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ERLKÖNIG.

Wer reitet so spät durch Nacht und Wind.

LE ROI DES AUNES.

Qui passe à cheval au bruit du vent.

THE ERL-KING.

Who hurries so late through tempest wild?

Schnell. (Presto.) Op. 1.

N^o 1.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a series of chords and arpeggios. Dynamics include *f* (forte) and *pp* (pianissimo).
- System 2:** Continues the chordal texture. Dynamics include *pp* and *f*.
- System 3:** Includes a section with a *cresc.* (crescendo) marking, followed by *mf* (mezzo-forte) and *p* (piano).
- System 4:** Features a *poco rit.* (poco ritardando) instruction, followed by *Meno vivace* and *Red.* (Ritardando).
- System 5:** Continues the piece with various musical figures and dynamics.
- System 6:** The final system on the page, concluding the piece.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The piece begins with a tempo of 'a Tempo I' and a dynamic of 'f'. It features several changes in tempo and dynamics, including 'poco a poco rit.', 'p', 'ad libitum', and 'a Tempo meno vivace'. The notation is written in a clear, elegant hand, typical of the period. The page is numbered '1' in the bottom right corner.

ppp
Ped.

f
a Tempo I

poco ritard.
p

cresc.
a Tempo

poco rit. a Tempo Meno vivace
ff fp p ritard. ppp
Ped.

accel. Tempo I
cresc.

ff

ritard. a Tempo
ff p

cresc. e accel.
f

cresc.
ff

Recit. Andante.
pp

GRETCHEN AM SPINNRADE.

Meine Ruh' ist hin.

MARGUERITE AU ROUET.

Le repos t'a fui.

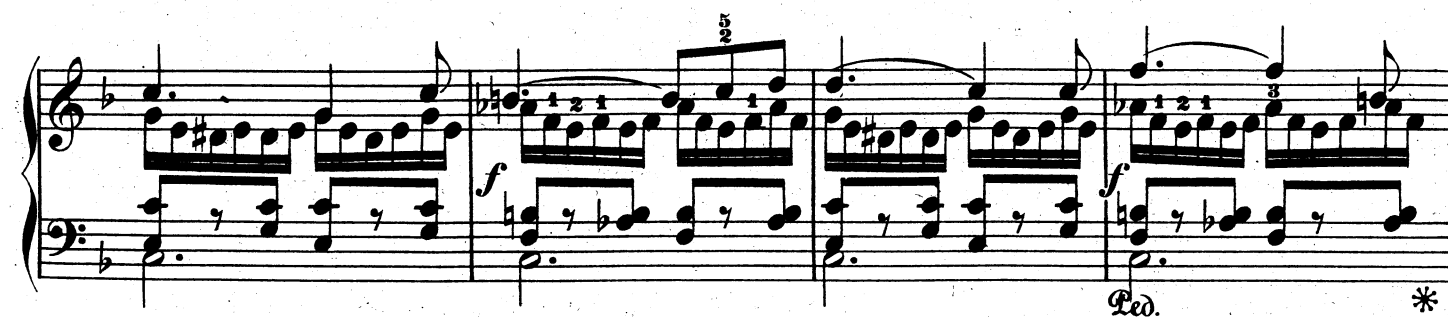
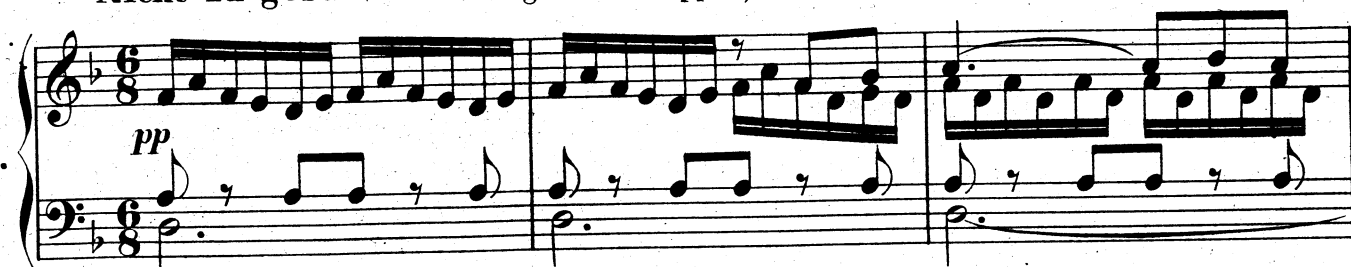
MARGARET AT HER SPINNING WHEEL.

My rest is gone.

Nicht zu geschwind. (Allegro non troppo.)

