

Verführung

(John Henry Mackay)

Klavierauszug von Hermann Bischoff

Richard Strauss, Op. 33 No 1

Mässig bewegt

Gesang
(Sopran oder Tenor)

Piano

pp

Basscl.

Cl. B.

Fl.

Hr.

Vc.

Vc.

ausdrucksvoll

cresc.

mf

dim.

Der Tag, der schwüle, verblasst, und in die-ser

pp

Küh - - le be - gehrt nun zu ruh'n, was sich er - ge - bendem Fest der

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

Lust - - nun schmiegt mit Be - - - - - ben sich

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

Brust an Brust...

rit. molto **2** *bewegter*

bewegter
Str.
Cl.

pp *rit. molto* *p* * *Red.* *

Red. * *Red.* 9 *

Es hebt der Nachtwind die Schwin-gen weit:

pp *cresc.*

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

„Wer liebt, der wacht auch zu die - - - ser Zeit“.

f *cresc.* *fvc. marcato* *pp*

Ped. * *Ped.* *

Er küsst die Wel - - - le, und sie er -

trium

Ped. * *Ped.* *

gibt sich ihm zur Stel-le, weil sie ihn liebt...

f *dim.*

Ped. * *Ped.* *

O gro - sses Fei - - ern! O schön - - - ste

Nacht! Nun wird sich ent - schlei - - ern al - - - le

Pracht, die Tags ver - bor - gen in Zwei - - feln lag, in Angst und

Sor - - gen - - Nun wird es Tag!

p
 Still stösst vom Stran-de ein schwankes Boot— verlässt die

pp Basscl. *mf*

Lan-de der Mör-der Tod? Er ward ver - ge - bens hier - her be -

cresc.

dim. Cb. Cfg. *pp* *cresc.*

stellt: der Gott des Le - - - bens be -

cresc. Vc. Hr. Bcl. *red.*

5 *sehr allmählich immer bewegter*
 herrscht die Welt!...

dim. *pp* Solo-bratsche.

Welch' stür-misch Flü - - - stern den Weg ent-lang?

II. Ob. *tr*

was fleht so lü - stern? was seufzt so

vi. *p*
Vc. *tr*
Fg.

bang? Ein Nie - - - ge -

dolce *pp*
Led. *

hör - - tes hört nun dein Ohr -

pp *tr*
Led. *

wie Gift be - tört

Red. * Red. * Red.

es: *immer mehr beschleunigen* was geht hier vor? —

3 3 3 cresc. mf Red.

Der Sinn der Tö - - - ne ist mir be -

fp Red.

7
kannt, drum gib, o Schö - - ne,

mf dim. p Red.

mir dei - ne Hand: Der ich zu

cresc.

7

sehr bewegt

rüh - - - ren dein Herz

3

3

ver - - stand, ich will dich füh - - -

3

3

p

ren ins Wun - - - der - - -

3

3

3

3

3

pp subito

molto

cresc.

poco ritard.

im Zeitmass

land!...

im Zeitmass.
ff

Red. * *Red.* *

ff sempre

dim.

Red. * *Red.* *

beruhigend Mit sü - - - ssem Schau - - dern reisst du dich

Vc. H. Bel.

sempre dim.

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

los. Was hilft dein

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

Zau - - dern? Dir fiel dein

dim.

ritard.

ritard.

Red. * *Red.* *

9

Los!

sehr ruhig

ausdrucksvoll.

sempre pp

Soloobratsche.

ritard.

langsam

Die Stim-men schwei - gen... Es

pp

10

liebt, wer wacht. Du wirst mein ei - gen noch die - - se Nacht,

pp

immer langsamer

molto ritenuto *sehr langsam*

mein ei - gen noch die - - se Nacht!...

ppp

ppp

Gesang der Apollopriesterin

(Emanuel von Bodmann)

Richard Strauss, Op.33 № 2

Klavierauszug von Hermann Bischoff

Mäßig langsam, feierlich

Gesang

Piano

p

6

6

Red.

p

(3 Trompeten)
marcato

mf

Red.

