

Schubert  
Winterreise

1. Gute Nacht

Op. 89, No. 1 (Wilhelm Müller)  
original key D Minor

Mäßig

The piano introduction consists of two systems of music. The first system shows the right hand with a melodic line starting on a whole note, followed by eighth notes and sixteenth notes, and the left hand with a steady eighth-note accompaniment. Dynamics include *fp* and *fp>*.

Fremd bin ich ein-ge - zo - gen, fremd zieh ich wie - der aus. Der  
Ich kann zu mei-ner Rei - sen nicht wä-h-len mit der Zeit, muß

The vocal line begins with a half rest, followed by the melody. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *pp*.

Mai war mir ge - wo - gen mit manchem Blu - men - strauß. Das Mäd - chen sprach von  
selbst den Weg mir wei - sen in die - ser Dun - kel - heit. Es zieht ein Mon - den -

The vocal line continues with the melody. The piano accompaniment maintains the eighth-note accompaniment. Dynamics include *legato*.

Lie - be, die Mut - ter gar von Eh, das Mäd - chen sprach von Lie - be, die  
schat - ten als mein Ge - fähr - te - mit, es zieht ein Mon - den - schat - ten als

The vocal line concludes with the melody. The piano accompaniment continues with the eighth-note accompaniment.

Mut-ter gar von Eh-  
mein Ge-fähr-te mit,

nun ist die Welt so trü-be, der  
und auf den wei-ßen Mat-ten such

Weg ge-hüllt in- Schnee, nun ist die Welt so trü-be, der Weg ge-hüllt in  
ich des Wil-des Tritt, und auf den wei-ßen Mat-ten such ich des Wil-des

Schnee.  
Tritt.

Was soll ich länger wei-len, daß man mich trieb hin-aus? laß ir-re Hun-de

heu-len vor ih-res Her-ren Haus! Die Lie-be liebt das Wan-der-n-Gott

hat sie so ge\_macht\_ von ei\_nem zu dem an\_ dern\_Gott hat sie so gemacht.

Die Lie\_be liebt das Wan\_dern\_fein Liebchen,gu\_te Nacht\_ von

ei\_nem zu dem an\_ dern\_fein Liebchen,gu\_te Nacht!

Will dich im Traum nicht stö\_ren,wär

schad um dei\_ne\_ Ruh, sollst mei\_nen Tritt nicht hö\_ren\_sacht, sacht die Tü\_re\_

zu! Schreib im Vor - ü - ber - ge - hen ans Tor dir: gu - te Nacht, da -

mit du mö - gest se - hen, an dich hab ich ge - dacht.

Schreib im Vor - ü - ber - ge - hen ans Tor dir: gu - te Nacht, da -

mit du mö - gest se - hen, an dich hab ich ge - dacht, an dich hab ich ge -

*un poco ritard.*

*pp un poco ritard.*

dacht.

*a tempo*

*p*

*pp*

Schubert  
2. Die Wetterfahne  
Op. 89, No. 2 (Wilhelm Müller)  
original key A Minor

Ziemlich geschwind

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 rhythmic accompaniment with eighth notes. The tempo is marked 'Ziemlich geschwind' and the dynamics range from *f* to *p*.

Der Wind spielt mit der Wetterfahne auf meines schönen Liebchens Haus.

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 'Der Wind spielt mit der Wetterfahne auf meines schönen Liebchens Haus.' The piano part includes trills and dynamic markings like *p*.

Da dacht ich schon in meinem Wahne, sie piff den ar-men Flüchtling aus. — Er

The second system of the vocal and piano accompaniment. The lyrics are: 'Da dacht ich schon in meinem Wahne, sie piff den ar-men Flüchtling aus. — Er'. The piano part features a *cresc.* marking and a *f* dynamic.

hätt es e-her be-mer-ken sollen, des Hau-ses auf-ge-steck-tes Schild, so

The third system of the vocal and piano accompaniment. The lyrics are: 'hätt es e-her be-mer-ken sollen, des Hau-ses auf-ge-steck-tes Schild, so'. The piano part consists of a dense accompaniment of chords and eighth notes.

hätt er nim-mer su-ohen wollen im Haus ein treues Frau-enbild.

The fourth system of the vocal and piano accompaniment. The lyrics are: 'hätt er nim-mer su-ohen wollen im Haus ein treues Frau-enbild.' The piano part includes a *cresc.* marking and a *p* dynamic.

*(leise)*  
Der Wind spielt drinnen mit den Herzen wie auf dem Dach, nur nicht so laut.

*(laut)*  
Was fra - gen sie nach meinen Schmerzen? ihr Kind ist ei - ne rei - che Braut.

*(leise)*  
Der Wind spielt drinnen mit den Herzen wie auf dem Dach, nur nicht so laut.

*(laut)*  
Was fra - gen sie nach meinen Schmerzen? was fra - gen sie nach meinen

Schmerzen? ihr Kind ist ei - ne rei - - - che Braut.

Schubert  
3. Gefrorne Tränen  
Op. 89, No. 3  
(Wilhelm Müller)  
original key F Minor

Nicht zu langsam

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part features a prominent left-hand bass line with a steady eighth-note rhythm and a right-hand part with chords and melodic fragments. Dynamics include *pp*, *decresc.*, and *fp*. The vocal line is in a simple, lyrical style with some melisma.

Ge - fror - ne Tropfen fal - len von mei - nen Wan - gen ab:  
ob es mir denn ent - gan - gen, daß ich ge - wei - net hab? daß ich ge - wei - net  
hab? Ei Trä - nen, mei - ne  
Trä - nen, und seid ihr gar so lau, daß ihr er - starrt zu Ei - se, wie

küh - ler Mor - gen - tau? Und dringt doch aus der Quel - le - der

Brust so - glü - hend heiß, als woll - tet ihr zer - schmel - zen des

*cresc.* *fz*

gan - zen Win - ters Eis, des gan - zen Win - ters Eis, - ihr dringt doch aus der

*fz* *fz* *p*

Quel - le - der Brust so - glü - hend heiß, als woll - tet ihr zer -

*cresc.*

schmel - zen des gan - zen Win - ters Eis, des gan - zen Win - ters Eis!

