

Strauss
Zueignung
Op. 10, No. 1
(von Gilm)

Moderato

p

Ja, du weisst es

teu - re See - le. dass ich fern von dir - mich quä - le,

Lie - be macht die Her - zen krank, ha - be Dank.

con espr.

mf
Einst hielt ich, der Frei - heit Ze - cher, hoch den A - me -

p

thy - sten - Be - cher und du seg - ne - test den Trank, ha - be Dank.

con espr.

p

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

mit Weihe

Und be - schworst da - rin die Bö - sen,

p

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

bis ich, was ich nie ge - we - sen, hei - lig, hei - lig an's Herz dir sank

ff

cresc.

f

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

ha - be Dank.

ff

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

Strauss
Nichts
Op. 10, No. 2
(von Gilm)

Vivace

(mit Laune)

Ped. * Ped. * Ped. * Ped. *

(frei im Vortrag)

Nen - nen soll ich, sagt ihr, mei - ne Kö - ni - gin im

Ped. * Ped. *

Lie - der - reich? To - ren, die ihr seid, ich ken - ne sie am we - nig - sten von euch.

Ped. * Ped. *

Fragt mich nach der Au - gen Far - be,

dim. p

Ped. * Ped. * Ped. * Ped. *

Strauss
Die Nacht
Op. 10, No. 3
(von Gilm)

Andantino

sotto voce

Aus dem Wal - de tritt die Nacht, aus den Bäu-men schleicht sie

pp

una corda

Detailed description: This system contains the first two lines of the score. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It begins with a whole rest followed by a melodic line. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line. Dynamics include *pp* and *una corda*.

lei - se, schaut sich um in wei-tem Krei - se, nun gib acht.

p

pp

pp

Red. *

Detailed description: This system contains the second and third lines of the score. The vocal line continues with a melodic line. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *p*, *pp*, and *pp*. A 'Red. *' marking is present in the bass line.

Al - le Lich - ter die - ser Welt, al - le Blu-men, al - le Far-ben löscht sie aus

pp

p

Detailed description: This system contains the fourth and fifth lines of the score. The vocal line continues with a melodic line. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *pp* and *p*.

und stiehlt die Gar - ben weg vom Feld.

pp

Red. *

Detailed description: This system contains the sixth and seventh lines of the score. The vocal line continues with a melodic line. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *pp*. A 'Red. *' marking is present in the bass line.

Al - les nimmt sie, was nur hold, nimmt das Sil - ber weg des Stroms,

The first system features a vocal line in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. The lyrics are "Al - les nimmt sie, was nur hold, nimmt das Sil - ber weg des Stroms,". The piano accompaniment is in grand staff (treble and bass clefs) and includes dynamic markings *pp* and *p*.

nimmt vom Kup - fer - dach des Doms weg das Gold.

The second system continues the vocal line with the lyrics "nimmt vom Kup - fer - dach des Doms weg das Gold." The piano accompaniment includes dynamic markings *p* and *dim.*, and features repeated rhythmic patterns marked with *ped.* and asterisks.

Aus - ge - plün - dert steht der Strauch, rük - ke nä - her, Seel' an See -

The third system begins with the vocal line and lyrics "Aus - ge - plün - dert steht der Strauch, rük - ke nä - her, Seel' an See -". The piano accompaniment includes dynamic markings *pp* and *cresc.*, and features repeated rhythmic patterns marked with *ped.* and asterisks.

le; o die Nacht, mir bangt, sie steh - le

The fourth system continues the vocal line with the lyrics "le; o die Nacht, mir bangt, sie steh - le". The piano accompaniment includes dynamic markings *dim.* and *pp*, and features repeated rhythmic patterns marked with *ped.* and asterisks.

dich mir auch.

The fifth system concludes the vocal line with the lyrics "dich mir auch." The piano accompaniment includes dynamic markings *pp* and *dim.*, and features repeated rhythmic patterns marked with *ped.* and asterisks.

Strauss
Die Georgine
Op. 10, No. 4
(von Gilm)

Andante

Warum so

spät erst, Ge - or - gi - ne? Das Ro - senmärchen ist er - zält und ho - nig -

satt hat sich die Bie - ne ihr Bett zum Schlum - mer aus - ge - wählt.

