

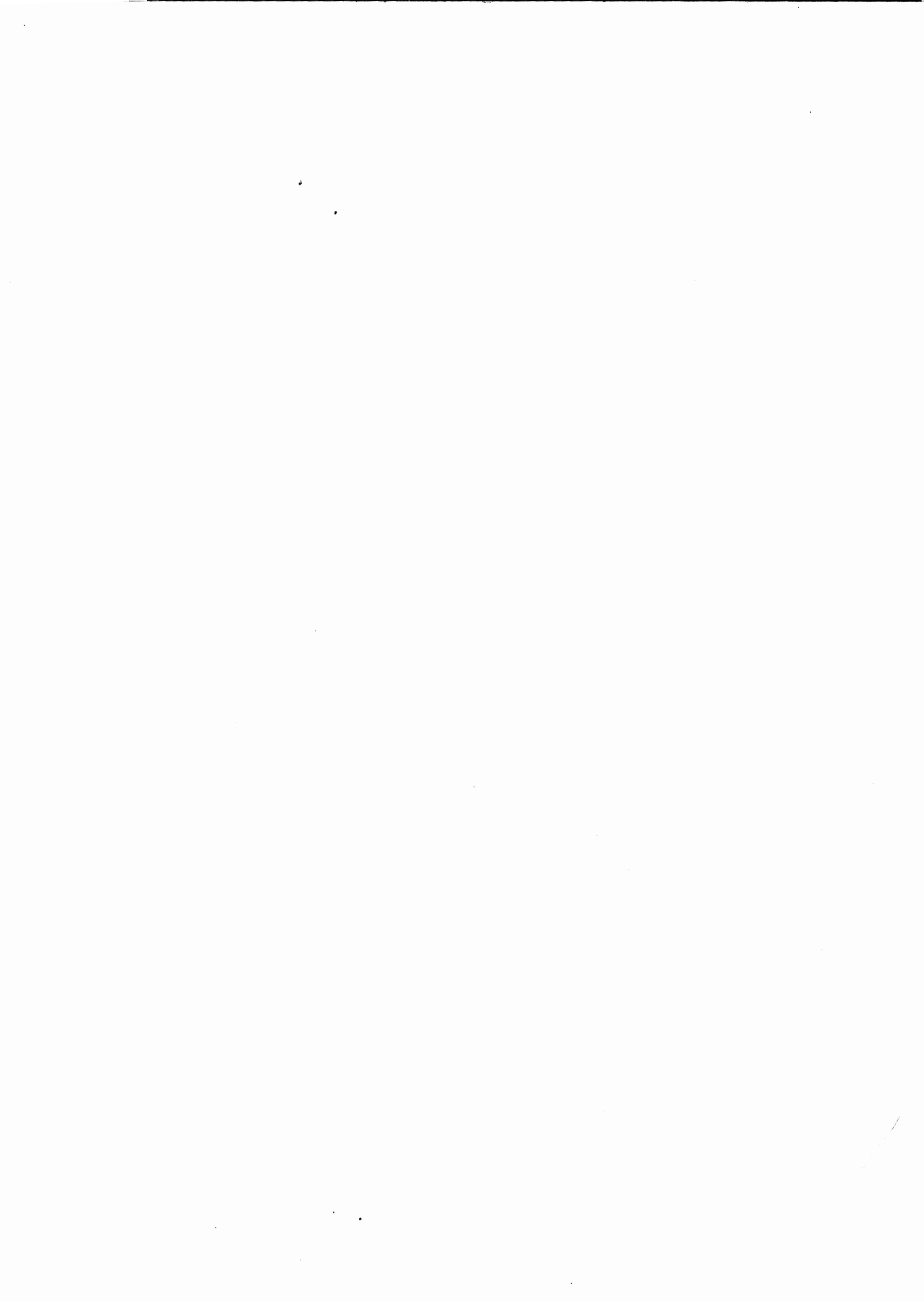
FORTY SONGS
RICHARD STRAUSS

EDITED BY
JAMES HUNEKER

FOR LOW VOICE



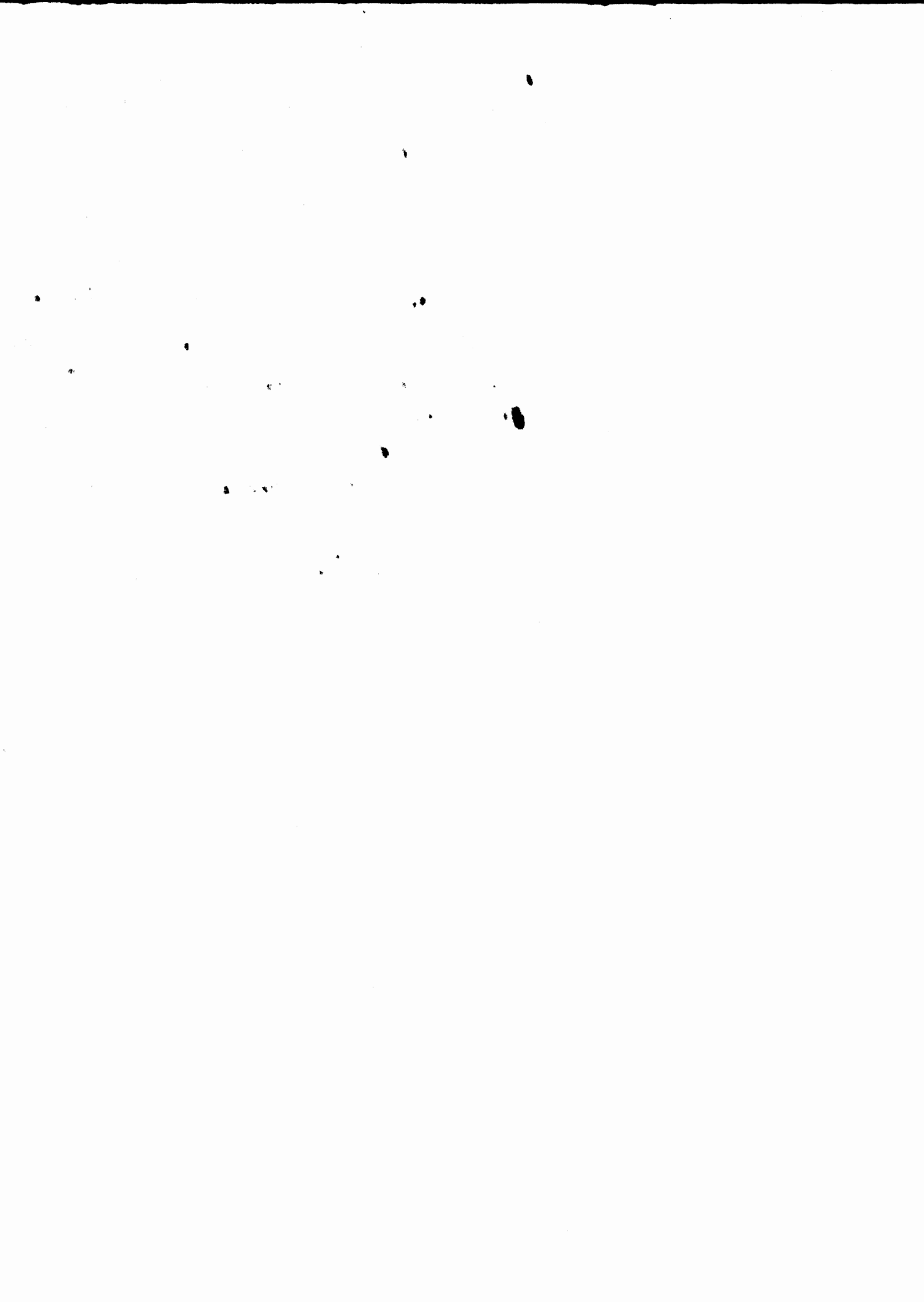
OLIVER DITSON
COMPANY



Es gibt kein größeres Glück auf
Erden als von einem geliebt
und geachtet zu werden das
man selber nicht selbst liebt.

In freundlicher Erinnerung
an die mit Ihrem lieben Sohn
gemeinschaftlich verbrachten
vergessenungsvollen Stunden
von Mathäus Bach.

New York den 3. Mai 1917.



FORTY SONGS
BY RICHARD STRAUSS

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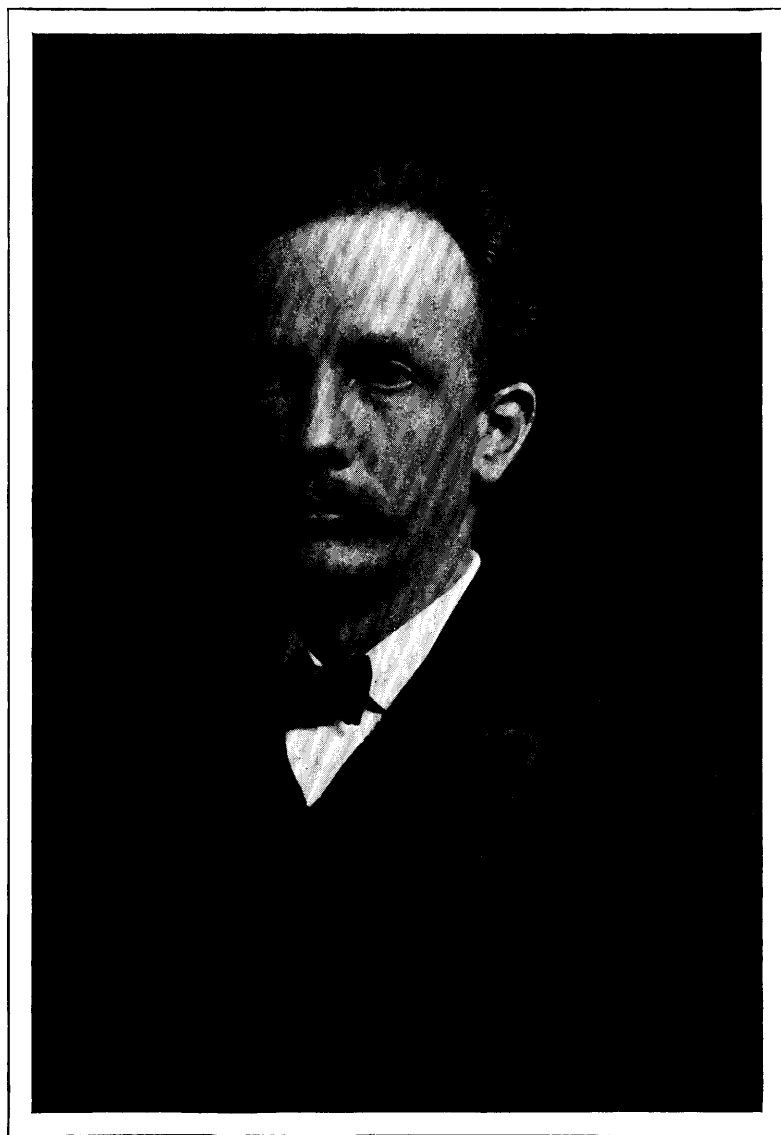
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Hf. ergebener
Richard Strauss.

[FROM A COPYRIGHTED PHOTOGRAPH BY GESSFORD, NEW YORK]

RICHARD STRAUSS



RICHARD STRAUSS was born in Munich, June 11, 1864. Like the father of Brahms, his father was an orchestral musician; the elder Strauss was a horn-player and member of the orchestra at the first Munich performance of *Tristan und Isolde* and *Die Meistersinger*. He also wrote some practical studies for his instrument. Richard was precocious. At the age of four he began studying the piano, and at the age of six had composed a little Polka-Schottisch in C major. Nor did he stop with this "Schneider" Polka, but until he went to college poured out *Lieder*, piano pieces, sonatas, even an overture for orchestra. To parallel such precocity one must go back to Mozart. His parents determined that his general education was not to be sacrificed to art, and so he was sent to elementary schools from 1870 to 1874, the Gymnasium from 1874 to 1882, and the University from 1882 to 1884. He not only received regular piano and violin lessons during these periods, but in 1875 he began his theoretical studies with Kapellmeister Fr. W. Meyer and continued them for five years.

Strauss composed with regularity, and some of these early works—a chorus from Sophocles' *Elektra* and a Festival Chorus—were produced at the Gymnasium concerts. In 1880 three of his songs were heard in public; March 6, 1881, his *String Quartet*, Op. 2, and March 20 his *Symphony in D minor* were performed, the latter conducted by Kapellmeister Levi. This juvenile composition is without opus number, as are an *Overture in C minor*; a *Wind Suite* in four movements—not to be confounded with the *Serenade*, Op. 7; a *Burleske in D minor* for piano and orchestra, played by Eugen d'Albert. Some songs composed between 1893 and 1897 are not numbered.

The youthful Strauss passed the winter of 1883–84 in Berlin, where his C minor overture was given. His name first came into prominence when Hans von Bülow incorporated in

the repertory of the Meiningen orchestra the *Serenade* for wind instruments, Op. 7. This pleasing work, like his piano sonata, Op. 5, 'cello sonata, Op. 6, violin concerto, Op. 8, piano pieces, Op. 9, and *Lieder*, Op. 10, was composed during his stay at the University. Then came the *Second Symphony* in F minor, Op. 12, which was played for the first time anywhere in New York, under Theodore Thomas, December 13, 1884. A concerto for horn was composed in 1883–84, and his piano quartet in C minor, produced during the same period, received a prize from the Berlin Tonkünstlerverein. *Wanderers Sturmlied* for six-voiced chorus *a capella* appeared in 1885.

Invited by von Bülow to become assistant music director at Meiningen, October 1, 1885, Strauss conducted his F minor Symphony and made his début as a pianist in Mozart's C minor piano concerto. Von Bülow influenced him as a conductor, and when he became acquainted with Alexander Ritter, a gifted musician and adherent of Wagner, Strauss' ideals as a composer were destined to suffer a rich change. In the autumn of 1885 von Bülow resigned as conductor of the Meiningen band, which under his arduous drill had become the virtuoso orchestra of Germany. He recommended Strauss as his successor, and in November Richard took up the baton laid down by the redoubtable Hans. The following April and May he spent in Italy, in Naples and Rome, the fruit of which was his symphonic fantasia *Italia*, Op. 16, published in 1886. During that year he resigned his position in Meiningen and became music director at the Court Theatre, Munich. There he conducted the smaller works of Mozart and others, remaining until October, 1890, when he became Kapellmeister at Weimar under Lassen. He now blossomed as a conductor of revolutionary tendencies, directing not only the Wagner music dramas, but music of the younger group:

Hans Sommer, Humperdinck, Bungert, and Alexander Ritter. Berlioz and Liszt were the objects of his special devotion.

Delicate lungs sent Strauss in 1892 to Greece, Egypt, and Sicily, and on his return his only music drama, *Guntram*, Op. 25, for which he wrote the text, was sung with success at the Weimar Opera House. The originator of the principal soprano rôle, *Freihilde*, was Pauline de Ahna, the court singer, who had been in Weimar since 1890 and sung *Elizabeth* in *Tannhäuser* at Bayreuth, in 1891; she became the wife of Richard Strauss. He conducted *Tannhäuser* at Bayreuth in 1894, and in 1894 returned to Munich as Kapellmeister. Three years later he succeeded Hermann Levi as general music director, and in 1898 went to Berlin as conductor at the Berlin opera house, a position he still occupies with honor. During 1894-95, after von Bülow's death, he had gone many times to Berlin to conduct the concerts of the Philharmonic orchestra, but the fatigue of travel compelled him to resign the task to Arthur Nikisch. Strauss continued to conduct many festival performances: in 1896 at Düsseldorf for the Lower Rhine Festival and a *tournée* to Brussels, Liège, Cologne, Leipzig, and Moscow. In 1897 he visited Amsterdam, Barcelona, London, and Paris, and in 1898 Zurich and Madrid, at which places he conducted his own works with success. The year 1900 saw him conducting at the Aix-la-Chapelle Festival, and in June, 1902, he directed a concert of his compositions in London and enjoyed a popular success. In 1904 he visited the principal cities of America, conducting his music with triumphant results. So far, it is the public that has greeted him unreservedly, the critics for the most part regarding him with suspicion. In the early forties, Richard Strauss, happy being, has lived to enjoy popular appreciation and to write music, thus far, the most audacious ever made by man. In his life, as in his art, he sets at naught tradition. He is not unhappy, and if he has worked heroically, his rewards have been a hero's. In appearance he is a gentleman, unassuming, rather frail of physique,

blond as a Scandinavian. Few composers have had his profound culture, his thorough intellectual and artistic education.