*(stark)*

*decresc.* *pp*



Schubert  
4. Erstarrung  
Op. 89, No. 4  
(Wilhelm Müller)  
original key C Minor

Ziemlich schnell

*p*

*cresc.*

*pp*

Ich  
such im Schnee ver - ge - bens nach ih - rer Trit - te Spur, wo  
sie an mei - nem Ar - me durch - strich die grü - ne Flur, ich  
such im Schnee ver - ge - bens nach ih - rer Trit - te Spur, wo

sie an mei-nem Ar-me durch-strich die grü-ne Flur.  
 Ich will den Bo-den küs-sen, durch-drin-gen Eis-und  
 Schnee mit mei-nen hei-ßen Trä-nen, bis ich die  
 Er-de, die Er-de seh, ich will den Bo-den  
 küs-sen, durch-drin-gen Eis und Schnee mit mei-nen hei-ßen  
 Trä-nen, bis ich die Er-de, die Er-de

*mf*  
*decresc.*  
*p*  
*f*  
*p*

seh. Wo

*p* *pp legato*

find ich ei - ne Blü - te, wo find ich grü - nes Gras? Die

*p*

Blu - men sind er - stor - ben, der Ra - sen sieht so blaß, die

*cresc.* *p* *fp*

Blu - men sind er - stor - ben, der Ra - sen sieht so blaß. Wo

*cresc.* *p*

find ich ei - ne Blü - te, wo find ich grü - nes Gras?

*cresc.* *f* *p*

Soll denn kein An - ge - den - ken ich neh - men mit von

hier? Wenn mei - ne Schmerzen schweigen, — wer sagt mir dann von ihr? — Soll

denn kein An - ge - den - ken ich neh - men mit von hier? Wenn

mei - ne Schmer - zen schwei - gen, wer sagt mir dann von ihr?

Mein Herz ist wie er - stor - ben, kalt starrt ihr Bild da -

*p*

*mf*

rin: schmilzt je — das Herz mir wie — der, fließt auch ihr

*f* *decesc.* *p*

Bild, ihr Bild da - hin. Mein Herz ist wie er -

*ff*

stor - ben, kalt starrt ihr Bild da - rin, schmilzt je — das Herz mir

wie — der, fließt auch ihr Bild, ihr Bild da -

*ff* *decesc.* *p*

hin, — ihr Bild da - hin! *a tempo*

*un poco ritard.* *un poco ritard.* *p*

*pp* *dimin.*

Schubert  
5. Der Lindenbaum

Op. 89, No. 5  
(Wilhelm Müller)  
original key E

Mäßig

The musical score is presented in a standard piano format with a vocal line and a piano accompaniment. The key signature is E major (three sharps) and the time signature is 3/4. The tempo is marked 'Mäßig'. The score is divided into five systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand. Dynamics range from *pp* to *fp*. The lyrics are in German and describe a scene at a well with a linden tree.

*pp*

Am Brunnen vor dem To-re da steht ein Linden-baum; ich träumt' in seinem

*ppp* *p*

Schatten so manchen sü-ßen Traum. Ich schnitt in seine Rin-de so manches lie-be

*fp*

Wort; es zog in Freud und Lei-de zu ihm mich immer fort.

*pp*

The first system of the musical score for 'Der Lindenbaum' by Franz Schubert. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a rest, followed by the word 'Ich' on a note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. There are several triplet markings in the piano part.

The second system of the musical score. The vocal line continues with the lyrics: 'mußt auch heu - te wan - dern vor - bei in tie - fer Nacht, da'. The piano accompaniment continues with its characteristic eighth-note accompaniment and triplet figures.

The third system of the musical score. The vocal line continues with the lyrics: 'hab ich noch im Dun - kel die Au - - gen zu - ge - macht. Und'. The piano accompaniment continues with its characteristic eighth-note accompaniment and triplet figures.

The fourth system of the musical score. The vocal line continues with the lyrics: 'sei - - ne Zweige rausch - ten, als rie - - fen sie mir zu: komm'. The piano accompaniment continues with its characteristic eighth-note accompaniment and triplet figures.

The fifth system of the musical score. The vocal line continues with the lyrics: 'her zu mir, Ge - sel - - le, hier findest du dei - ne Ruh!'. The piano accompaniment continues with its characteristic eighth-note accompaniment and triplet figures.

Die kal - - - ten Win - de blie - sen mir

grad in's An - ge - sichts, der Hut flog mir vom

*cresc.*

Kop - - - fe, ich wen - - - de - te mich

*decresc.*

nicht.

*p* *decresc.*

Nun

*fp* *ppp*



bin ich manche Stun - de ent - fernt von je - nem Ort, und  
im - mer hör ich's rau - schen: du fän - dest Ru - he dort! Nun bin ich manche  
Stun - de entfernt von jenem Ort, und im - mer hör ich's rau - schen: du  
fän - dest Ru - he dort, du fän - dest Ru - he dort!

*pp*  
*fp*  
*pp*  
*decrease.*  
*dim*

Detailed description: This is a page of a musical score for Schubert's 'Der Lindenbaum'. It consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are in German. The piano part features a prominent triplet accompaniment in the right hand and a more rhythmic bass line in the left hand. Dynamics range from *pp* (pianissimo) to *fp* (fortissimo). The score concludes with a *decrease.* marking and a *dim* (diminuendo) marking in the piano part.

Schubert  
6. Wasserflut  
Op. 89, No. 6  
(Wilhelm Müller)  
original key E Minor

Langsam

The piano introduction is in E minor, 3/4 time, and marked 'Langsam'. It features a melody in the right hand with triplet eighth notes and a bass line with chords and eighth notes. The piece begins with a whole rest in the right hand.

Man - che Trän - nen aus mei - nen Au - gen ist ge - fal - len in - den Schnee;

The first system of the vocal and piano accompaniment. The vocal line has triplet eighth notes. The piano accompaniment is marked 'pp' and features a steady eighth-note bass line.

sei - ne kal - ten Floe - ken sau - gen dur - stig ein das hei - ße Weh, —

The second system of the vocal and piano accompaniment. The vocal line continues with triplet eighth notes. The piano accompaniment is marked 'fp' and features a steady eighth-note bass line.

dur - stig ein das hei - ße Weh.

The third system of the vocal and piano accompaniment. The vocal line continues with triplet eighth notes. The piano accompaniment is marked 'pp' and features a steady eighth-note bass line.

Wenn die Gra - ser spros - sen wol - len.

The fourth system of the vocal and piano accompaniment. The vocal line continues with triplet eighth notes. The piano accompaniment features a steady eighth-note bass line.

weht da - her ein lau - er Wind, und das Eis — zer - springt in Schol - len

und der wei - che Schnee zer - rinnt, und der wei - che Schnee zer - rinnt.

(stark)

*pp*

Schnee, du weißt von mei - nem Seh - nen, sag, wo hin doch geht dein Lauf?

