

Wolf
Nicht Gelegenheit macht Diebe
(Goethe)

Ziemlich bewegt und sehr innig

Nicht Ge - le - gen - heit macht Die - be,

The first system of the musical score is in 4/4 time, featuring a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a fermata over the first measure.

etwas
sie ist selbst der größ - te Dieb; denn sie stahl den Rest der Lie - be, die mir noch im

The second system continues the piece with a vocal line and piano accompaniment. The piano part features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The word "etwas" is written above the vocal line.

zurückhaltend
Her - zen blieb. Dir hat sie ihn

a tempo
f leidenschaftlich
dim.
p dolce

The third system includes performance directions: "zurückhaltend" (retentive), "a tempo", "f leidenschaftlich" (strongly, passionately), "dim." (diminuendo), and "p dolce" (piano, sweetly). The piano part features a forte (*f*) dynamic and a piano (*p*) dynamic.

— ü - ber - ge - ben, mei - nes Le - bens Voll - - gewinn, daß ich nun, ver -

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano part features a piano (*p*) dynamic.

zurückhaltend

armt, mein Le - ben nur von dir ge - wär - - - tig bin.

Erstes Zeitmaß

Doch ich füh - le schon Er - bar - men im Kar - fun - kel dei - nes Blicks,

etwas nachlassend

und er - freu in dei - nen Ar - men mich er - neu - er - ten Ge - schicks.

rit. *pp dolce* *rit.*

Wolf
Hoch beglückt in deiner Liebe
(Goethe)

Äußerst leidenschaftlich und sehr lebhaft

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *p*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The voice part enters with the lyrics "Hoch beglückt in deiner Liebe". The piano accompaniment becomes more active, with dynamic markings *mf*, *f*, and *più f*. The voice part continues with the lyrics "schelt ich nicht Gelegenheit, ward sie gleich an". The piano accompaniment features a prominent melodic line in the right hand, marked *ff* and *sf*, with dynamic markings *f* and *p* in the left hand.

dir zum Die - be, wie mich solch ein Raub er -



immer ein wenig nachlassend
freut! Und wo - zu denn auch berau - ben?



zunehmend
Gib dich mir aus frei - er Wahl;



Tempo I
gar zu ger - ne möcht ich glau - ben: ja, ich bin's, die dich be



stahl.



Was so wil - lig du ge - ge - ben, bringt dir herr - li - chen Ge - winn;

mei - ne Ruh, mein rei - ches Le - ben geb ich freu - dig,

nimm es hin!

immer ein wenig nachlassend

Scher - ze nicht! Nichts von Ver - ar - men!

zunehmend *Tempo I*

Macht uns nicht die Lie - be reich? Halt ich dich in

mei - nen Ar - men, je - - dem Glück ist mei - - -

f *più f*

poco rit. *noch lebhafter*
- - - nes gleich.

ff

ff

8

ff *beschleunigend*

8

fff

8

Wolf
Als ich auf dem Euphrat schiffte
(Goethe)

Sanft fließend

Als ich auf dem Eu - phrat - schiff - te,

pp

zart und ausdrucksvoll

The first system of the musical score is in G major (one sharp) and 12/8 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The tempo/mood is indicated as 'Sanft fließend' and 'zart und ausdrucksvoll'.

streif - - te sich der gold - - ne Ring fin - -

The second system continues the musical score. The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal line.

- - ger ab, in Was - - ser - klüf - - te,

The third system shows a key change to E minor (three flats). The piano accompaniment continues with the same rhythmic pattern, while the vocal line adapts to the new key.

den - - ich jüngst von dir emp - - fing. - -

The fourth system concludes the piece in E minor. The piano accompaniment ends with a final chord, and the vocal line finishes with a sustained note.