The list of the more important instrumental and vocal compositions of Richard Strauss is as follows: *Italia*, Op. 16 (1886); *Sonata in E-flat* for violin and piano, Op. 18 (1887); *Don Juan*, Tone Poem, Op. 20 (1888); *Macbeth*, Op. 23 (1887)—this latter orchestral work was in reality composed before *Don Juan*; *Death and Transfiguration*, Op. 24 (1889); *Guntram*, Op. 25 (1892-93); *Till Eulenspiegel's Merry Pranks*, Rondo for orchestra, Op. 28 (1894-95); *Thus spake Zarathustra*, Op. 30 (1894-95); *Don Quixote*, Op. 35 (1897); Tennyson's *Enoch Arden*, a melodrama for piano, Op. 38 (1897-98); *A Hero's Life*, Op. 40 (1898); *Feuersnot*, Op. 50 (1901); *Symphonia Domestica* (1903); *Salome* (1905); *Elektra* (1909). *Feuersnot* was the much discussed dramatic tone-poem first sung in Munich. Emil Paur gave an excerpt from it at one of the New York Philharmonic concerts during the spring of 1902. In the summer of 1910 it was sung with success in London under the baton of Thomas Beecham. The *lieder* literature of Strauss is to be found in the opus numbers 10, 15, 17, 19, 21, 22, 26, 27, 29, 31, 32, 33, 34, 36, 37, 39, 41, 42, 43, 44, 45, 46, 48, 49, and 56. So it may be truthfully said that when Strauss is not symphonizing he is writing songs. His *Salome* swept Europe and has been sung in America; its successor, *Elektra*, has likewise been widely produced and discussed.

II

BEFORE Richard Strauss began his memorable acquaintance with Alexander Ritter his music betrayed the influence of Haydn, Mozart, Weber, Beethoven, Schumann, and Brahms—particularly Brahms. It had no individual profile, though a fresh spirit was evidently struggling to reveal itself behind these classic masks. To Ritter, as the composer gratefully acknowledges, he was indebted for the new development of his genius. Until Op. 14, *Wanderers Sturmlied*, which is very Brahmsian, we find him at the imitative

period, and it is an excellent commentary on his severe self-discipline, his reverence for the music of his predecessors, to find in him such a profound student of the classics. Strauss was no raw rhapsodist composing before he had mastered the mysteries of counterpoint. He moved not by bounds but deliberately, as befitted a careful knowledge-seeker. *Italia* represented a modulating period—modern influences were here first recognized. Berlioz, Liszt, Wagner is the trinity the young man worshipped. He eagerly applied himself to orchestration, with the result that he is the most varied, the most masterful, the most brilliant painter in tone of his times. He outstripped all predecessors in daring color schemes. Where he seems defiantly abnormal there will be found sound logic underlying his utterances. In the matter of form he is a strict formalist, in the modern sense; his tone-poems are not as loose in design and texture as Liszt's; he follows a definite plan,—a plan not explained in programmes, yet none the less apparent. Having demonstrated that he could write in the normal symphonic form, he abandoned its conventional lines and invented new curves of his own. At his maddest and most fantastic, the hearer always feels the iron grip of a master of form. It is not the form of Haydn, Beethoven, or Brahms, it is the form, novel and astounding, of Strauss. Within its sonorous walls he works his will, a magician, a philosopher, a poet, a weaver of contrapuntal wiles.

Strauss is really the spiritual grandson of Liszt. On the distaff side he patterns after Brahms, but in his veins runs strongest the musical blood of Berlioz and Wagner. Beginning in the camp of the classicists, he was an eclectic at twenty, a revolutionist at thirty. He has yet to reach his climacteric. Quite meekly he learned the "lesson of the master," and played "the sedulous ape" to Bach, Haydn, Mozart, Beethoven, and Brahms. He was a red hot Brahmsianer at one period, and to this day his piano performances are recalled in Munich. The future creator of symphonic cathedrals a Mozartean! Here is a paradox for the critical. In fifteen years

he traversed a century of music-making. He upset the thesis that music to be great must be well-sounding. Not especially a foe of euphony, he has demolished the old-fashioned theme-spinning of the academies, outpointed Berlioz, Liszt, and Wagner in his orchestral architectonics, and dared Tschaiikovsky to follow him. No need to essay a verbal paraphrase of the beauties, maleficent and magnificent, of this man's tone-poems. He has attempted the transcendent, and at times grazes the hem of the unknown. It is a new facet of art and a dangerous—for imitators.

We hear his music now without much protest. A few years ago it was otherwise. The human ear is an accommodating organ,—what it first rejects with scorn, it later amiably absorbs. We shudder at the brutal brilliancies of *Ein Heldenleben*, as we shuddered years before when we listened to his *Don Juan*. May not the newer music become as easily enjoyed as Wagner's once decried *Tristan und Isolde*? Can there be any doubt as to the answer? *Italia* sounds as clear as a Mozartean rondo. Nowadays some groan over the decadence of Strauss, and ask what has become of those miracles of music pure and undefiled, *Also sprach Zarathustra* and *Ein Heldenleben*! The world moves quickly in its musical grooves, and is not music a disporting dream mirror always facing us?

After the dangerous illness of Strauss, when he hovered so near the outgoing portals of life, he composed *Death and Transfiguration*, one of his noblest scores, manifesting Liszt's influence, withal truly Straussian. A poem written after the score had been finished is prefixed to it. It deals with the struggles of an unnamed human soul; it may be Napoleon, Strauss, or the night wanderer of the lonely roads. It is an optimistic composition, not a morbid, as some believe. Its battle with Death the Intruder is not so realistic as the last act of *Tristan und Isolde* with its death gasps, its halting, syncopated heart. Strauss rather recalls Maeterlinck and his vast, shadowy manner of symbolizing the eternal mystery. The composer has seldom surpassed the rainbow

riches, the plangency and melting sweetness, of this score. He is more philosophic in *Also sprach Zarathustra*, more dramatic in *Don Juan*, more heroic in *Ein Heldenleben*, but never, despite the spiritual affiliation with Liszt's *Tasso* and Wagner's *Eine Faust Ouverture*, has his message been so consoling, never has he set so vividly the arc of promise over his orchestra.

That merry old rogue's tune, *Till Eulenspiegel*, is a scherzo-like rondo picturing the crazy pranks of the semi-historic "Tyll Owlglass." Its grotesque, passionate melancholy; its streaks of violent humor interrupted by mocking pathos; its galloping down a narrow avenue, at whose end looms the gibbet; its mockery of custom, flaunting of the Philistine, and the unrepentant death of Till make it a picture unparalleled in music literature. It sounds as if it had been written to annoy the opponents of Strauss.

Also sprach Zarathustra was the outcome of a reading of Friedrich Nietzsche and his dithyrambic philosophy. Strauss expressly disclaimed any attempt to follow the rhapsodic thought of the poet-philosopher. As absolute music must this mighty composition be studied,—after that, one may read into its majestic and swirling measures all the poetry, tragedy, and metaphysics imaginable. It has been called "the greatest score penned by man," and it lacks only simplicity of style to make this assertion true. But Strauss and simplicity do not go hand in hand when he paints his passionate frescoes. That quality is to be found in his lyrics. The "sunrise," as the analysts call it, in this poem is one of the most epical effects in music. This with the enigmatic tonalities of the close in the keys of B-C major and the wealth of imagery and invention, technical and thematic, displayed, place *Also sprach Zarathustra* on the heights near the world's musical master-works.

Don Quixote, Op. 35, and *Ein Heldenleben*, Op. 40, caused some of the Strauss worshippers to break ranks and flee in panic. This daring and dissonantal music proved too much for their nerves. Yet there is an abundance of humor, fantastic and realistic, in the musical canvas upon

which is painted the adventures of Don Quixote and Sancho Panza. The character-drawing is remarkable, and the ten variations force one to believe that Strauss as a variationist has outdone himself. The music is ironic, full of chivalric fantasy, and the composer's inventive skill and feeling for the characteristic phrase and characteristic harmonic hue are here exhibited at their happiest. *A Hero's Life* is a return to a more formal mode of presenting his ideas; it is really a symphony, a huge one, in six movements, with a ground plan that devotes to the statement of the themes the first three sections; the fourth and fifth contain the exposition or free fantasia, and the sixth is a highly elaborate summing up. The main deviation in this expanded version of a symphony is the introduction of new thematic material in the working-out section. This material is composed of quotations from the earlier symphonic work of Strauss. The scheme is a big one, the carrying out on a similar scale. Still, there were many critics who shook their heads sadly over this composition and hinted at its composer's mental derangement. As if to give the lie to such nonsense, Strauss, after a lyric outpouring of nearly forty songs, wrote his dramatic poem *Feuersnoth*, "The Famine of Fire," which was heard with interest in Dresden, Munich, and London. Not only is the music fresh and naturally melodious to a naïve degree, but it is the setting of a mediaeval legend both gracious and humorous. The piece is altogether in a new mood.

Strauss is a man of rare and powerful mentality; the tentacles of his imagination are restlessly feeling, and thrusting forward, and grappling with new material, searching for new territory. The need of expressing definitely modes of emotion is a problem that has pursued and perplexed every great composer. With such an apparatus as the modern orchestra—in the hands of Strauss an eloquent and plastic instrument—much may be ventured, and Strauss has made the venture. His scholarship is profound; his color and rhythmic sense are better developed than those of nearly every composer that

has preceded him. And it is noteworthy that with his general development he is discarding the old blazing orchestral rhetoric of Berlioz, Liszt, and Wagner, and forming a genuine style of his own. He is one of the great masters of his art by virtue of his science, fantasy, heaven-storming audacity, and temperament. That such music has come forth from his potent youth is a prophecy of an incredible future. Richard Strauss is the only living issue in music to-day; no other man has his artistic stride, his looming stature.

III

AND all the while this necromancer in tone, this sacrilegious render of the veil holy in the temple of art, plucks for the lover of the *Lied* the most exquisite spray-like flowers. The architect of the mighty palaces that rear their sculptured battlements aloft in anonymous cloudlands descends to earth, his hands filled with violets,—for Strauss is first a lyric poet, then a fashioner of fantastic dreams. His songs contain no hint of Don Juan's crapulent gallantries; Macbeth's bloody ambition; Death's ineluctable summonings; Till Owlglass' cynical jests; Zarathustra's solemn fatidical warnings; Don Quixote's sweet melancholy search for his Dulcinea del Toboso; or of the Hero battling with his adversaries, and draining his dree;—these characters do not stalk through the pages of his songs.

As if he wished to tell the secrets of the human soul, of its tragic loves, doubts, ecstasies, and sorrows, the composer beckons to us from the mysterious bars of his music,—those muted symbols of the poet. It is the intimate Strauss that he discovers,—all is there in tonal arabesques that bewilder because of their strangeness; all is there, night and its starry hush; the maiden who waits and wishes and waits; the sweeping passion which strains breast to breast; and the despair of hope sent shivering into a gray

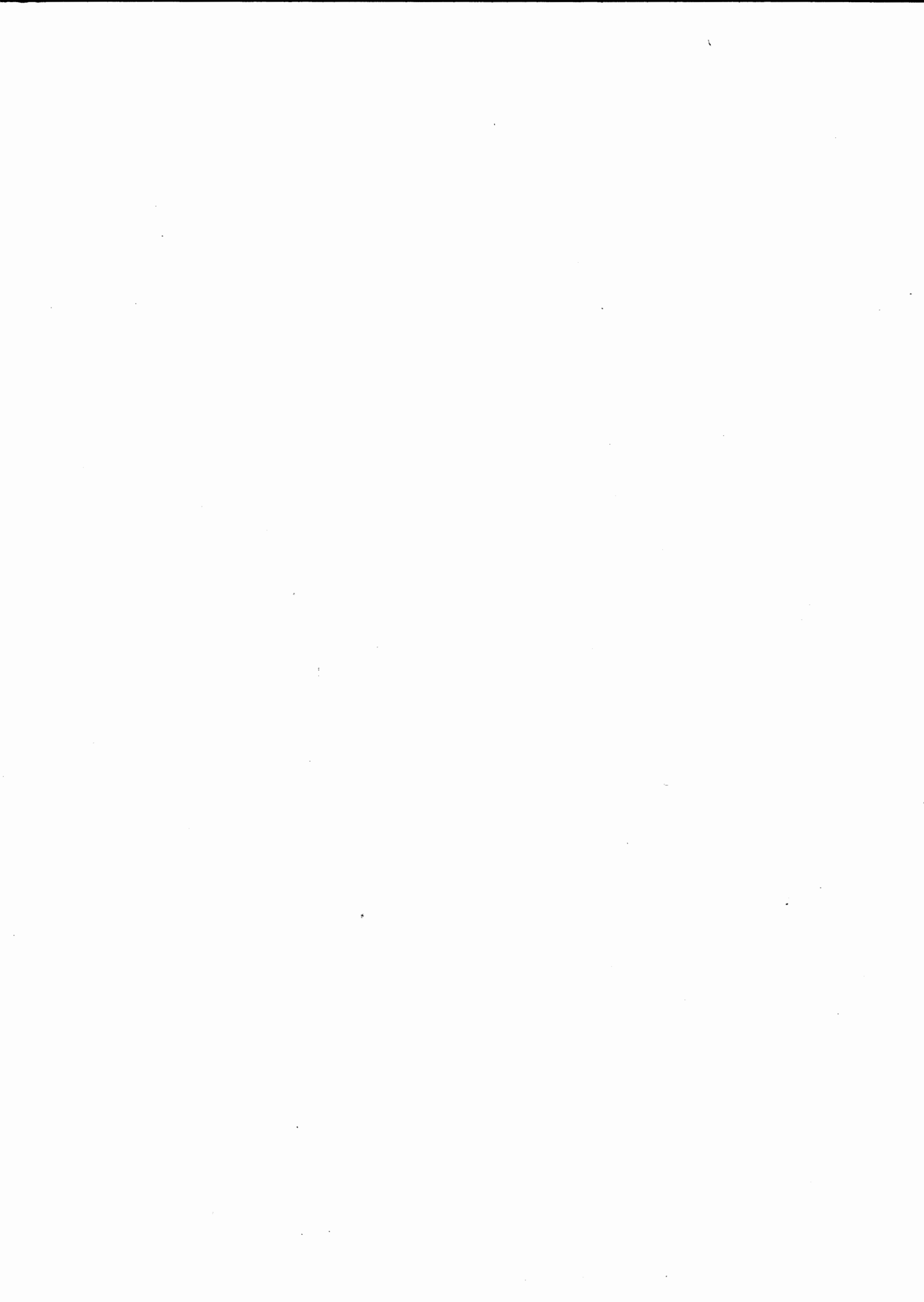
to-morrow. Strauss is a new singer of old songs. He knows Schubert, Schumann, Franz, and Brahms only to avoid them. His melodic curve is unconventional, his writing for the voice is grateful, his harmonic backgrounds are alive with meaning. Never is there decoration for decoration's sake; always is the corner of the unexpected sharply turned, new vistas faintly discerned. If Strauss hammers out epics in his orchestral compositions, he is the patient, curious master of miniatures, the ivory-worker of exotic shapes in his lyrics.

There is richness of subject, richness in variety and treatment, in the present collection, the first to be made of this composer's songs. The piano and voice of Strauss are more intimately wedded than in Brahms. The instrument often finishes the speech of the poet. It would be an ungrateful task to single out any of these songs for particular praise; yet it is difficult to pass by *Devotion, Nought, Night, The Dahlia, All Souls' Day, Madrigal, Ere since thine eyes, Barcarolle, Why wilt thou* (Op. 19, No. 1) with its Chopin-like indefinite tonality at the close (Chopin students may recall the close of the F major Prelude here), *Thy wonderful eyes, Why should we keep our love a secret, Hopeful, All of the Thoughts, Thou of my heart the diadem, or Dear Women*, which starts in after enigmatic preluding in G and ends in A major, All of Op. 22 is lovable music; the last, *Waterlily*, gives us Strauss poetically evanescent, and is a lyric flooded with sensuous haunting melody. What need, then, to display any preference for this crown of lyrics!

