

Wiegenlied

(Richard Dehmel)

Richard Strauss, Op. 41^a N^o 1

Sanft bewegt.

Gesang

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is on a single staff in G major, 3/4 time, with a whole note rest. The piano accompaniment is on a grand staff (treble and bass clefs). The right hand plays a rhythmic pattern of eighth notes with a slur and a fermata, marked *ppp una corda*. The left hand plays a simple bass line. Above the piano part, the instruction *(sehr leicht und flüchtig)* is written. The first measure of the piano part includes the marking *l.H.* and a fermata.

The second system continues the vocal and piano parts. The vocal line has a half note rest followed by a half note G, with the lyric "Träu" underneath. The piano accompaniment continues with the same rhythmic pattern. The right hand has a slur and a fermata over the first two measures. The left hand has a fermata at the end of the system. The marking *pp* is present above the piano part.

The third system continues the vocal and piano parts. The vocal line has a half note rest followed by a half note G, with the lyric "me, träu" underneath. The piano accompaniment continues with the same rhythmic pattern. The right hand has a slur and a fermata over the first two measures. The left hand has a fermata at the end of the system.

me du, mein

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics "me du, mein" and a long melisma line. The middle staff is the piano's right hand, featuring a complex rhythmic pattern of eighth and sixteenth notes, with a first ending bracket and a fermata. The bottom staff is the piano's left hand, playing a simple bass line. A double asterisk symbol is centered below the piano accompaniment.

sü - - - - sses Le - - - -

The second system continues the musical score. The vocal line has lyrics "sü - - - - sses Le - - - -" and a long melisma line. The piano accompaniment continues with the same rhythmic pattern and first ending structure as the first system. A double asterisk symbol is centered below the piano accompaniment.

hen, von dem Him - - - -

The third system continues the musical score. The vocal line has lyrics "hen, von dem Him - - - -" and a long melisma line. The piano accompaniment continues with the same rhythmic pattern and first ending structure. A double asterisk symbol is centered below the piano accompaniment.

The fourth system shows the piano accompaniment continuing. It features the same rhythmic pattern and first ending structure as the previous systems. A double asterisk symbol is centered below the piano accompaniment.

mel, der die Blu - - - - -

l.H. 7

* *Tea*

- - - - - men - - - - - bringt.

l.H. 7

* *Tea*

Blü - - - - -

l.H. 7

* *Tea*

- - - - - ten schim - - - - - mern

l.H. 7

* *Tea*

da, die be

l.H. *7*

* *Pa*

- - - ben von dem Lied,

l.H. *7*

* *Pa*

das dei

l.H. *7*

* *Pa* *

ne. Mut

l.H. *7*

Pa * *Pa* *

ter - - - - - singt.

La La La La La

cresc.

*

p Träu - - - - -

p

La

*

me,

l.H. 7

La

*

träu - - - - - me

The first system consists of a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a long note with a slur over it. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'Pia' marking is present in the bass line, and an asterisk is at the end of the system.

mf Knos - - - - - pe mei - - - - - ner

l.H. 7

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *mf*. The piano accompaniment includes a first ending bracket labeled *l.H. 7*. A 'Pia' marking is in the bass line, and two asterisks are at the end of the system.

Sor - - - - - gen, von dem

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'Pia' marking is in the bass line, and an asterisk is at the end of the system.

Ta - - - - -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'Pia' marking is in the bass line, and two asterisks are at the end of the system.

ge, da die

l.H.
7

Blu - me

dim.
spross; von dem

p
hel - len Blü - ten

mor - - - - gen, da

dim. dein Seel - - - -

- - - - - chen

ritard. sich der Welt, der Welt er - -

a tempo

schloss.

dim.

mf

pp

Träu -

ppp

mf

me, träu -

mf

me, Blü - - - - te

mf

mei - - - - - ner Lie - - - - -

Cresc. * *Cresc.*

(sehr ausdrucksvoll)
be von der stil - - - - - len,

(steigern)

* *Cresc.* *

von der heil' - - - - - gen Nacht,

Cresc. * *Cresc.* *

da die Blu - - - - - me

Cresc. * *Cresc.*

crsc.