Al - - - so träumt ich. Mor - -

- gen-rö - te blitzt' ins Au - - - ge durch den Baum,

sag - - - Po - e - - te, sag - - - Pro - phe - te!

immer ein wenig zurückhaltend

Was be - deu - tet die - ser Traum?

dim. - - - *rit.* - - - *ppp*

Wolf
Dies zu deuten bin erbötig!
(Goethe)

Ziemlich lebhaft

Dies zu deu - ten bin er - bö - tig! Hab ich
dir nicht oft er - zählt, wieder Do - - ge von Ve -
ne - dig mit dem Mee - re sich ver - mählt?
So von dei - nen

p

p

sf

p

Fin - ger - glie - dern fiel der Ring dem Eu - phrat zu.

Ach, zu tau - send Him - mels - lie - dern, sü - ßer

pp *p* *cresc.*

Traum, be - gei - sterst du! Mich,

pp *mf* *p*

der vonden In - do - sta - nen streifte bis Da - mas - kus hin, um mit

mf *p* *f* *p*

neu - en Ka - ra - wa - nen bis ans ro - te Meer zu ziehn,

p

musical score for the first system, featuring a vocal line and piano accompaniment in G major. The piano part includes triplets and a forte (*f*) dynamic marking.

mich ver-mählest du dei-nem Flus - se, der Ter-ras-se, die - sem Hain:

musical score for the second system, including lyrics and piano accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

breiter
hier soll bis zum letz - ten Kus - se

musical score for the third system, including lyrics and piano accompaniment. Dynamics include forte (*f*) and fortissimo (*ff*).

rit. - - wie zu Anfang
dir mein Geist ge - wid - - met sein.

musical score for the fourth system, including lyrics and piano accompaniment. Dynamics include piano (*p*) and piano (*pp*).

ersterbend

musical score for the fifth system, including lyrics and piano accompaniment. Dynamics include piano (*pp*) and ritardando (*rit.*).

Wolf
Hätt ich irgend wohl Bedenken
(Goethe)

Ziemlich lebhaft

Hätt ich ir-gend wohl Be - den-ken,

p

ausdrucksvoll

The first system of the musical score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand. The vocal line starts with a rest followed by the lyrics 'Hätt ich ir-gend wohl Be - den-ken,'. The piano accompaniment continues with a melodic line in the left hand and a rhythmic accompaniment in the right hand.

Balch, Bok - ha - ra, Sa - mar - kand, sü - ßes Lieb - chen,

The second system continues the musical score. The piano part features a triplet of eighth notes in the left hand. The vocal line has the lyrics 'Balch, Bok - ha - ra, Sa - mar - kand, sü - ßes Lieb - chen,'.

dir zu schenken die-ser Städ-te Rausch — und Tand?

pp

The third system continues the musical score. The piano part features a triplet of eighth notes in the left hand and a piano (*pp*) dynamic. The vocal line has the lyrics 'dir zu schenken die-ser Städ-te Rausch — und Tand?'.

A - ber frag ein - mal den Kai-ser, ob er dir die Städ-te gibt?

p

The fourth system concludes the musical score. The piano part features a triplet of eighth notes in the left hand and a piano (*p*) dynamic. The vocal line has the lyrics 'A - ber frag ein - mal den Kai-ser, ob er dir die Städ-te gibt?'.

etwas zurückhaltend

Er ist herr - li - cher und wei - ser; doch er weiß nicht, —

pp

a tempo

wie man liebt. Herr - scher, zu der - glei - - chen

mf

Ga - ben nim - mer - mehr be - - stimmst du dich! Solch ein

f

Mäd - chen muß man ha - ben und ein Bett - ler sein. — wie

ich.

ff

Wolf
Komm, Liebchen, Komm!
(Goethe)

Lebhaft und innig

Komm, Lieb - chen, komm! um - win - de mir die

p dolce

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature is three flats (B-flat major/D minor) and the time signature is 6/8. The piano part consists of a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The tempo/mood is indicated as 'Lebhaft und innig'.

poco ritardando

a tempo

Müt - zel aus dei - ner Hand nur ist der Dul - - bend

The second system continues the musical score. The tempo changes from 'poco ritardando' to 'a tempo'. The piano accompaniment remains consistent with the first system, providing a rhythmic foundation for the vocal line.

schön.