*pp*

Fol - ge nach nur mei - nen Trä - nen, nimmt dich bald das Bäch - lein auf, —

*pp*

nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen,

munt're Straßen ein und aus; fühlst du meine Tränen glühen,

da ist meiner Liebsten Haus, da ist meiner Liebsten

*(stark)*

Haus.

Schubert  
7. Auf dem Flusse

Op. 89, No. 7  
(Wilhelm Müller)  
original key E Minor

Langsam

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is in E minor and 2/4 time. The lyrics are in German. The score includes performance instructions such as 'staccato', 'pp', 'p', and '(sehr leise)'. The lyrics are: 'Der du so lu - stig rauschtest, du hel - ler, wil - der Fluß, wie still bist du ge - wor - den, gibst kei - nen Schei - de - gruß. Mit har - ter, star - rer Rin - de hast du dich ü - ber - deckt, liegst kalt und un - be - weg - lich im San - de - aus - ge - streckt. In'.

Der du so lu - stig

*staccato*

*pp*

(sehr leise)

rauschtest, du hel - ler, wil - der Fluß, wie still bist du ge - wor - den, gibst

kei - nen Schei - de - gruß. Mit har - ter, star - rer

*pp*

(sehr leise)

Rin - de hast du dich ü - ber - deckt, liegst kalt und un - be -

weg - lich im San - de - aus - ge - streckt. In

dei - ne Dek - ke grab ich mit ei - nem spit - zen Stein den

Na - men mei - ner Lieb - sten und Stund und Tag hin - ein: den

Tag des er - - - sten Gru - bes, den Tag, an dem - ich -

ging: um Nam und Zah - len win - - - det sich

ein zer - broch - ner Ring.

Mein Herz, in die - sem Ba - che

er - kennst du — nun dein Bild? Ob's

un - ter sei - ner Rin - de wohl auch so rei - ßend

schwillt, ob's wohl auch so - rei - ßend

schwillt? Mein Herz, in die - sem Ba - che er -

The image shows a musical score for Schubert's 'Auf dem Flusse'. It consists of six systems of music, each with a vocal line and a piano accompaniment. The vocal line is in a single treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are in German. The score includes dynamic markings such as *cresc.*, *f*, *tr*, *fp*, and *decresc.* The piano part features a prominent rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. The vocal line is mostly quarter and eighth notes, with some rests. The piece ends with a double bar line and a fermata over the final chord.

kennst du — nun dein Bild? Ob's  
un — ter sei — ner Rin — de wohl auch so rei ßend  
schwillt, ob's wohl auch so — rei — ßend  
schwillt, ob's wohl auch so — rei — ßend schwillt?  
*decresc.* *pp*



Schubert  
8. Rückblick  
Op. 89, No. 8  
(Wilhelm Müller)  
original key G Minor

Nicht zu geschwind

*p* *fp*

*fp* *fp*

*f* *p*

Es brennt mir un-ter bei-den Soh-len, tret ich auch schon auf

*p* *cresc.*

Eis und Schnee, ich möcht nicht wie-der A-tem ho-len, bis ich nicht mehr die

*f* *p* *cresc.*

Tür-me seh, hab mich an je-den Stein ge - sto - Ben, so

*f* *p* *f* *p*

eilt' ich zu der Stadt hin - aus; die Krä - hen war - fen Bäll und

The first system of the musical score. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "eilt' ich zu der Stadt hin - aus; die Krä - hen war - fen Bäll und". The piano accompaniment consists of a right hand with a rhythmic pattern of eighth notes and a left hand with block chords. Dynamics include *f* and *p*.

Schlo - ßen auf mei - nen Hut von je - dem Haus, die Krä - hen war - fen Bäll und

The second system of the musical score. The vocal line continues with the lyrics "Schlo - ßen auf mei - nen Hut von je - dem Haus, die Krä - hen war - fen Bäll und". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* and *p*.

Schlo - ßen auf mei - nen Hut von je - dem Haus.

The third system of the musical score. The vocal line concludes the phrase with the lyrics "Schlo - ßen auf mei - nen Hut von je - dem Haus." The piano accompaniment ends with a *dimin.* marking. Dynamics include *f* and *p*.

Wie an - ders hast du mich emp - fan - gen, du Stadt der Un - bestän - dig -

The fourth system of the musical score. The vocal line begins with the lyrics "Wie an - ders hast du mich emp - fan - gen, du Stadt der Un - bestän - dig -". The piano accompaniment features a more active right hand with sixteenth notes and a left hand with block chords. Dynamics include *p*.

keit! An deinen blanken Fenstern san - gen die Lerch und Nachti - gall im

The fifth system of the musical score. The vocal line continues with the lyrics "keit! An deinen blanken Fenstern san - gen die Lerch und Nachti - gall im". The piano accompaniment continues with the active right hand and block chords in the left hand. Dynamics include *p*.

Streit. Die runden Lindenbäume blühen, die klaren Rinnen rauschten

The first system of the musical score. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

hell, und ach, zwei Mädchenaugen glühten! — da

*cresc.*

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a *cresc.* (crescendo) marking. The right-hand piano part has a dense texture of chords and eighth notes, while the left-hand part continues with a melodic line.

war's geschehn um dich, Ge-sell! und ach, zwei Mädchenaugen glühten! — da

*p* *cresc.* *p*

The third system of the musical score. The vocal line continues. The piano accompaniment features dynamic markings: *p* (piano) at the beginning, *cresc.* (crescendo) in the middle, and *p* (piano) at the end. The piano part maintains its rhythmic and melodic structure.

war's ge-sehnt um dich, Ge - sell! Kömmt

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with its characteristic textures. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

mir der Tag in die Ge-danken, möcht ich noch ein-mal rückwärts sehn, möcht

*cresc.* *f* *p*

The fifth system of the musical score. The vocal line continues. The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *p* (piano). The piano part concludes with a final chord in the new key signature.

ich zu\_rük\_ke wie\_der wan\_ken, vor ih\_rem Hau\_se stil\_le - steh\_n; kömmt

*cresc.* *f* *pp*

mir der Tag in die Ge\_danken, möcht ich noch einmal rückwärts sehn, möcht

ich zu\_rük\_ke wie\_der wan\_ken, vor ih\_rem Hau\_se stil\_le - steh\_n, möcht

*pp*

ich zu\_rük\_ke wie\_der wan\_ken, vor ih\_ - - - rem Hau\_se stil\_le -

*fp*

stehn, vor ih\_rem Hau\_se stil\_le - steh\_n. \_\_\_\_\_

*3* *3* *decresc.* *pp* *dimin.*

Schubert  
9. Irrlicht  
Op. 89, No. 9  
(Wilhelm Müller)  
original key B Minor

Langsam

In die tief-sten  
Fel-sengrün-de lock-te mich ein Irr-licht hin: Wie ich ei-nen Ausgang fin-de,  
liegt nicht schwer mir in dem Sinn, liegt nicht schwer mir in dem Sinn.  
Bin gewohnt das Ir-re-ge-hen, 'sführt ja je-der Weg zum Ziel: uns-re

Freu - den, unsre Lei - den, al - les ei - nes Irrlichts Spiel, al - les ei - nes Irr - lights

Spiel! Durch des Berg - stroms trock - ne Rin - nen wind ich

ru - hig mich hin - ab - je - der Strom - wird's Meer ge - win - nen, je - des

Lei - den auch sein Grab, je - der Strom - wird's Meer ge - win - nen, je - des

Lei - den auch sein Grab.

