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RICHARD STRAUSS

OPUS 41

Fünf Lieder Op. 41

FÜR EINE SINGSTIMME MIT KLAVIER

Low voice

- Nr. 1 Wiegenlied: „Träume du, mein süßes Leben“ no. RM. 2,50
- Nr. 2 In der Campagne: „Ich grüße die Sonne“ no. RM. 1,50
- Nr. 3 Am Ufer: „Die Welt verstummt“ no. RM. 1,50
- Nr. 4 Bruder Liederlich: „Die Feder am Sturmhut“ no. RM. 2,—
- Nr. 5 Leise Lieder: „Leise Lieder sing ich dir bei Nacht“ . no. RM. 1,50

Text deutsch und englisch

In einem Heft no. RM. 5,—

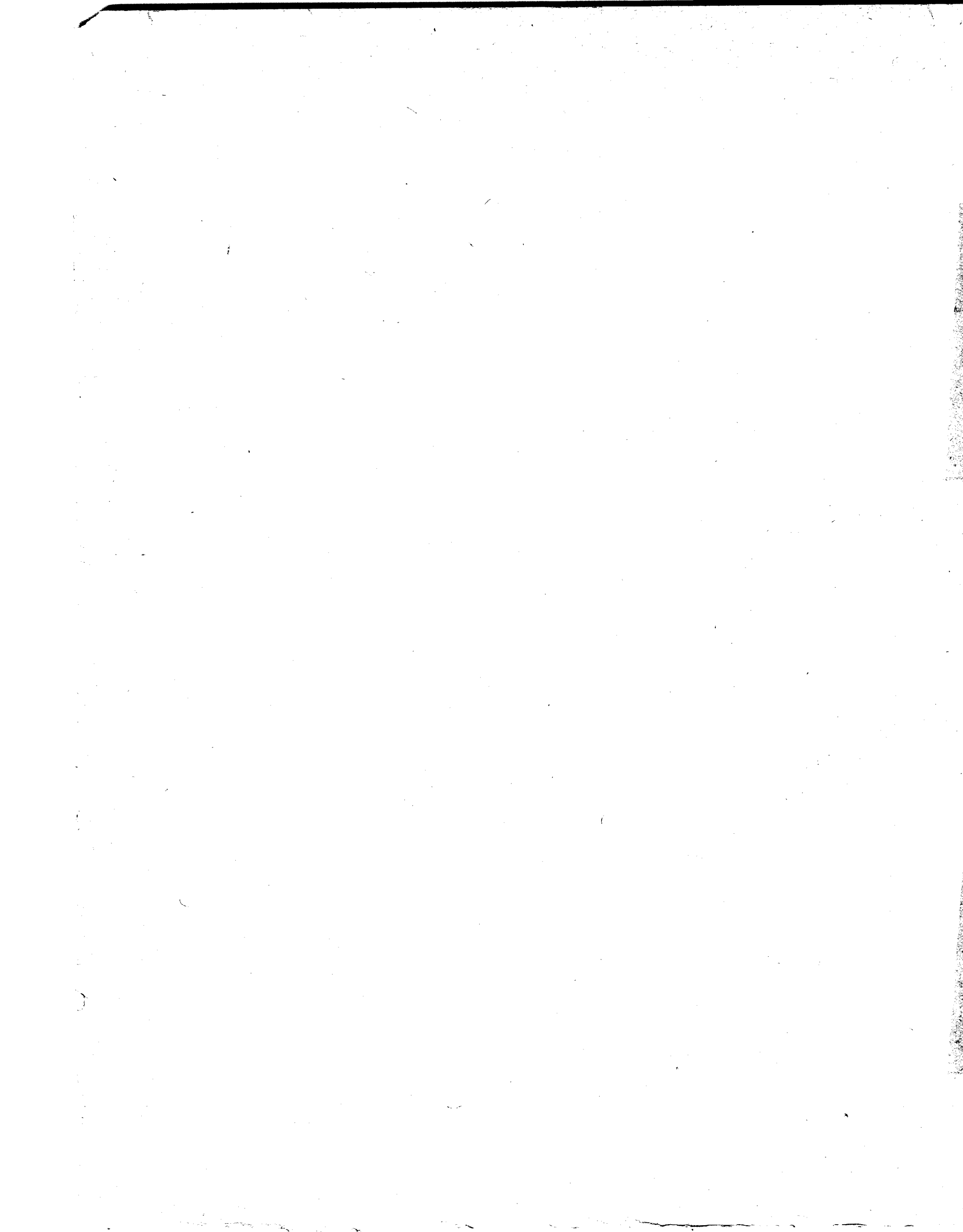
A. HOCH

B. TIEF

AUFFÜHRUNGSRECHT VORBEHALTEN / EIGENTUM DES VERLEGERS FÜR ALLE LÄNDER

LEIPZIG · VERLAG VON F. E. C. LEUCKART

GEGRÜNDET 1782



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M
1621
S 9115 L
OP. 41 L. 2

Aufführungsrecht vorbehalten.

Wiegenlied.

(Richard Dehmel.)

810737

Lullaby.

Richard Strauss, Op. 41^b Nr. 1.

Sanft bewegt.

Singstimme.

(sehr leicht und flüchtig)

ppp una corda

l. H.

4662 umf 3,71

Pianoforte.

ped.

p

Träu -
Dream

l. H.

l. H.

** ped.*

me,
dear,

träu -
dream

l. H.

l. H.

ped.

** ped.*

me dear, du, for mein the

l.H. 7

l.H. 7

* Ped. *

sü enrth sses is Le dark en

l.H. 7

l.H. 7

Ped. * Ped.

ben, von dem Him ing, Dream of hen

l.H. 7

l.H. 7

* Ped. *

l.H. 7

l.H. 7

Ped. * Ped.

mel, der die Blu - - - - -
 ven, and the flow'rs

l.H. 7

l.H. 7

* *Red.* *

- - - - - men bringt.
 it brings.

l.H. 7

l.H. 7

Red. * *Red.*

Blü - - - - -
 Bloss - - - - -

l.H. 7

l.H. 7

* *Red.*

- - - - - ten schim - - - - - mern
 - - - - - soms qui - - - - - ver

l.H. 7

l.H. 7

* *Red.*

da, there, die while be - - - - - heark

l.H. *7* *l.H.* *7*

* Ped.

- - - ben von dem Lied, en - - - ing. To the song

l.H. *7* *l.H.* *7*

* Ped.

das dei - - - - - thy ten

l.H. *7* *l.H.* *7*

* Ped. *