Sind nicht zu kalt dir die - se Näch - te? Wie lebst du die - se Ta - ge

The musical score consists of a vocal line and a piano accompaniment. The piano part features a complex harmonic texture with frequent triplets and dynamic markings such as *f*, *dim.*, and *p*. Pedal points are indicated by 'Ped.' and asterisks. The lyrics are in German and are placed below the vocal line.

hin? Wenn ich dir jetzt den Früh-ling bräch-te, du

f

ff

Leo * *Leo* * *Leo* * *Leo* * *Leo* *

feu-er-gel-be Träu-merin, wenn ich mit Mai-tau dich be-netz-te, be-

mf *cresc.*

Leo * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* *

gös-se dich mit Ju-ni-licht, doch ach, dann wärst du nicht die

p

Leo * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* *

Letz-te, die stol-ze Ein-zi-ge auch nicht. *a tempo*

dim. *calando* *pp*

Leo * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* *

Wie,

p

Leo * *Leo* * *Leo* * *Leo* * *Leo* * *Leo* *

Strauss
Geduld
Op. 10, No. 5
(von Gilm)

Molto mesto, ma non troppo lento

p
Ge-

p
duld, sagst du und zeigst mit wei-ßem Fin-ger auf mei-ner Zu-kunft

pp
fest geschloss'ne Tür— Ist die Mi-nu-te, die da lebt, ge-rin-ger, als je-ne un-ge-
nicht schleppen

bor'-nen? sa-ge mir! kannst mit der Lie-be du den Lenz ver-schie-ben,

p

dann borg' ich dir — für ei - ne E - - wig - keit, — doch mit dem

p

cresc. *dim.* *con espr.* *p.*

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.*

Früh - ling en - det auch das Lie - - ben und kei - ne Herzens - schul - den zahlt die

* *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

Zeit. — Ge - duld, sagst du und senkst die schwar - ze

p *pp*

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

Lok - ke, und stünd - lich fal - len Blu - men - blät - ter ab, —

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

und stünd - lich for - dert ei - ne To - ten - glock - ke der Trä - ne

pp

Leo. * *Leo.* * *Leo.* * *Leo.* * *Leo.* * *Leo.* *

senkst die Au-gen - li - der, ver-neint ist mei-ne Fra - ge an das Glück;

dim.

espr.

dim.

mf

Leo. * Leo. * Leo. * Leo. * Leo. * Leo. *

so le-be wohl, ich seh' dich nim - mer wie - - der, so will's mein unerbittliches Ge-

molto espressivo

cresc.

ff

mf

Leo. * Leo. * Leo. * Leo. * Leo. * Leo.

schick. — Du hast ge - glaubt, — weil and're war - ten müssen und warten

stringendo e molto cresc.

stringendo

poco a poco cresc.

* Leo. * Leo. * Leo. * Leo. *

kön - nen, kann und muss ich's auch; — ich — a-ber hab' zum Lie - - ben und zum

Leo. * Leo. * Leo. * Leo. * Leo. *

ff a tempo

Kü - - sen - - nur ei - - nen Früh - ling, - - wie der

a tempo

ff

Tea * Tea * Tea * Tea *

Ro - - sen - strauch, - - nur ei - - nen Früh - ling, - -

dim.

dim.

Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea

nur ei - - nen, ei - - nen Früh - - ling, wie der Ro - -

* Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea *

pp

sen - strauch. - -

pp

ff

Tea * Tea * Tea * Tea *

Strauss

Die Verschwiegenen

Op. 10, No. 6

(von Gilm)

Non troppo presto

First system of the musical score. The vocal line (treble clef) begins with a rest, followed by the lyrics "Ich ha - be wohl, es sei hier laut vor". The piano accompaniment (grand staff) starts with a forte (*f*) dynamic and features a prominent bass line with a trill-like figure in the right hand and a steady accompaniment in the left hand. The key signature has one sharp (F#) and the time signature is 2/4.

Second system of the musical score. The vocal line continues with the lyrics "al - ler Welt ver - kün - digt, gar vie - len heim - lich an - ver - traut,". The piano accompaniment continues with a piano (*p*) dynamic. The bass line features a trill-like figure in the right hand and a steady accompaniment in the left hand.

Third system of the musical score. The vocal line continues with the lyrics "was du an mir ge - sün - digt; ich sagts — dem gan - zen Blu - men -". The piano accompaniment continues with a piano (*p*) dynamic. The bass line features a trill-like figure in the right hand and a steady accompaniment in the left hand.