Schubert  
10. Rast  
Op. 89, No. 10  
(Wilhelm Müller)  
original key C Minor

**Mäßig**

The piano introduction consists of two staves. The right hand plays a series of chords with a melodic line, while the left hand provides a steady accompaniment. The tempo is marked 'Mäßig' (moderate). The key signature has two sharps (F# and C#), and the time signature is 2/4. The piece ends with a 'dimin.' (diminuendo) marking.

Nun merk ich erst, wie müd ich bin, da ich zur Ruh mich le - ge; das

The first system of the vocal part begins with the lyrics 'Nun merk ich erst, wie müd ich bin, da ich zur Ruh mich le - ge; das'. The piano accompaniment continues with a steady accompaniment.

Wan - dern hielt mich mun - ter hin auf un - wirt - ba - rem We - ge. Die

The second system of the vocal part begins with the lyrics 'Wan - dern hielt mich mun - ter hin auf un - wirt - ba - rem We - ge. Die'. The piano accompaniment continues with a steady accompaniment. A 'p' (piano) marking is present in the piano part.

Fü - ße frugen nicht nach Rast, es war zu kalt zum Stehen; der Rück - ken fühlte

The third system of the vocal part begins with the lyrics 'Fü - ße frugen nicht nach Rast, es war zu kalt zum Stehen; der Rück - ken fühlte'. The piano accompaniment continues with a steady accompaniment. A '(leise)' (soft) marking is present in the vocal part, and a 'pp' (pianissimo) marking is present in the piano part.

kei - ne Last, der Sturm half fort mich we - hen, der

The fourth system of the vocal part begins with the lyrics 'kei - ne Last, der Sturm half fort mich we - hen, der'. The piano accompaniment continues with a steady accompaniment. A '(stark)' (strong) marking is present in the vocal part, and a 'cresc.' (crescendo) marking is present in the piano part.

Rück - en fühlte kei - ne Last, der Sturm half fort mich we - hen.

The fifth system of the vocal part begins with the lyrics 'Rück - en fühlte kei - ne Last, der Sturm half fort mich we - hen.'. The piano accompaniment continues with a steady accompaniment. A '(stark)' (strong) marking is present in the vocal part, and a 'cresc.' (crescendo) marking is present in the piano part.

In ei - nes Köhlers en - gem Haus hab

*dimin.*

Obdach ich ge - fun - den; doch mei - ne Glieder ruhn nicht aus: so brennen ih - re

*cresc.*

Wun - den. Auch du, mein Herz, in Kampf und Sturm so wild und so ver -

*p*

*(leise)* wegen, fühlst in der Still erst dei - nen Wurm *(stark)* mit hei - ßem Stich sich re - gen,

*pp* *cresc.* *f*

*(leise)* fühlst in der Still erst dei - nen Wurm *(stark)* mit hei - ßem Stich sich re - gen!

*pp* *cresc.* *p*

*decresc.*



Schubert  
11. Frühlingstraum

Op. 89, No. 11  
(Wilhelm Müller)  
original key A

Etwas bewegt

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*pp*) dynamic and consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The system concludes with the vocal line on the word "Ich".

The second system of the musical score. The vocal line continues with the lyrics "träum-te von bun-ten Blu-men, so wie sie wohl blü-hen im Mai; ich". The piano accompaniment continues with a piano (*p*) dynamic, maintaining the eighth-note accompaniment pattern.

The third system of the musical score. The vocal line continues with the lyrics "träum-te von grü-nen Wie-sen, von lu-stigem Vo-gel-ge-schrei, von". The piano accompaniment continues with a piano (*p*) dynamic.

The fourth system of the musical score. The tempo marking "Schnell" is placed above the vocal line. The vocal line continues with the lyrics "lu-stigem Vo-gel-ge-schrei. Und als die Häh-ne krächten, da ward mein Au-ge". The piano accompaniment features dynamic markings of *mf*, *f*, and *p*. A triplet of eighth notes is marked with a "3" above it.

The fifth system of the musical score. The vocal line continues with the lyrics "wach; da war es kalt und fin-ster, es schrie-en die Ra-ben vom". The piano accompaniment features dynamic markings of *f*, *p*, *f*, and *ff*. A triplet of eighth notes is marked with a "3" above it.

Dach, da war es kalt und fin - ster, es schrieen die Ra - ben vom

*fz* *p* *fz*

This system shows the first line of the song. The vocal line is in G major, 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include fortissimo (fz) and piano (p).

Dach. Doch an den Fenster - schei - ben, wer

*Langsam*  
*pp*  
*legato*

This system begins with the tempo marking 'Langsam' (slow). The vocal line continues with the lyrics 'Dach. Doch an den Fenster - schei - ben, wer'. The piano accompaniment uses a more sustained, legato style with piano-piano (pp) dynamics.

mal - te die Blät - ter da? doch an den Fenster.schei - ben, wer mal - te die Blätter

This system continues the vocal line with the lyrics 'mal - te die Blät - ter da? doch an den Fenster.schei - ben, wer mal - te die Blätter'. The piano accompaniment maintains the rhythmic eighth-note pattern.

da? Ihr lacht wohl ü - ber den Träu - mer, der Blu - men im Winter sah, der

*pp* *dim.*

This system continues the vocal line with the lyrics 'da? Ihr lacht wohl ü - ber den Träu - mer, der Blu - men im Winter sah, der'. The piano accompaniment includes piano-piano (pp) and diminuendo (dim.) markings.

Blu - men im Win - ter sah?

*Etwas bewegt*  
*dimin.* *pp*

This system concludes the vocal line with the lyrics 'Blu - men im Win - ter sah?'. The tempo marking 'Etwas bewegt' (slightly more movement) is introduced. The piano accompaniment features a diminuendo (dimin.) and piano-piano (pp) dynamics.

