

Strauss  
Auf ein Kind  
Op. 47, No. 1  
(Uhland)

Mässig langsam

Aus der Be - dräng - - - niss,

*mf*

*Red.* \* *Red.* \*

Detailed description: This system contains the first two staves of music. The vocal line is in 4/4 time, starting with a whole rest followed by a triplet of eighth notes (G4, A4, B4) and a half note (B4). The piano accompaniment features a rhythmic pattern of eighth notes in both hands, with a dynamic marking of *mf*. Pedal points are indicated by 'Red.' and asterisks.

die mich wild um - ket - - tet,

*Red.* \* *Red.* \*

Detailed description: This system contains the third and fourth staves. The vocal line continues with a half note (G4), a quarter note (F#4), and a half note (E4). The piano accompaniment maintains the eighth-note pattern. Pedal points are indicated by 'Red.' and asterisks.

hab ich zu dir mich sü - sses Kind ge - ret - tet,

*dim.*

*espressivo*

*Red.* \* *Red.* \* *Red.* \*

Detailed description: This system contains the fifth and sixth staves. The vocal line begins with a triplet of eighth notes (G4, A4, B4) and continues with a half note (B4) and a quarter note (A4). The piano accompaniment features a dynamic marking of *espressivo*. Pedal points are indicated by 'Red.' and asterisks. The system concludes with a triplet of eighth notes (G4, A4, B4).

*p*

da-mit ich Herz und Au-gen wei - de *zart ausdrucksvoll* an dei-ner En - gel-freu-de,

*p*

Ped. \* Ped. \*

an die-ser Un - -schuld, die-ser Mor-gen -

Ped. \* Ped. \* Ped. \*

*pp*

hel - - le, die-ser un-ge-trüb - ten Got - - tes-

*pp* *p*

Ped. \* Ped. \* Ped. \*

quel - - le.

*pespr.* *pp*

Ped. \* Ped. \* Ped. \*

Strauss  
Des Dichters Abendgang  
Op. 47, No. 2  
(Uhland)

Sehr ruhig und feierlich

The first system of the score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. It contains three measures of whole rests. The middle staff is a grand staff with a treble clef for the right hand and a bass clef for the left hand. The right hand contains three measures of whole rests. The left hand contains a continuous eighth-note accompaniment. The first measure is marked with a piano (*p*) dynamic and a fermata. The second measure is marked with a mezzo-forte (*mf*) dynamic. The third measure is marked with a mezzo-forte (*mf*) dynamic. The bottom staff is a bass line with a bass clef, containing the same eighth-note accompaniment as the grand staff.

The second system of the score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three flats, and a 4/4 time signature. It contains three measures of whole rests. The middle staff is a grand staff with a treble clef for the right hand and a bass clef for the left hand. The right hand contains three measures of whole rests. The left hand contains a continuous eighth-note accompaniment. The first measure is marked with a *marcato* dynamic. The second measure is marked with a *espressivo* dynamic. The third measure is marked with a *espressivo* dynamic and features a long, expressive melodic line in the right hand. The bottom staff is a bass line with a bass clef, containing the same eighth-note accompaniment as the grand staff. There are asterisks (\*) and a *Leg.* marking at the end of the system.

The third system of the score consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three flats, and a 4/4 time signature. It contains three measures of whole rests. The middle staff is a grand staff with a treble clef for the right hand and a bass clef for the left hand. The right hand contains three measures of whole rests. The left hand contains a continuous eighth-note accompaniment. The first measure is marked with a *Leg.* marking. The second measure is marked with a *Leg.* marking. The third measure is marked with a *Leg.* marking. The bottom staff is a bass line with a bass clef, containing the same eighth-note accompaniment as the grand staff. There are asterisks (\*) and a *Leg.* marking at the end of the system.

Er -

gehst du dich im A - - - bend - licht (das ist die

The first system of the musical score features a vocal line in G major with a 3/4 time signature. The lyrics are "gehst du dich im A - - - bend - licht (das ist die". The piano accompaniment consists of a right hand with sustained chords and a left hand with a rhythmic eighth-note pattern. Pedal markings are present: "Ped." under the first measure, and "\* Ped." under the second and third measures. A triplet of eighth notes is marked with a "3" above it in the final measure.