Hat Ab - - bas

The third system of the score shows the vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *p*. The tempo remains 'a tempo'.

poco ritard.

doch, auf I - rans höch - stem Sit - - ze, sein Haupt nicht

The final system of the score concludes the piece. The tempo is marked 'poco ritard.' The piano accompaniment features a *f* dynamic marking towards the end. The vocal line ends with a final note.

a tempo

zier - li-cher um - win - - den sehn! Ein

p *p ausdrucksvoll*

zart

Dul - bend war das Band, das A - le - xan - dern in

pp

Schlei - fen schön vom Haup - - te fiel, und

f

al - len Fol - - ge-herrschern, je-nen an - dern, als Kö - -

cresc.

p *zart*

- nigszier - de wohl - ge - fiel. Ein

f *p* *dim.*

Dul - - bend ist's, der unsern Kai - ser schmük - ket,

pp

sienen - nen's Kro - ne. Na - me geht wohl hin!

mf *p* *pp*

mit Affekt
Ju-wel und Per - - - le! sei das Aug ent

p *cresc.*

züc - ket: der schön - - ste Schmuck ist stets der Mus - se -

f *p* *f*

lin.

pp *poco rit.*

innig
 Und die - - - sen hier, ganz rein und sil - ber - strei - -
a tempo
p.

poco ritard. *a tempo*
 - - fig, um-win - de, Lieb - chen, um die Stirn um -
f.

her. Was ist denn
f. *p.*

Ho - heit? Mir ist sie ge - läu - fig! Du schaust mich
cresc.

breiter
 an, ich bin so groß als
f.

wie zu Anfang

Er.

ff leidenschaftlich

The first system of the musical score. The vocal line (treble clef) begins with a whole note G4, followed by rests. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo and dynamics are marked *ff leidenschaftlich*.

8

The second system of the musical score. The piano accompaniment continues with the same rhythmic pattern. A first ending bracket labeled '8' spans the first two measures of this system.

8

poco ritenuto

The third system of the musical score. The piano accompaniment continues. A first ending bracket labeled '8' spans the first two measures. The tempo is marked *poco ritenuto*.

8

a tempo

dim.

p

The fourth system of the musical score. The piano accompaniment continues. A first ending bracket labeled '8' spans the first two measures. The tempo is marked *a tempo*. The dynamics *dim.* and *p* are indicated.

nachlassend

pp

The fifth system of the musical score. The piano accompaniment concludes with a final chord. The dynamics *nachlassend* and *pp* are indicated.

Wolf
Wie sollt ich heiter bleiben
(Goethe)

Mäßig bewegt, traumhaft

Wie sollt ich

hei - ter blei - ben, ent - fernt von Tag und Licht? Nun a - ber

will ich schreiben, und trin - ken mag ich nicht. Wenn sie mich

an sich lock - te, war Re - de nicht im Brauch, und wie die Zun - ge stock - te

so stockt die Fe - der auch. Nur zul ge -

pp

lieb - ter Schen - ke, den Be - cher fül - le still! Ich sa - ge

ppp

sehr zart

nur: Ge - den - - ke! Schon weiß man, was ich will, — schon

pp

poco rit. *a tempo*

weiß man, was ich will. —

ppp *dim.* *ppp*

Wolf
Wenn ich dein gedenke
(Goethe)

Mäßig bewegt, traumhaft

Wenn ich dein ge-den - ke, fragt mich gleich der Schen - ke:

p

p weich

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo/mood is 'Mäßig bewegt, traumhaft'. The lyrics are 'Wenn ich dein ge-den - ke, fragt mich gleich der Schen - ke:'. The piano part begins with a dynamic marking of *p* and *weich*.