Ich träumte von Lieb um Lie - be von

ei - ner schö - nen Maid, von Her - zen und von Küs - sen, von

Won - ne und Se - lig - keit, von Won - ne und Se - lig - keit. Und

*Schnell*  
als die Häh - ne kräh - ten, da ward mein Her - ze wach; nun

sitz ich hier al - lei - ne und den - ke dem Traume nach, nun

sitz ich hier al - lei - ne und den - ke dem Trau - me nach.

*Langsam*  
Die Augen schließ ich wie - der, noch schlägt das Herz so

warm, die Au - gen schließ ich wie - der, noch schlägt das Herz so

warm. Wann grünt ihr Blät - ter am Fen - ster? wann halt ich mein Liebchen im

Arm, wann halt ich mein Liebchen im Arm?

Schubert  
12. Einsamkeit  
Op. 89, No. 12  
(Wilhelm Müller)  
original key B Minor

Langsam

The musical score is written for voice and piano. It consists of five systems of music. The first system shows the piano introduction with a treble and bass clef, a key signature of two sharps (D major/B minor), and a 2/4 time signature. The tempo is marked 'Langsam'. The piano part begins with a *pp* dynamic and ends with an *fp* dynamic. The second system introduces the vocal line with the lyrics: 'Wie ei - ne trü - be Wol - ke durch hei - tre Lüf - te geht, wenn'. The piano accompaniment continues. The third system continues the vocal line: 'in der Tan - ne Wip - fel ein mat - tes Lüft - chen weht: so zieh ich mei - ne'. The fourth system continues: 'Stra - ße da - hin mit trä - gem Fuß, durch hel - les, fro - hes Le - ben ein -'. The fifth system concludes the piece with the lyrics: 'sam und oh - ne Gruß. Ach, daß die Luft so ru - hig! ach,'. The piano part in the final system includes markings for *cresc.*, *f*, *trem.*, and *p*.

daß die Welt so licht! Als

*f* *trem.* *p* *ff* *cresc. 3* *3* *3* *3* *3*

noch die Stür- me tobten, war ich so e\_lend, so e\_lend

*f* *p* *ff*

nicht. Ach, daß die Luft so ru\_hig, ach! daß die Welt so licht!

*cresc.* *f* *p* *ff* *f* *p* *ff*

Als noch die Stür- me tobten,

*cresc. 3* *3* *3* *3* *f* *p*

war ich so e\_lend, so e\_lend nicht.

*ff* *pp* *dimin.*

Schubert  
13. Die Post  
Op. 89, No. 13  
(Wilhelm Müller)  
original key Eb

Etwas geschwind



The piano introduction consists of two staves. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present at the beginning.



The piano accompaniment for the first vocal line. The right hand features a melodic line with some slurs, and the left hand continues with the eighth-note accompaniment. A dynamic marking of *p* is present.

Stra - ße her ein Post-horn klingt. Was hat es, daß es so



The piano accompaniment for the second vocal line. The right hand has a melodic line, and the left hand has a chordal accompaniment. A dynamic marking of *cresc.* is present.

hoch auf-springt, mein Herz?



The piano accompaniment for the third vocal line. The right hand has a melodic line, and the left hand has a chordal accompaniment. A dynamic marking of *p* is present.

Was hat es, daß es so hoch auf-springt, mein Herz,



The piano accompaniment for the fourth vocal line. The right hand has a melodic line, and the left hand has a chordal accompaniment. Dynamic markings of *depress.* and *pp* are present.

mein Herz? Die

*fp* *pp*

Post bringt kei-nen Brief für dich. Was drängst du denn so wun-der-

lich, mein Herz, mein Herz? Die

*pp* *p*

Post bringt kei-nen Brief für dich, mein Herz, mein Herz, was drängst du denn so

*cresc.* *p*

wun-der-lich, mein Herz, mein Herz?

*f* *p*



The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a major key and 3/4 time.

Nun ja, die Post kommt aus der Stadt, wo

The first line of the song features the vocal melody and piano accompaniment. The piano part continues with a rhythmic accompaniment of eighth notes. The lyrics are: "Nun ja, die Post kommt aus der Stadt, wo".

ich ein lie - bes Lieb - chen hatt, mein Herz!

*crise.*

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a *crise.* (crescendo) marking. The lyrics are: "ich ein lie - bes Lieb - chen hatt, mein Herz!".

wo ich ein lie - bes Lieb - chen hatt,

*p* *depress.* *pp*

The third line of the song continues the vocal melody and piano accompaniment. The piano part features a *p* (piano) marking, a *depress.* (decrescendo) marking, and a *pp* (pianissimo) marking. The lyrics are: "wo ich ein lie - bes Lieb - chen hatt,".

mein Herz, mein Herz!

*fp* *fp*

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part features a *fp* (fortissimo) marking. The lyrics are: "mein Herz, mein Herz!".

Willst wohl ein - mal hin - ü - ber - sehn und fra - gen,

*pp*

wie es dort mag gehn, mein Herz, — mein Herz?

*pp*

Willst wohl ein - mal hin - ü - ber - sehn, mein Herz, — mein

*p*

Herz, — und fra - gen, wie es dort mag gehn, mein Herz,

*f*

— mein Herz?

*fp* *fp* *p*

Schubert  
14. Der greise Kopf  
Op. 89, No. 14  
(Wilhelm Müller)  
original key C Minor

Etwas langsam

Der

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (p) dynamic, featuring a bass line with a half note G3 and a treble line with a half note G4. The key signature is C minor (one flat) and the time signature is 3/4.

Reif hat ei - nen wei - ßen Schein mir ü - bers Haar ge - streuet;

The second system continues the vocal line with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble line with a half note G4 and a bass line with a half note G3. The key signature is C minor and the time signature is 3/4.

da glaubt' ich schon ein Greis zu sein und hab mich sehr ge -

The third system continues the vocal line with a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble line with a half note G4 and a bass line with a half note G3. The key signature is C minor and the time signature is 3/4.

freu - et. Doch bald ist er hin -

The fourth system continues the vocal line with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a treble line with a half note G4 and a bass line with a half note G3. The key signature is C minor and the time signature is 3/4.

weg - ge - taut, hab wie - der schwarze Haa - re, daß mir's vor mei - ner Ju - gend

The fifth system continues the vocal line with a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble line with a half note G4 and a bass line with a half note G3. The key signature is C minor and the time signature is 3/4.

graüt\_ wie weit noch bis zur Bah-re! wie

weit noch bis zur Bah-re! Vom A-bend-rot zum Mor-gen-licht ward

man - cher Kopf zum Grei - se. Wer

glaubt's? und mei-ner ward es nicht auf die - -ser gan - zen Rei - se, auf

die - ser ganzen Rei - - se!