- - - - - ne Mut - - - - - der moth

l.H. *7* *l.H.* *7*

Ped. * Ped. *

ter singt.
er sings.

The first system of the musical score features a vocal line at the top with lyrics "ter singt." and "er sings." below it. The piano accompaniment consists of two staves: the upper staff has a complex texture with sixteenth-note patterns and slurs, and the lower staff has a simpler bass line. The key signature has two flats, and the time signature is 3/4. The system concludes with a fermata over the vocal line.

The second system continues the piano accompaniment. The upper staff features intricate sixteenth-note passages with slurs and dynamic markings such as "l.H." and "7". The lower staff maintains a steady bass line. A "cresc." marking is present in the lower staff. The system ends with a fermata and an asterisk.

p
Träu -
Dream

The third system begins with a vocal line at the top, marked with a piano (*p*) dynamic, containing the lyrics "Träu -" and "Dream". The piano accompaniment continues with similar sixteenth-note patterns in the upper staff and a consistent bass line in the lower staff. The system concludes with a fermata and an asterisk.

- me,
- dear,

The fourth system features a vocal line at the top with lyrics "- me," and "- dear,". The piano accompaniment continues with sixteenth-note textures. The system concludes with a fermata and an asterisk.

träu - - - - - me
dream - - - - - dear,

ped. *

mf
Knos - - - - - pe - - - - - mei - - - - - ner
ev - - - - - er - - - - - since - - - - - the

l.H. 7 *l.H. 7*

ped. * *ped.* *

Sor - - - - - gen, von dem
dawn - - - - - ing of the

ped. *

Ta - - - - -
day

ped. * *ped.* *ped.*

ge, da die
that brought my

l.H.

Ad. * *Ad.* *

Blu - - - - - me
blos - - - - - som

Ad. * *Ad.* *

spross, von dem
here; Since that

dim.