Herr, war-um so still? Da von

pp *ppp* *pp*

The second system of the musical score. The vocal line continues with the lyrics 'Herr, war-um so still? Da von'. The piano accompaniment features a dynamic marking of *pp* in the first measure, *ppp* in the second, and *pp* in the third.

dei - nen Leh - ren im - mer wei - ter hö - ren Sa -

The third system of the musical score. The vocal line continues with the lyrics 'dei - nen Leh - ren im - mer wei - ter hö - ren Sa -'. The piano accompaniment continues with various dynamics and articulations.

- ki ger - ne will.

ppp

The fourth system of the musical score. The vocal line concludes with the lyrics '- ki ger - ne will.'. The piano accompaniment features a dynamic marking of *ppp* in the second measure.

Wenn ich mich ver-ges - - se un-ter der Zy-pres - se,

p. *più p.*

This system contains the first line of the song. The vocal line is in a treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of three flats. Dynamics include piano (*p.*) and piano più (*più p.*).

hält er nichts da - von;

pp

This system contains the second line of the song. The piano accompaniment features a *pp* dynamic marking.

und im stil - len Krei - se bin ich doch so wei -

pp

This system contains the third line of the song. The piano accompaniment features a *pp* dynamic marking.

- - se, klug wie Sa - lo - mon.

pp *ppp*

This system contains the fourth line of the song. The piano accompaniment features *pp* and *ppp* dynamic markings.

Wolf
Locken, haltet mich gefangen
(Goethe)

Rasch und feurig

Lok - - - ken, hal - tet mich ge - fan - gen in

The first system of the musical score is in G major (one sharp) and 4/4 time. The vocal line begins with a forte (*f*) dynamic and a half note rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both hands, marked with a forte (*f*) dynamic.

— dem Krei - se des Ge - sichts! Euch ge - lieb - ten brau - nen

The second system continues the vocal melody and piano accompaniment. The piano part maintains the triplet eighth-note pattern, with a forte (*f*) dynamic. The vocal line includes a half note rest before the final phrase.

Schlan - gen zu er - wi - dern hab ich nichts.

p *cresc.*

The third system shows the vocal line concluding with a half note rest. The piano accompaniment features a piano (*p*) dynamic with a crescendo (*cresc.*) marking. The triplet eighth-note pattern continues in both hands.

Nur dies

f *ff* *p*

The final system of the score concludes with the vocal line. The piano accompaniment features a forte (*f*) dynamic, a fortissimo (*ff*) dynamic, and a piano (*p*) dynamic marking. The triplet eighth-note pattern continues in both hands.

Herz, _____ es ist von Dau - - er,

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a half rest followed by a quarter note G, then a half note A, and continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

schwillt in ju - - gend - lichstem

cresc.

The second system continues the musical score. The vocal line has a half rest followed by a quarter note G, then a half note A, and continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *cresc.* (crescendo) is placed below the piano part.

Flor; un - ter Schnee und Ne - bel

ff

The third system continues the musical score. The vocal line has a half rest followed by a quarter note G, then a half note A, and continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *ff* (fortissimo) is placed below the piano part.

schau - er rast _____ ein Ä - - tna dir her

The fourth system continues the musical score. The vocal line has a half rest followed by a quarter note G, then a half note A, and continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern.

vor. _____

fff *dim.*

The fifth system continues the musical score. The vocal line has a half rest followed by a quarter note G, then a half note A, and continues with a melodic line. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings of *fff* (fortississimo) and *dim.* (diminuendo) are placed below the piano part.

Du be-schämst wie Mor-gen-rö-te

je-ner Gip-fel ern-ste Wand, und noch

ein-mal füh-let Ha-tem Früh-

-lings-hauch und Som-mer-brand.

Sehen-ke her! Noch ei-ne

Fla - sche! Die - sen Be - - cherbring ich Ihr! Fin-det

mf *ff* *p*

sie ein Häufchen A - sche, sagt sie: Der ver - brann -

dim. *pp* *p* *f*

- - te mir.

f *sf* *f*

più f

più f

ff

ff

48. NIMMER WILL ICH DICH VERLIEREN!

[I never want to lose you!]