Schubert  
15. Die Krähe  
Op. 89, No. 15  
(Wilhelm Müller)  
original key C Minor

Etwas langsam

The first system of the musical score consists of three staves. The top staff is a vocal line with a whole rest. The middle staff is the right-hand piano part, featuring a melodic line with a sharp sign and a slur. The bottom staff is the left-hand piano part, starting with a piano (*p*) dynamic and containing two triplet markings over eighth notes.

The second system of the musical score consists of three staves. The vocal line begins with the lyrics "Ei - ne Krä - he war mit mir". The piano accompaniment continues with a complex texture, including a piano (*p*) dynamic in the right hand and a piano-piano (*pp*) dynamic in the left hand. Triplet markings are present in both hands.

The third system of the musical score consists of three staves. The vocal line continues with the lyrics "aus der Stadt ge - zo - -gen, ist bis heu - te für und für". The piano accompaniment maintains its complex texture with a steady eighth-note accompaniment in the left hand.

The fourth system of the musical score consists of three staves. The vocal line continues with the lyrics "um mein Haupt ge - flo - -gen.". The piano accompaniment continues with a steady eighth-note accompaniment in the left hand.

The fifth system of the musical score consists of three staves. The vocal line concludes with the lyrics "Krä - he, wun - der - liches Tier, willst mich nicht ver - las - sen?". The piano accompaniment continues with a steady eighth-note accompaniment in the left hand.

Meinst wohl bald als Beu - te hier mei - nen Leib zu fas - sen?

*cresc.*

Nun, es wird nicht weit mehr gehn an dem Wan - der -

sta - be. Krä - he, laß mich end - lich sehn Treu - e bis zum

*cresc.*

Gra - - - - be, Krä - he, laß mich end - lich sehn

*f* *p*

Treu - e bis zum Gra - - - - be!

*p*

*dim.*

Schubert  
16. Letzte Hoffnung  
Op. 89, No. 16  
(Wilhelm Müller)  
original key Eb

Nicht zu geschwind

The piano introduction is in E-flat major, 3/4 time, and consists of 16 measures. It features a delicate, flowing melody in the right hand and a more active, rhythmic accompaniment in the left hand. The piece begins with a half rest in the right hand, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note pattern with occasional chords. The introduction concludes with a final chord in the right hand and a half rest in the left hand.

Hie und da ist an den Bäu - men manches bun-te Blatt zu sehn,

The first line of the vocal melody is in E-flat major, 3/4 time. The vocal line consists of 16 measures, starting with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment is in E-flat major, 3/4 time, and consists of 16 measures. It features a delicate, flowing melody in the right hand and a more active, rhythmic accompaniment in the left hand. The piece begins with a half rest in the right hand, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note pattern with occasional chords. The introduction concludes with a final chord in the right hand and a half rest in the left hand.

und ich blei - -be vor den Bäu - men oft - -mals in Ge - dan - ken

The second line of the vocal melody is in E-flat major, 3/4 time. The vocal line consists of 16 measures, starting with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment is in E-flat major, 3/4 time, and consists of 16 measures. It features a delicate, flowing melody in the right hand and a more active, rhythmic accompaniment in the left hand. The piece begins with a half rest in the right hand, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note pattern with occasional chords. The introduction concludes with a final chord in the right hand and a half rest in the left hand.

stehn. Schau nach dem ei-nen Blat-te, hän-ge mei - ne Hoffnung

The third line of the vocal melody is in E-flat major, 3/4 time. The vocal line consists of 16 measures, starting with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment is in E-flat major, 3/4 time, and consists of 16 measures. It features a delicate, flowing melody in the right hand and a more active, rhythmic accompaniment in the left hand. The piece begins with a half rest in the right hand, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note pattern with occasional chords. The introduction concludes with a final chord in the right hand and a half rest in the left hand.

dran; spielt der Wind mit meinem Blatte, zitr ich, was ich zittern kann.

The fourth line of the vocal melody is in E-flat major, 3/4 time. The vocal line consists of 16 measures, starting with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment is in E-flat major, 3/4 time, and consists of 16 measures. It features a delicate, flowing melody in the right hand and a more active, rhythmic accompaniment in the left hand. The piece begins with a half rest in the right hand, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note pattern with occasional chords. The introduction concludes with a final chord in the right hand and a half rest in the left hand.

Ach, und fällt das  
Blatt zu Boden, fällt mit ihm die Hoff-nung  
ab, fall ich sel-ber  
mit zu Boden, wein,  
wein auf mei-ner Hoffnung Grab, wein, wein auf mei-ner  
Hoff-nung Grab.

*cresc.*  
*decresc.*  
*p un poco ritard.*  
*a tempo*  
*pp*  
*cresc.*  
*decresc.*  
*pp*  
*fp*  
*mp*

The musical score is written for voice and piano. It features a key signature of two sharps (D major) and a 3/4 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The piano part includes various dynamics such as *cresc.*, *decresc.*, *p un poco ritard.*, *a tempo*, *pp*, and *fp*. There are also performance markings like *ab.* and *3* (triplets). The lyrics are in German and describe a scene of despair and hopelessness.



Schubert  
17. Im Dorfe  
Op. 89, No. 17  
(Wilhelm Müller)  
original key D

Etwas langsam

pp

The first system of the piano introduction consists of two measures. The right hand plays a series of chords in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. The tempo is marked 'Etwas langsam' and the dynamics are 'pp'.

cresc. p

The second system continues the piano introduction. The right hand has a melodic line with some grace notes, and the left hand continues the eighth-note accompaniment. The dynamics are marked 'cresc.' and 'p'.

Es bel - len die

pp

The first system of the vocal entry. The vocal line begins with a rest followed by the lyrics 'Es bel - len die'. The piano accompaniment continues with the same eighth-note pattern. Dynamics are 'pp'.

Hun - de, es ras - seln die Ket - ten; es schla - fen die

The second system of the vocal entry. The vocal line continues with the lyrics 'Hun - de, es ras - seln die Ket - ten; es schla - fen die'. The piano accompaniment remains consistent.

Men - schen in ih - ren Bet - ten,

cresc.

