

Der Tod und das Mädchen.

Claudius.

Op. 7. N^o 3.*Mäßig.* (♩ = 54.)

73. *pp*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key and begins with a piano (*pp*) dynamic.

(Das Mädchen.) *Etwas geschwinder.*

Vor-ü - ber, ach, vor-ü - ber! geh, wil - der Kno - chen-mann! Ich

p *cresc.*

The vocal line enters with the lyrics 'Vor-ü - ber, ach, vor-ü - ber! geh, wil - der Kno - chen-mann! Ich'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics range from piano (*p*) to crescendo (*cresc.*).

bin noch jung, geh, Lie - ber! und rüh - re mich nicht an, und

The vocal line continues with 'bin noch jung, geh, Lie - ber! und rüh - re mich nicht an, und'. The piano accompaniment maintains its rhythmic accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

Das erste Zeitmaß.
(Der Tod.)

rühre mich nicht an. Gib dei - ne Hand, du schön und zart Ge - bild! bin

pp *dim.* *pp*

The vocal line for Death begins with 'rühre mich nicht an. Gib dei - ne Hand, du schön und zart Ge - bild! bin'. The piano accompaniment is more somber, with a slower tempo and dynamics including piano (*pp*), diminuendo (*dim.*), and piano (*pp*).

Freund und kommenicht zu stra - fen. Sei gutes Muts! ich bin nicht wild, sollst sanft in

The vocal line continues with 'Freund und kommenicht zu stra - fen. Sei gutes Muts! ich bin nicht wild, sollst sanft in'. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand.

meinen Ar - men schla - fen!

The piece concludes with the vocal line 'meinen Ar - men schla - fen!'. The piano accompaniment ends with a final chord. Dynamics include piano (*pp*).