In Germany there is a large polemical and analytic literature, for Strauss possesses an individuality that provokes critical dissension. Unlike Wagner, he takes no active part in this warfare, letting his music fight its own battles.

Richard Strauss is the greatest realist of instrumental music.

James Huneker



To Heinrich Vogl
DEVOTION
(ZUEIGNUNG)

(Composed in 1882-1883)
(Original Key, C)

HERRMANN von GILM
Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op. 10, No 1

Moderato

VOICE

PIANO

p

Two. * Two. * Two. * Two. *

p

Dear, thou know - est sor - rows grieve me When sad fate doth
Ja, du weisst es, theu - re See - le, dass ich fern von

Two. * Two. * Two. * Two. * Two. * Two. * Two. *

bid me leave thee. Love but mak - eth sick the heart:
dir mich quä - le, Lie - be macht die Her - zen krank,

Two. * Two. * Two. * Two. * Two. * Two. * Two. *

Thanks, dear heart!
ha - be Dank. *con espress.*

mf
 Once when I, with ar - dor glow - ing, Drank from free - dom's
Einst hielt ich, der Frei - heit Ze - cher, hoch den A - me -

chal - ice flow - ing, Thou didst bless, and joy im - part:
thi - sten Be - cher und du seg - ne - test den Trank,

Thanks, dear heart!
ha - be Dank! *con espress.*

religioso
(mit Weihe)

Thou didst quell my e - vil spir - it, Till I, thro' thy
 Und be-schwörst da - rin die Bö - sen, bis ich, was ich

p

cresc.

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

shin - ing mer - it, Sank trans - fig - ured up -
 nie ge - we - sen, hei - lig, hei - lig an's

ff

f

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

on thy heart:
 Herz dir sank,

ff

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

Thanks, dear heart!
 ha - be Dank.

*Ad. * Ad. * Ad. **

To Heinrich Vogl
NOUGHT
 (NICHTS)

(Composed in 1882-1883)

(Original Key, A)

HERRMANN von GILM
 Translated by A. M. von Blomberg

RICHARD STRAUSS, Op. 10, No 2

Vivace

PIANO

f with humor
(mit Laune)

f with free delivery
(frei im Vortrag)

So you ask me to
 Nen - nen soll ich, sagt

tell of my songs who is the ra - dant queen?
 ihr, mei - ne Kö - ni - gin im Lie - der - reich?

ff
 Fool - ish, fool - ish words: I know her less than one I ne'er have seen.
 Tho - ren, die ihr seid, ich ken - ne sie am we - nig - sten von Euch.

p

Ask me of her
Fragt mich nach der

dim.

p

eyes the col - or, Ask me of her voice the
Au - - gen Far - - be, fragt mich nach der Stim - me

tone; How she runs and walks and dances,
Ton, fragt nach Gang und Tanz und Hal - - tung,

f Ah! and how should I have known! *p* What the
ach, und was weiss ich da - von! Ist die

ff

source of all things living, And of
 Son - ne nicht die Quel - le al - les

p *cresc.*

Ad. * *Ad.* *

light, if not the sun? Yet what
 Le - bens, al - les Lichts? und was

mf *f* *mf*

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

knowl - edge of the sun have we, You, and I, and
 wis - sen von der - sel - ben, ich und ihr und

cresc.

Ad. * *Ad.* *

all men? none, none!
 al - le? nichts, nichts.

ff *ff*

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

NIGHT (DIE NACHT)

HERRMANN von GILM
Translated by Isabella G. Parker

(Composed in 1882-1883)
(Original Key, D)

RICHARD STRAUSS, Op. 10, No. 3

Andantino *sotto voce*

VOICE

Com-eth now from for-est old
Aus dem Wal- - - de tritt die Nacht,

PIANO

pp una corda

Som-bre Night in si-lence creep-ing, Wid-er dark-ness
aus den Bäu-men schleicht sie lei-se, schaut sich um in

p

pp

Red. *

round her sweep-ing, Now be-hold!
wei-tem Krei-se, nun gib Acht.

pp

All the bright-ness of the day, All the flow-ers, all the
Al-le Lich-ter die-ser Welt, al-le Blu-men, al-le

pp

beau-ty Night con-ceals,
Far-ben löscht sie aus

and as her du - ty Bears a - way.
und stiehlt die Gar - ben weg vom Feld.

p

'Neath her veil doth Night en-fold
Al - les nimmt sie, was nur hold,

pp

pp

p.

E'en the stream-let's sil-v'ry light,
nimmt das Sil - ber weg des Stroms,

And from dome and win-dow bright
nimmt von Kup - fer-dach des Doms

pp.

pp.

Steals the gold.
weg das Gold.

Plun-der'd now the
Aus - ge - plün - dert

p

dim.

pp

cresc.

bush - es stand. Come thou near, I fear when
 steht der Strauch, rü - cke nä - her, Seel' an

cresc.

ped. * *ped.* *

dim.

near - - - est, That the Night may snatch thee,
 See - - - le; o die Nacht mir bangt, sie

dim.

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

pp

dear - - - est, From my
 steh - - - le dich mir

pp

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

hand.
auch.

pp *sf*

dim.

To Heinrich Vogl

THE DAHLIA (DIE GEORGINE)

(Composed in 1882-1883)

HERRMANN von GILM

Translated by A. M. von Blomberg

(Original Key, E minor)

RICHARD STRAUSS, Op. 10, No 4

Andante

VOICE

PIANO

Ped. *

p

And why so late, then, flame-hued dah - lia? The
 Wa-rum so spät erst, Ge - or - gi - ne? Das

p

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

ros - es' fair - y - tale is told; The hap - py bees, with hon - ey sat - ed,
 Ro - sen - mär - chen ist er - zähl't und ho - nig - satt hat sich die Bie - ne

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

Their wings in slum - ber i - dly fold.
 ihr Bett zum Schlum - mer aus - ge-wählt.

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

These nights of au - tumn, dost thou shiv - er? How brav-est
 Sind nicht zu kalt dir die - se Näch - te? Wie lebst du

p
 Ped. * Ped. * Ped. * Ped. *

thou bleak gales — and keen? Yet could I now the
 die - se Ta - ge hin? wenn ich die jetzt den

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

spring - time bring thee, Thou fier - y yel - low
 Früh - ling bräch - te, du feu - er - gel - be

Ped. * Ped. * Ped. *

p
What,
Wie,

Led. * Led. * Led.

dream - er, plead I thus vain - ly? Would'st rath - er with - er here a -
Träu - m'rin, lock' ich ver - ge - bens? so reich' — mir schwes - ter - lich die

* Led. * Led. * Led. * Led. *

molto espress.
lone? A glo - rious May - day, ra - diant spring - time, To me and
Hand, ich hab den Mai - tag die - ses Le - bens, wie du den

Led. * Led. * Led. * Led. * Led. *

thee were nev - er known In - to our hearts, thou
Früh - ling nicht ge - kannt und spät wie dir, du

Led. * Led. * Led. * Led. * Led. *

flame - hue - dah - lia, So late comes love — su - preme to reign; But
 feu - er - gel - be, stahl sich die Lie - be mir ins Herz ob

con espress.

♩. * ♩. * ♩. * ♩. *

late or ear - ly, 'tis the same bless - ed rap - ture,
 spät, ob früh, es ist das - sel - be Ent - zü - cken

cresc. *ff*

♩. * ♩. * ♩. * ♩. * ♩. *

and the same deep
 und der - sel - be

mf *dim.*

♩. *

pain,
 Schmerz,

espress.

and the same deep pain.
 und der - sel - be Schmerz.

p

♩. * ♩. * ♩. *

To Heinrich Vogl
"NOT YET"
 (GEDULD)

(Composed in 1882-1883)

(Original Key, Ab)

HERRMANN von GILM

Translated by A. M. von Blomberg

RICHARD STRAUSS, Op.10, No 5

Molto mesto, ma non troppo lento

p

VOICE

PIANO

p

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

"Not
Ge -

yet" thou sayst, thy slen-der fin-ger show-ing To me my
 duld, sagst du und zeigst mit wei-sser Fin-ger auf mei-ner

pp

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

fu-ture's firm-ly clos-ed door.— Are un-born min-utes like the
 Zu-kunft fest ge-schloss-ne Thür.— Ist die Mi-nu-te, die da

*without dragging
 (nicht schleppen)*

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

liv-ing pres-ent Is not the liv-ing pres-ent worth far more? Canst thou, de-
 lebt, ge-rin-ger, als je-ne un-ge-bor-nen? sa-ge mir! kannst mit der

Red. *

lay - ing love, de - lay the spring-time? Then thou canst bor - row all e -
 Lie - be du den Lenz ver - schie - ben, dann borg ich dir für ei - ne

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

cresc.

ter - ni - ty; But with the spring - time ends our love-dream's
 E - wig - keit, doch mit dem Früh - ling en - det auch das

p
con espress.

f *dim.* *p*

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

rap - - ture, And time pays not the debt of hearts to thee.
 Lie - - ben und kei - ne Her - zensschul - den zahlt die Zeit.

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

p

"Not yet" thou say'st, and stern thy brow thou bend - est,
 Ge - duld, sagst du, und senkst die schwar - ze Lo - cke,

p
pp

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

pp

Yet hour - ly pet - als drop from fad - ing flow'rs; And hour - ly
 und stünd - lich fal - len Blu - men - blät - ter ab, — und stünd - lich

Lead. * Lead. * Lead. * Lead. * Lead. * Lead. *

toll - ing, dost not hear the death - knell Of some loved com - rade,
 for - dert ei - ne Tod - ten - glo - cke der Thrä - ne letz - tes

Lead. * Lead. * Lead. * Lead. * Lead. * Lead. *

p

some dear friend of ours? See how the days — with rap - id pulse are
 Fahr - geld für das Grab. Sieh nur die Ta - ge schnell vor - ü - ber

Lead. * Lead. * Lead. * Lead. * Lead. * Lead. *

cresc.

fleet - ing, List, they are soft - ly knock - ing at thy heart; — Un -
 rin - nen, horch, wie sie mah - nend klo - pfen an die Brust, — mach

con espress.

cresc.

Lead. * Lead. * Lead. * Lead. *

f

fold its doors _____ or lost to us _____ for ev - er
 auf, mach auf, _____ was wir nicht heut _____ ge - win - nen,

f

Lea. * Lea. *

dim.

Will be our joy _____ if mer - ci - less thou art. _____
 ist mor - gen un - er - setz - li - cher Ver - lust. _____

dim. *pp*

Lea. * Lea. * Lea. * Lea. *

pp

"Not yet" thou
 Ge - duld, sagst

pp

Lea. * Lea. * Lea. * Lea. * Lea. * Lea. *

dim.

sayst in gloom thine eye - lids low'r - ing, A - las! is hope de -
 du und senkst die Au - gen - li - der, ver - neint ist mei - ne

dim.

Lea. * Lea. * Lea. * Lea. * Lea. *

molto espress.

nied me, soon or late? — Then fare thee well, ne'er more shalt thou be —
 Fra - ge an das Glück; — so le - be wohl, ich seh dich nim - mer

espress.
cresc.
mf
Ad. * *Ad.* * *Ad.* * *Ad.* *

stringendo e molto

hold me! Thus wills my cru-el and re-lent-less fate. — If thou dost
 wie - der, so will's mein un - er - bitt - li - ches Ge - schick. — Du hast ge -

stringendo
ff
mf
poco a poco
Ad. *

think, — since oth - ers must be pa - tient And wait in si - lence,
 glaubt, — weil an - dre war - ten müs - sen und war - ten kön - nen,

cresc.
Ad. * *Ad.* * *Ad.* * *Ad.* *

yearn - ing so should I; — But — I may have for love, for love and
 kann und muss ich's auch; — ich — a - ber hab' zum Lie - ben und zum

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

ff a tempo

kiss - es - One on - ly spring - time, as the
 Küs - sen - nur ei - nen Früh - ling, wie der

ff

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

dim.

rose - to die, One on - ly spring - time,
 Ro - sen - strauch - nur ei - nen Früh - ling -

dim.

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

One on - ly, on - ly spring - time, as the rose
 nur ei - nen, ei - nen Früh - ling, wie der Ro -

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

pp

to die.
 sen - strauch.

pp *ff*

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

THE SILENT FLOWERS (DIE VERSCHWIEGENEN)

(Composed in 1882-1883)

HERRMANN von GILM
Translated by Arthur Westbrook

(Original Key, A minor)

RICHARD STRAUSS, Op.10, No.6

Non troppo presto

VOICE

Yes, I ad - mit that I be - tray'd How
 Ich ha - be wohl, es sei hier laut vor

PIANO

f *Ad. ** *f* *Ad. **

sore - ly you have hurt me; To all the flow'rs I told, dis - may'd,
 al - ler Welt ver - kün - digt, gar vie - len heim - lich an - ver - traut,

p

That you could thus de - sert me. The vio - - let heard me mur - mur
 was du an mir ge - sün - digt; ich sagt's dem gan - zen Blu - men -

mf *p*

low My se - - cret to re - veal her; I told the
 heer, dem Veil - - chen sagt' ich's stil - le, der Ro - se

pp *mf*

rose
laut

and loud - ly Com-plain'd
und lau - - ter der gross -

to the fair ca - me - lia.
- äü - gi - gen Ca - mil - le.

f

f

mf

Red. *

But from my talk
Doch hat's da - bei

there's nought to dread;
noch kei - ne Noth,

Be hap -
bleib' mun -

f

f

ff

Red. *

Red. *

Red. *

Red. *

- py still and mer - ry:
- ter nur und hei - ter;

Those whom I told
die es ge - wusst,

are all now dead,
sind al - le tod

ff

ff

ff

They'll ne'er re - veal my sto - ry.
und sa - gen's nicht mehr wei - ter.

ff

ff

1

THE SAFFRON (DIE ZEITLOSE)

HERRMANN von GILM

(Composed in 1882-1883)

RICHARD STRAUSS, Op.10, No.7

Translated by Charles Fonteyn Manney

(Original Key, G)

Andante

VOICE

p

In new-mown field the saffron grows, *A lone where the brook rush - es:
Auf frisch ge - mäh-tem Wei - de - platz steht ein - sam die Zeit - lo - se,

PIANO

p

In form 'tis like the lil - y pure, But like the rose it blush - es. Yet poi - son breathes
den Leib von ei - ner Li - li - e, die Farb' von ei - ner Ro - se, doch es ist Gift,

Ped. * *Ped.* *

from out its cup, So fra - gile, tinged so red - ly The fall's late flow'r
was aus dem Kelch, dem rei - nen, blinkt so röth - lich die letz - te Blum',

dim. *pp*

and life's late love, Are fair, a - las! but dead - ly.
die letz - te Lieb' sind bei - de schön, doch töd - lich.

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

To Heinrich Vogl

ALL SOULS' DAY (ALLERSEELEN)

HERRMANN von GILM

Translated by Isabella G. Parker

(Composed in 1882-1883)

(Original Key, E \flat)

RICHARD STRAUSS, Op. 10, No 8

Tranquillo

PIANO

The musical score is presented in a standard format with a vocal line at the top and a piano accompaniment below. The piano part consists of two staves (treble and bass clef). The score includes dynamic markings such as *p*, *pp*, and *cresc.*, as well as performance instructions like *Tranquillo*. The lyrics are written in both English and German. The piece is in the key of E-flat major and 3/4 time. The piano accompaniment features a steady, rhythmic pattern in the bass line and more complex chordal textures in the treble line. The vocal line is melodic and expressive, with some phrasing slurs. The score is divided into four systems, each containing a vocal line and two piano staves.

Place on the board sweet mignonette be-
Stell' auf dem Tisch die duf-ten-den Re-

fore us, The last red as - ters bring, ere they de - cay, Let mem'-ry's
se - den, die letz - ten ro - then A - stern trag her - bei, und lass uns

charm our ear-ly love re - store us, As once in May.
wie - der von der Lie - be re - den, wie einst im Mai.

p
Give me thy hand once
Gieb mir die Hand, dass

mf dim. *p*

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

more in glad sur-ren - der, It mat-ters not what an - y one may say,
ich sie heim-lich drii - cke, und wenn man's sieht, mir ist es ei - ner- lei,

ped. * *ped.* *

pp
Bend on me one look, warm and sweet and ten - der, As once in
gib mir nur ei - nen dei - ner sü - ssen Bli - cke, wie einst im

pp

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

con espressione
p
May. How sweet - ly blooms each grave with fra - grant
Mai. Es blüht rund duf - tet heut auf je - dem

p con espressione

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

molto espress.

flow'rs, — Sa - cred to souls of all our dead, this day; Come to my
 Gra - - be, ein Tag im Jahr ist ja den Tod - ten frei, komm an mein

cresc.

