

Andante

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of two flats. The tempo is marked 'Andante'. The first staff (treble clef) begins with a piano (*p*) dynamic and features a trill (*tr*) on the first measure. The second staff (bass clef) provides a simple harmonic accompaniment. The first measure of the first staff ends with a fermata.

Musical score for measures 5-8. The first staff (treble clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. It includes a trill (*tr*) and a fermata in the eighth measure. The second staff (bass clef) continues the accompaniment.

Musical score for measures 9-10. The first staff (treble clef) features a fortissimo (*sfz*) dynamic and a trill (*tr*) in the first measure, followed by a piano (*p*) dynamic. The second staff (bass clef) continues the accompaniment.

Musical score for measures 11-13. The first staff (treble clef) contains a trill (*tr*) and triplet markings (*3*) in the third measure. The dynamic is piano (*p*). The second staff (bass clef) continues the accompaniment.

Musical score for measures 14-16. The first staff (treble clef) features a piano (*p*) dynamic and a sextuplet (*6*) in the second measure. The second staff (bass clef) continues the accompaniment.

17

1. Meynst du, daß die Nach-ti - gal-len da-rum nur so wohl ge-  
 1. Hal - lod a' kis fül-mi - lé-két, da-llya - ik - kal a' cse-

*p* *cresc.* *p* *cresc.*

22

fal-len, weil ihr Lied zu kla - gen zwingt, und von I - tys To-de  
 ré- ket, hol ha - zá - jok ga - llya - zik, melly' ke - serv-re kész-te -

*f*

26

singt, weil ihr Lied zu kla - gen zwingt,  
 tik, hol ha - zá - jok ga - llya - zik,

*p* *f* *p* *pp*

29

**poco Allegro**

und von I - tys To-de singt? Ihr Ge - sang zeigt an - dre Trie-be;  
 melly' ke - serv-re kész-te - tik. A' sze - rel - mes é - del - gé - sék,

*cresc.* *p*

34

und ihr Lied ist: Lie-be, Lie-be, Lie-be, ruft es oh-ne  
a' mit ó-hajt é-nek-lé-sék. Höl-gyet hí, még nó-te-

*cresc.*  
*sfz*

39

Ruh der ge-wünsch-ten Gat-tin zu, Lie-be,  
len, a' hí-mécs-ke szün-te-len, Höl-gyet,

*p* *sfz* *p*

43

Lie-be,  
Höl-gyet,

*sfz* *p*

46

Lie - be, Lie - be, ruft es oh - ne Ruh der ge - wünsch - ten  
 Höl - gyet, Höl - gyet hí, még nó - te - len, a' hí - mész - ke

*sfz p* *f* *p*

50

Gat - tin zu, Lie - be, ruft es oh - ne Ruh  
 szün - te - len! Höl - gyet hí, még nó - te - len,

*sfz*

54

der ge - wünsch - ten Gat - tin zu. *tr*  
 a' hí - mész - ke szün - te - len!

*p f sfz*

58

Musical score for measures 58-60. The system consists of three staves: a top staff with a treble clef and a flat key signature, which is mostly empty; a middle staff with a treble clef and a flat key signature, containing complex rhythmic patterns with triplets and slurs; and a bottom staff with a bass clef and a flat key signature, containing a steady eighth-note accompaniment. Dynamics include *sfz* and articulation marks like accents and slurs.

61

Musical score for measures 61-63. The system consists of three staves: a top staff with a treble clef and a flat key signature, which is mostly empty; a middle staff with a treble clef and a flat key signature, featuring dense sixteenth-note passages with slurs and triplets; and a bottom staff with a bass clef and a flat key signature, featuring a steady eighth-note accompaniment. Dynamics include *sfz* and articulation marks like accents and slurs.

64

Musical score for measures 64-66. The system consists of three staves: a top staff with a treble clef and a flat key signature, which is mostly empty; a middle staff with a treble clef and a flat key signature, featuring dense sixteenth-note passages with slurs; and a bottom staff with a bass clef and a flat key signature, featuring a steady eighth-note accompaniment. Dynamics include *sfz* and articulation marks like accents and slurs.

