

Herrn J.C. Pflüger in Bremen freundschaftlichst gewidmet

Auf ein Kind

(Ludwig Uhland)

Richard Strauss, Op.47 N°1

Mässig langsam

Gesang

Aus der Be - dräng - - - niss,

mf

ped. * *ped.* *

die mich wild um - ket - - tet,

ped. * *ped.* *

hab ich zu dir mich sü - sses Kind ge - ret - tet,

dim. *espressivo*

ped. * *ped.* * *ped.* * *ped.* *

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B. & H. 19215b

p
 da-mit ich Herz und Au-gen wei-de *zart ausdrucksvoll* an dei-ner En - gel-freu-de,
Red. * *Red.* * *Red.* *

an die-ser Un - -schuld, die-ser Mor-gen -
Red. * *Red.* * *Red.* *

pp
 hel - - le, die-ser un-ge-trüb - ten Got - - tes.
pp * *p* * *Red.* * *Red.* *

quel - - le.
pespr. * *pp* * *Red.* * *Red.* *

Herrn J. C. Pflüger in Bremen freundschaftlichst gewidmet

Des Dichters Abendgang

(Ludwig Uhland)

Richard Strauss, Op. 47 No 2

Sehr ruhig und feierlich

Gesang

Piano

p

mf

leg.

marcato

espressivo

* *leg.* *

Er -

leg.

* *leg.* *

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B. & H. 19215b

gehst du dich im A - - - bend - licht (das ist die

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "gehst du dich im A - - - bend - licht (das ist die". The piano accompaniment starts with a bass clef and includes a *leg.* marking. There are three asterisks (*) placed below the piano staff, corresponding to specific measures.

Zeit der Dichter-won - - ne), so wen - de stets dein

The second system continues the vocal line and piano accompaniment. The lyrics are "Zeit der Dichter-won - - ne), so wen - de stets dein". The piano accompaniment includes a *p* marking and a *cresc.* marking. There are two asterisks (*) placed below the piano staff.

An - ge - sicht zum Glan - - - - - ze der ge -

The third system continues the vocal line and piano accompaniment. The lyrics are "An - ge - sicht zum Glan - - - - - ze der ge -". The piano accompaniment includes a *sfz.* marking. There are four asterisks (*) placed below the piano staff.

sunk - - - - nen Son - - - - nel In

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "sunk - - - - nen Son - - - - nel In". The piano accompaniment includes a *f* marking. There are five asterisks (*) placed below the piano staff.

ho - - her Fei - er schwebt dein Geist, du schau - est in des

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'ho', followed by quarter notes 'her', 'Fei', 'er', and a dotted quarter note 'schwebt'. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble.

Tem - pels Hal - - - len, wo al - les Heil - - - -

The second system continues the vocal line with a half note 'Tem', quarter notes 'pels', 'Hal', and a dotted quarter note 'len'. The piano accompaniment continues with similar rhythmic patterns, including a dynamic marking of 'p' (piano) in the bass line.

- - ge sich er - schleusst und himm - -

The third system shows the vocal line with a dotted quarter note 'ge', quarter notes 'sich', 'er', and a dotted quarter note 'schleusst'. The piano accompaniment features more complex chordal textures and a dynamic marking of 'p'.

- - li - sche Ge - bil - - - - de

The fourth system concludes the vocal line with a dotted quarter note 'li', quarter notes 'sche', 'Ge', and a dotted quarter note 'bil'. The piano accompaniment continues with complex harmonic support.

wal - - len.

sehr ausdrucksvoll *cresc.*

This system contains the first system of music. It features a vocal line at the top with the lyrics "wal - - len." and a piano accompaniment below. The piano part is marked "sehr ausdrucksvoll" and "cresc.". There are several asterisks and "tea" markings in the piano part, likely indicating specific performance techniques or editorial changes.

molto espr.

This system contains the second system of music, primarily piano accompaniment. It is marked "molto espr.". Like the first system, it includes asterisks and "tea" markings in the piano part.