Zeit der Dichter-won - - ne), so wen - de stets dein

The second system continues the vocal line with the lyrics "Zeit der Dichter-won - - ne), so wen - de stets dein". The piano accompaniment features a triplet of eighth notes in the right hand. Pedal markings include "\* Ped." under the second and third measures, and "\* Ped." under the fourth measure. Dynamics include "p" (piano) and "cresc." (crescendo).

An - ge - sicht zum Glan - - - - ze der ge -

The third system has the lyrics "An - ge - sicht zum Glan - - - - ze der ge -". The piano accompaniment includes a dynamic marking of "sf" (sforzando). Pedal markings are "\* Ped." under the second and third measures, and "\* Ped." under the fourth measure.

sunk - - - - nen Son - - - - ne! In

The fourth system concludes with the lyrics "sunk - - - - nen Son - - - - ne! In". The piano accompaniment features a dynamic marking of "sf" (sforzando). Pedal markings include "\* Ped." under the second and third measures, and "\* Ped." under the fourth measure.

ho - her Fei - er schwebt dein Geist, du schau - est in des

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 half note 'ho', followed by a quarter note 'her', a quarter note 'Fei', a quarter note 'er', a quarter note 'schwebt', a quarter note 'dein', a quarter note 'Geist,', a quarter note 'du', a quarter note 'schau', a quarter note 'est', and a quarter note 'in'. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. There are three asterisks (\*) below the piano part, each aligned with a measure.

Tem - pels Hal - - - - len, wo al - les Heil - - - -

The second system continues the vocal line with a half note 'Tem', a quarter note 'pels', a quarter note 'Hal', a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note 'len,', a quarter note 'wo', a quarter note 'al', a quarter note 'les', a quarter note 'Heil', a quarter rest, a quarter rest, a quarter rest, and a quarter rest. The piano accompaniment continues with similar patterns, including a dynamic marking 'p' in the final measure. There are three asterisks (\*) below the piano part.

- - ge sich er - schleusst \_\_\_\_\_ und himm - -

The third system shows the vocal line with a quarter rest, a quarter rest, a quarter note 'ge', a quarter note 'sich', a quarter note 'er', a quarter note 'schleusst', a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note 'und', a quarter note 'himm', a quarter rest, and a quarter rest. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. There are three asterisks (\*) below the piano part.

- - - - - li - sche Ge - bil - - - - de

The fourth system shows the vocal line with a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note 'li', a quarter note 'sche', a quarter note 'Ge', a quarter note 'bil', a quarter rest, a quarter rest, a quarter rest, and a quarter note 'de'. The piano accompaniment continues with complex rhythmic patterns. There are three asterisks (\*) below the piano part.

wal - - len.

*sehr ausdrucksvoll*

*cresc.*

*molto espr.*

*dim.*

*marc.*

Wann a - ber um das

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest followed by the lyrics "Wann a - ber um das". The piano accompaniment is in a minor key and includes dynamic markings such as *mf* and *p*. There are also performance instructions like *sc* (scordatura) and *ped* (pedal) with asterisks indicating specific effects.

Hei - - lig - tum die dun - keln Wol - ken nie - der - rol - len,

The second system continues the musical score. The vocal line has the lyrics "Hei - - lig - tum die dun - keln Wol - ken nie - der - rol - len,". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamic markings include *mf* and *p*. Performance instructions like *sc* and *ped* with asterisks are present.

dann ist's voll - bracht,

The third system concludes the musical score. The vocal line has the lyrics "dann ist's voll - bracht,". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamic markings include *mf* and *p*. Performance instructions like *sc* and *ped* with asterisks are present.

— du keh - rest um, be - se - -

*Led.* \* *Led.* \*

- - ligt von dem Wun - der - vol - - - - len.

*Led.* \* *Led.* \* *calando dim.* \*

In stil - ler Rüh - - rung

*pp* sehr ruhig  
*Led.* \* *Led.* \*



wirst du geh'n,

du trägst in dir des Lie - - - des

Se - - - gen; das Lich - - -

- - - te, das du dort ge - - sehn, um -

*p*

*cresc.*

glänzt dich mild auf fin - - -

*ausdrucksvoll*

*p*

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

ossia

- - - stern, - fin - - - stern

*ped.* \* *ped.* \* *ped.* \*

We - - - (gen) - gen.

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*pp* *smorzando*

*ped.* \* *ped.* \*

Strauss  
**Rückleben**  
 Op. 47, No. 3  
 (Uhland)

**Langsam**

An ih-rem Gra-be kniet' ich fest - ge-bun-den

*pp*

und senk-te tief den Geist in's To - - dten - reich. — Zum

*ppp*

\*  
Ced.