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

heart, — thro' all the bless - - ed hours, As once in
 Herz — dass ich dich wie - - der ha - be wie einst im

ff

ped. * *ped.* *

May, — As once in
 Mai, wie einst im

dim. *p*

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

May.
 Mai.

espress.

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

MADRIGAL

MICHELANGELO (1475-1564)

Translated by Nathan Haskell Dole

(Composed in 1885)

(Original Key, C minor)

RICHARD STRAUSS, Op.15, No 1

Tranquillo *p*

VOICE

The yoke that on my shoul - ders heav - y lies I
 In's Joch beug' ich den Na - cken de - muth - voll, beug'

PIANO

still can humb-ly bear with smil - ing eyes; Can school my faith-ful heart
 lä - chelnd vor den Miss - ge - schick dies Haupt, dies Herz, das liebt und glaubt,

'Gainst her who scorns me. Keen tho' be the
 vor mei - ner Fein - din. Wi - der die - se

espress. *mf*

smart I will nev - er com - plain, Far more I fear Lest
 Qual bäum' ich mich nicht mit Groll, mir bangt viel - mehr, sie

pp dolce

cresc.

she should yield a - gain! If now thy gaze so clear Trans - dies
 lin - dre sich ein - mal. Wenn dei - nes Au - ges Strahl dies

pp *cresc.*

form my sor - row in - to life and joy Can
 Leid ver - wan - delt hat in Le - bens - saft, welch'

ff *f*

an - y sor - row harm me or de - stroy?
 Leid hat denn zu tö - dten mich die Kraft?

f *ff*

Can an - y sor - row harm me or de - stroy?
 Can an - y sor - row harm me or de - stroy?
 Can an - y sor - row harm me or de - stroy?
 Can an - y sor - row harm me or de - stroy?
 Can an - y sor - row harm me or de - stroy?
 Can an - y sor - row harm me or de - stroy?

dim.

p

The yoke that on my shoul - ders
 In's Joch beug' ich den Na - cken

pp

heav - y lies I still can hum - bly bear with smil - ing
 de - muth - voll, beug' lä - che lnd vor dem Miss - ge - schick dies

dim.

eyes, Can school my faith - ful heart 'Gainst her who
 Haupt, dies Herz das liebt und glaubt, vor mei - ner

dim. *p*

scorns me.
 Fei - din.

pp *calando*

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

To Frau Johanna Pschorr
WINTER NIGHT
(WINTERNACHT)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Nathan Haskell Dole

(Composed in 1885)

(Original Key, G minor)

RICHARD STRAUSS, Op.15, No.2

Allegro agitato

f

VOICE

PIANO

With
Mit

down-pour and storm - wind swell - - - ing,
Re - gen und Sturm ge brau - - - se

Wel-come be thou, O De - cem - ber moon, And show me the
sei mir will-kom - men, De - cem - ber - mond, und führ' mich den

way that leads to the dwell - - - ing Where I may
Weg zum trau - li - chen Hau - - - se, wo mei - ne ge -

find my la - - dy soon.
 lieb - te Her - rin wohnt.

molto cresc. *ff*

Ne'er gave I a
 Nie hab' ich die

f

joy - ful - ler greet - - ing To az - ure - hued
 Blü - the des Mai - - en, den blau - en - den

skies and the blos - soms of May And bright flash - ing dew
 Him - mel, den bli - tzen - den Thau so früh - lich ge - grüsst,

3

than, Win - ter, when meet-ing Thy dark roll-ing fogs and snow -
 wie heu - te dein Schnei-en, dein Ne - bel - ge - braü und Wol -

ped. * *ped.*

- - clouds gray; For thro' the snow-flakes' con -
 - - ken - grau; denn durch das Flo - cken - ge -

dim. *p* *ped.* * *ped.* *

fu - - sion, Fair - er than ev - er spring - time
 trie - - be, schö - ner, als je der Lenz ge -

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

smiled, Ros - i - ly blos - soms love's rich pro - fu - sion For
 lacht, leuch - tet und blüht der Früh - ling der Lie - be mir

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

me out - side in the win - - ter wild, Ros - i - ly
 heim - lich nun in der Win - - ter - nacht, leuch - tet und

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 melodic phrase in a minor key, with lyrics 'me out - side in the win - - ter wild, Ros - i - ly'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. There are four asterisks (*) below the piano part, each with a 'Ped.' marking underneath, indicating pedaling points.

blos - soms love's rich pro - fu - - sion For me out -
 blüht der Früh - ling der Lie - - be mir heim - - lich

dim.

The second system continues the musical piece. The vocal line has lyrics 'blos - soms love's rich pro - fu - - sion For me out -' and 'blüht der Früh - ling der Lie - - be mir heim - - lich'. A dynamic marking of *dim.* (diminuendo) is placed above the vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are three asterisks (*) below the piano part, each with a 'Ped.' marking underneath.

side in the win - - ter wild.
 nun in der Win - - ter - nacht.

pp

The third system shows the vocal line with lyrics 'side in the win - - ter wild.' and 'nun in der Win - - ter - nacht.'. A dynamic marking of *pp* (pianissimo) is placed above the vocal line. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. There are four asterisks (*) below the piano part, each with a 'Ped.' marking underneath.

molto cresc.

ff

The fourth system consists of piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *molto cresc.* (molto crescendo) is placed above the right hand, and *ff* (fortissimo) is placed above the left hand. There are three asterisks (*) below the piano part, each with a 'Ped.' marking underneath.

To Fräulein Victoria Blank

ELOGY OF SORROW (LOB DES LEIDENS)

(Composed in 1885)

(Original Key)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Nathan Haskell Dole

RICHARD STRAUSS, Op. 15, N^o3

Andante

VOICE

PIANO

pp

p

Life's hard al -
O schmäht des

lot-ments ne'er de - spise!
Le - bens Lei - den nicht!

When in the au - tumn leaves are -
seht ihr die Blät - ter, wenn sie

p

legato

turn - ing, Do ye not see more mar - vel - lous dyes Than
ster - ben, sich in des Herb - stes gol - de - nem Licht nicht

3

spring-time brings to cheer our yearning?
 rei - cher, als im Früh - ling für - ben?
espress.

Ped. * Ped. * Ped. *

What bloom compares to death's bright glowing When
 Was gleicht der Blü - the des Ver - ge - hens im

f *dim.*

Ped. * Ped. * Ped. *

chill Oc - to - ber's breath is blow - ing?
 Hau - che des Ok - to - ber - we - hens?
espress.

p

Ped. * Ped. *

More crys - tal than the clear - est stream The
 Kry - stall - ner als die klar - ste Fluth er -

p

Ped. * Ped. *

fount of tears 'neath eye - - lids gush - es;
 glänzt des Au - - ges Thrä - nen - quel - le,

poco a poco cresc.
 In rich - - er red flame eve's bright beams,
 tief dunk - - ler flammt die A - bend-gluth,

mf

When set of sun all heav - en flush - es,
 als hoch am Tag die Son - nen-hel - le

cresc.

And kiss - - es nev - er
 und kei - - ner küsst so

ff

glow — so sweet
 hei — ssen Kuss,

ff

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

As when two part no more — to
 als wer für e - wig schei - den
espress.

dim.

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

meet, — As when two
 muss, — als wer für

p

dim.

pp

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

part — no more — to meet.
 e - wig schei - den muss.

dim.

pp

8

AS WHEN THE BOSOM LONG IN VAIN

(DEM HERZEN ÄHNLICH WENN ES LANG)

From the "Songs of Sorrow"

(Composed in 1885)

(Original Key)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Nathan Haskell Dole

RICHARD STRAUSS, Op. 15, No 4

Allegro agitato *ff*

VOICE

As when the bos - om
Dem Her - zen ähn - lich,

long in vain Has tried — to drown its grief and pain In founts of
wenn es lang um - sonst — nach ei - ner Thrä - ne rang, die sei - ne

tears deep ris - - en, So now the earth, —
Qual ent - bin - - de, sprengt nun die Er - -

PIANO

ff *f*

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

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

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

— in bonds of ice Long held by frost as in a vice Has
 - de, die er-starrt von Reif und Frost ge - bun - den ward, die

Ad. *

burst its win - ter pris - on.
 eis' - - ge Win - ter - rin - de.

ff
 Ad. *

Thro' grove _____ and
 Durch Wald _____ und

Ad. *

field, by mount and mere, _____ The an - cient woe doth
 Feld, um Berg und See _____ spriesst wuch - ernd auf ihr

Ad. * Ad. *

dis - - ap - pear, And boughs and vines a -
 al - - - tes Weh' und grünt in Zweig und

wak - - en; The vault — of heav'n is deep - - er blue, There's
 Ran - - ken und dun - kelt in dem Him - mels-blau und

glo - ry in the drops of dew, Which from the leaves are
 zit-tert in den Tro - pfen Thau, die an den Grä - sern

shak - - en.
 schwan - - ken.

ff

Now, grief — for her
Nun, Gram — um sie

whom I have lost, And mourn'd for, all thy
die ich ver - lor, er - starr - ter, brich auch

fet - ters burst, With rush - ing streams be flow - - ing;
du her - vor, um mit dem Strom zu flu - - then,

Fet - - - - - ters burst! In
bruch her - - - vor! Im

light - - - - - ning flash - es show thy light,
 Blitz - - - - - der Wol - ke sollst du glühn,

Ad. * *Ad.* *

In ten - der vio - lets bloom at night,
 und mit den Nacht - vi - o - len blühn,

cresc. -

— And bleed in ros - - - es glow - ing,
 — und mit den Ro - - - sen blu - ten.

ff *ff*

Ad. *

HOMeward (HEIMKEHR)

(Composed in 1885)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Nathan Haskell Dole

(Original Key, E)

RICHARD STRAUSS, Op. 15, No. 5

Andante, molto cantabile

VOICE

Soft the breez - es are sigh - ing, The boat comes
 Lei - ser schwan - ken die Ä - ste, der Kahn fliegt

PIANO

pp

home from sea, Nest - ward the ring - dove is
 u - fer - wärts, heim kehrt die Tau - be zum

dolce

fly - ing, My heart _____ turns home to
 Ne - ste, zu dir _____ kehrt heim mein

ppp dolce

mf un poco agitato 3

thee.
Herz.

E-nough of day with its
Ge - nug am schim-mern-den

mf un poco agitato

Ped. *

bright - ness,
Ta - - ge,

When life is wild and gay,
wenn rings das Le - ben lärmt,

Ped. *

On er - rant wings of light - ness
mit ir - rem Flü - gel - schla - ge

Far hence to loi - ter and
ist es in's Wei - te ge -

dim.

Ped. * Ped.

un poco calando

stray.
schwärmt.

But now the
Doch nun die

pp a tempo

un poco calando

pp

Ped. * Ped. *

sun low is rid - - - ing, And si - lent the
 Son - - - ne ge - schie - - - den, und Stil - - le sich

Ad. * * *

mead - ows have grown, Whis - p'ring: With thee peace is
 senkt auf den Hain, fühlt es: bei dir ist der

* * * *Ad.* *

bid - - - ing, And calm with thee a -
 Frie - - - den, die Ruh' bei dir al -

ppp
Ad. * * *

lone.
 lein.

dolce

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

46 E'ER SINCE THINE EYES RETURNED MY GLANCES
(SEITDEM DEIN AUG' IN MEINES SCHAUTE)

(Composed in 1886)

(Original Key, D \flat)

ADOLF FRIEDRICH von SCHACK (1815-1894)
Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op. 17, No 1

Larghetto

VOICE

p *pp*

E'er since thine eyes re-turn'd my glances And love, as if from
Seit-dem dein Aug' in mei - nes schau - te und Lie - be, wie vom

PIANO

p cantabile

heav - en pour'd, Be-dews my heart, my soul en-tran - ces, What high - er joy
Him - mel her aus ihm auf mich her - nie - der-thau - te, was bo - te mir

pp *p*

Ad. * *Ad.* *

— can life — af - ford? — Now — earth —
— die Er - de mehr? — Ihr — Be - - -

molto espress.

mf

Ad. * *Ad.* *

to me her best has giv - en,
 - stes hat sie mir ge - ge - ben,

Ad. * *Ad.* *

cresc.
 Ful- fill'd my heart with bliss di - vine; My world was changed to
 und von des Her - zens stil - lem Glück ward ü - ber - voll mein

cresc. poco a poco

Ad. * *Ad.* *

glo - rious heav - en Thro' that one
 gan - zes Le - ben durch je - nen

espress. *ff*

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

look thine eyes gave mine.
 ei - nen Au - gen - blick.

dim. *p* *espress.*

Ad. *

SERENADE (STÄNDCHEN)

(Composed in 1886)

(Original Key, F#)

ADOLF FRIEDRICH von SCHACK (1815-1894)
Translated by Isabella G. Parker

RICHARD STRAUSS, Op. 17, No 2

Vivace e dolce pp

VOICE

A - wake! a -
Mach' auf, mach'

PIANO

pp una corda

wake! and soft - - - ly a - rise. None
auf, doch lei - - - se, mein Kind, um

oth - er from slum - - - ber a - wak - en!
Kei - nen vom Schlum - - - mer zu we - cken,

* *pp*

The brook mur - murs low; the
 kaum mur - melt der Bach, kaum

The first system of the musical score. It features a vocal line at the top with lyrics in English and German. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes various musical notations such as chords, arpeggios, and rests. There are two asterisks (*) on the piano staff, one under the first measure and one under the fourth measure, with the word 'Ped.' written below the second asterisk.

light zeph - yr flies, No leaf by its soft
 zit - tert im Wind ein Blatt an den Bü -

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part features similar musical notations and includes three asterisks (*) on the piano staff, with the word 'Ped.' written below the first and third asterisks.

— breath is shak - en. So
 - schen und He - cken. Drum

The third system of the musical score. It concludes the vocal line and piano accompaniment. The piano part includes musical notations and four asterisks (*) on the piano staff, with the word 'Ped.' written below the second and third asterisks.

si - - lent - ly, dear - est, that none a - wake. Lift gen - tly the latch
 lei - - se, mein Mäd - chen, dass nichts sich regt, nur lei - se die Hand

pp

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

— lest fair slum - bers you break. With
 — auf die Klin - ke ge - legt. Mit

pp

ped.

foot - - steps like foot - - steps of fair - - ies so
 Trit - - ten wie Trit - - te der El - - fen so

soft, O - ver the flow'rs trip - ping light - ly,
 sacht, um ü - ber die Blu - - men zu hü - pfen,

* *ped.*

Haste thou to me,
Flieg' leicht hin - aus

* Ped.

where the moon a - loft The gar -
in die Mond - schein - nacht zu mir

* Ped. *

den il - lu - mines so bright - ly.
in den Gar - ten zu schlü - pfen.

Ped. * Ped. * Ped.

Here flow'rs by the brook-side in slum-ber so deep,
Rings schlum - mern die Blü - then am rie - seln - den Bach

* Ped. * Ped. * Ped.

un poco rit.

— Breathe out their per - fume, — Love a-lone can-not sleep!
 — und duf - ten im Schlaf, — nur die Lie - be ist wach!

*a tempo**un poco rit.**pp**ped.** *ped.*

*

Here
Sitz'*ppp** *ped.*rest
nie - - - - -
thee!
der,The
hierglim - - mer of mys - - - ter - y
däm - - mert's ge - heim - - - niss - voll

Deep lin - den shade
un - ter den Lin -

Ad.

en - fold - ing, The
den - bäu - men, die

Ad.

night - in - gale shall our
Nach - ti - gall uns zu

Ad.

rap - ture see, In dreams our
Häup - ten soll von un - s'ren

Ad.

love be - hold - ing.
Küs - sen träu - men,

Ped. * Ped. * Ped.

