - - wort. Drei

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Got - - - - - tes gab sie mir gleich Ant - - - - - wort. Drei". The piano accompaniment features a dynamic marking of *ppp* (pianississimo) in the right hand.

Wört - - lein thut sie spre - - chen aus ih - rer küh - - len

The first system shows a vocal line with lyrics and a piano accompaniment. The piano part features a complex, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand.

Gruft: _____ *calando* Ach, *Sehr ruhig* Toch - ter, lie - be Toch - ter, er -

The second system continues the vocal line with lyrics and piano accompaniment. The tempo marking *calando* is present above the vocal line, and *Sehr ruhig* is above the piano part. Dynamics include *p* and *pp*.

war - te nur die Zeit. Der Tod wird dich schon ho - - len für in die

The third system continues the vocal line with lyrics and piano accompaniment. The piano part features a complex, arpeggiated texture in the right hand and a more rhythmic bass line in the left hand.

E - wig - keit. _____ *ritard.*

The fourth system concludes the vocal line with lyrics and piano accompaniment. The tempo marking *ritard.* is present above the piano part. Dynamics include *ppp*.

Strauss
 Ach was Kummer, Qual und Schmerzen
 Op. 49, No. 8
 (Alsatian Folksong)

Lebhaft

Ach was Kum-mer, Qual und Schmerzen, hm, hm, hm,

f *p*

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are "Ach was Kum-mer, Qual und Schmerzen, hm, hm, hm,". The piano accompaniment is in 2/4 time, starting with a treble and bass clef. The first measure of the piano part is marked *f* (forte), and the second measure is marked *p* (piano). The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

hm. Es liegt mir was auf mei-nem Her-zen, hm, hm,—

pp *dim.* *pp*

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are "hm. Es liegt mir was auf mei-nem Her-zen, hm, hm,—". The piano accompaniment is in 2/4 time, starting with a treble and bass clef. The first measure of the piano part is marked *pp* (pianissimo), and the second measure is marked *dim.* (diminuendo). The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

hm, hm.— Und ich trau es nicht zu

p

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat. The lyrics are "hm, hm.— Und ich trau es nicht zu". The piano accompaniment is in 2/4 time, starting with a treble and bass clef. The first measure of the piano part is marked *p* (piano). The piano part features a melodic line in the right hand and a more rhythmic line in the left hand.

sa - gen, mich bei Je - mand zu be - kla - gen, da ich doch _

p subito

hm, hm, hm, hm, hm, hm.

pp

Stil-le muss ich's in mich schlie - ssen, hm, hm. Darf kein

pp

Wört - - chen las - - sen flie - - ssen, hm, hm. Muss mich

pp

cresc. -

stel-len vor den Leu - ten, als wär ich in al - len Freu - - den, da ich doch -

cresc. - *f*

f hm, hm, *p* hm, hm, hm, hm. *mf* Mei - ne

Freu-de wär zu le - ben, hm, hm, - mich der

mf

Freundschaft - zu er - ge - ben, hm, hm. - *f sehr* Mein

mf *cresc.*

ausdrucksvoll

Herz wünscht sich zu ver - sehen - ken, um ein and'-res Herz zu

The first system of the musical score features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, 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