This system contains the third system of music, primarily piano accompaniment. It includes asterisks and "tea" markings in the piano part.

dim. *marc.*

This system contains the fourth system of music, primarily piano accompaniment. It is marked "dim." and "marc.". It includes asterisks and "tea" markings in the piano part.

Wann a - ber um das

Hei - - lig - tum die dun - keln Wol - ken nie - der - rol - len,

dann ————— ist's ————— voll - bracht,

du keh - rest um, be - se -

Ped. * *Ped.* *

- - ligt von dem Wun - der - vol - - - - len.

Ped. * *Ped.* * *Ped.* * *calando dim.*

In stil - ler Rüh - - rung

pp sehr ruhig * *Ped.* *

wirst du geh'n,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand. There are two asterisks (*) in the piano part, one under the first measure and one under the last measure. The word "Rea" is written below the piano part in the first and third measures.

du trägst in dir des Lie - - - des

The second system continues the vocal line with a half note, a quarter note, and a dotted half note. The piano accompaniment features a similar eighth-note pattern in the left hand. There are two asterisks (*) in the piano part, one under the second measure and one under the last measure. The word "Rea" is written below the piano part in the first and third measures.

Se - - - gen; das Lich - - -

The third system shows the vocal line with a half note, a quarter note, and a dotted half note. The piano accompaniment includes a "cresc." marking and a triplet of eighth notes in the right hand. There are two asterisks (*) in the piano part, one under the second measure and one under the last measure. The word "Rea" is written below the piano part in the first and third measures.

- - - te, das du dort ge - - - sehn, um -

The fourth system continues the vocal line with a half note, a quarter note, and a dotted half note. The piano accompaniment features a steady eighth-note pattern in the left hand. There are two asterisks (*) in the piano part, one under the second measure and one under the last measure. The word "Rea" is written below the piano part in the first and third measures.

B. & H. 19245b

glänzt dich mild auf fin *ausdrucksvoll*

p

stern, *ossia* fin stern

We (gen) - gen. *dim.*

pp *smorzando*

Charlottenburg, 4. Mai 1900.

Herrn J. C. Pflüger in Bremen freundschaftlichst gewidmet

Rückleben

(Ludwig Uhland)

Richard Strauss, Op. 47 N^o 3

Langsam

Gesang

An ih-rem Gra-be kniet' ich fest - ge-bun-den

Piano *pp*

and senk-te tief den Geist in's To - - dten - reich. Zum

ppp

Him - mel reich-te nicht mein Blick, es stun-den des Wie-der-se-hens Bil - der

p

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B. & H. 49215b

fern — und bleich. Da so ich vor-wärts Grau-en nur ge - fun - den,

sehr ruhig
ver - gang - - - - ne Ta - - - - ge,

*zart ausdrucksvoll
dolce espressivo*
p

flüch - tet'ich zu euch: Ich liess den

Sarg des Gra - bes Nacht ent - - he - - - - ben,

pp

zu - rück sie tra - gen in das

*ausdrucksvoll
espressivo*

p

Ad. *

schö - - - ne Le - - - ben. Schon

Ad. * *Ad.* *

hu - ben sich die blei - chen Au - - - gen - li -

pp

Ad. * *Ad.* * *Ad.* *

- - der, ihr Au - - ge schmach - te - te zu mir em

l. H.

Ad. *

por; bald streb - ten auf _____ die frisch - ver - jün - gen

ausdrucksroll
espressivo

Red. *

Glie - der, sie _____ schweb - - te blü - hend in der

Red. * *Red.* * *ausdrucksroll*

Schwe - - - stern Chor. Der

Red. * *Red.* * *Red.* * *Red.*

Lie - - - be gold - - - ne Stun - - -

l.H. *espr.* *p* *cre - - - scen*

Red. *

- - den tra - ten wie - der, selbst mit — des er - - sten Kus

do *

- - ses Lust, — her - vor: bis sich ver -

1. H. *

lor ihr Le - - - - ben und das

diminuendo *

mei - - ne in sel' - - - - ger Kind - -

p *

- keit Duft und Mor - - - gen-schei -

8

p

* Red. *

- - - - ne.

immer ruhiger

dimin.-

8

Red. * *Red.* *

8

* *Red.* *

pp

l. H.

smorzando

Red.

