

Versunken.

Goethe.

Geschwind.

Nachlass, Lfg. 38.

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. The music is in a minor key and 2/4 time. Dynamics include *p* and *cresc.*

Voll Lo - cken - kraus ein Haupt so - rund, voll Lo - cken -

The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part continues with eighth-note accompaniment. Dynamics include *p*.

kraus ein Haupt so - rund! - Und darf ich dann in

The vocal line continues in the treble clef. The piano accompaniment features a more active eighth-note pattern. Dynamics include *p*.

sol - chen rei - chen Haa - ren mit vol - len Hän - den hin - und wi - der -

The vocal line continues in the treble clef. The piano accompaniment remains active with eighth notes. Dynamics include *p*.

fah - ren, da fühl' ich mich _____ von Her -

The vocal line continues in the treble clef, ending with a long note. The piano accompaniment continues with eighth notes. Dynamics include *cresc.*

zens - grund - ge - sund.

Und küss' ich Stir - ne, Bo - gen, Au - ge, Mund,

dann bin ich frisch und im - mer wie - der wund,

dann bin ich frisch und im - mer wie - der wund,

und im - mer wie - der wund Der

fünf gezackte Kamm, wo sollt' er sto-cken? Er kehrt schon

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are "fünf gezackte Kamm, wo sollt' er sto-cken? Er kehrt schon". The piano accompaniment is in a bass clef and features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

wie - der zu den Lo - cken.

The second system continues the musical score. The vocal line has a fermata over the word "Lo-cken". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a melodic line in the right hand and chords in the left hand.

Das Ohr ver - sagt sich nicht dem Spiel, — so zart zum —

The third system of the score. The vocal line begins with a dynamic marking of *p* (piano). The piano accompaniment features a dynamic marking of *pp* (pianissimo) and includes a melodic line in the right hand and chords in the left hand.

Scherz, so — lie - be - viel, so — zart zum Scherz, so — lie - be -

The fourth system of the score. The vocal line continues with the lyrics "Scherz, so — lie - be - viel, so — zart zum Scherz, so — lie - be -". The piano accompaniment maintains the eighth-note accompaniment in the right hand and chords in the left hand.

viell Doch wie man auf dem Köpf - chen kraut, doch,

The fifth and final system of the score. The vocal line includes dynamic markings of *p* and *cresc.* (crescendo). The piano accompaniment includes dynamic markings of *pp* and *cresc.* and features a melodic line in the right hand and chords in the left hand.

wie man auf dem Köpf - chen kraut, man wird in sol - chen

rei - chen Haa - ren für e - - wig auf - und nie - der -

fah - ren, e - - wig auf - und nie - der - fah - ren,

e - wig auf - und nie - der - fah - ren,

voll Lo - - cken - kraus, ein Haupt,

so - rund!