

*Meiner geliebten Frau zum 12. April.*

# Sechs Lieder

für eine Singstimme mit Klavierbegleitung

*componirt von*

## RICHARD STRAUSS.

*Op. 37.*

- |  |          |
|--|----------|
| N <sup>o</sup> 1. Glückes genug. ( <i>Detlev von Liliencron</i> )  | Mk. 1 20 |
| N <sup>o</sup> 2. Ich liebe dich. ( <i>Detlev von Liliencron</i> ) | Mk. 1 20 |
| N <sup>o</sup> 3. Meinem Kinde. ( <i>Gustav Falke</i> )            | Mk. 1 20 |
| N <sup>o</sup> 4. Mein Auge ( <i>Richard Dehmel</i> )              | Mk. 1 20 |
| N <sup>o</sup> 5. Herr Lenz ( <i>Emanuel von Bodman</i> )          | Mk. 1 20 |
| N <sup>o</sup> 6. Hochzeitlich Lied ( <i>Anton Lindner</i> )       | Mk. 1 20 |

Ausgabe für hohe Singstimme. Ausgabe für tiefe Singstimme

Verl. N<sup>o</sup> 2891 a-f

Verl. N<sup>o</sup> 2892 a-f

*Englische Übersetzung von John Bernhoff.*

*Eigenthum des Verlegers.*

*Eingetragen in das Vereinsarchiv.*

MÜNCHEN, JOS. AIBL VERLAG

Aufführungsrecht vorbehalten.



S 9115L  
Op. 37A  
Vol. 6

Für hohe Stimme.  
For a high voice.

No 6.

# Hochzeitlich Lied.

## Nuptial Song.

(Anton Lindner.)

052457

The English Words by John Bernhoff.

In ruhiger Bewegung.  
Con moto tranquillo.

Rich. Strauss, Op. 37. No VI.

Gesang.  
Voice.

Piano.

The first system of the musical score features a vocal line on a single 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 2/4. The piano part begins with a *pp* dynamic and includes several triplet markings. The vocal line is mostly rests in this system.

Durchweg leise, doch sehr leidenschaftlich  
To be sung softly but very passionately through-

Lass A - ka - - zien-düf - te  
Sweet the lo - - cust-blooms are

The second system continues the musical score. The piano accompaniment features a *cresc.* (crescendo) marking followed by a *dim.* (diminuendo) marking. The vocal line begins with the lyrics. The piano part includes triplet markings and a *pp* dynamic.

im Vortrag.  
out.

schau - - keln, Ro - - sen durch die Fen-ster gau - - keln,  
blow - - ing, roses at the win-dows glow - - ing,

The third system of the musical score shows the vocal line and piano accompaniment. The piano part continues with triplet markings and dynamic markings. The vocal line includes the lyrics. The system concludes with a *pp* dynamic.

Blü - ten-fee,      Blü - - - - - ten -  
*Queen of flow'r's,      May's - - - - - sweet*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three flats (B-flat major). The lyrics are "Blü - ten-fee, Queen of flow'r's, Blü - - - - - ten - May's - - - - - sweet". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right hand features a complex texture with many triplets and sixteenth notes. The left hand provides a simple harmonic accompaniment with eighth and quarter notes. The time signature is 3/4.

fee      das bist nun      du!      Dei-ne  
*fair - - - y Queen art      thou!      Round thy*

The second system continues the musical score. The vocal line has lyrics "fee fair - - - y Queen art, das bist nun thou!, du! Dei-ne Round thy". The piano accompaniment continues with similar textures, including triplets and sixteenth notes. The time signature remains 3/4.

bu - chen - ro - - - ten Lo - cken      läu - - - - ten mir wie  
*brow soft tress - - - es cling - ing,      fair - - - y - bells      in*

The third system of the musical score has lyrics "bu - chen - ro - - - ten Lo - cken läu - - - - ten mir wie brow soft tress - - - es cling - ing, fair - - - y - bells in". The piano accompaniment includes a dynamic marking of *p* (piano) and a *dim.* (diminuendo) instruction. The time signature is 3/4.

Mär - - - chen - glo - cken,      und die  
*wood - - - lands ring - ing,      hark, the*

The fourth system of the musical score has lyrics "Mär - - - chen - glo - cken, und die wood - - - lands ring - ing, hark, the". The piano accompaniment includes a dynamic marking of *pp* (pianissimo). The time signature is 3/4.

Etwas drängend.  
*poco accel.*

wei-ten Thä - - ler lo - - cken..... komm, mein Kind, —  
*birds in-vite thee sing - - - ing: come, my love, —*

*cresc.*

*mf*

*sfz*

wieder etwas zurückhaltend  
*poco ritard.*

— komm, komm, — komm, — wir gehn zur  
 — come, come, — come, — to love's soft

*dim.*

ruhig.  
*tranquillo*

Ruh! In das Land der blas-sen Far - ben ziehn wir  
*bower! To the land of pal-est col - ours now we*

*pp*

*ed.* \*

ein und Pur - pur - gar - ben  
*stray and pur - ple flow'rs will*

fä - cheln stil - le Flam - men zu; Horch, schon zit -  
 nod to us, and show — the way; song's re - sound

*cresc.*

steigern im Zeitmass.  
*ped. accel.*

- tern wei - che Lie - der, Mond ent - hüllt sein  
 — from hearts o'er - flow - ing, moon, her sil - - - vry

ziemlich bewegt.  
*assai agitato*

Schnee - - - ge - fie - - - der,  
 fea - - - tures show - - - ing;

*molto espr.*

*ped. f molto espressivo*

fie - - - ber - heiss die rei - fen Glie - -  
 soft - - - est limbs in fev - er glow - -

*molto espr.*

nachlassend im Zeitmass.  
*ritard.*

- der, ziehn wir, Hand in Hand  
- ing, thus we stray to love's

*p*  
*espr.*

zur soft Ruh.  
soft bowr.

*rit.* *a tempo*

*smorzando* *a tempo*

*dim.* *pp*

*pp*

*pp*

Lei - se Scham, so schüch - tern glei - tend lich - te Ro - sen - flü - gel  
Down - cast eyes and cheeks all flush - ing like twin roses' crimson

*espr.*

sprei - tend deckt die Äug - lein, deckt dich  
blush ing, come now, sweet maid, to love's

*espr.*

mit Steigerung.

zu. \_\_\_\_\_ Klingts im Park \_\_\_\_\_ von Zym - beln,  
 bower. \_\_\_\_\_ Hark the horn, \_\_\_\_\_ the cym - bals,

*pp* *cresc.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

Zin - ken, will durch's Fen - - ster Ve - - - nus  
 sing - ing, love's fond mes - - sage Ve - - - nus

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

win - - - ken, müs - sen Band \_\_\_\_\_ und Sei - de  
 bring - - - ing, show thy beau - - - ty: to me

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*molto espr.*

sin - - ken, komm, \_\_\_\_\_ komm, \_\_\_\_\_ mein  
 cling - - ing, come, \_\_\_\_\_ come, \_\_\_\_\_ sweet

*sfz* *diminuendo*

\* *Ad.* \*



Kind, *maid.* komm, *come,* mein Kind, *sweet maid,*

*Ad.* \* *Ad.* \* *Ad.*

wir *to* ziehn *love's*

*espr.* \* *Ad.*

zur *soft* Ruh. *bow'r.*

*ritard.*

*smorzando* *pp* \* *Ad.* \* *Ad.* \*

*molto accelerando* *trem.*

*espr.* *cresc.* *ff ritard. dim.* *pp*

*Ad.* \* *Ad.* \* *Ad.* \*