Op. 2.

No. 2.



Musical score for page 10, featuring piano and organ parts. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Articulations include accents, slurs, and fingerings. The organ part features various chordal textures and melodic lines.

Musical score for page 11, continuing the piano and organ parts. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. Dynamics include *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). Articulations include accents, slurs, and fingerings. The organ part features various chordal textures and melodic lines.

ff

pp

dimin.

ppp

HAIDEN-RÖSLEIN.

Sah ein Knab' ein Röslein stehn.

LA ROSE SAUVAGE.

Qu'il fait beau te voir au bois.

THE WILD-ROSE.

Saw a boy a little bud.

Lieblieh. (Amabile.)

Op. 3. N° 3.

N° 3.

p

ritard. *a Tempo.*

cresc. *pp*

DER WANDERER.

Ich komme vom Gebirge her.

LE VOYAGEUR.

Je viens du haut des monts lointains.

THE WANDERER.

From mountain solitudes I come.

Sehr langsam. (Lento assai.) (♩ = 63.)

Op. 4. N° 4.

N° 4.

pp *cresc.*

mf *p*

ad lib. *a Tempo.*

pp

First system of musical notation on page 14. The piano staff (top) features complex chords and triplets, with a *cresc.* marking. The bass staff (bottom) has a *ff* marking.

Second system of musical notation on page 14. The piano staff (top) has a *fp* marking. The bass staff (bottom) has a *pp* marking.

Third system of musical notation on page 14. The piano staff (top) features complex chords and triplets. The bass staff (bottom) has a *3* marking.

Fourth system of musical notation on page 14. The piano staff (top) has a *riten.* marking. The bass staff (bottom) has a *ppp* marking.

Fifth system of musical notation on page 14. The piano staff (top) has a *p* marking. The bass staff (bottom) has a *p* marking.

Sixth system of musical notation on page 14. The piano staff (top) has a *mf* marking. The bass staff (bottom) has a *mf* marking. Below the staves, the text "Somewhat" and "Etwas geschwinder." indicates a tempo change.

Geschwind.

First system of musical notation on page 15. The piano staff (top) has a *poco riten.* marking. The bass staff (bottom) has a *pp* marking.

Second system of musical notation on page 15. The piano staff (top) has a *f* marking. The bass staff (bottom) has a *p* marking.

Third system of musical notation on page 15. The piano staff (top) has a *f* marking. The bass staff (bottom) has a *riten.* marking.

Wie anfangs, sehr langsam.

Fourth system of musical notation on page 15. The piano staff (top) has a *pp* marking. The bass staff (bottom) has a *pp* marking.

Fifth system of musical notation on page 15. The piano staff (top) has a *riten.* marking. The bass staff (bottom) has a *p* marking.

Sixth system of musical notation on page 15. The piano staff (top) has a *p* marking. The bass staff (bottom) has a *p* marking.

Musical score for page 18, featuring piano and bass staves. The score includes various dynamics and articulations:

- Staff 1: *cresc.* (piano and bass)
- Staff 2: *ff* (piano), *p* (bass)
- Staff 3: *pp* (piano and bass)
- Staff 4: *cresc.* (piano), *ff* (bass), *p* (piano)
- Staff 5: *pp* (piano), *p* (bass), *pp* (piano), *p* (bass)
- Staff 6: *cresc.* (piano and bass)

Musical score for page 19, featuring piano and bass staves. The score includes various dynamics and articulations:

- Staff 1: *f* (piano), *ff* (bass), *p* (piano)
- Staff 2: *pp* (piano), *pp* (bass)
- Staff 3: *cresc.* (piano), *f* (bass)
- Staff 4: *mf* (piano and bass)
- Staff 5: *pp* (piano and bass)

DIE FORELLE.

LA TRUITE.

Au fond d'une eau limpide.

In einem Bächlein helle.

THE TROUT.

Beside a crystal streamlet.

Etwas lebhaft. (Allegretto.)

Op. 32.

No. 7.

3426

3426

FRÜHLINGSGLAUBE.

LE PRINTEMPS. Die linden Lüfte sind erwacht.
 De tièdes brises l'air bruit.

SPRING'S BELIEF.

The gentle breezes are awake.

Ziemlich langsam. (Andantino.)

Op. 20. No 2.

№ 8.

DIE JUNGE NONNE.

Wie brant durch die Wipfel der heulende Sturm.

LA JEUNE RELIGIEUSE.

Aux cimes des arbres l'orage mugit.

THE YOUNG NUN.

Hark, hark! through the convent the howl.

Mässig. (Moderato.)

Op. 43. No 1.

№ 9.