And the ros -
und die Ro -

espressivo * Ped.

es, when they a -
se, wenn sie am

tutte le corde *espressivo* *cresc.* * Ped. *

wake with de - light, Shall
Mor - gen er - wacht, hoch

Ped. * Ped.

gleam, shall gleam
glühn hoch glühn.

mf

* *Ad.*

in the bliss - - - ful
 von den Won - - - ne - - -

p

* *Ad.* * *Ad.*

beau - ty of night.
 schau - ern der Nacht.

espress.

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

pp *una corda*

* *Ad.* * *Ad.*

THE SECRET

(DAS GEHEIMNISS)

(Composed in 1856)

(Original Key, Ab)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Charles Fontcyn Manney

RICHARD STRAUSS, Op.17, No 3

Andante *p*

VOICE

Thou ask - est, maid - en, what the whis - per - ing breeze Con -
 Du fragst mich, Mäd - chen, was — flü - sternd der West ver -

PIANO

pp

fides to the flow'r-bells ring-ing, Why birds are call - ing a -
 trau - e den Blü - then - glo - cken? Wa - rum von Zwei - ge zu

ppp *p*

Ad. * *Ad.* *

mong — the trees, Their songs of en - chant - - - ment
 Zweig' im Ge - äst die zwit - schern - den Vö - - - gel

Ad. * *Ad.* *

poco cresc.

sing-ing? And why the blos - soms so close - ly u - nite,
 lo - chen? Wa - rum an Knos - pe die Knos - pe sich schmiegt,

pp *p*

Ad. *Ad.* *Ad.*

Why wave-let on wave quick-ly fol - lows, Why the moon-light
 und Wel - len mit Wel - len zer - flie - ssen, und dem Mond - strahl,
espress.

poco cresc.

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

hov - ers on vio - lets of night, Which un - fold in the deep moss - y hol -
 der auf den Kel - chen sich wiegt, die Vi - o - len der Nacht sich er - schlie -

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

lows?
 ssen?

molto *dim.* *smorz.*

Ad. *Ad.* *Ad.*

p

How fool-ish thy ques-tions! Yet have no fears, The truth thou shalt learn, be-
 O thö- rich-tes Fra - gen! Wem Wis - sen frommt, nicht kann ihm die Ant - - wort

tranquillo
pp

lieve me! Wait pa - tient - ly, child, and when love ap - pears Thy
 feh - len; drum war - - te, mein Kind, bis die Lie - be kommt, die

heart the an - swer will give thee.
 wird dir al - les er - zäh - - len.

p

dim.

espress.

pp

WITH SHADOWS DAY IS ENSHROUDED (VON DUNKLEM SCHLEIER UMSPONNEN)

From the "Songs of Sorrow"

(Composed in 1886)

(Original Key, E \flat minor)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Charles Fontcyn Manney

RICHARD STRAUSS, Op. 17, No 4

VOICE *Lento* *pp*

With shad - ows day is en - shroud - ed, Dark - ness my
Von dunk - lem Schlei - er um - spon - nen ist mir das

PIANO *pp una corda*

ped. *

gloom - y lot; New suns a - rise un - cloud - ed, I see them
Ta - ges - licht, wohl stei - gen neu - e Son - nen ich seh' sie

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

not. My yearn - ing eyes would pierce thro' The shad - ows
nicht. Mir schweift der Blick hin - ü - ber in Wei - ten,

pp

spread - ing far; Yet see — in heav - en lone - ly One — sin - gle
 däm - mer - fern; vom Him - mel blinkt ein trü - ber ein - sa - mer

pp

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

star. — And thence a death - pale maid - en Beck - ons, and
 Stern. — Ein Mäd - chen, bleich von. Wan - gen, winkt mir von

pp

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

seems to say: "Fol - low the way I've trod - den;
 dri - ben zu: ich bin vor - an - ge - gan - gen;

pp

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

Why thus — de - lay?"
 was zö - - gerst du?

Red. * *Red.* *

COURAGE!

(NUR MUTH!)

(Composed in 1886)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Charles Fonteyn Manney

(Original Key, E \flat)

RICHARD STRAUSS, Op. 17, No 5

Moderato

VOICE

PIANO

p

p

Ne'er de - spair - - ing,
Lass das Za - - gen,

p

bear thou brave-ly All thy sor - row, all thy pain,
tra - ge mu - thig dei - ne Sor - gen, dei - ne Qual,

Ad. * *Ad.* *

And the bleed - ing wound life gave thee Will ere long be
 sei die Wun - de noch so blu - tig, hei - - len wird sie

And. *Red.* *

heald a - gain. doch ein - mal.

p. *p.*

'Neath the snow, the
 Un - ter tie - - fer

pp *pp*

flow'r - buds wait - ing Dream of that ap - proach - - ing day
 Ei - ses - de - cke träumt die jun - ge Knos - - - pe schon

cresc. *Red.* *

When the spring - time shall be wak - - - ing Them with joy -
 dass der Früh - ling sie er - we - - - cke mit der Lie -

- ous songs of May. Raise thine eyes and look to
 - der hol - dem Ton. Nur em - por den Blick ge -

dim. *p*

heav - en, And the clouds of deep - est gloom Will by
 wen - det, und durch dü - - - stes Wol - ken-grau bricht zu -

cresc.

blind - - - ing light be riv - - - en, Splen - - - dor gild all
 letzt dass es dich blen - - - det, glor - - - reich noch des

molto cresc.

largamente
ff (breit)

tranquillo

p

heav'n's
Him -

blue dome.
- mels Blau.

Of these hours so
A - ber auch die

largamente
ff (breit)

tranquillo

p

fill'd with sor - row
trü - ben Stun - den

And these tears of cru - el pain,
und die Thrä - nen die du weinst,

When they van - ish
glaub', wie Freu - den,

on the mor - row,
die ent - schwun - den,

Sweet the mem - o - ries that re - main. And with
süß er - schei - nen sie dir einst, und mit

more
Weh -

of grief than glad - ness
- muth, halb nur hei - ter,

Thou for ev - er -
schei - - dest du für

more wilt part From thine an - - guish, thy dear sad - ness,
 im - - mer - dar von dem Lei - - den, dem Be - glei - ter, -

cresc. -

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

Com - rade faith - ful of thy heart, Com - rade faith - ful, so faith - ful
 der so lan - ge treu dir war, der so lan - ge, so lan - ge

espress. *espress.*

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

of thy heart.
 treu dir war.

ff

ped. *

dim. - *pp*

ped. *

BARCAROLLE

(Composed in 1888)

(Original Key, Gb)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op.17, No 6

Allegretto con moto *p*

VOICE

PIANO

con La

Sil - ver spray — from my
Um der fal - len - den

oar - blade dash - es, Gleam - ing and tremb - ling in Lu -
Ru - der Spi - tzen zit - tert und leuch - tet ein schim -

- na's soft glance; At each stroke like light - ning it flash - es
- mern - der Glanz, flieht bei je - dem Schla - ge mit Bli - tzen

O'er the waves as they mer - ri - ly dance.
hin von Wel - len zu Wel - len im Tanz.

All my soul is a - fire with long - ing,
 Mir im Bu - sen von Lie - bes - won - nen

Glow-ing with love, as yon wa - ters with light; Ju - bi - lant songs which to
 zit - tert und leuch - tet das Herz wie die Fluth, ju - belt hin - auf zu den

heav - en are thron - ing Burst from my heart
 Ster - nen und Son - nen, beb't zu ver - gehn

as it throbs with de - light.
 in der wo - gen - den Gluth.

cresc. *poco rit.*

a tempo
p

There stands her dwell - ing where vines are en - twin - ing,
Schon auf dem Fel - sen durch's Grün der Pla - ta - ne

p a tempo

High on the rock — which o'er - shad - ows the lake,
seh' ich das säu - - len - ge - tra - ge - ne Dach,

And the flick - er - ing light faint - ly shin - ing
und das flim - mern - de Licht am Al - ta - ne

dim.

ped. * *ped.* * *dim.*

poco calando

Tells me true that my be - loved is a - wake.
kün - det mir, dass die Ge - lieb - te noch wach.

ped. * *ped.* *

a tempo

Fly then, my bark, _____ to her love is
 Flie - ge, mein Kahn, _____ und birg' uns ver -

p

guid - ing; Balm - y night, in thy
 schwie - gen, birg' uns, se - li - ge

p

shade let us rest: Sweet it
 Nacht des Au - gust; süß wohl

is o'er the waves _____ to be glid - ing, But 'tis
 ist's auf den Wel - len sich wie - gen, a - ber

sweet - - er, sweet - - er up - on her
 sü - - sser, sü - - sser an ih - rer

sempre pp

breast, Sweet it is o'er the waves to be
 Brust, süß wohl ist's auf den Wel - len sich

sempre pp

glid - ing, But 'tis sweet - - er up - on
 wie - gen, a - ber sü - - sser an ih -

her breast.
 rer Brust.

WHY WILT THOU, MAIDEN, STILL DECEIVE ME

(WOZU NOCH, MÄDCHEN, SOLL ES FROMMEN)

(Composed in 1887)

ADOLF FRIEDRICH von SCHACK (1815-1894)

(Original Key, F)

Translated by A. M. von Blomberg

RICHARD STRAUSS, Op.19, No.1

Allegretto

VOICE

Why wilt thou, maid - en, still de - ceive me, When clear with love thy
 Wo - zu noch, Mäd - chen, soll es from - men, dass du vor mir Ver -

PIANO

p.

glan - ces shine? My heart is thine a - lone, — be - lieve — me!
 stel - lung übst? Heiss' froh das neu - e Glück — will - kom - men

Oh, tell me frank - ly, art thou mine? Thou canst not
 und sag' es of - fen dass du liebst! An dei - nes

pp

dolce

pp

Ad.

hide thy fleet-ing blush - es, Fair tides of dawn that
 Bu - sens hö - herm Schwel - len, dem Wan - gen-roth das

come and go, The rip - pling waves a - mong the
 kommt und geht, ward dein Ge - heim - niss von den

Ad. *

rush - es, The flow - er-sprites thy se - cret know. Dost
 Quel - len, den Blu - men-gei - stern längst er - späht; die

dolce

Ad. *

thou not hear the brook-let's laugh - ter, The eve - ning breez - es'
 Wo - gen mur-meln's in den Grot - ten, es flü - stert's leis' der

dolce

Ad. *

whis - per mild? They mock thy pass - ing, call - ing af - ter:
A - bend-wind, *wo du vor - bei gehst,* *hörst du's spot - ten:*

pp

"We long have known thy se - cret, child! child!"
Wir wis - sen es seit lan - ge, Kind! Kind!

pp

8

p

Why wilt thou, maid - en, still de - ceive me, When clear with love thy
Wo - zu noch, Mäd - chen, soll es from - men, dass du vor mir Ver -

p

p

glan - ces shine? —
stel - lung übst? —

sempre dim.

Ad.

Ad.

*

THY WONDERFUL EYES MY HEART INSPIRE

(BREIT ÜBER MEIN HAUPT DEIN SCHWARZES HAAR)

(Composed in 1887)

(Original Key, Gb)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by A. M. von Blomberg

RICHARD STRAUSS, Op. 19, No 2

Andante maestoso

VOICE

p Thy won - der - ful eyes my heart in - spire 'Neath thy
Breit ü - ber mein Haupt dein schwar - zes Haar, neig' zu

PIANO

p molto legato

con Pedale

locks' en - chant - ed gloom, — They kin - dle my soul with their sa - cred
mir dein An - ge - sicht, — da strömt in die See - le so hell und

fire, — And with their light il - lume. What do I
klar — mir dei - ner Au - - gen Licht. Ich will nicht

p

care for the sun - light fair, Or the star - lit glo - ry of
 dro - ben der Son - ne Pracht, noch der Ster - ne leuch - ten - den

3 cresc.

cresc.

night? My night shall be thy ra - - ven
 Kranz, ich will nur dei - - ner Lo - - cken

ff

ff

hair, My sun thine eyes a - light.
 Nacht und dei - ner Bli - - cke Glanz.

dim.

molto espress.

cresc.

f

p

Ad.

Ad.

Ad.

Ad.

Ad.

HOW COLD, ALTHOUGH ARRAYED IN SPLENDOR

(SCHÖN SIND, DOCH KALT DIE HIMMELSSTERNE)

(Composed in 1887)

(Original Key, Bb)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by A.M. von Blomberg

RICHARD STRAUSS, Op. 19, No 3

Andantino, dolce e espressivo

VOICE

p

How cold, al - tho' ar - ray'd in splen - dor, The
 Schön sind, doch kalt die Him - mels - ster - ne, die

PIANO

p

espress.

gold - en stars loft - i - ly shine! Yet all
 Ga - ben karg, die sie ver - leih'n; für ei -

espress.

sf

Ad. * *Ad.* *

their light - Id fain sur - ren - der Just to re - ceive one
 - nen dei - - ner Bli - - cke ger - - ne hin geb'ich ih - ren

dim.

Ad. *

glance — of thine. So far — are they, and nev - er
 gold - - 'nen Schein. Ge - trennt — so dass wir e - wig

near — us, They mere-ly ev-'ry sea - son bring The au-tumn with its
 dar - ben nur füh-ren sie im Jah - res - lauf den Herbst mit sei - nen

cresc.

wealth to cheer us, The glo - rious blos-som - tide of
 Aeh - - ren - gar - - ben, des Früh - lings Blü - then pracht her -

p

spring. Thine eyes, be - lov - - ed,
 auf, doch dei - - ne Au - - gen,

cresc.

ff

Red.

e'er are spread - - ing The whole year's boun - - ty,
 o, der Se - - gen des gan - - zen Jah - - res

ff *dim.*

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

and like the sun, A world of bless-ings sweet - ly shed - - ding,
 quillt ü - ber-reich aus ih - - nen stets als mil - der Re - - gen,

pp

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

The blos - som and the fruit in
 die Blü - - the und Frucht zu -
espress.

p

* *Ad.* * *Ad.* *

one.
 gleich.

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

WHY SHOULD WE KEEP OUR LOVE A SECRET? (WIE SOLLTEN WIR GEHEIM SIE HALTEN)

(Composed in 1887)

(Original Key, A)

ADOLF FRIEDRICH von SCHACK (1815-1894)
Translated by A. M. von Blomberg

RICHARD STRAUSS, Op. 19, No. 4

Allegro vivace

VOICE

PIANO

rubato

p

Why should we keep our
Wie soll - - ten wir ge - -

love a se - cret? No, let it soar in hap - py flight!
heim sie hal - ten, die Se - lig - keit, die uns er - füllt?

Yea, o - pen wide our hearts' re - cess - es, Let all men know our
Nein, bis in sei - ne tief - sten Fal - ten sei al - - len un - ser

deep de - light! When two in love have found each oth - er. All
Herz ent - hüllt! Wenn zwei in Lie - be sich ge - fun - den geht

p

pp

cresc.

cresc. *f*

na - ture holds high ju - bi - lee, In lon - ger hours of high - est
 Ju - bel hin durch die Na - tur, in län - gern won - ne - vol - len

dim.

rap - ture De - scends the day on wold and lea.
 Stun - den legt sich der Tag auf Wald und Flur.

dim. *dim.*

mf

E'en yon - der oak - tree a - ges old Sends forth its wav - ing boughs a -
 Selbst aus der Ei - che mor - schem Stamm, die ein Jahr - tau - send ü - ber -

p

cresc.

new, That quiv - er glad in youth - ful vig - or,
 lebt, steigt neu des Wi - pfels grü - ne Flam - me

cresc.

ff *p*

The ver - y sky - seems bright - - er blue. To -
 und rauscht von Ju - gend - lust durch - bebt. Zu -

dim. *pp*

3

ff *cresc.*

warm - er hue and sweet - er fra - grance The buds are burst - ing
 hö - hern Glanz und Duf - te bre - chen die Knos - pen auf beim

poco cresc.

3

this fair day And clear - - er sing the brooks and thrush - es, And
 Glück der Zwei und sü - - sser rauscht es in den Bä - chen und

ff *ff*

rich - - er blows and glows the month of May!
 rei - - cher blüht und rei - - cher glänzt der Mai.

ff

3

p

Why should we keep our love a se - cret? No,
 Wie soll - ten wir ge - heim sie hal - ten, die

let — it soar in hap - py flight!
 Se - lig - keit, die uns er - füllt?

