

Frau Lovi Nossal gewidmet

Der Stern

(A. von Arnim)

Richard Strauss, Op. 69 No 1

Freundlich bewegt

Gesang



Piano

p
Red. * Red.



Red. Red. Red. *



mf
Red. * Red. * Red. Red. Red. Red.

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B. & H. 19215c

— die an - - dern ver - dun - - kelt, die Her - - zen be -

Red. *Red.* *Red.* *Red.* *dim.*

poco calando *a tempo*
klemmt. Die Haa - re im Flie - gen er

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

ei - let mir zu, das Volk - - träumt von Sie - - gen,

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

ruhiger *poco rit.*
ich träu - - me von Ruh. Die

p *dim.* *pp*

tempo primo

an - dern sich deu - ten die Zu - kunft dar - aus, ver -

This system contains the first two measures of the piece. The vocal line begins with a half note 'an' followed by eighth notes 'dern sich deu - ten die'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Performance markings include 'Red.' and an asterisk (*) under the piano part.

poco cal. *sehr ruhig*

gan - - ge - ne Zei - ten mir leuch - -

The second system covers measures three and four. The tempo changes to 'poco cal.' and 'sehr ruhig'. The vocal line has a long note 'gan' followed by 'ge - ne'. The piano accompaniment becomes more sparse and atmospheric. Performance markings include 'Red.', an asterisk (*), and 'pp' (pianissimo).

a tempo, etwas breit

- ten ins Haus.

The third system contains measures five and six. The tempo is 'a tempo, etwas breit'. The vocal line has a triplet of eighth notes '- ten' followed by 'ins Haus.'. The piano accompaniment is more rhythmic and active. Performance markings include 'Red.', 'espr.' (espressivo), 'p' (piano), and asterisks (*) under the piano part.

dim. *pp*

The fourth system contains measures seven and eight, which are piano accompaniment only. The music is marked 'dim.' (diminuendo) and 'pp'. The piano part features a descending melodic line in the right hand and a simple bass line in the left hand. Performance markings include 'Red.' and 'pp'.

Frau Margit Steiner gewidmet

Der Pokal

(A. von Arnim)

Richard Strauss, Op. 69 No 2

Festlich bewegt.

Gesang

Piano

Freun - - de,
wei - het den Po - kal je - ner frem - den
Men - schen-welt, die an glei - chem Son - nen-strahl

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B. & H. 10215c

sich er-heit, ge-sellt, ge-fällt;

red. * red. * red. *

cresc. - - - - -

red. * red. red. red. red. red.

Glück den lie - ben Un - be - kann - ten,

red. * red. red. red.

Licht - ge-sand - ten, Herz - ver - wand - - - - - ten, de-ren

dim.

red. red. red. red. * red. *

Au - - - gen ü - - - ber - gehn, _____

Red. * *Red.* * *cresc.*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'Au' followed by a dotted half note 'gen', then a quarter note 'ü', and continues with a half note 'ber' and a dotted half note 'geh'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex texture in the right hand with chords and moving lines. A 'cresc.' marking is placed above the piano part in the second measure.

wenn sie in die Son - - - - - ne

Red. * *Red.* *

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'wenn', a dotted half note 'sie', a quarter note 'in', a dotted half note 'die', and a dotted half note 'ne'. The piano accompaniment continues with similar textures, including a 'f' dynamic marking in the right hand.

sehn.

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

Detailed description: This system contains the next two measures. The vocal line has a dotted half note 'sehn'. The piano accompaniment continues with a consistent eighth-note bass line and complex right-hand textures.

Red. * *Red.* *

Detailed description: This system contains the final two measures of the piece. The piano accompaniment concludes with a triplet of eighth notes in the right hand and a final cadence in the left hand.

Frau Mizzi von Grab gewidmet

Einerlei

(A. von Arnim)

Richard Strauss, Op. 69 No 3

Gemächlich heiter, ziemlich lebhaft

Gesang

mf

3

fermata

fermata

fermata

cresc.

3

fermata

fermata

fermata

(singend)

p legato

(hervortretend) mf

fermata

fermata

fermata

fermata

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B. & H. 19215c

Ihr Mund — ist — stets der-

dim. *pp*

sel - - - - - be, der - sel - - - - - be,

cresc.

sein Kuß — mir im - - mer neu,

espr. b *f legato*

im - - mer neu,

mf

Ihr Au - - -

Red. Red. * Red. *

- - - ge noch das sel - - - be, das -

cresc. mf Red. *

sel - - - be, sein frei - - - er Blick

cresc. Red. * *

poco rit. mir treu;

p espr. dim. Red. *

etwas gemächlicher

O du lie-bes Ei-ner-lei, wie wird aus dir so mancher-lei!

legato
pp

Ei-ner-lei,

p
(hervortretend)

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

mancher-lei, Ei-ner-lei, mancher-lei, o du

stringendo
cresc.

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

lie - - bes Ei - - ner - lei.

calando **Tempo I.**
dim. *espr.* *p*

* *Red.* * *Red.* *

wieder etwas gemächlicher

O du lie-bes Ei-ner-lei, wie wird aus dir so mancherlei!