Text by Johann Wolfgang von Goethe (SULEIKA)
 From *West-östlicher Divan* (Western-Eastern Divan)

Composed 30 January 1889

Sehr lebhaft und leidenschaftlich

Nim - mer will ich dich ver - lie - ren!

Lie - be gibt der Lie - be Kraft. Magst du mei - ne Ju - gend

zie - ren mit ge - wal - ti - ger Lei - den - schaft.

Ach! - wie schmei - chelt's mei - nem Trie - be,

wenn man mei - nen Dich - - - ter preist!

Denn das Le - - - ben ist die

Lie - - - be, und des Le - bens Le - - - ben

Geist.

49. PROMETHEUS

[Prometheus]

Groß, kraftvoll und gemessen

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 4/4. The score begins with a piano (*p*) dynamic and a *cresc.* marking. It features a variety of textures, including dense block chords, moving bass lines, and melodic lines with trills. Dynamic markings include *ff* (fortissimo), *sf* (sforzando), and *immer ff*. Trills are indicated by the word *trill* above or below notes. The piece concludes with a final *ff* dynamic.

mußt mir mei-ne Er - - - de doch las-sen stehn,

und mei-ne Hüt-te, die du nicht ge-baut,

und mei-nen Herd, um dessen Glut du mich be-nei- - - dest.

Ich

ken- - ne nichts Är-me-res un-ter der Sonn, als euch Göt-ter! Ihr

näh - - ret küm - mer-lich von Op - - fer - steu - ern und Ge - -

cresc.

bets - - hauch eu - re Ma - je - - stät, - und darb - - tet,

p

wä - - ren nicht Kin - - der und Bett - ler hoff - - - nungsvol - le

To - - ren. Da ich ein

pp

Kind war, nicht - - - wuß - - te, wo aus noch

mit immermehr gesteiger.

ein, kehrt ich mein ver - irr - - - tes Au - - ge zur

tem Ausdruck

Son - - - ne, als wenn drü - ber wär ein Ohr, zu

hö - - ren mei - ne Kla - - - ge, ein Herz, wie meins,

sich des Be - dräng - ten zu er - bar - - - men.

immer beschleunigend

Tempo wie zu Anfang

Wer half mir wi - - der der Ti-ta - nen Ü - bermut?

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat). It begins with a half rest, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, 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und glüh - - - test jung und gut,

p

be - tro - gen, Ret - - - tungsdank dem Schla - fenden da

f

dro-ben?

ff *fff* *ff*

Ich dich ehren? Wofür?

trm *trmm* *sf* *trm* *trm* *sf*

Hast du die Schmer - - zen ge - - lin - dert je des Be -

la - - de-nen? Hast du die Trä - - nen ge

stil - let je des Ge - äng - - ste-ten? Hat nicht mich zum

Man - ne geschmie - det die all - - mäch - ti-ge Zeit und das

e - - wi - - ge Schick - sal, mei -

ne Herrn und dei - - ne?

ff

ff

Wähn - - test du et - wa, ich soll-te das Le - ben

f

ff

has - - sen, in Wü - - sten flie - hen,

f

ff

weil nicht al - - - le

f

ff

von hier ab etwas breiter
Blü - - ten - träu - - me reif - - ten?

f dim.