67

Lie - be läßt uns aus den  
Mely nyö - gés - sel rejt - ve

71

Aeh-ren tie-fer Wach- teln Stim-me hö-ren; Lie - be  
rí-ván a' fü - röcs - ke höl- gyet kí-ván. Höl- gyet

76

tönt der Ler-chen Lied wann sie früh die Er- de flieht,  
kér, ha ë - gye - dül a' pa - csír-ta fël - re - pül,

82

Lie - be tönt der Ler-chen Lied wann sie früh die Er - de  
Höl - gyet kér, ha ë - gye - dül a' pa - csír - ta fël - re -

86

fliedt. pül. Lie - be, Höl - gyet,

*tr*

90

Lie - be, Lie - be tönt der Ler - chen  
Höl - gyet, Höl-gyet kér, ha ë - gye -

*dolce*

94

Lied wann sie früh die Er - de flieht, wann sie früh die Er - de  
dül a' pa - csír - ta fél - re - pül, a' pa - csír - ta fél - re -

*f*

98

fliedt. pül. Lie-be macht, daß in den Hay-nen tau-send  
A' sze - rel - mek lel - kè - sí - tik, még da-

*poco Andante*

102

Zun gen sich ver - ei-nen, Lie - be stimmt des Dich - ter Rohr, Lie - be seufzt mein Lied dir  
lok - ra fël - he - ví - tik a' ber - kek - nek né - pe - it, 's'a le - gé - nyék szí - ve -

*p* *sfz*

107

vor, Lie - be stimmt des Dich - ter Rohr, Lie - be seufzt mein Lied dir  
it, a' ber - kek - nek né - pe - it, 's'a le - gé - nyék szí - ve -

*sfz* *sfz* *p* *sfz*

111

vor. Lie-be  
it. Kló-ris

*f* *tr*

**Allegretto**

114

macht, daß in den Hay-nen tau-send Zun-gen sich ver -  
jöv - sze kar - ja - im - ra, önts eny - hű - lést láng - ja -

*p* *sfz*



119

ei - nen, Lie - be stimmt des Dich - ter Rohr, Lie - be seufzt mein Lied dir vor.  
im - ra. Té - géd' ó - hjat pá - rat - lan é - nek - lé - sëm un - ta - lan,

*p*

124

Lie - be, Lie - be,  
Té - géd', Té - géd',

*p*

128

Lie - be, Lie - be, ruft es oh - ne Ruh der ge - wünsch - ten  
Té - géd', Té - géd' ó - hjat pá - rat - lan é - nek - lé - sëm

*f*

132

Gat - tin zu, Lie - be, ruft es oh - ne Ruh  
un - ta - lan, Té - géd' ó - hjat pá - rat - lan

*tr*

136

der ge - wünsch - ten Gat - tin zu,  
 é - nek - lé - sëm un - ta - lan,

139

Lie - be, ruft es oh - ne Ruh  
 Té géd' ó - hajt pá - rat - lan

142

der ge - wünsch - ten Gat - tin zu.  
 é - nek - lé - sëm un - ta - lan.

145

*p*

148

Musical score for piano, measures 148-150. The score is in 3/4 time and B-flat major. The right hand features a melodic line with trills and slurs. The left hand provides a harmonic accompaniment with chords and eighth-note patterns. A forte (*f*) dynamic marking is present in measure 149.

Measure 148: Right hand begins with a trill (*tr.*) on G4, followed by a melodic line. Left hand plays a rhythmic accompaniment.

Measure 149: Right hand continues with a melodic line featuring slurs and a trill (*tr.*) on G4. Left hand plays a rhythmic accompaniment with a forte (*f*) dynamic marking.

Measure 150: Right hand concludes with a trill (*tr.*) on G4. Left hand plays a rhythmic accompaniment.