Sei - - - - - ner Lie - - - - -

be die - - - - - se Welt

zum Him - - - - -

mf

breit

- - mel mir ge - macht,

espr.

p
die - se Welt

* *tea* *

ritard.
zum Him -

ritard.

tea *tea* *tea* *

molto ritenuto *a tempo, ma calando*
- - mel mir ge - macht.

molto ritenuto *a tempo, ma calando*
espr. *dim.*

tea

ppp

Marquartstein, 22. August 1899.

Aufführungsrecht vorbehalten

In der Campagna

(John Henry Mackay)

Richard Strauss, Op.41^a No 2

Feurig und schwingvoll.

Gesang

Piano

The musical score is presented in three systems. Each system consists of a vocal staff (top) and a piano staff (bottom). The key signature is two flats (B-flat major) and the time signature is 4/4. The tempo/mood is "Feurig und schwingvoll." The piano part begins with a forte (*f*) dynamic and features complex textures with triplets and slurs. The vocal line enters in the second system with the lyrics "Ich grüesse die thee, oh" (I greet thee, oh). The piano accompaniment includes performance markings such as "Ped." (pedal) and "*" (accents). Dynamics range from *f* to *p*, with a *cresc.* marking in the final system.

Son - - - ne, die dort ver - sinkt, ich grü - sse des

♩. * ♩. * ♩. * ♩. *

Mee - - - res schweigende Flu - - - ten, das dur - stig,

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

dur - stig die Glu - - - ten trinkt, die

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * *diminuendo* *espress.* ♩.

laut - - - los an sei - nem Her - - - zen ver -

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. * *cresc.* ♩. * ♩. * ♩. * ♩. *

ruhig

blu - - ten. Ich grü - - - - sse die

dim. *espr. p*

E - - - - be - ne wie liegt sie

dimin. *pp*

still des A - - - - bends ge - heim - - nissvoll däm - mernde

etwas zögernd

cresc.

Wei - te, durch die ich, der ich nach Hau - se will, nun schnel - ler und immer schnel -

drängend *sfz*

cresc. *cresc.* *cresc.*

ler schrei - - - - - tel *f* Wie

ist die Brust von Glück ge - - - - - schwellt, mich um-

gau - - - - - kelt die luf - - - - - ti - ge Schaar meiner

Lie - - - - - der, und ich

grü - - sse die Welt, die-se herr - - li - che

cresc.

Welt! Ich grü - - sse sie,

ff *sfz*

mor - - - gen seh' ich sie

sfz *ff*

wie - - - der!

Marquartstein, 24. August 1899

Am Ufer

(Richard Dehmel)

Richard Strauss, Op. 41^a N^o 3

Sehr langsam und feierlich.

Gesang

Die Welt ver - stummt,

Piano

pp

dein Blut er - kling,

p

in sei - nen hel - len Ab - grund sinkt der fer - ne

pp

zau - dert nicht; _____ der

dim. *pp*

Red. *

Flut ent - springt ein Stern - - - - - chen,

* Red. Red. Red.

dei - ne See - - - le trinkt _____ das

* Red. *

e - - - - wi - ge Licht. _____

* Red. *

Marquartstein, 15. August 1899.

Bruder Liederlich

(Detlev von Liliencron)

Richard Strauss, Op. 41^a N^o 4

Lebhaft.

Gesang

Die Fe - der am Sturm - hut in Spiel und Ge - fah - ren, Hal -

Piano

li. Nie lern't ich im Le - ben fa - sten, noch spa - ren, Hal - lo. Der

Dir - ne lass' ich die We - ge nicht frei, wo Män - ner sich rau - fen, da bin ich da -

bei und wo sie sau - - - - - fen, da sauf' ich für

drei. Hal - li und Hal - lo. Ver -

dammt, es blieb mir ein Mäd - chen hän - gen, Hal - li. Ich

kann sie mir nicht aus dem Her - zen zwän - gen, Hal - lo.