Him-mel reich-te nicht mein Blick, es stun-den des Wie-der-se-hens Bil-der

*p*

fern — und bleich. Da so ich vor-wärts Grau-en nur ge - fun - den,

*pp*

*sehr ruhig*  
ver - gang - - - - ne Ta - - - - ge,

*zart ausdrucksvoll  
dolce espressivo*  
*p*

*Leo.*

flüch - tet'ich zu euch: Ich liess den

*Leo.*

Sarg des Gra - bes Nacht ent - - he - - - - ben.

*pp*

zu - rück sie tra - gen in das

*ausdrucksvoll  
espressivo*

*p*

*ped.*

\*

schö - - - ne Le - - - ben. Schon

*ped.*

\*

*ped.*

\*

hu - ben sich die blei - chen Au - - - - gen - li - -

*pp*

*ped.*

\*

*ped.*

\*

*ped.*

- - der, ihr Au - - ge schmach - te - te zu mir em -

*l.H.*

*ped.*

\*

\*

por, bald streb - ten auf \_\_\_\_\_ die frisch - ver-jüngten

*ausdrucksroll*  
*espressivo*

*ped.* \*

Glie - der, sie \_\_\_\_\_ schweb - - te blü - hend in der

*ped.* \* *ped.* \*

*ausdrucksroll*

Schwe - - - stern Chor. Der

*ped.* \* *ped.* \* *ped.* \*

Lie - - - be gold - - - - ne Stun - - - -

*l.H.*  
*espr.*  
*p*  
*cre - - - - - scen*

*ped.* \*

- - den tra - ten wie - der, selbst mit — des er - - sten Kus

- do -

\* Red. \*

- - ses Lust, — her - vor: bis sich ver -

Red. \* Red.

lor ihr Le - - - - - ben und das

*diminuendo*

Red. \*

mei - - ne in sel' - - - - ger Kind - -

Red. \*

- keit Duft und Mor - - - gen - schei - - -

8

*p*

\* *ped.* \*

- - - - - ne.

*immer ruhiger*

*dimin. -*

8

*ped.* \* *ped.* \*

\* *ped.* \*

*pp*

*l. H.*

*smorzando*

*ped.*

8



Strauss  
Einkehr  
Op. 47, No. 4  
(Uhland)

Andante

Bei ei-nem

Wir - the wun - - - - der - mild, da war ich jünger zu Ga - ste; ein

gold - ner A - - - pfeil war sein Schild, - an ei-nem lan-gen A - - - -

- - ste. Es war der gu - - te A - pfel - baum, bei

*espr.*  
*mf*

dem ich ein - ge - keh - - ret; mit sü - sser Kost und

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

fri - schem Schaum hat er mich wohl ge - näh - - - -

*Red.* \* *Red.* \*

- - - - ret. Es

*pp*

*Red.* \*

ka - men in sein grü - nes Haus viel

leicht - be - schwing - te Gä - ste; sie spran - gen

frei und hielten Schmaus

und san -

- gen auf das be - - ste.

*pp*

Ich fand ein Bett zu

*pp* *espr.*

*Red.* *p* \*

sü - - - sser Ruh auf wei - chen, grü - - nen

*ppp*

*Red.* \* *Red.* \*

Mat - - - ten; der Wirth, er deck - - -

*ppp*

- te selbst mich zu mit sei-nem küh - - - len

Schat - - - - - ten.

*sehr ruhig*

*pp*

*tr. marc.*

*espr.*

*ped.* \* *ped.* \* *ped.* \*

Nun fragt' ich nach der

*f*

*f*

*ped.* \* *ped.* \*

Schul - dig - keit, da schüt-telt' er den Wi - - - - pfel; ge -

*ped.* \* *ped.* \* *ped.* \*

seg - - - - - net sei er al - le - zeit, von der

Wur-zel bis zum Gi - - - - - pfel, ge -

seg - - net, ge - seg - - net, ge - - seg-net sei er al - le -

zeit.

*ped.* \* *ped.* \* *ped.* \*

*ped.* \* *ped.* *etwas breit* \*

*ped.* \* *ped.* \*

*ped.* \* *tr.* \*

Strauss  
 Von den sieben Zechbrüdern  
 Op. 47, No. 5  
 (Uhland)

So schnell als möglich

*f* *stets*  *f* *stets*

Ich ken-ne sie-ben lust'ge Brüder, sie sind die dur - stig-sten im Ort;

*f* *stets*

die schwu - ren höch-lich, nie - mals wie - der zu nen-nen ein ge - wis - ses

*sfz* *p* *mf*

*sfz* *p* *mf*

Wort, in kei - ner - lei Wei - se, nicht laut und nicht lei - - se.