Ad. *

hel - - - - - len - - - - - Blü - - - - - ten -
bright - - - - - est - - - - - hap - - - - - py

p

pp

Ad. *

mor - - - - - gen, da
 morn - - - - - ing, Thy

dim. dein Seel - - - - -
 dear care

pp

- - - - - chen
 is

ritard.

sich der Welt, der Welt er -
 all my joy, my joy and

espr.

schloss.
fear.

a tempo

dim.

ped.

pp

Träu -
Dream.

ppp

ped.

- me,
dear,

träu
dream.

ped.

ped.

me,
dear,

Blü - - - - - te
flow'r - - - - - of

ped.

mei - - - - - ner Lie -
 my de - - - - - ro

Red. *

(sehr ausdrucksvoll)

he von der stil - - - - - len,
 tion, of that hap - - - - - py,

(steigern) Red. *

von der heil' - - - - - gen Nacht,
 of that ho - - - - - ly night,

Red. *

da die Blu - - - - - me
 When the bud of

Red. *

sei - - - - - ner Lie -
his - - - - - de - - - - - vo

The first system of the musical score features a vocal line in a soprano register with a long note value. The piano accompaniment consists of a right hand with a complex, rhythmic pattern of eighth and sixteenth notes, and a left hand with a simpler bass line. A 'cresc.' marking is present above the piano part.

be - - - - - die - - - - - se Welt
tion, Made - - - - - my world

The second system continues the vocal line and piano accompaniment. The piano part includes a 'cresc.' marking and a 'Ped.' (pedal) marking with an asterisk.

zum Him -
as heav - - - - -

The third system shows the vocal line and piano accompaniment. The piano part includes a 'mf' (mezzo-forte) dynamic marking and a 'Ped.' (pedal) marking with an asterisk.

breit
- - mel mir ge - macht,
- - en through its light

The fourth system features the vocal line and piano accompaniment. The piano part includes an 'espr.' (espressivo) marking and a 'Ped.' (pedal) marking with an asterisk.

p

die - se Welt
Made my world

* *ped.* *

ritard.

zum Him -
as heav -

ritard.

ped. *ped.* *ped.* *

molto riten. *a tempo, ma calando*

- - mel mir ge - macht.
- - en through its light.

molto riten. *a tempo, ma calando*

espr. *dim.*

ped.

ppp

Marquartstein, 22. August 1899.

In der Campagna.

(John Henry Mackay.)

In the Campagna.

Richard Strauss, Op. 41^b Nr 2.

Feurig und schwungvoll.

Singstimme.

Pianoforte.

The musical score consists of three systems. The first system shows the vocal line and piano accompaniment starting with a forte (*f*) dynamic. The piano part features a rhythmic triplet pattern in the bass line. The second system continues the piano accompaniment with a fortissimo (*sfz*) dynamic. The third system introduces the vocal line with the lyrics "Ich grü - ße die / I greet thee, oh" and a forte (*f*) dynamic. The piano accompaniment in this system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The score is marked with asterisks and the word "Lea" at various points, likely indicating performance instructions or editorial markings.

Son - - - - ne, die dort ver - sinkt, ich grü - sse des
 sun - - - - shine that you - - - - der sinks, The si - - - - lent

Mee - - - - res schweigende Flu - - - - ten, das dur - stig,
 bil - - - - lows I bring my greet - - - - ing, that thirstily.

dur - stig die Glu - - - - ten trinkt, die
 thirstily the glow now drinks, That

diminuendo

espress.

laut - - - - los an sei - nem Her - zen ver -
 si - - - - lent - ly on its bo - - - - som lies

p *cresc.*

ruhig

blu - - - ten. Ich grü - - - sse die
 bleed - - - ing. I greet - - - you, ye

dim. espr. p

Tea * * * * *

E/- - - - be - ne, wie liegt sie
 ver - - - - dant plains, how still they

dim. pp

Tea * * * * *

still, des A - - - - bends ge - heim - - niss-voll däm-mern-de
 are, The even - - - - ing's sweet mys - - tic, the twi-light's gray

pp

Tea * * * * *

cresc.