Yea, o - pen wide our heart's re -
 Nein, bis in sei - ne tief - sten

molto espress.

cess - es, Let all — men, let all men know our deep de -
 Fal - ten sei al - - - len, sei al - len un - ser Herz ent -

cresc. *ff*

Ad. * *Ad.* *

light.
 hüllt.

ff

Ad. *

HOPEFUL, AND THEN HALF DESPAIRING (HOFFEN UND WIEDER VERZAGEN)

(Composed in 1887)

ADOLF FRIEDRICH von SCHACK (1815-1894)

(Original Key, A)

Translated by Nathan Haskell Dole

RICHARD STRAUSS, Op. 19, No 5

Andante

VOICE *mf* *p*

Hope - ful, and then half de - spair - ing 'Neath her
 Hof - fen und wie - der ver - za - gen, har - rend

PIANO *mf* *p*

case - ment I lin - ger to greet The breeze that may wan - der,
 lau - schen an ih - rem Bal - con, ob nicht, vom Win - de ge -

bear - ing To me tones of her sing - ing sweet; —
 tra - gen, zu mir drin - ge von ihr ein Ton, —

p

This do I for days re - peat; Ev - er my love de -
 al - so reih'n seit Mon - den schon Ta - ge sich mir zu

p

pp

clar - ing. Late, when dark - er grow - ing
 Ta - gen. Spät, wenn stumm und stum - mer

pp

Night brings si - lence to wastes that are drear, Then -
 Nacht sich la - gert im ö - den Re - vier, sen -

dim.

if in vis - ions glow - ing For a mo - ment my
 - ken zu kur - zem Schlum - mer sich er - mü - det die

dolce

dim.

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

love doth ap - pear, Sud - den I wake! a - new the old fear Clutch - es my heart un -
 Wim - - pern mir; wie - der em - por aus Träumen von ihr, fahr' ich zu neu - em

f *dim.* 3

pp *f* *dim.*

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

know - ing, Yet I be - seech you, ye Pow - ers, Take not from
 Kum - mer. A - ber, o Him - mel, ich fle - he: rau - be mir

p *pp* *cresc.*

Ped. * *Ped.* *

me my dear - est de - light, Pain that
 nicht mein theu - er - stes Gut, dies be -

espress. *ff espress.* *espress.*

Ped. * *Ped.* * *con Pedale*

bless - es my hours Fed with my
 glü - cken - de We - he, das ich ge -

ff *sf* *dim.*

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

heart's blood day and night! Let more
 nährt mit des Herzens Blut; hoch und

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. It features a triplet of eighth notes and a dynamic marking of *f*. The piano accompaniment consists of two staves in bass clef, with a key signature of three sharps. It includes a triplet of eighth notes and dynamic markings of *ped.* and ** ped.*

fer - vent-ly burn the flame bright, As my life it de-
 hö - her lass lo - dern die Gluth, drin ich se - lig ver-

This system contains the third and fourth lines of the musical score. The vocal line continues with a dynamic marking of *dim.*. The piano accompaniment includes a section marked *espress.* and another *dim.*. Dynamic markings of *ped.* and ** ped.* are present throughout the system.

vous, e. molto cresc.
 geh - e.

This system contains the fifth and sixth lines of the musical score. The vocal line begins with a dynamic marking of *dim.* and a slur over the notes. The piano accompaniment features a section marked *molto cresc.* and dynamic markings of *ped.* and ** ped.*

dim. espress. p *dim. pp*

This system contains the seventh and eighth lines of the musical score. The piano accompaniment includes dynamic markings of *dim.*, *espress.*, *p*, *dim.*, and *pp*. It also features *ped.* and ** ped.* markings.

MY HEART IS MUTE, MY HEART IS COLD (MEIN HERZ IST STUMM, MEIN HERZ IST KALT)

(Composed in 1887)

ADOLF FRIEDRICH von SCHACK (1815-1894)

Translated by Nathan Haskell Dole

(Original Key, *Ab minor*)

RICHARD STRAUSS, Op. 19, No. 6

Andante, molto tranquillo

VOICE *pp*

My heart is mute, my heart is cold, Con - geal'd
 Mein Herz ist stumm, mein Herz ist kalt, er - starrt

PIANO *pp*

— by the win - ter's chill - ing; Yet now and then in its depths as of
 — in des Win - ters Ei - se; bis - wei - len in sei - ner Tie - fe nur

pp

con Pedale

old, A - wak - ens a stir of ten - - der
 wallt und zit - - tert und regt sich's lei - - se,

pp

feel - ing! 'Tis then as if a melt - ing
 lei - se; Dann ist's als ob ein mil - des

dew Were rift - ing the ice a -
 Thau'n die De - cke des Fro - - stes

sun - der; Thro' bour - - geon-ing groves and
 bre - che; durch grii - - nen - de Wäl - der,

mead - ows a - new, Brooks tell their sto - - ries of
 blii - - hen - de Au'n mur - meln von Neu - - em die

dim.

pp

won - - - der. And mel - - - low notes
 Bä - - - che. Und Hör - - - ner-klang,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line begins with a half note 'won' and a dotted half note 'der.' followed by a melisma. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. There are three asterisks (*) under the piano part, and the dynamic *pp* is written above the piano part.

of the hunt - ing horn, Re - sound - ing from vales en -
 von Blatt zu Blatt vom Früh - ling's-wind - ge -

The second system continues the vocal and piano parts. The vocal line has a melisma 'Blatt zu Blatt' and then 'vom Früh-ling's-wind-ge-'. The piano accompaniment continues with similar rhythmic patterns. There are three asterisks (*) under the piano part.

chant - ed, Up to my ear from a - far are
 tra - gen, dringt aus den Schluch-ten an's Ohr mir

pp

The third system shows the vocal line with a melisma 'tra-gen' and 'dringt aus den Schluch-ten an's Ohr'. The piano accompaniment features a melisma in the right hand. The dynamic *pp* is written above the piano part. There are three asterisks (*) under the piano part.

poco cresc.

borne Like a voice from days hap - py -
 matt, wie ein Ruf aus se - li - gen

poco cresc.

The fourth system concludes the page. The vocal line has a melisma 'borne matt' and 'aus se-li-gen'. The piano accompaniment features a melisma in the right hand. The dynamic *poco cresc.* is written above the piano part. There are three asterisks (*) under the piano part.

haunt - - ed. But the heart that is old can ne'er grow young, The
 Ta - - gen. Doch das al - tern - de Herz wird jung nicht mehr, das

mf *molto dim.* *p*

mf *f* *dim.*

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

ech - - oed tones faint-ly die, They're far - ther, ev - er
 E - - cho, ster - ben - den Schalls tönt fer - ner, im - mer

p *sempre dim.*

ped. * *ped.* *

far - ther flung, And fro - zen the world is
 fer - ner her, und wie - der er - starrt liegt

pp *sempre dim.*

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

ly - ing. My heart is mute, My heart is cold.
 al - les. Mein Herz ist stumm, mein Herz ist kalt.

pp *ppp* *pp*

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

To my dear sister

ALL OF THE THOUGHTS IN MY HEART AND MY MIND

(ALL' MEIN GEDANKEN, MEIN HERZ UND MEIN SINN)

FELIX DAHN

(Composed in 1888)

Translated by Charles Fonteyn Manney

(Original Key, E)

RICHARD STRAUSS, Op.21, No.1

Allegretto

VOICE

All of the thoughts in my heart and my mind
 All' mein Ge - dan - ken, mein Herz und mein Sinn,

PIANO

p

Fly to my dar - - ling one, rest there they find.
 da, wo die Lieb - - ste ist, wan - dern sie hin,

On - ward their way they wend thro' gate and wall,
 Gehn ih - res We - ges trotz Mau - er und Thor,

Bolts can-not hin-der them, bars quick-ly fall, Swift as a bird in air
 da hält kein Rie - gel, kein Gra - ben nicht vor, gehn wie die Vö - ge - lein

Red. *

light - ly they pass; Need - ing no brid - ges o - ver
hoch durch die Luft, brauch - en kein Brück - en ü - ber

wave - or cre - vasse. Straight to her dwell - ing they
Was - ser und Kluft, fin - den das Städt - lein und

fare on their flight, Choos - ing her win - dow, and
fin - den das Haus, fin - den ihr Fen - ster aus

there they a - light. And knock - ing, they call her: "Un -
al - len her - aus und klo - pfen und ru - fen: mach

pp *un poco*

ppp

marcato e calando *a tempo*

bar auf, with - out fear, We come from your lov -
 lass uns ein, wir kom - men vom Lieb -

col voce *a tempo*

- er, his greet - ing we
 - sten, und grü - ssen dich

ped. *

bear, We come from your lov - er: his greet - ing we bear, Un -
 fein, wir kom - men vom Lieb - sten und grü - ssen dich fein, mach

p *pp*

bar, un - bar with-out fear."
 auf, mach auf, lass uns ein.

ped. *

THOU OF MY HEART THE DIADEM

(DU MEINES HERZENS KRÖNELEIN)

(Composed in 1888)

(Original Key, G \flat)

FELIX DAHN

Translated by Nathan Haskell Dole

RICHARD STRAUSS, Op. 21, No. 2

Andante

VOICE *p*

Thou of my heart the di - a - dem, Thou art of gold the
 Du mei - nes Her - zens Krö - ne - lein, du bist von lau - trem

PIANO *p*

fin - est; All oth - ers thou com - pared to them A
 Gol - de, wenn an - de - re da - ne - ben sein, dann

thou - sand times out - shin - est. While oth - er maids are shy or
 bist du erst viel hol - de. Die An - dern thun so gern ge -

mf

dim. *mf*

p *p*

pert Thou'rt sweet and un - af - fect - ed; That
scheut, du bist gar sanft und stil - le, dass

pp

ped. *

dear thou art to ev - 'ry heart Is giv'n thee - not ex -
je - des Herz sich dein er - freut, dein Glück ist's, nicht dein

dim.

mf

pect - ed. While oth - ers fain would win good will With count -
Wil - le. Die an - dern su - chen Lieb und Gunst mit tau -

pp *mf*

p espress.

- less hol - low phras - es, Thou, scorn - ing con - scious
- send fal - schen Wor - ten, du oh - ne Mund und

p

ped. *

pp

art — and skill, Art crown'd with all men's prais — es.
 Au - gen - kunst bist werth an al - len Or - ten.

p

Thou'rt like the wild rose bloom - ing lone, Her own love - li - ness un -
 Du bist, als wie die Ros' im Wald, sie weiss nichts von ih - rer

heed - ing; Yet ev - 'ry pass - er - by must own Her
 Blü - the, doch je - dem, der vor - ii - ber - wallt, er -

charm — all else ex - ceed - ing.
 freut — sie das Ge - mi - the.

DEAR LOVE, I NOW MUST LEAVE THEE (ACH LIEB, ICH MUSS NUN SCHEIDEN)

(Composed in 1888)

FELIX DAHN

(Original Key, F minor)

RICHARD STRAUSS, Op. 21, No 3

Translated by Charles Fonteyn Manney

Andante

VOICE

Dear love, I now must
Ach Lieb, ich muss nun

leave thee O'er hill and vale to rove; The alders and the
schei - den gekn ü - ber Berg und Thal, die Er - len und die

wil - lows Are weep-ing for our love. How oft they saw us
Wei - den, die wei - nen all - zu - mal. Sie sah'n so oft uns

PIANO

espress.

mf *dim.* *p*

wan - der To - geth - er, thy hand in mine; Now, one with-out the oth - er
 wan - dern zu - sam - men an Ba - ches Rand, das Ei - ne ohn den An - dern

Is more than they can di - vine. The al - ders and the wil - lows
 geht ü - ber ih - ren Ver - stand. Die Er - len und die Wei - den

pp

pp

*

Are weep - ing o'er our woe - But what our depths of an - guish 'Tis
 vor Schmerz in Thrä - nen stehn, nun den - ket, wie uns bei - den erst

sfz

we a - lone can know. *espress.*
 muss zu Her - zen gehn.

p

pp

Ad. *

AH, WOE IS ME, UNHAPPY MAN! (ACH WEH MIR UNGLÜCKHAFTEM MANN)

(Composed in 1888)

(Original Key, G)

FELIX DAHN

Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op. 21, No 4

Allegretto con moto

VOICE

f Ah, woe is me, un-hap-py man! *dim.* Nei-ther gold nor *poco*
 Ach weh mir un-glück-haf-tem Mann, dass ich Geld und

PIANO

f *dim.* *poco*

rit. *a tempo*

wealth to cheer mel
 Gut nicht ha be.
a tempo giocoso

rit. *p cresc.*

f

Else would I drive a coach and four, And fare to
 sonst spannt ich gleich vier Schim-mel an und führ' zu

mf

Se. *

mf

thee, to thee, my dear- ie. I'd deck my steeds with
 dir, zu dir im Tra- be. Ich putz- te sie mit

p

tin - kling bells, From a - far you would hear them; A bunch of ros - es
 Schel - len aus, dass du mich hörst von Wei - tem, ich steckt' ein'n gro - ssen

too I'd buy, And o'er my heart I'd wear them. And when I reach'd your
 Ro - sen - strauss an mei - ne lin - ke Sei - ten, und käm ich an dein

lit - tle house I would crack my whip right proud - ly;
 klei - nes Haus, thät ich mit - der Peit - sche schla - gen;

And from your win - dow then you'd
 da guck - test du zum Fen - ster

poco calando *p* *a tempo* *poco rit.* *p*

ask: "What would you? Why so loud-ly? What means that bunch of ros - es
 'naus: was willst du? thät'st du fra - gen. Was soll der gro - sse Ro - sen -

f *a tempo*

fine, The hors - es and the car-riage?" You, sweetheart,
 strauss, die Schim-mel an dem Wa - gen? Dich will ich,

string. *cresc.* *f*

molto sostenuto e tranquillo *p*

hear me - you I want, Let ques - tions end in mar - - riage.
 rief ich, komm her - aus! da thät'st du nim - mer fra - - gen.

dim. *pp*

rit.

Now, fa-ther, moth-er, look your last, And kiss her well at part-ing;
 Nun, Va - ter, Mut - ter, seht sie an und küsst sie rasch zum Schei-den,

pp *rit.*

a tempo
mf

No long-er can I loi-ter here, My im-pa-tient steeds are
weil ich nicht lan-ge war-ten kann, mei-ne Schim-mel woll'ns nicht

f

pp a tempo
mf
f

start lei - - - ing!
lei - - - den.

f

f *poco calando*

Ah, woe is me, un-hap-py man! Nei-ther gold, nor wealth have
Ach weh mir un-glück-haf-tem Mann, dass ich Geld und Gut nicht

p *calando*

pp *ppp*

pp *ppp*

Ped. *

DEAR WOMEN OFT SERENE REMAIN (DIE FRAUEN SIND OFT FROMM UND STILL)

(Composed in 1888)

(Original Key, G)

FELIX DAHN

Translated by Nathan Haskell Dole

RICHARD STRAUSS, Op. 21, No. 5

Andante

VOICE

PIANO

p

molto espress

Dear wom-en oft se - rene re - main When men storm as tho' de -
Die Frau-en sind oft fromm und still, wo wir un - ge - ber - dig

ment - ed, And when they fain would calm at - tain They pray to Heav'n con -
to - ben, und wenn sich ei - ne stür - ken will, dann blickt sie stumm nach

tent - ed. Their force and vig - or are but slight; The
 0 - ben. Ihr' Kraft und Stär - ke ist ge - ring, ein

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a quarter rest followed by a half note 't' and a quarter note 'e'. The piano accompaniment starts with a piano (*pp*) dynamic and includes a triplet of eighth notes in the right hand and a quarter note in the left hand. There are two asterisks (*) below the piano part, one under the first measure and one under the fourth measure.

mer - est breath can bend them; Yet they ac - quire re - sist - less might, When ho - ly
 Lüft - chen kann sie kni - cken, doch ist's ein eig - nes star - kes Ding, wenn sie gen

cresc.