*

Red.

*

*

f

dim.

(Pos.)

Red.

*

*

(Tromp.)

p *dim.* *pp*

Red. * *Red.* *

Es ist der

dim. *pp*

Red. *

Tag, wo je - des Leid ver - ges - - sen.

d

Ihr Schwe - stern, horcht: _____ der

pp *dim.*

* *Red.* *

Hei - - - - - li - ge ist

The first system of music features a vocal line in G major with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Hei - - - - - li - ge ist". The piano accompaniment consists of a treble and bass clef. The bass line has a steady eighth-note accompaniment. The treble line has chords and moving lines. There are dynamic markings like *mf* and *f* and a fermata over the final chord. Asterisks are placed below the piano part.

nah'. Er mel - det sich im

The second system continues the vocal line with the lyrics "nah'. Er mel - det sich im". The piano accompaniment continues with similar textures. There are dynamic markings like *mf* and *f*. Asterisks are placed below the piano part.

Rau - - - - - schen der Cy - - - - - pres - - - - - sen,
ausdrucksvoll
(*veil.*)

The third system features the lyrics "Rau - - - - - schen der Cy - - - - - pres - - - - - sen," followed by the performance instruction *ausdrucksvoll* and *(veil.)*. The piano accompaniment includes a *ritardando* marking. There are dynamic markings like *mf* and *f*. Asterisks are placed below the piano part.

und un - s're Pflicht steht

The fourth system features the lyrics "und un - s're Pflicht steht". The piano accompaniment continues with similar textures. There are dynamic markings like *mf* and *f*. Asterisks are placed below the piano part.

win - kend vor uns da. Wir las - sen ihm den

(Solobratsche)
espr.

p

dunk' - len Sang er - schal - len, daß sei - ne

(Horn)
espr.

espr.

espr.

schö - - - ne Son - ne nie - - - der - taut, wir

(Viol. I)

allegro

zieh'n um sei - ne weis - sen Säu - - - - len - hal - len,

(3 Tromp.)

dim.

p

rit. *im Zeitmass*

und je-de ist ge - schmückt wie ei-ne Braut.

im Zeitmass *rit.* *pp* *pp* *Sva bassa*.....*

(Tromp.)

Seht, un-ten, wo die

(ausdrucksvoll) *espressivo*

dim. *(Solovioline)*

küh - len Bä - che flies - sen, dort wan - - - deln heut' in

(Clar.)

sehr ruhig

Nack - heit Mann und Frau; sie trin - ken

sehr ruhig *dim.*

se - lig Duft und Klang der Wie - sen,

sempre legatissimo

(Hörner)

Red. *

und al - le bli - cken sie zum ho - hen Blau, (Viol. I, Clar.)

steigern

molto espr.

(ob.)

Red. *

(mit erhobener Stimme)

Und Al - le jauch - zen sie, und al - - le

(Fl.)

Red. *

pflü - cken die gros - sen Freu - - den - blü - ten die - ser

cresc.

Welt.

(Pos.)

ff

molto espr.

gva bassa

(Viol. I)

Wir a - ber

dim.

pp

gva

wol - len nach der Frucht uns bü - cken, die

(Clar.)

gol - den zwi - schen Traum und Wa - chen fällt. Wir

(Horn)

pp

pp

pp

brin - gensie in ei-ner Sil - ber - scha - le zum Tem - pel hin,

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

dicht ne - ben Speer und Schild.

(Viol. I, Horn)

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, and a half note D5. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *pp* is present above the piano part.

Wir knie - en nie - der:

(Horn)

ppp

gva bassa

The third system shows the vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note D5. The piano accompaniment includes a section marked *ppp* and *gva bassa*. A dynamic marking of *pp* is also present above the piano part.