*p* *pp* *p* *pp*

*f*  
Es ist das gu - te Wört - lein Was - - -

*f* *ff*  
Ped.

- - - ser, da - rin doch sonst kein Ar - ges steckt. Wie

*p* \*

kommt's nun, dass die wil - den Pras-ser dies schlich - te Wort - so

*mf* *f* *p*  
Ped.

mäch - tig schreckt? Merkt auf! ich be - rich - te die Wun - der - ge -

*f* *p* 3  
Ped.



*äusserst lebhaft*

schich - te.                      Einst hör - ten je - ne durst - gen Sie -

- - - ben                      von ei - nem frem - den Zech - kum - pan,                      es

\* Led.

sei am Wald - ge - bir - ge                      drü - ben                      ein neu - es Wirths - -

\*                      Led.                      \*

- - haus                      auf - ge - than,                      da                      flie - ssen so rei - ne, so

\*                      Led.                      \*                      \*

*gemütlich*

*äusserst lebhaft*

wür - zi - ge Wei - ne. Um ei - ner gu - ten Pre - digt wil - len hätt' kei - ner sich vom

*f*

Platz be - wegt; doch, gilt es, Glü - ser gut zu fül - len, sind die

*cresc.*

Bur - sche gleich er - regt. „Auf, las - set uns wandern!“

*f* *ff*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

Ruft ei - ner dem An - dern.

*f* *ff*

\* *Ped.* \* *Ped.*

## Immer äusserst schnell

Sie wan - dern rüs - tig mit dem Frü - hen.

*fp* *mf*

*Red.*

Bald steigt die

*f* *fp*

*\* Red.*

Son - - - ne drü - ckend heiss,

*p*

*Red.*

(dreitaktig)

die Zun - ge lechzt, die

*f* *p* *f*

Lip - pen glü - - - hen, und von der Stir - ne rinnt der

*p* *f* *ped.*

Schweiss. Da rie - - selt so hel - - le vom

(zweitaktig) *pp*

*ppp* *pp* \* *ped.* \* *ped.*

Fel - - sen die Quel - - - - - le.

\* *ped.* \*

Wie trin - ken sie in vol - - len

*pp* *ppp* *ped.* \* *ped.*

Zü - - - - -

\* Ped. \*

- - - - - gen! Doch als sie kaum den Durst ge-stillt,

*cresc.*

*p cresc.*

*Ped.*

- - - - - be - zeu - - - - gen sie ihr Miss - ver - gnü - - - - gen, dass hier nicht

*Ped.*

Wein, nur Was - - - - ser quillt: „O fa - des Ge - trän - ke! O

*f* *mf*

*f* *sfz* *mf*

*Ped.*

ärm - li - che Schwen-ke!"

*f* *p*

*p*

In sei - ne viel - ver-wob - nen Gän - ge nimmt jetzt der Wald

*p*

*red.*

die Pil - - ger auf; Da stehn sie plötz-lich im Ge - drän -

*f* *p* *cresc.*

*p*

\*

- ge, ver - worr - nes Di - ckicht hemmt den Lauf. Sie

*sf* *ff*

*red.*

\*

ir - ren, sie su - chen, sie zan - ken und flu - chen.

*sf = mf* *f*

Der - weil hat sich in fin - stre Wet -

*ff* *p*

*p* *ped.*

- ter die schwü - - le Son - - - - ne

*pp* *pp*

tief ver - hüllt; schon rauscht der Re - gen durch die

*pp*

Blät - - ter, es zuckt der Blitz, der

8

*sfz*

*Red.*

Don - ner brüllt; \_\_\_\_\_ dann kommt es ge - - flos - sen, un -

*ff*

*sfz*

\*

(dreitaktig)

end - - - - - lich er - gos - - sen.