8

* Charlottenburg, 23. Mai 1900.

Herrn J. C. Pflüger in Bremen freundschaftlichst gewidmet

Einkehr

(Ludwig Uhland)

Richard Strauss, Op. 47 N°4

Andante

Gesang

Bei ei-nem

Piano

pp

p

Wir - the wun - - - - - der - mild, da war ich jünger zu Ga - ste; ein

gold - ner A - - - - - pfel war sein Schild, - an ei-nem lan-gen A - - - - -

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B. & H. 19215b

- - ste. Es war der gu - - te A - pfel - baum, bei

espr.
mf

dem ich ein - ge - keh - - ret; mit sü - sser Kost und

Red. * *Red.* * *Red.* *

fri - schem Schaum hat er mich wohl ge - näh -

Red. * *Red.* *

- - - ret. Es

pp
Red. *

ka - men in sein grü - nes Haus viel

The first system of the musical score features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "ka - men in sein grü - nes Haus viel". The piano accompaniment consists of a right hand with a complex, rhythmic pattern of eighth and sixteenth notes, often in groups of three, and a left hand with a simpler bass line. The system concludes with a fermata over the final note of the vocal line.

leicht - be - schwing - te Gü - ste; sie spran - gen

The second system continues the vocal line with the lyrics "leicht - be - schwing - te Gü - ste; sie spran - gen". The piano accompaniment features a dynamic marking of *pp* (pianissimo). The right hand continues with intricate rhythmic patterns, while the left hand provides harmonic support. The system ends with a fermata.

frei und hielten Schmaus

The third system shows the vocal line with the lyrics "frei und hielten Schmaus". The piano accompaniment maintains its complex rhythmic texture. The key signature changes to one sharp (E major) for the final part of the system. The system concludes with a fermata.

und san -

The fourth system begins with the vocal line and the lyrics "und san -". The piano accompaniment features a dynamic marking of *p* (piano). The right hand continues with rhythmic patterns, and the left hand has a steady bass line. The system ends with a fermata.

gen auf das be - - ste.

The first system shows a vocal line with the lyrics "gen auf das be - - ste." and a piano accompaniment. The piano part features a series of triplets in the right hand and a simple bass line in the left hand. The dynamic marking is *pp*.

Ich fand ein Bett zu

The second system continues the vocal line with the lyrics "Ich fand ein Bett zu". The piano accompaniment includes a *pp* marking and a *espr.* marking. A *ped.* marking is present in the bass line, and a *p* marking with a *** symbol is at the end of the system.

sü - - - sser Ruh auf wei - chen, grü - - nen

The third system continues the vocal line with the lyrics "sü - - - sser Ruh auf wei - chen, grü - - nen". The piano accompaniment features a *ppp* marking and several *ped.* markings with *** symbols.

Mat - - - ten; der Wirth, er deck - - -

The fourth system continues the vocal line with the lyrics "Mat - - - ten; der Wirth, er deck - - -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

- te selbst mich zu mit sei-nem küh - - - len

Schat - - - - - ten.

sehr ruhig

pp

tr. marc.

espr.

Red. * *Red.* * *Red.* *

Nun fragt' ich nach der

f

f

Red. * *Red.* *

Schul - dig-keit, da schüt-telt' er den Wi - - - - - pfel; ge -

Red. * *Red.* * *Red.* *

seg - - - - - net sei er al - le - zeit, von der

Wur-zel bis zum Gi - - - - - pfel, ge -

seg - - net, ge - seg - - net, ge - - seg - net sei er al - le -

zeit.