Duf - te, Frucht, und strah - le dem Volk ent-ge -

(mit Ausdruck)

p

cresc.

gva

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, and a half note D5. The piano accompaniment features a section marked *p* and *cresc.*. A dynamic marking of *gva* is present at the bottom left.

gen sein ver - klär - tes (-tes e - - - dies)

pp

Bild!

f (sehr ausdrucksvoll)

con molto espress.

l.H.

cresc.

ff

fff

Hymnus

(Friedrich von Schiller)
(Im Oktober 1788)

Richard Strauss, Op. 33 No 3
Klavier-Auszug von Otto Singer

Feierlich bewegt
Con moto solenne

Gesang
(Bariton oder
Mezzo-Sopran)

Piano

The musical score is presented in four systems. Each system contains a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo/mood is 'Feierlich bewegt' (solemnly moving) with the performance instruction 'Con moto solenne'. The piano part is marked with dynamics such as *f*, *mf*, and *p*, and includes articulation like *col. ped.* and *l.H.* (left hand). The vocal part includes the following lyrics:

Dass du mein
Au - - ge weck - test zu die - sen gol - - - de - nen
Lich - te; dass mich dein Ae - - - ther um fließt;

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dass ich zu dei-nem Ae - ther hin - auf ei-nen Men - schen-blick

rich - te, der ihn ed - - - ler ge niesst; dass

— du ei-nen un - sterb - li-chen Geist, der dich, Gött - - -

- - li-che, den-ket, und in die schla - gen - de Brust, Gü - ti- ge,

mir des Schmer - zes wohl - thät' - ge War - nung ge -

pp *crese.*

schen - ket und die be - loh - - nen - de Lust;

belebend
espr.

dass du des Gei - stes Ge -

espr. *wieder breiter werdend*

dan - ken, des Her - - zens Ge - füh - le zu tö - nen mir ein

lebhafter

Sai - ten - spiel gabst. Krän - ze des Ruhms und das

The first system features a vocal line in the bass clef and a piano accompaniment in the grand staff. The piano part includes a complex arpeggiated figure in the right hand with fingerings 4, 1, 2, 3, 4 and a triplet in the left hand. Dynamics include *mf* and *f*. The tempo/mood is marked *lebhafter*.

buh - len - de Glück dei - nen stol - ze - ren Söh - nen, mir ein

The second system continues the vocal line and piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. Dynamics include *f* and *pp*. The tempo/mood is marked *etwas più*.

Sai - - - - ten - spiel gabst;

The third system shows the vocal line and piano accompaniment. The piano part has a wide interval in the right hand with fingerings 6, 3, 5. Dynamics include *p* and *pp*. The tempo/mood is marked *breiter tranquillo*.

widder belebend

dass dem trun - ke - nen Sinn, von ho - her Be - geist' - rung be -

The fourth system continues the vocal line and piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. Dynamics include *pp* and *cresc.*. The tempo/mood is marked *dolce espr.*.

flü - gelt, schö - ner das Le - - ben sich malt, schö - ner in der

p *mf* *espr.*

Dich - tung Kry - stall die Wahr - heit sich spie - gelt. hel - ler die däm - mern - de

espr. *molto espr.*

zurückhaltend **Erstes Zeitmass.**

strahlt: Gro - - sse

res. *col res.* *ff*

Göt - - tin, da - - für soll, bis die Par - zen mich

dim.

fo - - - dern, die - ses Her - zens Ge - fühl,

zart ausdrucksvoll

zar - ter Kind - lich - keit voll, in dank - ba - - rem

Strah - le dir lo - dern, soll aus dem gol - de - nen

allmählich belebend

Spiel un - - er - schöpf - lich dein Preis, er - -

respr.

respr.

hab - - - ne Bild - - - ne - rin, flie - - -

molto espressivo
L.H. 1 2 3 5 1 2 3 5

ssen, soll die-ser den - ken - de Geist an dein

sehr ausdrucksvoll
p *cresc.*

müt - ter - lich Herz in rei - ner Um -

pp

ar - mung sich schlie - - - ssen,

pp
Ped.