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part begins with a forte (*sfz*) dynamic and includes several measures marked with a redaction symbol (℞d.) and an asterisk (*).

O du lie-bes, o du lie-bes Ei-ner-lei.

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings for *dim.* (diminuendo) and *pp* (pianissimo), along with redaction symbols (℞d.) and an asterisk (*).

The third system shows the piano accompaniment continuing with a *p* (piano) dynamic marking, redaction symbols (℞d.), and an asterisk (*).

The fourth system concludes the piano accompaniment with *p* and *pp* dynamics, *dim.* markings, and redaction symbols (℞d.).

Frau Jenny Mautner gewidmet
Waldesfahrt

(H. Heine)

Richard Strauss, Op. 69 No 4

Langsam

Gesang

Piano

Mein

Wa - gen rol - let lang - sam durch lu - sti - ges Wal - des - grün, durch

blu - mi - ge Tä - ler, die zau - brisch im Son - nen - glan - ze blü - hn.

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B. & H. 10215o

Ich sit - - ze und sin - ne und träu - - me und

denk' an die Lieb - ste mein;

rit.

pp *dim.*

Sehr schnell.

Erstes Zeitmaß, langsam.

grü - ßen drei Schat - ten - ge - stal - ten

espr. *p*

Sehr schnell. Langsam.

Kopf - nik - kend zum Wa - gen her - ein.

Sehr schnell.

Sie hü - p - - fen und schneiden Ge - sich -

Langsam. Sehr schnell.

- - - ter so spöt - tisch

Langsam. Sehr schnell.

und doch — so

Langsam.

scheu, ————— (leidenschaftlich)

sfz * Tea Tea Tea Tea Tea

Sehr schnell.

und quir - - len wie

sfz *f* *dim.*

Ne - bel zu - sam - men und ki - chern

p *dim.*

und hu - schen vor - bei.

Sehr langsam.

Ich sit - ze und sin - ne und träu -

- me und denk' an die Lieb -

- ste mein.

Frau Irene Hellmann gewidmet

Schlechtes Wetter

(H. Heine)

Richard Strauss, Op. 69 No 5

Ziemlich rasch.

Gesang

Piano

Das

ist ein schlech - - - tes Wet - ter, es

reg - - - - - net und

The musical score consists of three systems. Each system has a vocal line (Gesang) and a piano accompaniment (Piano). The vocal line is in a single treble clef, and the piano part is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 3/8. The tempo is marked 'Ziemlich rasch.' The lyrics are: 'Das ist ein schlechtes Wetter, es regnet und'. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of 'f' and 'sfz'.

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B. & H. 10215c

stürmt und schneit;

ff sfz sfz sfz sfz

sfz sfz sfz sfz sfz

sfz dim. sfz sfz sfz

etwas ruhiger werden

Ich sit - - - ze am Fen - -

p espress.

*led * led **

- ster und schau - e hi - naus _____ in die

dim.

fa

Dun - kel - heit. _____ Da

pp

schim - - - - - mert ein ein - - - - - sa - mes Licht - chen,

das wan - delt lang - - - - - sam

fort; ein Müt - ter - chen mit dem La - - tern - chen

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 rest, followed by the lyrics 'fort; ein Müt - ter - chen mit dem La - - tern - chen'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets and slurs.

wankt ü - - ber die Stra - -

The second system continues the vocal line with the lyrics 'wankt ü - - ber die Stra - -'. The piano accompaniment maintains its rhythmic pattern, with some changes in the bass line to support the vocal melody.

- - be dort. Ich glau - - - be,

The third system features the vocal line with the lyrics '- - be dort. Ich glau - - - be,'. The piano accompaniment shows a change in the bass line, with some chords and a more active right hand.

Mehl und Ei - - - er und But - - - ter

The fourth system concludes the vocal line with the lyrics 'Mehl und Ei - - - er und But - - - ter'. The piano accompaniment continues with its characteristic rhythmic accompaniment, ending with a final chord in the right hand.

breit - - - -

kauf - te sie ein; sie will ei - nen Ku - - - -

Tea Tea * Tea

- - - - chen bak - - - - ken für's gro - - - -

Tea Tea - Tea *dim.*

- - - - Be Töch - - - - ter - lein.

Tea * Tea *pp*

noch etwas gemächlicher

Die liegt zu

* Tea *espr.* *p* * Tea

Haus im Lehn - - - stuhl und blin - - zelt

pp

schlaf - rig ins Licht; _____ die

pp

gol - - - - de - nen Lok - - - -

p

- - ken wal - - - - - len ü - ber das

Musical score for voice and piano, page 33. The score is in G minor (one flat) and 4/4 time. The vocal line begins with the lyrics "sti - - - - - be Ge - sicht."

The piano accompaniment features complex textures with multiple voices in the right hand and active bass lines. Dynamics include *pp*, *espr.*, *p*, *dim.*, *f sfz*, and *p*.