

Agnes

5

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Con moto

rfco *p* *rfco*

Voice

Piano

f *pfco* *p* *pfco*

Ro-sen-zeit, wie schnell vor-bei, schnell vor-bei, bist du doch ge-

7

rfco *p*

gan-gen! Wär mein Lieb nur blie-ben treu, blie-ben treu, soll-temir nicht ban-gen, wär mein Lieb nur

14

p *rfco*

blie-ben treu, blie-ben treu, soll-temir nicht ban-gen. Um die Ern - te

21

wohl-ge-mut, wohl-ge-mut Schnit-ter-in - nen sin - gen, a-ber,ach! mir kran-kem Blut,mir

27

kran-kem Blut will nichts mehr ge - lin - gen, mir kran - kem Blut, mir

32

kran-kem Blut will nichts mehr ge - lin - gen.

38

Schlei-che so durchs Wie - sen-tal, so durchs Tal, als im Traum ver - lo - ren,

43

nachdem Berg, da tau-send-mal, tau-send-mal er mir Treu ge-schwo-ren,

48

da tau-send-mal, tau-send-mal er mir Treu ge-schwo-ren.

54

O-benauf des Hü-gels Rand, ab-ge-wandt, weinich bei der

Lin - de; an dem Hut mein Ro - sen-band von sei - ner Hand, spie - let in dem

This system contains measures 60 to 64. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Lin - de; an dem Hut mein Ro - sen-band von sei - ner Hand, spie - let in dem". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. There are fermatas over the piano accompaniment in measures 61 and 63.

Win - de, mein Ro - sen-band von sei - ner Hand, spie - let in dem Win - de.

This system contains measures 65 to 69. The vocal line continues with the lyrics: "Win - de, mein Ro - sen-band von sei - ner Hand, spie - let in dem Win - de.". The piano accompaniment continues with similar harmonic support and includes fermatas in measures 66 and 68.

This system contains measures 70 and 71. Measure 70 shows a vocal rest (indicated by a horizontal line) and a piano accompaniment with a dynamic marking of *f* (forte). Measure 71 shows a vocal rest and a piano accompaniment with a long, sustained chord in the right hand and a moving line in the left hand. The system ends with a double bar line.