Musical score for the first system. The piano accompaniment begins with a forte (*f*) dynamic. The vocal line is present in the upper staves. Dynamics include *dim.* and *pp* with *trem.*

Musical score for the second system. The vocal line includes the lyrics "bis der Tod sie zer - reisst,". The piano accompaniment is marked "etwas ruhiger" and "poco più tranqu.". Dynamics include *mf* and *pp*.

Musical score for the third system. The vocal line includes the lyrics "Tod sie zer - reisst.". The piano accompaniment features dynamics of *mf*, *p*, and *dim.*

Musical score for the fourth system, primarily piano accompaniment. Dynamics include *mf* and *p*.

Pilgers Morgenlied

An Lila
(Goethe)

Richard Strauss, Op.33 No 4
Klavier-Auszug von Otto Singer

Feurig bewegt

Gesang
(Bariton)

Piano

1

2

Mor - gen - ne - - - bel,

Li - - - la, hü - - - len dei - - - nen Thurm ein.

First system of the musical score, showing the vocal line and piano accompaniment. The piano part includes a *cresc.* marking.

Second system of the musical score, with lyrics: Soll ich ihn zum letz - . The piano part includes markings: *dim.*, *p*, and *mf*.

Third system of the musical score, with lyrics: - ten-mal nicht sein! Doch . The piano part includes markings: *p*, *mf*, and *dim.*.

Fourth system of the musical score, with lyrics: mir schwe - ben tau - send Bil - - der . The piano part includes markings: *p espr.*, *pp*, and *pp3*.

se - - - li - ger Er - inn' - - rung hei - - - - lig

warm um's Herz, wie er da - stand,

Zeu - ge mei - ner Won - - - - ne,

als zum er - - sten - mal du dem Fremd - -

ling ängst - lich lie - - - be - voll be -

This system contains the first two staves of music. The vocal line is in the bass clef with a key signature of two flats and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

geg - - ne - test und mit ei - - - nem -

5

cresc. *f* *mf*

This system contains the next two staves. The vocal line continues with the lyrics. The piano part includes a dynamic marking of *cresc.* (crescendo) and a fermata over a chord. The number '5' is written above the vocal staff. The piano part features a complex texture with triplets and sixteenth notes.

mal ew' - - - ge Flam - - - men in die Seel'

p *mf* *marc.* *cresc. f*

This system contains the third and fourth staves. The vocal line continues. The piano part includes dynamic markings of *p*, *mf*, *marc.* (marcato), and *cresc. f*. The piano part features a complex texture with triplets and sixteenth notes.

ihm warfst! -

ff *p* *l. H.*

This system contains the final two staves. The vocal line concludes with the lyrics. The piano part includes dynamic markings of *ff* (fortissimo) and *p* (piano). The piano part features a complex texture with triplets and sixteenth notes. The marking *l. H.* (left hand) is present.

6

Zi sche, Nord,

r.H.
ff
cresc.
dim.

tau - send - schlan - gen - zün - - gig

p
f
dim.

mir um's Haupt! Beu - gen sollst du's

pp
dim.

nicht!

ff
l.H.
r.H.
dim.

7

Beu - - gen magst du kind' - scher Zwei - - ge

Haupt, von der Son - - ne Mut -

espr. *3* *zart, gedrückscoll.* *con tenerezza ed espressione* *pp* *3*

- ter - ge - gen - wart ge - schie - den.

8

3 espr. *cresc.* *pp* *3* *p*

All - - - ge - - - gen - wärt' - ge

pp *cresc.* *3* *2*

Lie - - - - - be! durch - -

pp *cresc.*

glü - hest mich; - - - - - beutst dem Wet-ter die Stirn, Ge -

fp *p*

fah - ren die Brust; - - - - -

sehr ausdrucks-voll

fp *p*

hast mir ge - gos - - - - - sen in's früh

p

wel - ken - de Herz dop - - pel - tes Le - - -

cresc.
l.H.

- - - ben: Freu - de zu le - ben

10

r.H.
l.H.
ff

und Muth! Freu - de zu

ff
6 3 2 1

le - ben und Muth!

ff
*