The second system continues the vocal line and piano accompaniment. The vocal line has a crescendo (*cresc.*) marking above it. The piano accompaniment also has a *cresc.* marking. The system ends with a 3/4 time signature. There is an asterisk (*) below the piano part in the fourth measure.

thoughts at - tend them. Oft have I gazed with won - d'ring eyes When her
 Him - mel bli - cken. Oft hab' ich selbst mit auf - ge - sehn, sah die

p

The third system features a vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The piano accompaniment includes a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. There is an asterisk (*) below the piano part in the fourth measure.

face my moth - er lift - ed: All I be - held was az -
 Mut - ter so nach O - ben, ich sah nur grau - e Wol -

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a *pp* dynamic and includes a triplet of eighth notes in the right hand. There are two asterisks (*) below the piano part, one under the second measure and one under the fourth measure.

espress.

ure skies Where-o-ver gray clouds drift-ed; She sure-ly when she
 - ken gehn und blau-e Luft da dro-ben, sie a-ber, wenn sie

molto espress.

smiled a-gain Felt pow'r and hope re-dou-bled. There are such
 nie-der sah, war vol-ler Kraft und Hof-fen, mir ist, die

wom-en now and then Who rise to heights
 Frau-en hie und da sehn noch den Him-

cresc. *f* *dim.*

un-trou-bled!
 - mel of-fen.

pp *rit.*

To Hans Giessen

CORNFLOWER

(KORNBLUMEN)

(Composed in 1886-1887)

(Original Key, D \flat)

FELIX DAHN

Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op. 22, No. 1
"Flower Maidens" (*Mädchenblumen*)

Andante

VOICE *p*

Corn - flow'r I name the ten - der maid - en, The mild one
Korn - blu - men nenn' ich die Ge - stal - ten, die mil - den

PIANO *p*

with the eyes of az - ure. With tran - quil joy her mien is
mit den blau - en Au - gen, die, an - spruchs - los, in stil - lem

lad - en, For dews of peace in full - est meas - ure From her own spir - it's crys - tal
Wal - ten den Thau des Frie - dens, den sie sau - gen aus ih - ren ei - gnen, kla - ren

o - - cean Thro' those dear eyes on all are pour'd; Nor knows she
See - - len, mit- theil - en al - lem, dem sie nah'n, be - wusst - los

pp

that her pure e - mo - - tion Is God's fair
der Ge - fühls - ju - we - - len, die sie von

pp *molto dolce*
(sehr ruhig)

crown for one a - dored. How turn my thoughts,
Him - mels - hand em - pfah'n. Dir wird so wohl

pp

Ped. *

her pres-ence near - ing, To wav - ing corn-fields hush'd at
in ih - rer Nä - - he, als gingst du durch ein Saat - ge -

Ped. *

e - ven, While ev - 'ry gen - tle breeze is
 fil - de, durch das der Hauch des A - - bends
espress.

pp

Leg. * *Leg.* * *Leg.* *

bear - ing A calm all ho - ly sent from
 we - he, voll from - men Frie - - dens und voll

Leg. * *Leg.* * *Leg.* * *Leg.* *

heav - en, A calm all ho - ly sent from
 Mil - de, voll from - men Frie - dens und voll

sempre dim.

Leg. * *Leg.* * *Leg.* *

heav - en.
 Mil - de.

rit.

Leg. * *Leg.* *

POPPIES (MOHNBLUMEN)

(Composed in 1886-1887)

(Original Key, G)

FELIX DAHN

Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op. 22, No 2

"Flower Maidens" (Mädchenblumen)

Allegro giocoso

VOICE

Pop - - pies are round and
Mohn - - blu - men sind die

PIANO

cheer - - y, Red - - blood - ed and mer - - ry; The
run - - den, roth - blu - ti - gen, ge - sun - - den, die

Red. *

Red.

sum-mer sun has crown'd them, Each hap-py breeze em-brown'd them; True and stead-fast,
som-mer-spross ge - braun - ten, die im-mer froh ge - laun - ten, kreuz - bra - ven,

fal - tring nev - er, Yet dan - cing gai - ly ev - - er.
 kreuz - fi - de - len, tanz - nim - mer - mü - den See - - len;

mf *mf* *dim.*

Their tears and laugh - ter min - - gle, Yet seems their
 die un - term La - chen wei - - nen und nur ge -

p *espress.*

pur - pose sin - gle The corn - flow'r to wor - ry; Tho' af - ter - ward they're sor - ry,
 bo - ren schei - nen, die Korn - blu - men zu ne - cken, und den - noch oft ver - ste - cken

espress.

For ten - der hearts are rest - - ing With - in the web of
 die weich - sten, be - sten Her - - zen im Schling - ge - wächs von

espress. *dim.*

jest-ing. I'd try per-haps to tame them With
 Scher-zen; die man, weiss Gott, mit Küs-sen er-

kiss-es that should shame them, On-ly the fear op-press-es
 sti-cken wür-de müs-sen, wär'man nicht im-mer ban-ge,

pp *poco calando*

That, warm'd by my ca-ress-es, They'd burst in flame a-sun-der,
 um-ar-mest du die Ran-ge, sie springt ein vol-ler Bran-der

ff a tempo

Glow-ing with rud-dy splen-dor! auf-flam-mend aus-ein-an-der!

ff

To Hans Giessen

IVY (EPHEU)

(Composed in 1886-1887)

(Original Key, Eb)

FELIX DAHN

Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op.22, No 3
"Flower Maidens" (*Mädchenblumen*)

Moderato. *p*

VOICE

PIANO

But to i - - vy I com -
A - ber E - - pheu nenn' ich

pare the maid - en All whose words are gen - tle, and whose
je - - ne Mäd - chen mit den sanft - ten Wor - ten, mit dem

shin - ing tress - es Wave a - bove her soft - ly arch - ing brows. Tho' her
Haar, dem schlichten, hel - len um den leis' ge - wölb - ten Brau'n, mit den

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

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

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

soul - - ful eyes, that are brown and fawn - like,
 brau - - nen see - len - vol - len Re - hen - au - gen,
espress.

Ped. * Ped. * Ped. *

Oft with tears un - shed are wet, Yet in their
 die in Thrä - nen steh'n so oft, in ih - ren

Ped. *

tear - ful beau - ty their pow'r is re - sist - less. With - out
 Thrä - nen gra - de sind un - wi - der - steh - lich; oh - ne

cresc. *f* *dim.* *p* Ped. *

craft or ar - ti - fice, Guile - less, all her charms con - ceal - ing, Yet with
 Kraft und Selbst - ge - fühl, schmuck - los mit ver - borg' - ner Blü - the, doch mit
espress.

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

nev - er fail - ing springs of true and in - nocent af - fec - tion,
 un - er - schöpf - lich tie - fer, treu - er in - ni - ger Em - pfin - dung

She can of her own en - dow - ment nev - er rise to no - ble
 kön - nen sie mit eig - ner Trieb - kraft nie sich he - ben aus den

stat - ure, But is des - tined to cleave ev - er
 Wur - zeln, sind ge - bo - ren, sich zu ran - ken

lov - ing to an - oth - er be - ing.
 lie - bend um ein an - der Le - ben:-

p

On the first of love's frail ten-drills All her fate in
 an der er - sten Lieb' - um - ran - kung hängt ihr gan - zes

pp

pp

life is bal-anced, For she's num - ber'd with those
 Le - bens schick - sal, denn sie zäh - len zu den

pp

ppp

pp

pre - cious flow - ers That once on - ly
 selt - nen Blu - men, die nur ein - mal

ppp

pp

dim.

blos - som.
 blü - hen.

ppp

riten.

WATERLILY (WASSERROSE)

(Composed in 1886-1887)

(Original Key, F#)

FELIX DAHN

Translated by Charles Fonteyn Manney

RICHARD STRAUSS, Op. 22, No. 4
"Flower Maidens" (Mädchenblumen)

Larghetto *p*

VOICE

Know'st thou the flower by
Kennst du die Blume, die

PIANO

una corda
pp

8

Leg.

fair - ies gift - ed, Le - gend sur - round - ed wa - ter - lil - y?
mär - chen - haf - te, sa - gen - ge - fei - er - te Was - ser - ro - se?

8

Leg.

She sways on e - the - re - al shaft up - lift - ed, With trans - lu - cent
Sie wiegt auf ä - the - ris - chem, schlan - ken Schaf - te das durch - sicht' - ge

8

Leg.

pet - als pure and pearl - y. She blooms — where shad - ed the
 Haupt, — das far - ben - lo - se, sie blüht — auf schil - fi - gem

8

Ad. * *Ad.*

pool — re - pos - es, A slow glid - ing swan guards her rest - ing - place
 Teich — im Hai - ne, ge - hü - tet vom Schwan, der um - krei - set sie

8

Ad. *

lone - ly, But her chal - ice heart to the moon un - clos - es, Re -
 ein - sam, sie er - schliesst — sich nur dem Mon - den - schei - ne, mit

8

Ad. *

flect - ing the rays — which are kin to her on - ly.
 dem ihr der sil - ber - ne Schim - mer ge - mein - sam:

8

Ad. * *Ad.* *

She blooms there, fair sis-ter of bright stars a - bove her, A -
 So blüht sie, die zau-b'ri-sche Schwe-ster der Ster - ne, um-

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

round her the pur-ple-wing'd night-moth is fly - ing; On the
 schwärmt von der träu - me - risch dun - klen Pha - lä - ne, die am

* *ped.* *

brink of the pool he longs as a lov - er, Yet he
 Ran - de des Teichs sich seh - net von fer - ne, und sie

ppp *pp* *ped.* * *ped.* * *ped.* *

ne'er may draw near, tho' for her he's dy - ing.
 nim - mer er - reicht wie sehr sie sich seh - ne.

poco rit.

pp *dim.* *ped.* * *ped.* *

a tempo

Wa - ter - lil - y, so name I the slen - der Dusk - y - hair'd
 Was - ser - ro - se, so nenn' ich die schlan - ke, nacht-lock' - ge

a tempo pp

Ad.

maid, pale and pure as a vis - ion; In her eyes shines a
 Maid, a - la - ba - stern von Wan - gen, in dem Au - ge der

Ad. *Ad.*

yearn - ing, a faith true and ten - der, As tho' on the earth
 ah - nen - de tie - fe Ge - dan - ke, als sei sie ein Geist

Ad.

were her spir - it in pris - on. When she
 und auf Er - den ge - fan - gen. Wenn sie

ppp legatissimo

Ad. *Ad.*

speaks, 'tis as sil - - ver - y wa - ters flow - - ing;
 spricht, ist's wie sil - - ber - nes Wo - gen - rau - - schen,

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

molto tranquillo
(sehr ruhig)

Is she still, 'tis the moon - lit si - - lence of
 wenn sie schweigt, ist's die ah - nen - de Stil - - le der

* *Ad.* * *Ad.*

heav - - en; Her glance to the stars a mes - sage is
 Mond - - nacht; sie scheint mit den Ster - nen Bli - cke zu

Ad. * *Ad.* *

throw - ing, And their word to her in - ner - most soul they have
 tau - schen, de - ren Spra - che die glei - che Na - tur sie ge -

Ad. * *Ad.* *

espress.

giv - - - en. One ne'er could grow
 wohnt macht; du kannst nie er -

Ped. *

wear - - - y to gaze in her
 mü - - - den ins Aug' ihr zu

espress.

Ped. *

eyes 'Neath the silk - - - en lash - - es shad - ing their
 schau'n, dass die seid - - ne, lan - - ge Wim - per um -

glo - - ry, And be - lieve, thus en -
 säumt hat, und du glaubst, wie be -

pp

Ped. *

chant - - ed with hap - py sur - prise, The
 zau - - bert von se - li - gem Grau'n, was

ppp

Ad. * *Ad.* *

fair - - - - - y - like dreams told in
 je - - - - - die Ro - man - tik von

Ad. *

ro - - - - - mance and
 El - - - - - fen ge -

Ad. *

sto - - ry.
 träumt - - hat.

espress. pp

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

FOUND (GEFUNDEN)

(Composed in 1906)

(Original Key, F)

JOHANN WOLFGANG von GOETHE (1749-1832)
Translated by Mrs. Bertram Shapleigh

RICHARD STRAUSS, Op. 56, No. 1

Andante *semplice*
(einfach)

VOICE

PIANO

p

With - in the for - est I
Ich ging im Wal - de so

wan-der'd lone, No steps more aim - less Than were mine own. A
für mich hin, und nichts zu su - chen, das war mein Sinn. Im

flow'r I saw there In sha - dy nook, So pure and star-like, I
Schat - ten sah ich ein Blüm - chen - stehn, wie Ster - ne - leuch - tend, wie

pp *espress.* *cresc.*

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

turn'd to look. I sought to pluck it, But heard it say:—"Must I be
 Äug - lein - schön. Ich wollt' es bre - chen, da sagt' es fein:—"Soll ich zum

pp

mf *p*

Ad. *

gath - er'd To fade a - way?"
 Wel - ken ge - bro - chen sein?" *espress.*

pp

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

I raised it gen - tly, The roots and all, To
 Ich grub's mit - al - len den Wurz - lein - aus, zum

p

Ad. * *Ad.* *

plant it un - der My gar - den wall.
 Gar - ten trug - ich's am hüb - schen Haus. *espress.*

Ad. *

p In qui - et cor - ner I found it room; And *f*
 Und pflanzt' es wie - der am stil - len Ort; nun

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by a quarter note, then continues with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include piano (*p*) and forte (*f*). A *cresc.* marking is present in the piano part.

now in si - lence It lives
 zweigt es im - mer und blüht

The second system continues the vocal and piano parts. The vocal line has a longer note value for 'si - lence'. The piano accompaniment features a more active texture with chords and moving lines. Dynamics include mezzo-forte (*mf*) and *espress.* markings.

to bloom, And now in
 so fort, nun zweigt es

The third system shows the vocal line with a rest for 'so' and a longer note for 'fort,'. The piano accompaniment continues with chords and moving lines. Dynamics include piano (*p*) and *espress.* markings.

si - lence It lives to bloom.
 im - mer und blüht so fort.

The fourth system concludes the vocal line with a final note and a rest. The piano accompaniment features a *rit.* (ritardando) marking and ends with a *pp* (pianissimo) dynamic. There are also *din.* (diminuendo) markings in the piano part.

To my dear mother

LAMENT OF THE BLIND (BLINDENKLAGE)

(Composed in 1906)

(Original Key, G minor)

KARL HENKELL

Translated by Mrs. Bertram Shapleigh

RICHARD STRAUSS, Op 56, No 2

Allegro moderato (Mässig schnell)

VOICE

When I ask thee, to whom all life is
 Wenn ich dich frage, dem das Leben

PIANO

p *sfz*

fair O tell me then, tell me of the
 blüht: O sage mir, sage, wie das

sfz

flow'rs so rare! The scar-let
 Mohn - feld glüht! Das ro - the

mf

pop - - - pies, how they charm the
 Mohn - - - feld, wie es jauchzt und

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes triplets and slurs. There are 'Ped.' markings in the bass line and an asterisk at the end of the system.

sight: _____ Dead _____ is my path, e - ter -
 lacht: _____ Todt _____ ist mein Pfad und e -

The second system continues the musical score. The vocal line has a long note for 'e - ter'. The piano accompaniment features a dynamic marking of *sfz* (sforzando) and *f* (forte). There are 'Ped.' markings and an asterisk in the bass line.

- nal is my night. _____ Tho'
 - wig mei-ne Nacht. _____ Wohl

The third system shows the vocal line with a long note for 'night'. The piano accompaniment includes a dynamic marking of *p* (piano) and 'Ped.' markings with asterisks in the bass line.

oft man-kind has felt mis-for - tune sore, Who
 manch ein Un - glück schlägt den Men - schen schwer, wer

The fourth system continues the musical score. The piano accompaniment features a dynamic marking of *p* and 'Ped.' markings with asterisks in the bass line.

suf-fers thus can know no sor-row more. The
 so viel trägt, kennt kei-nen Jam-mer mehr. Die

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 in English and German. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo marking 'And.' is present at the beginning of the piano part. There are asterisks under the piano part indicating specific measures.

warm and sun-lit mead-ows he walks
 son-nen-hel-len Flü-ren wankt er

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The tempo marking 'And.' is present. There are asterisks under the piano part.

blind, And seeks for path -
 blind und tappt nach Spu -

The third system of the musical score. The vocal line has a longer note value for 'blind,'. The piano accompaniment includes a 'p' (piano) dynamic marking. The tempo marking 'And.' is present. There are asterisks under the piano part.

