

# „Was es nur sein mag?“\*

Gedicht von Gustav Falke.

A. Klughardt.

**Ziemlich langsam.**

GESANG. *Was es nur sein mag, das mich am wa - chen Tag wie im*

PIANO. *p*

*ten. p ritard. a tempo*

Traum be - wegt, still in den Schooss mir die Hän - de legt? Was es nur

*p ritard. p a tempo*

sein mag, dass ich die Nacht durch lag und konn - te den Schlaf nicht grei - fen? Wie ver - irr - te

*ritard. a tempo accel. sempre p ritard. p a tempo accel.*

Läm - mer schwei - fen mei - ne Ge - dan - ken, wie Wol - ken und Wind.

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*f* Mut - ter, *dim.* Mut - ter, *ritard.* schilt mich ein un - nütz Kind.

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a *dim.* (diminuendo) section, and concludes with a *ritard.* (ritardando) section. The piano accompaniment mirrors these dynamics, starting with *f*, then *dim.*, and ending with *ritard.* The key signature is one sharp (F#) and the time signature is 3/4.

**Tempo I.** Was es nur sein mag? Was es nur sein mag?

The second system is marked **Tempo I.** and contains two vocal phrases: "Was es nur sein mag?". The piano accompaniment is marked *p dolce* (piano dolce). The key signature remains one sharp (F#) and the time signature is 3/4.

*pp* Mut - ter, schilt mich, *accel.* schilt mich, Mut - ter!

The third system features a vocal line and piano accompaniment. The vocal line starts with a *pp* (pianissimo) dynamic, followed by an *accel.* (accelerando) section. The piano accompaniment also includes an *accel.* section. The key signature is one sharp (F#) and the time signature is 3/4.

**Tempo I.** *Langsam.* Was es nur sein mag?

The fourth system is marked **Tempo I.** and *Langsam.* (Ad libitum). The vocal line begins with a *p* (piano) dynamic. The piano accompaniment includes a *p* dynamic and an *espress.* (espressivo) section. The key signature is one sharp (F#) and the time signature is 3/4.