Ich glau-be, sie war erst sechs - - zehn Jahr - - - trug

ro - - - the Bän - - der im schwarzen Haar und plau - der - te

wie der lu - stig - ste Staar. Hal - li und Hal - lo.

Was hat - te das Mä - del zwei fri - sche Ba - cken, Hal - li.

Krach, konn-ten die Zäh - ne die Ha-sel-nuss kna - cken,

ruhig und gebunden

Hal-lo. Sie hat mir das Zim-mer mit Blu-men ge - schmückt, die

p *espr.* *

lebhaft

wir auf heim - - li-chen We-gen ge - pflückt; wie hab' ich da - für an's

molto cresc.

gebunden

Herz sie ge - drückt! Hal - li und Hal - lo, Hal-li und Hal - lo.

cresc.

ff

Wir ha - ben sü - perb die

Zeit uns ver - trie - - ben, Hal - li. Ich

wollt, wir wä - ren zu - sam - men ge - blie - ben, Hal - lo.

dim. -

mf

dim. -

Tea * Tea * Tea * Tea *

p

doch wur - de die Sa - che mir stark en - nuy - - -

(leicht)

ant, ich sagt' ihr, dass mich die Re - gie - rung er - nannt, Ka -

me - le zu kau - fen in Sa - mar - kand, Hal - - li, Hal - lo, *dim.*

pp *(innig)*

Hal - li und Hal - lo. Und als ich zum

Ab - schied die Hand gab der Klei - nen,

espr.

Hal - - li. Da fing sie bit - - -

p *(ausdrucksvoll)*

- ter - lich an zu wei - nen, Hal - - lo.

mf

Was denk' ich just

(ruhig)

dim. *pp*

heu - - te ohn' Un - ter - lass, dass ich ihr so

rauh gab den Rei - se - pass - - - (kurz)

f (schnell)
Wein her, zum Hen - ker, und da liegt Trumpf Ass! Hal - li und Hal -

lo, Hal - li und Hal - lo.

Marquartstein, 16. August 1899.

Leise Lieder

(Christian Morgenstern)

Richard Strauss, Op. 41^a N^o 5

Ruhig gehend

Gesang

Le - - - se Lie - - - der sing' ich dir bei

pp

* *

Nacht,

Lie - - - - - der,

die kein

espressivo

* *

ruhig

sterb - - - lich Ohr

ver - nimmt,

noch ein

* *

Stern, der et-wa spä- - - end wacht, noch der Mond, der

The first system of the musical score features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "Stern, der et-wa spä- - - end wacht, noch der Mond, der". The piano accompaniment is in the same key and time, starting with a piano (*pp*) dynamic. It includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. There are three asterisks (*) below the piano part, indicating specific performance points.

still im A - - - ther schwimmt; de - nen

ausdrucksvoll

The second system continues the vocal line with the lyrics "still im A - - - ther schwimmt; de - nen". The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand. The dynamic is *pp*. The instruction *ausdrucksvoll* is written above the vocal line. There are two asterisks (*) below the piano part.

nie - - - mand als das eig - - - - ne

The third system has the lyrics "nie - - - mand als das eig - - - - ne". The piano part is marked *mf* and features a complex rhythmic pattern with triplets in the right hand and a bass line in the left hand. There are two asterisks (*) below the piano part.

Herz, das sie träumt, in

The fourth system contains the lyrics "Herz, das sie träumt, in". The piano part is marked *dim.* and *pp*, with a triplet of eighth notes in the right hand and a bass line in the left hand. There are two asterisks (*) below the piano part.

tie - fer Weh - mut lauscht, und an de - nen nie - - mand als der

cresc. -

Schmerz, der sie zeugt, sich kum - - - mer - voll be -

accelerando *calando*

mf *cresc. -* *dim. -*

rauscht.

Lei - - - se Lie - - - der sing' ich dir bei

pp

Nacht, dir in de-ren Aug' mein Sinn ver-

espressivo

sank und aus des-sen tie-fen, dunk-len

ruhig

Schacht mei-ne See-le ew'-ge

breit

sehr ausdrucks-voll

Sehn-sucht trank.

dim.

pp

Charlottenburg, 4. Juni 1899.