- ways that he can-not find. I dream of
 - ren, die ver-schüt-tet sind. Ich träu-me

poco animando
 (etwas belebend)

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a 'dim.' (diminuendo) dynamic marking and a 'pp' (pianissimo) dynamic marking. The tempo marking 'poco animando (etwas belebend)' is present. The tempo marking 'And.' is present. There are asterisks under the piano part.

sun - light, but 'tis past re - call,
 Son - nen, strek - ke weit die Hand,

I strive to reach be - yond my dusk - y
 ich möch - te grei - fen durch die dunk - le

wall, I long to pierce be - yond the world of shades To
 Wand, ich möch - te fas - sen durch der Schat - ten Schicht in

where the pop - pies bloom in sun - lit glades.
 ro - then Mohn und strah - len - gold - nes Licht.

From old - en times I feel re - flect -
 Aus al - ten Zei - ten zuckt ein Schim -

- ed rays, In life - less eyes the light of long - ing stays, And
 - mer nach, im to - dten Au - ge blieb die Sehn - sucht wach, und

rit. *molto rit.* *a tempo*
rit. *molto rit.* *a tempo*
espress.

p *p*

know - ing of the won - drous pow'r, the won - drous pow'r of
 wis - send von der Herr - lich - keit, der Herr - lich - keit des

cresc.

sight, For - lorn and hope - less must I
 Lichts, so ganz ent - erbt gek ich durch

ff

grobe Nacht in night. Tho' joy or
 und und Nichts. Ob Freud, ob

woe my spir - it is pos - sess - ing,
 Leid be - geg - net mei - nen We - gen,

Dead is my curse, and dead a - like my bless -
 todt ist mein Fluch, und todt ist auch mein Se -
 espress.

- ing.
 - gen.

To my dear mother
IN THE LATE BOAT
 (IM SPÄTBOOT)

(Composed in 1906)

(Original Key)

K. FERD. MEYER

Translated by Mrs. Bertram Shapleigh

RICHARD STRAUSS, Op. 56, No. 3

Lento
 (Langsam)

VOICE

Of the ship's bench is my pil-low
 Aus der Schiffs-bank mach' ich mei-nen

PIANO

Ad.

*

made, Here at last my wear-y head is
 Pfühl, end-lich wird die hei-ss-e Stir-ne

rit.

rit.

Ad.

*

Ad.

*

Ad.

*

a tempo

laid! Oh, how sweet the cool-ness to my
 kühl! O wie süß er-kal-tet mir das

a tempo

espress.

Ad.

*

Ad.

*

Ad.

*

heart!
Herz!

Oh, how gen - - tly
O wie weich
espress.

joy and woe de - part!
stum - - men Lust und Schmerz!

rit. *pü riten.*

O - ver
Ü - ber

a tempo

me the fun - - nel's dusk - y wreath Floats.
mir des Roh - - res schwar-zer Rauch wiegt -

poco calando

— and trem - bles in the wind's light breath.
 — und biegt sich in des Win - des Hauch.

poco calando *più ritenuto*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a melodic phrase in a key with three flats. The piano accompaniment consists of chords and moving lines in both hands. The tempo marking *poco calando* is present at the beginning and end of the system. The system concludes with a *più ritenuto* marking.

Here and there we
 Hü - ben hier und

a tempo
p

espress.

The second system continues the musical score. The vocal line has a rest followed by the lyrics. The piano accompaniment features a *p* dynamic marking and a *a tempo* marking. The system ends with an *espress.* marking.

make a moment's stay At some vil - lage
 drü - ben wie - der dort hält das Boot an

espress.

The third system continues the musical score. The vocal line has a rest followed by the lyrics. The piano accompaniment features a *espress.* marking. The system ends with a *rit.* marking.

ly - ing on the way: By the lan-tern's flame that lights the
 man - chem klei - nen Port: Bei der Schiffs-la - ter - ne kar - gem

espress.

The fourth system continues the musical score. The vocal line has a rest followed by the lyrics. The piano accompaniment features a *espress.* marking. The system ends with a *rit.* marking.

molto rit.

dark Steps a shad - ow off, but none em -
 Schein steigt ein Schat - ten aus und nie - mand

dim. *molto rit.* *pp*

ped. * *ped.* *

a tempo

bark. Now the pi - lot lone -
 ein. Nur der Steu - rer noch

a tempo *p*

ped.

pp

ly keeps his placel And the
 der wacht und steht! Nur der

dim. *pp*

molto tranquillo
(sehr ruhig)

cool wind wan - ders o'er my face. Woe and
 Wind, der mir in Haa - re weht. Schmerz und

espress. *sfz* *sfz*

joy a - far now seem to float,
 Lust er - lei - den sanf - ten Tod.

rit. *espress.*

p *rit.*

And a slum -
 Ei - nen Schlumm -

calando *a tempo*

calando *a tempo*

- - brer freights the si - lent
 - - rer trägt das dunk - le

dim.

boat.
 Boot.

pp *dim.* *ppp*

WITH EYES SO BLUE AND TENDER

(MIT DEINEN BLAUEN AUGEN)

HEINRICH HEINE (1799-1856)

Translated by Mrs. Bertram Shapleigh

(Composed in 1906)

(Original Key, F)

RICHARD STRAUSS, Op 56, No 4

Andante

VOICE

With eyes so blue — and ten - der Thou gaz - est
 Mit dei - ne blau - en Au - gen siehst du mich

PIANO

p *legato* *L.H.* *L.H.*

in mine own; My soul seems to float — in a
 lieb - lich an, da ward mir so träu - mend zu

L.H. *L.H.* *L.H.* *L.H.*

dream - world, And pow'r of speech is flown.
 Sin - ne, dass ich nicht spre - chen kann.

L.H. *L.H.* *L.H.* *espress.*

Of An

Ad. * *Ad.* *

thy blue eyes so ten - der I dream for ev - er -
 dei - ne blau - en Au - gen ge - denk' ich al - ler -

espress. *L.H.*

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

more: A sea of az - ure fe -
 wärts: Ein Meer von blau - en Ge -

L.H. *cresc.* *f.*

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

flec - - - tions Be - fore my
dan - - - ken er - giesst sich

cresc. *ff*

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

spir - - it doth soar.
ü - - ber mein Herz.

dim. *p* *mf*

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

L.H. *L.H.* *L.H.*

dim. *espress.* *p* *pp*

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

To my dear mother

FESTIVAL OF SPRING (FRÜHLINGSFEIER)

(Composed in 1906)

HEINRICH HEINE (1799-1856)

Translated by Mrs. Bertram Shapleigh

(Original Key, C# minor)

RICHARD STRAUSS, Op. 56, No 5

Con moto appassionato
(Leidenschaftlich bewegt)

VOICE

PIANO

p *cresc.* *R. H.* *f* *cresc.* *p*

8 Ped.

Now to the spring - - time's
Das ist des Früh - - lings

f

Ped.

rite they re-pair! The beau - ti - ful maid - ens
trau - - ri - ge Lust! Die blii - hen - den Mäd - chen,

p

Ped.

who wild - - - ly throng; As
die wil - - - de Schaar, sie

on - ward they rush, — their hair — fly - ing long, They
stür - men da - hin — mit flat - - tern - dem Haar und

cho - rus in woe, and with bos-oms bare:
Jam - mer - ge - heul und ent - blöss - ter Brust:—

"A - do - - - nis!
„A - do - - - nis!

Soon falls the night. With
 Es sinkt die Nacht. Bei

p *pp*

ped.

torch - es dim They search the wood-land near and far, Whose slum - bring ech-oes
 Fak - kel-schein sie su - chen hin und her im Wald, der angst - ver - wir-ret

cresc.

ped.

trou - bled are By weep - ing and laugh -
 wi - der-hallt vom Wei - nen und La -

sfz *f*

ped.

ing chen and und sob - bing and
 Schluch - zen und

ff

ped.

cry - - - - - ing:
Schrei - - - - - en:

"A - do - - - - -
"A - do - - - - -
espress.

f

- nis!
- nis!

A - do - - - - -
A - do - - - - -

- nis!"
- nis!"

dim.

poco calando

molto tranquillo

The youth so
Das wun - - - der -

molto tranquillo

p dolce espress.

ped. *

won - - - drous bright and fair, Up - on the ground lies
schö - - - ne Jung - lings - bild, es liegt am Bo - den

ped. *

pale and dead, His blood has turn'd the
blass und todt, das Blut färbt al - le

sfz

ped. *

flow - 'rets red, And cries of an - - - guish
Blu - men roth, und Kla - ge - laut die

sfz

poco a poco più accel.

cresc.

ped. *

rend the air: "A - do - - -
 Luft er - füllt: „A - do - - -

sfz *f* *sfz*

Leg. *Leg.* *Leg.*

nis! A - do - - - nis!
 nis! A - do - - - nis!

sfz *ff* *sfz*

Leg. *Leg.* *Leg.*

A - do - - - nis!
 A - do - - - nis!

Leg.

A - do - - - nis!
 A - do - - - nis!

sfz *accel.* *cresc.* *mf*

Leg. *Leg.*

A - - do - - nis, A - -
 A - - do - - nis, A - -

sfz
ff
Leg.
 3
 7
 8

do - - - - - nis!
 do - - - - - nis!

f
dim.
Leg.
 3
 3
 3
 3

dying away
(verklingend)

do - - - - - nis!"
 do - - - - - nis!"

p
cresc.
f
Leg.
 3
 3
 3
 3

ff
Leg.
 5



To my dear mother

THE THREE HOLY KINGS FROM AN EASTERN LAND (DIE HEILIGEN DREI KÖNIGE AUS MORGENLAND)

(Composed in 1906)

HEINRICH HEINE (1799-1856)

(Original Key, C)

RICHARD STRAUSS, Op. 56, No 6

Translated by Mrs. Bertram Shapleigh

Andante mosso

VOICE

PIANO

espress.

pp

The first system of the piano accompaniment features a 4/4 time signature and a key signature of two flats. The right hand contains a melodic line with several triplet figures and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *pp*.

The second system continues the piano accompaniment. It includes the dynamic marking *espress.* and a section marked *flashing up (aufleuchtend)* with a *p* dynamic. The right hand features a triplet figure. The left hand continues with its accompaniment. The dynamic marking *espress.* appears again at the end of the system.

The third system concludes the piano accompaniment. It includes the text *The Die* and the instruction *sempre Ped.* (pedal). The right hand features a triplet figure. The left hand continues with its accompaniment. The dynamic marking *espress.* is present at the end of the system.

three ho - ly kings from an east - ern land, They ques - tion'd in ev - 'ry cit - y:
 heil' - gen drei Kön' - ge aus Mor - gen - land, sie fra - gen in je - dem Städt - chen: *molto*

"Where is the road to Beth - le - hem, O tell us, chil - dren, in pit - y?"
 „Wo geht der Weg nach Beth - le - hem, ihr lie - ben Bu - ben und Mäd - chen?"
espress.

The youth - ful and a - ged, they an - swer'd not, The
 Die Jun - gen und Al - ten, sie wuss - ten's nicht, die

kings — knew well their du - ty; They fol - low'd now a won - der - ful
 Kön' - ge zo - gen wei - ter; sie folg - ten ei - nem gol - de - nen
espress.

star, — Which shone a-bove ra -
 Stern, — der leuch - te - te lieb -

a tempo
pp *p* *p*

- diant in beau - ty. The star
 - lich und hei - ter. Der Stern

f *sfz* *ffp* *pp*

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

— stood still — o - ver Jo - seph's house, — Their steps to the
 — blieb stehn — ü - ber Jo - sephs Haus, — da sind sie hin -

pp

* *Ad.*

tranquillo *a tempo*
 thresh - old bring - ing; The
 ein - ge - gan - gen; das
tranquillo *a tempo*

pp

* *Ad.*

ox - en bel - low'd, the Christ - Child cried,
 Öchs - lein brüll - te, das Kind - lein schrie,

f *trem.* *ff* *trem.* *ap-*

The three ho - ly kings
 die heil - gen drei Kö -

passionato *poco calando* *a tempo*

dim. *p*

fell to sing ing.
 ni - ge san - gen.

poco calando *poco tranquillo (etwas ruhiger)*

poco calando *poco tranquillo (etwas ruhiger)*

dim. *pp*

espress

sfz *sfz* *p*

cresc.

Trp.

f *sfz*

Ped. *

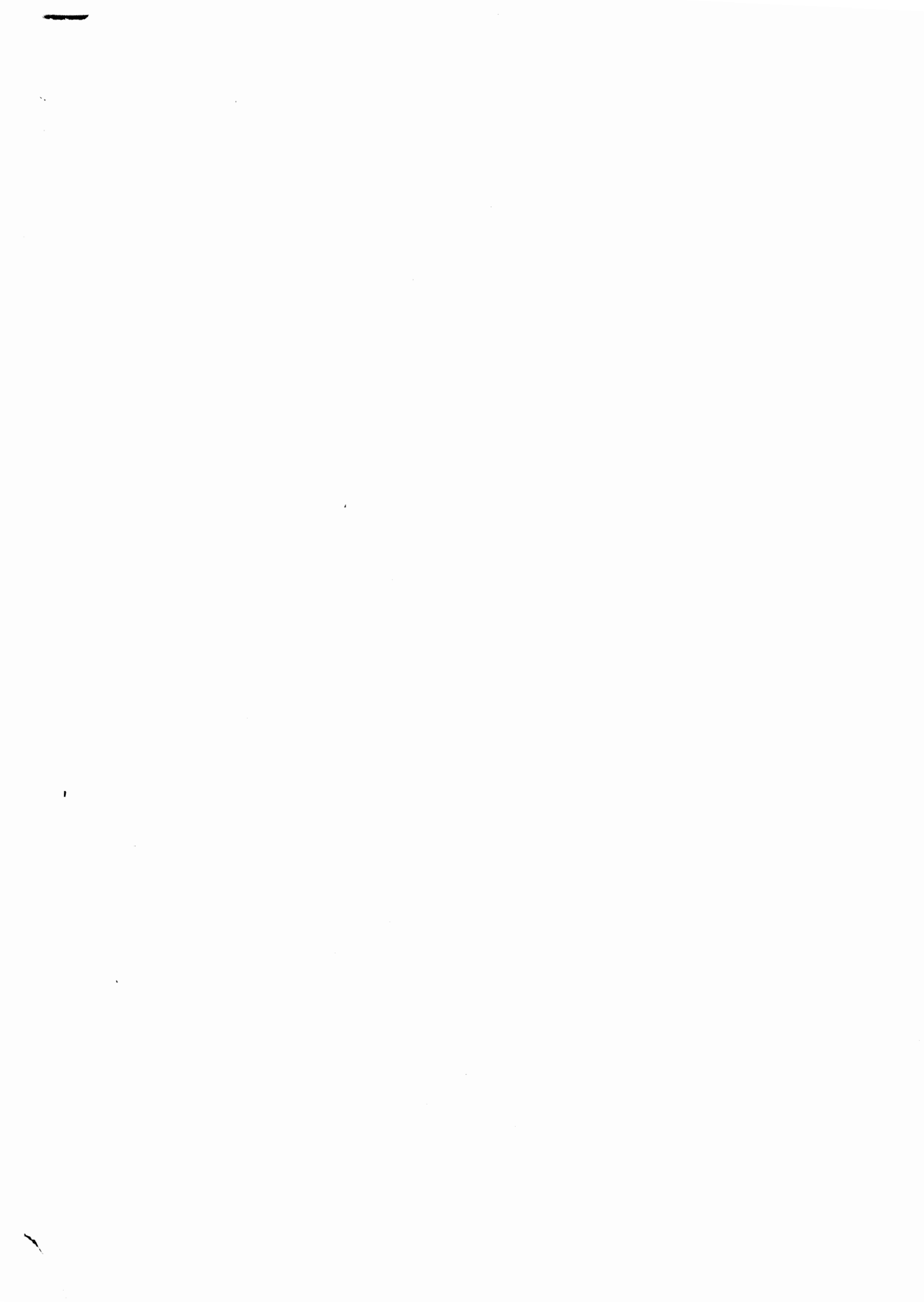
Trp.

sfz *ff* *dim.* *mf* *sfz*

Ped. *

dim. *p*

Ped. *



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