

Strauss
 Seitdem dein Aug' in meines schaute
 Op. 17, No. 1
 (von Schack)

Larghetto

Seit-dem dein Aug' in mei-nes schau-te und Liebe, wie vom

pp

p cantabile

Detailed description: This system contains the first two lines of the score. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The first line of music ends with a *pp* dynamic marking. The second line of music begins with a *p cantabile* marking. The lyrics are written below the vocal line.

Himmel her aus ihm auf mich her - nie-derthau - te, was bö-te mir

pp

p

ced. * *ced.* *

Detailed description: This system contains the third and fourth lines of the score. The vocal line continues with the lyrics. The piano accompaniment features a *pp* dynamic marking in the first measure and a *p* marking later. There are two *ced.* (crescendo) markings with asterisks in the piano part. The music is in a grand staff.

die Er - de mehr? Ihr Be -

molto espress.

mf

ced. * *ced.* *

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line ends with the lyrics. The piano accompaniment features a *mf* dynamic marking. There are two *ced.* (crescendo) markings with asterisks in the piano part. The music is in a grand staff.

- stes hat sie mir g' - g' - ben,

The first system features a vocal line in a soprano register and a piano accompaniment. The piano part consists of chords and moving lines in both hands, with some notes marked with asterisks. The key signature has three flats (B-flat, E-flat, A-flat).

cresc.
und von des Her - zens stil - lem Glück ward ü - ber - voll mein

espr.
cresc. poco a poco

The second system continues the vocal line and piano accompaniment. The piano part shows a gradual increase in volume, indicated by the 'cresc. poco a poco' marking. The key signature remains three flats.

gan - zes Le - ben durch je - nen

espr.
ff

The third system features a more intense piano accompaniment, marked with 'espr.' and 'ff' (fortissimo). The piano part includes some sixteenth-note passages. The key signature is still three flats.

ei - nen Au - gen - blick.

dim. *p* *espress.*

The final system concludes the piece. The piano part features a decrescendo ('dim.') and a piano ('p') dynamic, followed by a more expressive ('espress.') section. The key signature remains three flats.

Strauss
Ständchen
Op. 17, No. 2
(von Schack)

Vivace e dolce

pp

Mach' auf, ——— mach' auf, ——— doch

pp una corda

segue

red.

lei - - se mein Kind ——— um Keinen vom Schlum - - mer zu wecken.

kaum murmelt der Bach, ——— kaum

zittert im Wind ——— ein Blatt an den Bü - - schen und Hecken.

red.

*

red.

*

red.

*

Drum lei - se mein Mädchen, dass nichts sich regt, —

pp

ped. * *ped.* * *ped.* *

— nur lei - se die Hand — auf die Klinke ge - legt.

pp

* *ped.* * *ped.*

Mit Trit - ten, wie Trit - te der El - - fen so

pp

segue

sacht, um ü ber die Blu - - - men zu hü - pfen.

* *ped.*

Flieg' leicht hin - aus _____ in die

Mondschein - nacht _____ zu mir _____ in den Gar - - ten zu schlüpfen.

Rings schlum - - mern die Blü - then

am rie - selnden Bach _____ und duf - ten im Schlaf, _____ nur die Lie - be ist wach.

un poco rit.

un poco rit.

a tempo Sitz

pp *ppp* *segue*

Ad. *Ad.*

nie - - - der, hier, däm - merts . ge -

heim - - niss - voll un - - - ter den

Lin - - - den bäu - men, - die

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

Nach - - ti - gall - - - - - uns zu Häup - - - - ten

ped. * *ped.* *

soll - - - - von un - - - - sren Küs - - - - - sen

ped. * *ped.* * *ped.* *

träu - - - - men - - - - und - - - - die

ped. * *espress.* *ped.* *

Ro - - - - se. - - - - wenn sie am

cresc. *tutte le corde* *espress.* *ped.* * *ped.* *

Mor - - gen er - wacht. hoch glüh

Red. * *Red.* *

hoch glüh von den Won -

mf *p*

Red. * *Red.* *

- - ne - schau - ern der Nacht.

espress.

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

pp *una corda*

* *Red.* *

Strauss
 Das Geheimnis
 Op. 17, No. 3
 (von Schack)

Andante

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* and *pp*. There are triplets in the vocal line.

Du fragst mich, Mädchen, was flüsternd der West ver-

The second system continues the vocal line and piano accompaniment. The vocal line has a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment features a more active right hand with triplets and a steady bass line. Dynamics include *ppp* and *p*. There are triplets in the vocal line.

trau - - - e den Blü-thenglocken? Wa - run von Zwei - ge zu

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with a steady bass line and chords in the right hand. Dynamics include *ppp* and *p*. There are triplets in the vocal line.

Zweig im Ge - äst die zwitschernden Vö - - - - gel

poco cresc.

lo - eken? Wa - rum an Knos - pe die Knos - pe sich schmiegt

The first system of the score features a vocal line in G major with a key signature of one flat (F major) and a 3/4 time signature. The lyrics are "lo - eken? Wa - rum an Knos - pe die Knos - pe sich schmiegt". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Dynamics include *pp* and *p*. There are fermatas over the piano accompaniment in the second and fourth measures.

und Wellen mit Wel - len zer - flie - - - - - ssen, und dem Mond - strahl.

poco cresc. *espr.*

The second system continues the vocal line with the lyrics "und Wellen mit Wel - len zer - flie - - - - - ssen, und dem Mond - strahl.". The piano accompaniment features a more active bass line with eighth notes. Dynamics include *poco cresc.* and *espr.*. There are fermatas over the piano accompaniment in the second, fourth, and sixth measures.

der auf den Kel - chen sich wiegt, die Vi - o - len der Nacht sich er - schlie -

The third system continues the vocal line with the lyrics "der auf den Kel - chen sich wiegt, die Vi - o - len der Nacht sich er - schlie -". The piano accompaniment continues with eighth notes in the bass. There are fermatas over the piano accompaniment in the second, fourth, and sixth measures.