Musical score for page 24, featuring piano and bass staves. The score includes various musical notations such as dynamics (*f*, *ppp*, *cresc.*), articulation (accents), and phrasing (slurs). The key signature is B-flat major (two flats). The tempo is marked with a quarter note.

Musical score for page 25, continuing the piano and bass staves. The score includes various musical notations such as dynamics (*p*, *f*, *ppp*, *mf*), articulation (accents), and phrasing (slurs). The key signature is B-flat major (two flats). The tempo is marked with a quarter note.

Musical score for page 26, featuring piano and grand staves. The score includes various musical notations such as dynamics (*p*, *pp*), articulation (accents), and fingerings (8). The piece is in a minor key, indicated by the key signature.

Musical score for page 27, featuring piano and grand staves. The score includes various musical notations such as dynamics (*cresc.*, *pp*, *ppp*), articulation (accents), and fingerings (8). The piece continues from page 26, maintaining the same key signature.

DES MÄDCHENS KLAGE.

Der Eichwald brauset.

LA PLAINTÉ DE LA JEUNE FILLE.

Le bois frissonne.

Sehr langsam. (Molto Adagio.)

Op. 58. No 3.

No 10.

AVE MARIA.

Ave Maria, Jungfrau mild.

AVE MARIA.

Ave Maria fleur des cieux.

AVE MARIA.

Ave Maria! maiden mild.

Sehr langsam. (Molto Adagio.)

Op. 52. No 4.

No 11.

Musical score for piano, measures 1-12. The score is in 3/4 time, key of B-flat major. It features a melody in the right hand and a complex accompaniment in the left hand. Dynamics include *f*, *pp*, *p*, *rf*, and *dimin.*. The piece concludes with a double bar line and a repeat sign.

DU BIST DIE RUH.

Du bist die Ruh! der Friede mild.

O DOUCE PAIX.

O douce paix, ô jour serein

THOU ART MY PEACE.

Thou art my peace, o saviour dear!

Langsam. (Lento.)

Op. 59. No 3.

Musical score for piano, measures 13-24. The score continues the melody and accompaniment from the previous page. Dynamics include *pp*. The piece concludes with a double bar line and a repeat sign.

Musical score for piano, measures 25-36. The score continues the melody and accompaniment from the previous page. Dynamics include *pp*. The piece concludes with a double bar line and a repeat sign.

Musical score for piano, measures 37-48. The score continues the melody and accompaniment from the previous page. Dynamics include *pp*, *cresc.*, and *f*. The piece concludes with a double bar line and a repeat sign.

First system of the piano score for 'Du bist die Ruh.' It consists of three staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have a grand staff (treble and bass clefs). The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *f* (forte), *pp* (pianissimo), *p* (piano), and *rf* (rassente forte). The system ends with a *dimin.* (diminuendo) marking.

DU BIST DIE RUH.

Du bist die Ruh! der Friede mild.

O DOUCE PAIX.

O douce paix, ô jour serein

THOU ART MY PEACE.

Thou art my peace, o saviour dear!

Langsam. (Lento.)

Op. 59. No 3.

№12.

Second system of the piano score. It continues the complex texture from the first system. The dynamics include *pp* (pianissimo).

Third system of the piano score. It continues the complex texture. The dynamics include *pp* (pianissimo).

Fourth system of the piano score. It continues the complex texture. The dynamics include *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). The system ends with a *1* marking.

Fifth system of the piano score. It continues the complex texture. The dynamics include *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte). The system ends with a *1* marking.

Sixth system of the piano score. It continues the complex texture. The dynamics include *pp* (pianissimo).

LIED DER MIGNON.

CHANSON DE MIGNON.

Dis, l'as-tu vu ce sol où tout fleurit.

Nur wer die Sehnsucht kennt.

MIGNON'S SONG.

Only the longing heart.

Langsam. (Lento.)

Op. 62. N° 4.

№ 13.

pp

cresc.

pp

pp

cresc.

ppp

a Tempo.

ritard.

pp

cresc. *f dim.*

p

cresc. *f*

pp *cresc.* *f*

pp *cresc.* *pp*

AUF DEM WASSER ZU SINGEN.

Mitten im Schimmer der spiegelnden Wellen.

BARCAROLLE.

Tel qu'un beau cygne.

WATER-SONG.

Swanlike the boat glides.

Mässig geschwind. (Allegro moderato.)

Op. 72.

N^o 14.

pp

simile

pp

mf

cresc.

pp

p

p cresc.

a Tempo.

f

rit.

p

fp

1.

2.

decresc.

DER TOD UND DAS MÄDCHEN.