The third system of the vocal entry. The vocal line concludes with the lyrics 'Men - schen in ih - ren Bet - ten,'. The piano accompaniment continues with the eighth-note pattern. Dynamics are marked 'cresc.'.

träu - men sich man - ches, was sie nicht

ha - ben, tun sich im Gu - ten und Ar - gen er -

la - ben; und mor - gen

früh ist al - les zer - flos - sen -

Je nun, je nun, sie ha - ben ihr Teil ge - nossen, und

hof - fen, und hof - fen, was sie - noch üb - rig lie - Ben, doch

wie - der - zu - fin - den, doch wie - der - zu - fin - den auf ih - ren Kis - sen.

*decrease.* *pp*

Bellt mich nur fort, ihr wa - chen

Hun - de, laßt mich nicht ruhn in der Schlum - mer.

*cresc.*

stun - de! Ich bin zu

*p*

En - - de mit al - - len Träu - - men, - was

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a dotted quarter note on 'En', followed by a half note on '- de', and continues with eighth and quarter notes for 'mit al - - len Träu - - men, - was'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

will ich un - ter den Schläfern säu - - men? Ich bin - - zu

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note on 'will', a half note on 'ich', and a quarter note on 'un - ter den Schläfern säu - - men?'. The piano accompaniment features a more active right hand with chords and a bass line that includes a *p* dynamic marking.

En - - de mit al - - len Träu - - men, - was

The third system repeats the vocal line and piano accompaniment from the first system. The piano accompaniment begins with a *pp* dynamic marking.

will ich un - ter den Schläfern säu - - - - men?

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes dynamic markings of *cresc.*, *fp*, and *pp*.

The fifth system shows the piano accompaniment concluding the piece. It features a final cadence in the right hand and a bass line that ends with a whole note chord.

Schubert  
18. Der stürmische Morgen

Op. 89, No. 18  
(Wilhelm Müller)  
original key D Minor

Ziemlich geschwind, doch kräftig

The piano introduction consists of two systems of music. The first system shows the right hand with a melodic line of eighth and sixteenth notes, and the left hand with a rhythmic accompaniment of eighth notes. The second system continues this pattern, featuring a forte (*f*) dynamic and a triplet of eighth notes in the right hand.

The first line of the song begins with the vocal melody: "Wie hat der Sturm zer - ris - sen des Himmels graues Kleid! die". The piano accompaniment features a steady eighth-note pattern in the left hand and a more active right hand with eighth and sixteenth notes.

The second line of the song continues the vocal melody: "Wol - ken - fet - zen - flat - tern um - her in mat - tem Streit, um - her in". The piano accompaniment maintains its rhythmic drive with eighth notes in the left hand and a melodic line in the right hand.

The third line of the song concludes the vocal phrase: "mat - tem Streit. Und". The piano accompaniment features a triplet of eighth notes in the right hand and a strong *ff* (fortissimo) dynamic in the left hand.

ro - te Feu - er - flam - men ziehn zwi - schen ih - nen hin: das

nenn ich ei - nen Mor - gen so recht nach mei - nem Sinn! Mein

Herz sieht an dem Him - mel ge - malt sein eig - nes Bild - es

ist nichts als der Win - ter, es ist nichts als der Win - ter, der

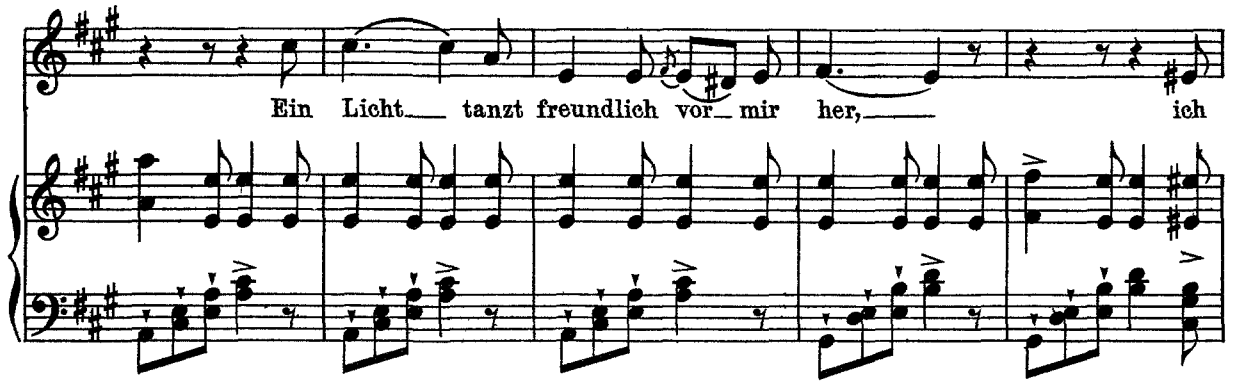
Win - ter kalt und wild!

Schubert  
19. Täuschung  
Op. 89, No. 19  
(Wilhelm Müller)  
original key A

**Etwas geschwind**



The piano introduction consists of four measures. The right hand is silent, while the left hand plays a rhythmic pattern of eighth notes in a 3/8 time signature. The key signature is A major (two sharps).



Ein Licht\_\_ tanzt freundlich vor\_\_ mir her,\_\_ ich



folg\_\_ ihm nach die Kreuz und Quer; ich folg\_\_ ihm



gern, und seh's ihm an,\_\_ daß es\_\_ ver\_\_ lockt den Wan\_\_ ders.

mann. Ach! wer wie ich so e\_lend ist, gibt

gern\_ sich hin der bun\_ ten List, die hin\_ ter Eis und Nacht\_ und

*cresc.*

Graus\_ ihm weist\_ ein hel\_ les, war\_ mes Haus\_ und

*p*

ei\_ \_ne lie\_ be See\_ le drin\_ nur Täu\_ \_schung

ist für mich Ge\_ winn!

*decresc.*



Schubert  
20. Der Wegweiser  
Op. 89, No. 20  
(Wilhelm Müller)  
original key G Minor

**Mäßig**

The piano introduction consists of five measures. The right hand has a whole rest. The left hand begins with a piano (*pp*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes, followed by chords and a melodic line.

Was ver - meid ich denn die We - ge, wo die andern Wandrer gehn,

The vocal line starts with a quarter rest, followed by a melodic phrase. The piano accompaniment continues with chords and a moving bass line.

su - che mir ver - steck - te Ste - - ge durch ver - schnei - te Fel - sen -

The vocal line continues with a melodic phrase. The piano accompaniment features chords and a rhythmic bass line.

höhn? su - che mir ver - steck - te Ste - - ge durch ver - schneite Fel - sen.