- ssen?

molto dim. *smorz.*

The fourth system concludes the vocal line with the lyrics "- ssen?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *molto dim.* and *smorz.*. There are fermatas over the piano accompaniment in the second, fourth, and sixth measures.

p

O thörichtes Fra - gen! Wem Wis - sen frommt, nicht kann ihm die Ant wort

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is B-flat major (two flats). The vocal line begins with a piano (*p*) dynamic and contains a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

tranquillo
pp

feh-len; drum war - - te, mein Kind, bis die Lie - - be kömmt, die

The second system continues the musical score. The vocal line is marked *pp* and includes a triplet of eighth notes. The piano accompaniment is marked *pp* and features a triplet of eighth notes in the right hand. The tempo/mood is indicated as *tranquillo*.

wird dir al - les er - zäh - - - - - ler.

The third system shows the vocal line continuing with the lyrics. The piano accompaniment includes a *dim.* (diminuendo) marking in the right hand. The key signature changes to C major (no sharps or flats).

espress.

pp

The fourth system is primarily piano accompaniment. It begins with an *espress.* (espressivo) marking and a *pp* dynamic. The key signature changes to B-flat major (two flats). The piano part features complex chordal textures and melodic lines in both hands.

Strauss
Aus den Liedern der Trauer
Op. 17, No. 4
(von Schack)

Lento

pp

Von dunk - lem Schleier um - spun - nen ist mir das

pp una corda

* *ped.*

Ta - ges - licht, wohl stei - gen neu - e Son - nen - ich seh sie

* *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

nicht. Mir schweift der Blick hin - ü - ber in Wei - ten,

pp

däm - mer-fern: vom Him - mel blinkt ein trü - ber ein - - su - mer

pp

p

Stern. — Ein Mädchen, bleich von Wan - gen, winkt mir von

pp

p

drü - ben zu: ich bin vor - an - ge - gan - gen:

pp

p

was zö - - gerst du?

pp

p

Strauss
Nur Mut!
Op. 17, No. 5
(von Schack)

Moderato

p

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is two flats (B-flat major or D-flat minor).

Lass' das Za - - gen, tra - - ge

The first line of the song features a vocal line with a long note on 'Za' and a melodic phrase on 'tra - - ge'. The piano accompaniment continues with a similar rhythmic pattern.

mu - tig dei - ne Sor - gen, dei - ne Qual, sei die Wun - de noch so blu - tig.

The second line of the song features a vocal line with a melodic phrase on 'mu - tig' and a long note on 'Wun - de'. The piano accompaniment includes a trill in the right hand. There are markings 'Red.' and '*' below the piano part.

hei - len wird sie doch ein - mal.

The third line of the song features a vocal line with a melodic phrase on 'hei - len' and a long note on 'ein - mal'. The piano accompaniment includes a trill in the right hand. There are markings 'Red.' and '*' below the piano part.

pp

Un-ter tie - - fer Ei - ses-de - cke

cresc.

träumt die jun - ge Knos - - pe schon, dass der Früh - ling

dim.

sie er - we - - cke mit der Lie - - der hol - dem Ton. Nur em-

p

espress.

cresc.

por den Blick ge - wen - det, und durch dü - - - stes

espress.

cresc.

Wol - ken grau bricht zu - letzt, dass es dich blen - det,

p *molto cresc.*

glor - reich noch des Him - mels Blau. A - ber auch die

ff *breit* *tranquillo* *p* *tranquillo*

trü - ben Stun - den und die Trä - nen, die du weinst, glaub', wie Freu - den,

pp

die entschwunden, süß er - scheinen sie dir einst, und mit Weh - mut,

Strauss
Barkarole
Op. 17, No. 6
(von Schack)

Allegretto con moto

p
Um der fal - - lenden

p
con Ped.

Ru - der Spi - tzen zittert und leuchtet ein schim - mernder Glanz. flieht bei je - dem Schla -

- ge mit Bli - tzen hin von Wel - len zu Wellen im Tanz. Mir im Bu - sen von

Lie - bes - won - nen zit - tert und leuchtet das Herz wie die Flut,

ju - - belt hinauf zu den Ster - nen und Son - nen. bebt zu ver - gehn

in der wo - - - gen - den Glut.

poco rit.

cresc. *poco rit.*

a tempo

Schon auf dem Fel - sen durch's Grün der Pla - ta - ne seh ich das säu -

p a tempo

- leu - ge - twi - ge - ne Dach und das flimmernde Licht am Al - ta - ne

dim.

dim.

poco calando

kündet mir, dass die Ge - lieb - - - te noch wach.

a tempo

Flie - - ge mein Kalm und birg' uns ver -

a tempo

schwie - gen. birg' uns, se - - li - ge Nacht des Au -

gust; süß wohl ist's auf den Wel - - len sich

wie - gen. a - ber sü - sser, sü - sser an ih - rer

Ped. *

sempre pp

Brust. süß - wohl ist's auf den Wel - len sich

sempre pp

Ped. *

wie - gen, a - ber sü - sser an ih -

Ped.

- rer Brust.

Ped. * *