Vorüber, ach vorüber geh!

LA JEUNE FILLE ET LA MORT.

Bien vite, passe, passe.

DEATH AND THE MAIDEN.

Pass by me, Ah! pass by me.

Mässig. (Moderato.)

Op. 7. No 3.

No 15.



Etwas geschwinder. (Più mosso.)



Tempo I.



RASTLOSE LIEBE.

Dem Schnee, dem Regen, dem Wind.

AMOUR SANS REPOS.

Malgré la neige, le vent.

RESTLESS LOVE.

In Snow, in stormblast.

Schnell, mit Leidenschaft. (Presto, con affetto.)

Op. 5. No 4.

No 16.



Musical score for page 38, measures 1-12. The score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems, each with a treble and bass staff. The first system (measures 1-2) features a treble staff with eighth-note patterns and a bass staff with whole notes, marked *pp* and *cresc.*. The second system (measures 3-4) continues the treble staff pattern, while the bass staff has a half note followed by a half rest, marked *f* and *diminuendo.*. The third system (measures 5-6) shows a treble staff with eighth-note patterns and a bass staff with a half note, marked *p* and *3*. The fourth system (measures 7-8) features a treble staff with eighth-note patterns and a bass staff with a half note, marked *cresc.* and *f*. The fifth system (measures 9-10) shows a treble staff with eighth-note patterns and a bass staff with a half note, marked *cresc.* and *ff*. The sixth system (measures 11-12) features a treble staff with eighth-note patterns and a bass staff with a half note, marked *diminuendo* and *f*.

Musical score for page 39, measures 1-12. The score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems, each with a treble and bass staff. The first system (measures 1-2) features a treble staff with eighth-note patterns and a bass staff with whole notes, marked *p* and *cresc.*. The second system (measures 3-4) continues the treble staff pattern, while the bass staff has a half note followed by a half rest, marked *mf* and *pp*. The third system (measures 5-6) shows a treble staff with eighth-note patterns and a bass staff with a half note, marked *p* and *cresc.*. The fourth system (measures 7-8) features a treble staff with eighth-note patterns and a bass staff with a half note, marked *f* and *cresc.*. The fifth system (measures 9-10) shows a treble staff with eighth-note patterns and a bass staff with a half note, marked *ff* and *f*. The sixth system (measures 11-12) features a treble staff with eighth-note patterns and a bass staff with a half note, marked *ff* and *cresc.*.

SCHÄFERS KLAGELIED.

Da droben auf jenem Berge.

LA PLAINTÉ DU JEUNE PÂTRE.

Du haut de roc sauvage.

THE SHEPHERD'S COMPLAINT.

I stand on a lofty mountain.

Mässig. (Moderato.)

Op. 3. N° 1.

N° 17.

pp

mf

pp

mf

pp

cresc.

f

cresc.

ff

f

p

cresc.

pp

mf

pp

mf

p

JÄGERS ABENDLIED.

Im Felde schleich ich still und wild

CHANT NOCTURNE DU CHASSEUR.

THE HUNTER'S EVENING SONG.

Tout seul au fond des bois je cours

(Molto Adagio e piano.)

Über silent plains I wander lone

Op. 3 N° 4.

Sehr langsam, leise.

N°18

WANDERERS NACHTLIED.

Über allen Gipfeln ist Ruh'

CHANT NOCTURNE DU VOYAGEUR.

THE WANDERER'S NIGHT-SONG.

Sur les hautes cimes tout dort

Over every mountain is calme

Langsam. (Lento.)

Op. 96 N° 3.

N°19

ROSAMUNDE.

Der Vollmond strahlt auf Waldeshöhn.

ROSEMONDE.

Aux monts lointains la lune luit

ROSAMUNDE.

The moon shines full

Op. 26.

Andante con moto.

N°20.

STÄNDCHEN.

Horch, horch! die Lerch' im Ätherblau.

AUBADE.

L'Oiseau de l'aube chante aux cieux

Allegretto.

SERENADE.

Hark, hark! the lark at heaven's gate sings

N^o 21

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

p *pp* *p* *pp* *p* *mf* *p*

p *cresc.* *pp*

poco cresc. *f*

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

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

Fine

GEHEIMES.

Über meines Liebchens Äugeln

LE SECRET.

Rien qu'à voir tes yeux sourire

Etwas geschwind, zart. (Allegretto delicato.)

A SECRET.

Many glances hath my darling

Op. 14 N^o 2.

N^o 22

pp *con sordino* *pp*

p *pp*

p *pp*

f *p* *pp*

8..... *cresc.* *f* *p* *pp*