p

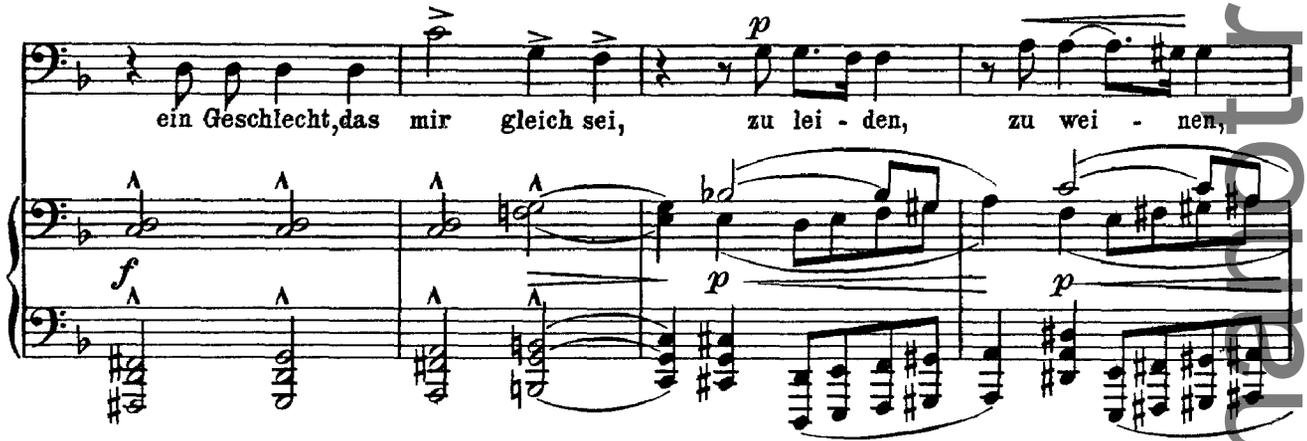
ff

kräftig

Hier sitz ich, forme Menschen nach mei-nem Bil - de,



ein Geschlecht, das mir gleich sei, zu lei - den, zu wei - nen,



Erstes Zeitmaß

zu ge - nie - ßen und zu freu - en sich, und dein nicht zu



ach - - ten, wie ich!



50. GANYMED

[Ganymede]

Sehr gleichmäßige und ruhige Bewegung

The musical score is set in 4/4 time with a key signature of two sharps (D major). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part features a steady, rhythmic accompaniment of chords and moving lines.

System 1: The vocal line begins with a rest followed by the lyrics "Wie im Morgenglan - ze du rings mich an - glühst,". The piano accompaniment starts with a *pp* dynamic and includes the instruction *sehr zart*.

System 2: The vocal line continues with "Früh - ling, Ge - lieb - ter! Mit tau - send -". The piano accompaniment maintains the *pp* dynamic.

System 3: The vocal line continues with "fa - cher Lie - - beswon - ne sich an mein Herz drängt dei - ner e - wigen". The piano accompaniment features a *cresc.* (crescendo) leading to a *f* (forte) dynamic, followed by a *p* (piano) dynamic.

System 4: The vocal line concludes with "Wär - me hei - lig Ge - fühl, un - end - - li - che Schö - ne!". The piano accompaniment features a *pp* dynamic and ends with a *f* (forte) dynamic.

Daß ich dich fassen möcht in diesen Arm,

in diesen Arm! Ach, an deinem

Bu-sen lieg ich, schmach - - te, und dei - ne

Blumen, dein Gras drän - gen sich an mein Herz. Du kühlst den

bren - nen - den Durst mei - nes Bu - - sens, lieb - -

pp

- - - li - cher Mor - genwind, ruft drein die

p

Nach - tigall lie - - bend nach mir aus dem Ne - beltal.

p

Ich komm, ich kom - - me!

zart und ausdrucksvoll

p *pp*

Wo-hin? Ach, wo - hin?

p

This system contains the first two staves of the piece. The vocal line begins with a treble clef and a key signature of two sharps (D major). The piano accompaniment starts with a bass clef and the same key signature. The piano part features a complex, rhythmic accompaniment with many accidentals and slurs. The lyrics 'Wo-hin? Ach, wo - hin?' are written below the vocal staff.