Red. * *Red.* * *Red.* *

Red. * *Red.* *etwas breit* *

Red. * *Red.* *

Red. * *tr.* *8* *

Herrn J. C. Pflüger in Bremen freundschaftlichst gewidmet

Von den sieben Zechbrüdern

(Ludwig Uhland)

So schnell als möglich

Richard Strauss, Op. 47 N^o 5

Gesang *f stets*

Ich ken-ne sie-ben lust'ge Brüder, sie sind die dur - stig-sten im Ort;

Piano *f*

die schwu - ren höch-lich, nie - mals wie - der zu nen-nen ein ge-wis - ses

sf p mf

Wort, in kei - ner - lei Wei - se, nicht laut und nicht lei - - se.

p pp

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B. & H. 19215b

f
Es ist das gu - te Wört - lein Was - - - -

f *ff* *Red.*

- - - - ser, da - rin doch sonst kein Ar - ges steckt. Wie

p *

kommt's nun, dass die wil - den Pras-ser dies schlich - te Wort - so

mf *f* *Red.* *

mäch - tig schreckt? Merkt auf! ich be - rich - te die Wun - der - ge -

f *p*

äusserst lebhaft

schich - te. Einst hör - ten je - ne durst-gen Sie -

- - - ben von ei - nem frem - den Zech - kum - pan, es

sei am Wald-ge - bir - ge drü - ben ein neu - es Wirths -

- - haus auf-ge - than, da flie - ssen so rei - ne, so

äußerst lebhaft

wür - zi - ge Wei - ne. Um ei - ner gu - ten Pre - digt wil - len hätt' kei - ner sich vom

Platz be - wegt; doch, gilt es, Glä - ser gut zu fül - len, sind die

Bur - sche gleich er - regt. „Auf, las - set uns wandern!“

Ruft ei - ner dem An - dern.

Immer äusserst schnell.

Sie wan - dern rüs - tig mit dem Frü - hen.

fp *mf* *Ped.*

Bald steigt die

f *p* *fp* *Ped.*

Son - - - ne drü - ckend heiss,

p *Ped.*

(dreitaktig)
die Zun - ge lecht, die

f *p* *Ped.*

Lip - pen glü - - - hen, und von der Stir - ne rinnt der

p *f* *cresc.*

Red.

(zweitaktig) *pp*

Schweiss. Da rie - - selt so hel - - le vom

ppp

* Red. * Red.

Fel - - sen die Quel - - - - - le.

* Red. *

Wie trin - ken sie in vol - - - len

pp

Red. * Red.

Zü - - - - -

* Ped. *

- - - - - gen! Doch als sie kaun den Durst ge-stillt,

cresc.

p cresc.

* Ped. *

be - zeu - - - - gen sie ihr Miss - ver - gnü - - - - gen, dass hier nicht

* Ped. *

Wein, nur Was - - - - ser quillt: „O fa - des Ge - trän - ke! O

f *mf*

* Ped. *

ärm - li - che Schwän - ke!"

f *p*

In sei - ne viel - ver - wob - nen Gän - ge nimmt jetzt der Wald

p *Ped.*

die Pil - - ger auf; Da stehn sie plötz - lich im Ge - drän -

f *p* *cresc.*

- - ge, ver - worr - nes Di - ckicht hemmt den Lauf. Sie

sf *ff* *Ped.*

ir - ren, sie - su - chen, sie zan - ken und flu - chen.

sf=mf *f*

Der - weil hat sich in fin - stre Wet -

ff *p*

- ter die schwü - - le Son - - - ne

pp *pp*

tief ver - hüllt; schon rauscht der Re - gen durch die

pp

Blät - - ter, es zuckt der Blitz, der

The first system of the musical score features a vocal line in G major with lyrics "Blät - - ter, es zuckt der Blitz, der". The piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment. Dynamic markings include *sfz* and *Red.* (ritardando).

Don - ner brüllt; dann kommt es ge - - flos - sen, un -

The second system continues the vocal line with lyrics "Don - ner brüllt; dann kommt es ge - - flos - sen, un -". The piano accompaniment features a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line and an asterisk (*).

(dreitaktig)
end - - - - - lich er - gos - - sen.

The third system is marked "(dreitaktig)" and contains the lyrics "end - - - - - lich er - gos - - sen.". The piano accompaniment is marked *ff* and includes a *Red.* marking. The system ends with an asterisk (*).

The fourth system shows the piano accompaniment for the final phrase of the piece. It features a *Red.* marking and concludes with an asterisk (*).