Fourth system of the musical score. The vocal line concludes with the lyrics "heer, dem Veil - - chen sagt' ich's stil - le, der Ro - se". The piano accompaniment continues with a piano (*pp*) dynamic. The bass line features a trill-like figure in the right hand and a steady accompaniment in the left hand.

laut und la - - ter der gross - - äü - gi - gen Ka - mil - le.

Doch hat's da - bei noch kei - ne Noth, bleib' mun -

- ter nur und hei - ter; die es ge - wusst, sind al - le tot

und sa - gens nicht mehr wei - ter.

Strauss
Die Zeitlose
Op. 10, No. 7
(von Gilm)

Andante

p
Auf frisch ge-mäh-tem Wei-de-platz steht ein-sam die Zeit-lo-se,

den Leib von ei-ner Li-li-e, die Farb' von ei-ner Ro-se: doch es ist Gift,

was aus dem Kelch, dem rei-nen, blinkt so röt-lich — die letzte Blum?

die letzte Lieb sind bei-de schön, doch töd-lich.

Strauss
 Allerseelen
 Op. 10, No. 8
 (von Gilm)

Tranquillo

The piano introduction begins with a treble clef staff containing a whole note chord of F major (F, A, C) and a bass clef staff with a whole note chord of F major (F, A, C). The tempo is marked *p*. The key signature has two flats (B-flat major). The music is in 4/4 time. The first system includes dynamic markings *pp* and *p*, and rehearsal marks indicated by asterisks.

The vocal line starts with a whole rest in the treble clef. The lyrics "Stell' auf den Tisch die duf-ten-den Re-" are written below the staff. The tempo is marked *p*.

The piano accompaniment for the first system features a treble clef staff with a complex chordal texture and a bass clef staff with a more active melodic line. It includes dynamic markings *pp* and *p*, and rehearsal marks.

The vocal line continues with the lyrics "se - den, die letz-ten ro - ten A - stern trag' her - bei, und laß uns".

The piano accompaniment for the second system continues with similar textures. It includes dynamic markings *pp* and *p*, and rehearsal marks.

The vocal line concludes with the lyrics "wie-der von der Lie - be re - den, wie ein- si im Mai." The tempo is marked *pp*.

The piano accompaniment for the third system features a treble clef staff with a complex chordal texture and a bass clef staff with a more active melodic line. It includes dynamic markings *pp* and *cresc.*, and rehearsal marks.

Gib mir die Hand, daß

mf dim. *p*

Ped. * Ped. * Ped. *

ich sie heim-lich drük - ke, und wenn man's sieht, mir ist es ei - ner-lei,

Ped. * Ped.

gib mir nur ei - nen dei - ner sü - ßen Blik - ke, wie einst im

pp *ppp*

* Ped. * Ped. * Ped. * Ped. *

con espressione *p*

Mai. Es blüht und duf - tet heut' auf je - dem

p con espressione

Ped. * Ped. * Ped. * Ped. * Ped. *

molto espress.

Gra - be, ein Tag im Jahr ist ja den To - ten frei, komm an mein

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The tempo/mood is marked 'molto espress.'. The lyrics are 'Gra - be, ein Tag im Jahr ist ja den To - ten frei, komm an mein'. The piano accompaniment includes triplets and a 'cresc.' (crescendo) marking. There are four asterisks (*) in the piano part, likely indicating pedal points or specific performance instructions.

Herz, daß ich dich wie - der ha - be wie einst im

The second system continues the vocal line and piano accompaniment. The lyrics are 'Herz, daß ich dich wie - der ha - be wie einst im'. The piano accompaniment features a 'ff' (fortissimo) dynamic marking and continues with complex harmonic textures and triplets. There are three asterisks (*) in the piano part.

Mai, wie einst im

The third system shows the vocal line and piano accompaniment. The lyrics are 'Mai, wie einst im'. The piano accompaniment includes a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic marking. The texture is more delicate here. There are five asterisks (*) in the piano part.

Mai.

The fourth system consists of piano accompaniment for the word 'Mai.'. The piano part features a '3' (triplets) marking and an 'espr.' (espressivo) marking. The texture is more rhythmic and driving. There are six asterisks (*) in the piano part.