Wie zu Anfang

Hin-auf! — Hin-auf

pp *rit.* *pp*

This system contains the third and fourth staves. The vocal line continues with the lyrics 'Wie zu Anfang' and 'Hin-auf! — Hin-auf'. The piano accompaniment includes dynamic markings *pp*, *rit.*, and *pp*. The piano part continues with its intricate accompaniment.

strebt's. Es schwe - - - ben die Wol - ken

This system contains the fifth and sixth staves. The vocal line has the lyrics 'strebt's. Es schwe - - - ben die Wol - ken'. The piano accompaniment continues with its characteristic accompaniment.

ab - wärts. Die Wolken nei - - gen sich der seh - -

pp *cresc.*

This system contains the seventh and eighth staves. The vocal line has the lyrics 'ab - wärts. Die Wolken nei - - gen sich der seh - -'. The piano accompaniment includes dynamic markings *pp* and *cresc.*

nen - den Lie - be. Mir! Mir!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "nen - den Lie - be. Mir! Mir!". The piano accompaniment consists of two staves, with dynamic markings of *f* and *p*. The key signature has one sharp (F#) and the time signature is common time (C). The piano part includes an 8-measure rest and a 3-measure rest.

In eu-rem Schoße auf - - wärts! um-fan - - gend um-fan - gen!

The second system continues the vocal line with the lyrics "In eu-rem Schoße auf - - wärts! um-fan - - gend um-fan - gen!". The piano accompaniment features dynamic markings of *pp*, *f*, and *p*. A key signature change to two sharps (F# and C#) and a time signature change to 6/4 occur at the end of the system.

Auf - - wärts an dei - nen Bu - sen, all

The third system shows the vocal line with the lyrics "Auf - - wärts an dei - nen Bu - sen, all". The piano accompaniment includes dynamic markings of *p* and *f*. The key signature changes to one sharp (F#) and the time signature returns to common time (C).

- - lie - - ben - der Va - - ter!

The fourth system features the vocal line with the lyrics "- - lie - - ben - der Va - - ter!". The piano accompaniment includes dynamic markings of *f*, *p*, *piu p*, and *pp*. The key signature changes to two sharps (F# and C#) and the time signature returns to common time (C).

The fifth system consists of piano accompaniment for two staves, featuring dynamic markings of *pp* and *ppp*. The key signature remains two sharps (F# and C#) and the time signature is common time (C).

51. GRENZEN DER MENSCHHEIT

[Limitations of humanity]

Sehr gehalten

pp

Wen - der

ur - al - te hei - li - ge Va - ter mit ge - las - se - ner Hand aus rol - len - den

Wolken seg - nen - de Blit - ze ü - ber die Er - de sät, küß ich den letz - ten

Saum sei - nes Klei - des, kind - li - che Schauer treu in der Brust.

pp

Denn mit Göt - tern soll sich nicht mes - sen ir -

gend ein Mensch. Hebt er sich auf - wärts und be -

rührt mit dem Schei - tel die Ster - - - ne, nir - gends

haf - ten dann die un - si - chern Soh - len, und mit ihm spie - len Wol -

- ken und Win - de.

Steht er mit fe - - sten mar - ki-gen Knochen auf der wohl - ge -

Bässe schwer und gehalten

grün - de-ten dau - ernden Er - de: reicht er nicht auf, — nur mit der

cresc. *ff*

Ei - che o - der der Re - - be sich zu ver-glei - chen.

f *mf* *dim.* *p*

Was unter - scheidet Göt - ter von Men-schen?

pp *etwas zurückhaltend* *rit.* *pp* *rit.*

a tempo

Daß vie - le Wel - len vor je - nen wan - deln,

a tempo

pp

ped.

ein e - - - wi - ger Strom.

Uns hebt die Wel - le, verschlingt die Wel - - le,

pp

und wir ver - sin - - - ken.

ppp

The image shows a page of a musical score for a song by Franz Schubert. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'a tempo'. The first system includes a piano dynamic marking 'pp' and a 'ped.' (pedal) instruction. The second system continues the piano accompaniment. The third system includes another 'pp' dynamic marking. The fourth system includes a 'ppp' (pianissimo) dynamic marking. The lyrics are in German and describe waves and a stream. The score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

Ein kleiner Ring be-grenzt

p

geheimnisvoll

— un-ser Le-ben, und vie-le Ge-schlech-ter rei-hen sich dau-ernd

immer pp

an ih-res Da-seins un-end-li-che Ket-te.

mf *p* *f*

p *f* *p* *f* *mf* *mf* *p*

mf *mf* *pp*

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