*ff*

*Red.*

\*

*Red.*

\*



Bald wird der Forst zu tau - - - - send

*Ped.* \*

In - - - - - seln, zahl - - lo - - se

*Ped.* \*

Strö - - - - - me bre - chen her - -

*Ped.* \*

vor; \_\_\_\_\_

*Ped.* \*

hier hilft kein To - - - ben,

Ped. \*

hier hilft kein Win - - - seln, er muss hin - -

Ped. \*

durch, \_\_\_\_\_ der ed' - - - - le

Ped. \*

Chor. \_\_\_\_\_ 0

Ped. \*

*(zweitaktig)*

gründ - - li - che Tau - fe! O köst - - li - che Trau - fe!

*ff*

*ped.* \* *ped.* \*

*(dreitaktig)*

*ff*

*ped.*

*(viertaktig)*

Vor Al - ters wur - den Men - schen - - kin - - der ver -

*mf* *cresc.* *ped.*

*(dreitaktig)*

wan - - - delt oft in Quell \_\_\_\_\_ und

*ff*

(viertaktig)

Fluss;

Musical score for the first system, featuring a vocal line and piano accompaniment in 4/4 time. The piano part includes a \* marking.

(dreitaktig)

auch uns - re sie - - - ben ar - - - me

Musical score for the second system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a Red. marking.

(viertaktig)

Sün - - der be - droht ein glei - - cher Göt - - -

Musical score for the third system, featuring a vocal line and piano accompaniment in 4/4 time. The piano part includes *mf* and *cresc.* markings.

(dreitaktig)

- - - - - ter - - - schluss. Sie

Musical score for the fourth system, featuring a vocal line and piano accompaniment in 3/4 time. The piano part includes a Red. marking and a \* marking.

*(zweitaktig)*

trie - fen, sie schwel - len, als wür - den sie Quel - - - -

*Ped.* \*

*(dreitaktig)*

- - - - - len.

*Ped.* \* *dimin.* \*

*(immer dreitaktig)*

So, mehr - ge -

*Ped.* \*

schwom - men, als - ge - gan - - gen, ge - lan - gen sie zum Wald hin - aus; -

*mf* \*

— doch kei - ne Schen - ke sehn sie pran - - gen,

*sf* *p* *dimin.* *pp*

*Ped.* \*

sie sind auf gra - dem Weg nach Haus;

*p* *pp*

*Ped.* \*

schon rie - selt so hel - - - le vom Fel - sen die

*p* *pp*

*Ped.* \*

Quel - - - le. Da ist's, — als ob sie rau - schend

*p* *pp*

*Ped.* \*

*(viertaktig)*

spre - - - - che: „Will - kom - - -

- - - - men, sau - - bre Brü - - - - der - - - - - schaar!

OSSIA

Ihr habt ge - schmä - het, thö - - - - richt

*(dreitaktig)*

Fre - - - - che, mein Was - - - - ser,

das — euch la — — — — bend war. Nun

seid ihr ge-trän - - ket, dass ihr da - - ran den - - - ket."

*sf* *ff* *Red.*

*dimin.* \* *Red.*

*p* *pp* \* *Red.*



(viertaktig)

So kam

*mf*

*ped.*

es, dass die sie - - ben Brü - - -

*mf*

*ped.*

- der das Was - - - ser fürch - te - ten hin - - fort,

*mf*

*ped.*

und dass sie schwu - ren, nie - mals wie - der zu nen - nen das ver - wünsch - te

*pp*

*pp*

Wort, \_\_\_\_\_ *p* in

*ppp*

*ped.* \*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 3/4 time, with a fermata over the first two measures and the word 'Wort,' followed by a blank line. The piano accompaniment consists of two staves. The right hand has a melodic line with a fermata over the first two measures, followed by eighth-note patterns. The left hand has a bass line with a fermata over the first two measures and eighth-note patterns. Dynamics include *ppp* and *p*. A *ped.* marking is present in the left hand, and an asterisk is at the end of the system.

kei - ner - lei Wei - se, nicht laut

*pp* *p* *pp*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'kei - ner - lei Wei - se, nicht laut'. The piano accompaniment features a dense texture of chords and moving lines. Dynamics include *pp*, *p*, and *pp*.

und nicht lei - - se.

*ppp* *p*

*ped.*

Detailed description: This system contains the fifth and sixth staves. The vocal line concludes with the lyrics 'und nicht lei - - se.'. The piano accompaniment continues with complex chordal textures. Dynamics include *ppp* and *p*. A *ped.* marking is at the end of the system.

*dimiu.* *ppp*

Detailed description: This system contains the seventh and eighth staves. The vocal line is mostly silent, with a few notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dimiu.* and *ppp*. An asterisk is at the end of the system.