Bald wird der Forst zu tau - - - send

Ped. *

In - - - - - seln, zahl - - lo - - se

Ped. *

Strö - - - - - me bre - chen her - -

Ped. *

vor;

Ped. *

hier hilft kein To - - - ben,

hier hilft kein Win - - - seln, er muss hin - -

durch, _____ der ed' - - - - le

Chor. _____ 0

(zweitaktig)

gründ - - li - che Tau - fe! O köst - - li - che Trau - fel

Red. * *Red.* *

(dreitaktig)

ff *Red.*

(viertaktig)

Vor Al - ters wur - den Men - schen - - kin - - der ver -

mf *cresc.* * *Red.*

(dreitaktig)

wan - - - delt oft in Quell und

ff

(viertaktig)

Fluss;

(dreitaktig)

auch uns - re sie - - - - - ben ar - - - - - me

(viertaktig)

Sün - - der be - droht ein glei - - cher Göt - - - -

(dreitaktig)

- - - - - ter - - - - - schluss. Sie

(zweitaktig)

trie - fen, sie schwel - len, als wür - den sie Quel -

(dreitaktig)

len.

(immer dreitaktig)

So, mehr - ge -

schwom - men, als - ge - gan - - gen, ge - lan - gen sie zum Wald hin - aus;

— doch kei - ne Schen - ke sehn sie pran - - gen,

f *p* *dimin.* *pp*

Ped. *

sie sind auf gra - dem Weg nach Haus;

p *pp*

Ped. *

schon rie - selt so hel - - - le vom Fel - sen die

Quel - - - le. Da ist's, als ob sie rau - schend

p *pp*

Ped. *

(viertaktig)

spre - - - - che: „Will - kom - - -

- - - men, sau - - bre Brü - - - der - - - schaar!

OSSIA

Ihr habt ge - schmä-het, thö - - - richt

(dreitaktig)

Fre - - - - - che, mein Was - - - - - ser,

das — euch la — — — — bend war. Nun

The first system of music features a vocal line in G major with lyrics "das — euch la — — — — bend war. Nun". The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with quarter notes. A dynamic marking of *f* is present at the end of the system.

seid ihr ge-trän - - ket, dass ihr da - - ran den - - - ket."

The second system continues the vocal line with lyrics "seid ihr ge-trän - - ket, dass ihr da - - ran den - - - ket." The piano accompaniment features a more active right-hand part with sixteenth-note runs and a left-hand part with chords. Dynamic markings include *sf* and *ff*. A *ped.* marking is at the bottom right.

The third system shows the piano accompaniment with a right-hand part featuring sixteenth-note patterns and a left-hand part with chords. A *dimin.* marking is present. A *ped.* marking is at the bottom center.

The fourth system continues the piano accompaniment with similar sixteenth-note patterns in the right hand and chords in the left hand. Dynamic markings include *pp* and *p*. A *ped.* marking is at the bottom center.

(viertaktig)

So kam

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "So kam" are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It includes dynamic markings like *mf* and *pp*, and performance instructions such as *ped.* and asterisks indicating specific musical effects.

es, dass die sie - - ben Brü - -

The second system continues the vocal line with the lyrics "es, dass die sie - - ben Brü - -". The piano accompaniment continues with similar dynamics and performance markings.

- der das Was - - ser fürch - te - ten hin - - fort,

The third system features the vocal line with the lyrics "- der das Was - - ser fürch - te - ten hin - - fort,". The piano accompaniment concludes this system with a double bar line.

und dass sie schwu - ren, nie - mals wie - der zu nen - nen das ver - wünsch - te

The fourth system shows the vocal line with the lyrics "und dass sie schwu - ren, nie - mals wie - der zu nen - nen das ver - wünsch - te". The piano accompaniment is in grand staff and includes dynamic markings like *pp*.

Wort, _____ in

ppp

red.

*

kei - ner - lei Wei - se, nicht laut

pp *p* *pp*

und nicht lei - - se.

ppp *p*

red.

dimin. *ppp*

*

Charlottenburg, 11. Juni 1900.