Wei - - te, durch die ich, der ich nach Hau-se will, nun schnell - ler und im-mer schnell -
 widen - ing, Through which I, to my dear home a - far am quick - ly, al-ways more quick -
 drügend *sfz*

cresc. sfz

Tea * * * * *

ler schrei - te! Wie
 - ly strid - - - - - ing! Deep

Lea * Lea * Lea *

ist die Brust von Glück ge - schwellt, mich um -
 in my breast is joy and - - - - - mirth, Round a -

Lea * Lea * Lea *

gau - - - kelt die luf - - - ti - ge Schaar mei - ner
 bout - - - me the sweet - - - me - lo - dies void of

Lea * Lea * Lea *

Lie - - - der, und ich
 sor - - - row, And I

Lea * Lea * Lea *

grü - sse die Welt, die - se herr - li - che
 greet thee oh earth, oh thou beau - ti - ful

cresc.

Welt! Ich grü - sse sie,
 earth! I'll see thee, earth,

ff sfz

mör - gen seh' ich sie
 greet - ing bring thee to -

sfz ff

wie - der!
 mor - row!

sfz

Am Ufer. (Richard Dehmel.) On the Shore.

Richard Strauss, Op. 41^b Nr 3.

Sehr langsam und feierlich.

Singstimme.

Die Welt ver - - stummt,
The earth is still,

pp

dein Blut er - - klingt.
thy blood re - - sounds,

p

in sei-nen hel - - - len Ab - grund sinkt der fer - - - ne
In its bright a - - - byss now it drowns The far - - - off

pp

Tag, er schau - dert nicht;
 day It trem - bles not,

cresc. *pp*

die Glut um - - schlingt das
 the glow sur - - rounds The

cresc.

höch - - - ste Land, im Mee - re ringt
 high - - - est land, the o - cean bounds

mf

die fer - - - ne Nacht. Sie
 The far - - - off night. It

dim.

zau - dert nicht; der
 ling - ers not; from

Flut ent - springt Ein Stern - chen,
 wa - - - - - try mound A star - - - - - comes,

dei - ne See - le trinkt das
 and thy soul has found E - -

e - - - - wi - ge Licht.
 ter - - - - - nal light.

Marquartstein, 15. August 1899.

Bruder Liederlich.

(Detlev von Liliencron.)

Brother Good for Nothing.

Richard Strauss, Op. 41^b Nr 4.

Lebhaft.

Singstimme.

Die Fe - der am Sturm - hut in Spiel und Ge - fah - ren, Hal -
In sport and in dang - er, my hat feath - er wav - ing, Hal -

Pianoforte.

f *sfz*

li. Nie lernt' ich im Le - ben fa - sten, noch spa - ren, Hal - lo. Der
li. Ne'er learned I my life - time fast - ing nor sav - ing, Hal - lo. The

Dir - ne lass' ich die We - ge nicht frei, wo Män - ner sich rau - fen, da bin ich da -
damsels ne'er I let pass me by free, Where men round are quarreling there me you can

*Red. * Red. **

bei und wo sie saufen, da sauf' ich für
see, And where they're drink - - - ing. I drink full for

drei. Hal-li und Hal-lo. Ver-
three. Hal-li and Hal-lo. Be

dammt, es blieb mir ein Mäd-chen hän-gen, Hal-li. Ich
damned, a maid-en to me was clinging, Hal-li. Her

kann sie mir nicht aus dem Her-zen zwan-gen, Hal-lo.
voice is al-ways in my heart still ring-ing, Hal-lo.

Ich glau-be, sie war erst sechs - zeh-n Jahr, trug
 I reck-on she was but six - teen year, and

ro - - - the Bän - der im schwarzen Haar und plau - der-te
 rib - - - bons red in her braids did wear and Mag - pie-like

wieder lu-stig-ste Staar. Hal - li und Hal - lo.
 did she chat-ter, the dear. Hal - li and Hal - lo.

Was hat-te das Mä-dl zwei fri - sche Ba - cken, Hal - li.
 Her cheeks they were always so ros' - ly flahs - ing, Hal - li.