The vocal line concludes with a melodic phrase. The piano accompaniment ends with a *cresc.* marking and a final chord.



ste-hen auf den We - gen, wei-sen auf die Städ-te zu,

und ich wand-re son-der Ma- - - ßen, oh-ne Ruh, und su - che

Ruh, und ich wandre son-der Ma- - - ßen, oh-ne Ruh, und su - che

Ruh, und su - che Ruh. Ei-nen

Wei-ser seh ich ste - hen un-ver - rückt vor mei-nem Blick; ei - ne

Stra-ße muß ich ge - hen, ei - ne Stra-ße muß ich ge - hen, die noch  
*cresc.*

kei - - - - - ner - ging zu - rück. Ei - nen  
*f* *p* *pp*

Wei - ser seh ich ste - hen un - ver - rückt vor mei - nem Blick; ei - ne  
*pp* *cresc.*

Stra - ße muß ich ge - hen, die noch kei - - - - - ner - ging zu -  
*f* *p*

rück, die noch kei - ner ging zu - rück.  
*pp*

Schubert  
21. Das Wirtshaus  
Op. 89, No. 21  
(Wilhelm Müller)  
original key F

Sehr langsam

The piano introduction consists of two staves. The right hand plays a series of chords with a melodic line, while the left hand provides a harmonic accompaniment. The tempo is marked 'Sehr langsam' and the dynamics range from *pp* to *cresc.*

Auf ei - nen To - ten - ak - ker hat  
The vocal line begins with the lyrics 'Auf ei - nen To - ten - ak - ker hat'. The piano accompaniment continues with chords and a melodic line. Dynamics include *p* and *pp*.

mich mein Weg gebracht. All - hier will ich ein - keh - ren, hab ich bei mir gedacht.  
The vocal line continues with the lyrics 'mich mein Weg gebracht. All - hier will ich ein - keh - ren, hab ich bei mir gedacht.' The piano accompaniment provides harmonic support.

Ihr grü - nen To - ten - krän - ze könnt  
The vocal line begins with the lyrics 'Ihr grü - nen To - ten - krän - ze könnt'. The piano accompaniment features a *cresc.* marking and a *p* dynamic.

wohl die Zei - chen sein, die mü - de Wand - rer la - den ins küh - le Wirtshaus ein.  
The vocal line concludes with the lyrics 'wohl die Zei - chen sein, die mü - de Wand - rer la - den ins küh - le Wirtshaus ein.' The piano accompaniment continues with chords and a melodic line.

Sind denn in die sem Hau - se die

Kammern all besetzt? bin matt zum Nie der sin - ken, bin tödlich schwer verletzt.

O un barmherz ge Schenke, doch weisest du mich ab? Nun

weiter denn, nur wei ter, mein treu er Wan derstab, nun weiter denn, nur wei ter, mein

*cresc.* *p* *cresc.*

treu er Wan derstab!

Schubert  
22. Mut!  
Op. 89, No. 22  
(Wilhelm Müller)  
original key G Minor

Ziemlich geschwind, kräftig

Fliegt der Schnee —  
— mir ins Ge - sicht, schüttl ich ihn her - un - ter.  
Wenn mein Herz — im Bu - sen spricht, sing ich hell und mun - ter;  
hö - re nicht,  
— was es mir sagt, ha - be kei - ne Oh - ren,

füh-le nicht, — was es mir klagt, Kla-gen ist für To-ren.

Lu-stig in die Welt hinein ge-gen Wind und Wet-ter!

will kein Gott auf Er-den sein, sind wir sel-ber Göt-ter!

Lu-stig in die Welt hin-ein ge-gen Wind und Wet-ter!

will kein Gott auf Er-den sein, sind wir sel-ber Göt-ter!



Schubert  
23. Die Nebensonnen  
Op. 89, No. 23  
(Wilhelm Müller)  
original key A

Nicht zu langsam

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest for three measures. The piano accompaniment is in bass clef with the same key signature and time signature. It starts with a piano (*p*) dynamic and features a steady eighth-note bass line. The first system ends with a piano (*pp*) dynamic and a fermata over the final notes.

The second system continues the musical score. The vocal line begins with the lyrics "Drei Son-nen sah ich am Him-mel stehn, hab lang und fest — sie". The piano accompaniment continues with the same eighth-note bass line and includes a piano (*pp*) dynamic marking. The system concludes with a triplet of eighth notes in the vocal line.

The third system continues the musical score. The vocal line has the lyrics "an - ge-sehn; und sie auch stan - den da so stier, als". The piano accompaniment features a mezzo-forte (*mf*) dynamic marking followed by a forte (*f*) dynamic marking. The system ends with a fermata over the final notes.

The fourth system concludes the musical score. The vocal line has the lyrics "woll-ten sie — nicht weg von mir. Ach,". The piano accompaniment includes piano (*p*) and forte (*f*) dynamic markings. The system ends with a fermata over the final notes.

mei-ne Son-nen seid ihr nicht! Schaut an- dern doch ins An- ge-

*p*

sicht! Ja, neu- lich hatt ich auch wohl drei; nun

*p*

sind hin-ab die be- sten zwei. Ging

*decrease.* *pp* *dim.* *p*

nur die dritt erst hin- ter- drein! Im Dun- keln wird mir

*pp*

woh- ler sein.

*f* *p* *pp*

Schubert  
24. Der Leiermann  
Op. 89, No. 24  
(Wilhelm Müller)  
original key A Minor

*Etwas langsam pp*

The musical score is presented in a piano-vocal format. It consists of six systems, each with a vocal line and a piano accompaniment. The key signature is A minor (three flats) and the time signature is 3/4. The tempo and dynamics are marked 'Etwas langsam' and 'pp' (pianissimo). The lyrics are in German and describe a blind man playing a hurdy-gurdy. The piano part features a prominent, rhythmic accompaniment in the right hand, often using a 'leiermann' (hurdy-gurdy) pattern, while the left hand provides harmonic support with chords and moving lines. The vocal line is simple and expressive, following the melody of the lyrics.

*pp*

Drüben hinterm Dor-fe steht ein Lei-er-mann,  
und mit starren Fingern dreht er, was er kann.  
Barfuß auf dem Ei-se wankt er hin und her,  
und sein kleiner Teller bleibt ihm immer leer,  
und sein kleiner Teller  
bleibt ihm im-mer leer.

Keiner mag ihn hö-ren, keiner sieht ihn an, und die Hunde knurren

um den alten Mann. Und er läßt es gehen al-les, wie es will,

dreht, und sei-ne Lei-er steht ihm nimmer still,

dreht, und sei-ne Lei-er steht ihm nimmer still.

Wun-der-li-cher Al-ter, soll ich mit dir gehn?

Willst zu meinen Liedern dei-ne Lei-er drehn?