Krach, konn-ten die Zäh - ne die Ha - sel-nuss kna - cken,
Crack, 'twixt her white teeth you could hear the nuts crash-ing

p ruhig und gebunden
 Hal-lo. Sie hat mir das Zim-mer mit Blu - men ge - schmückt, die
Hal-lo. My room with sweet flow - ers she lov - ing-ly filled, That

f lebhaft
 wir auf heim - li-chen We-gen ge - pflückt; wie hab' ich da - für an's
we to - geth - er had se-cret-ly culled; The dear-est one to my

gebunden
 Herz sie ge - drückt! Hal - li und Hal - lo, Hal - li und Hal - lo.
breast then I pulled! Hal - li and Hal - lo, Hal - li and Hal - lo.

ff

Ped. * *Ped.* *

Wir ha - ben sü - perb die
Su - per - bly the time *passed*

ff

Ped. * *Ped.* * *Ped.* *

Zeit uns ver - trie - ben, Hal - li. Ich
by quick - ly fly - ing, Hal - li. I

dim. *sfz*

Ped. * *Ped.* *

wollt, wir wä - ren zu - sam - men ge - blie - ben, Hal - lo.
wish those hap - py bonds still were us ty - ing, Hal - lo.

mf *dim.*

p

doch wur-de die Sa - che mir stark en - nuy -
but tir - ed I grew soon of love's tight'n - ing

(leicht)

ant, ich sagt' ihr, dass mich die Re - gie - rung er - nannt, Ka -
band, I told her that I had been called from the land, To

me - le zu kau - fen in Sa - mar - kand, Hal - li, Hal - lo, *dim.*
help pur - chase cam - els in Sa - mar - kand, Hal - li, Hal - lo,

pp *(innig)*

Hal - li und Hal - lo. Und als ich zum
Hal - li and Hal - lo. And as I was

Ab - schied die Hand gab der Klei - nen,
 part - ing, my hand in her's ly - ing,

espr.

p Hal - li. Da fing sie bit - -
 Hal - li. She then most bit - -

(*ausdrucksvoll*)

- ter - lich an zu wei - nen, Hal - lo.
 - ter - ly start - ed cry - ing, Hal - lo.

mf

(*ruhig*)
 Was denk' ich just
 But why does it

dim. *pp*

Ped.

heu - te ohn' Un - ter - lass, dass ich ihr so
 both - er me all the day, that I did so

rauh gab den Rei - se - pass - - - (kurz)
 rude - ly then go a - way - - -

ff (schnell)
 Wein her, zum Hen - ker, und da liegt Trumpf Ass! Hal - li und Hal -
 Wine bring me, hang it, the ace is my play! Hal - li and Hal -

lo, Hal - li und Hal - lo.
 lo, Hal - li and Hal - lo.

Marquartstein, 16. August 1899.

Leise Lieder... (Christian Morgenstern.) Whispering Songs...

Richard Strauss, Op. 41^b Nr 5.

Ruhig gehend.

Singstimme.

Leise Lieder sing' ich dir bei
Whispering songs I sing to thee at

Pianoforte. *pp*

Nacht,
night,

Lieder, die kein
Soft songs that no

espressivo

ruhig

sterblich Ohr ver - nimmt, noch ein
human ear Can hear, Nor the

Stern, der et-wa spä - - end wacht, noch der Mond, der
 star that waking spark - - les bright, Nor the moon, that

pp

Ad.

still in the Ä - - ther schwimmt; de-nen
 sails the skies so clear; Songs, that

ausdrucksvoll

Ad.

nie - - mand als das eig - - - ne
 no one but the heart a - -

mf

Herz, das sie träumt, in
 gain, That has dreamed them,

dim.

pp

cresc.

tie - fer Weh - mut lauscht, und an de - nen nie - - mand als der
 deep in sor - row hears, Songs that no one, no one but the

mf *cresc.*

Red. * *Red.* *

accelerando *f* *calando*

Schmerz, der sie zeugt, sich kum - - mer - voll be -
 pain that has borne them lists with fal - ling

f *dim.*

Red. * *Red.* *

rauscht.
tears.

Red.

Lei - - se Lie - - der sing' ich dir bei
 Whispr - - ing songs I sing to thee at

pp

* *Red.* * *Red.* *

Nacht, dir in de-ren Aug' mein Sinn ver -
 night, Thee. in whose bright eyes my sen - ses

espressivo

sank und aus des-sen tie - - - fen, dunk - - - len
 sank, And from out their deep un - fath - - - omed

ruhig

Schacht mei-ne See - - - le ew' - - ge
 might My poor soul e - - ter - - nal

breit
sehr ausdrucks-voll

Sehn - - - sucht drank.
 yearn - - - ing drank.

Charlottenburg, 4. Juni 1899.

63 35 M R 32

F. E. C. L. 5302

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