

PAUL HINDEMITH

1895 — 1963

Sechs Lieder

nach Gedichten von Friedrich Hölderlin

für Tenor und Klavier

Edition Schott 5462

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Sechs Lieder

Friedrich Hölderlin

Paul Hindemith
(1935)

An die Parzen

Nur ei - - - nen Som - - - mer gönnt, — ihr Ge - wal - ti -

The first system of the musical score for 'An die Parzen' features a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a forte (*f*) dynamic. The piano accompaniment is in 2/4 time, also starting with a forte (*f*) dynamic. The key signature has one flat (B-flat). The lyrics are: 'Nur ei - - - nen Som - - - mer gönnt, — ihr Ge - wal - ti -'.

- gen! Und ei - nen Herbst zu rei - fem Ge - -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic. The lyrics are: '- gen! Und ei - nen Herbst zu rei - fem Ge - -'.

- san - - - - ge mir, daß wil - li - ger mein Herz, vom

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic, then changes to mezzo-forte (*mf*). The piano accompaniment also starts with a forte (*f*) dynamic, then changes to mezzo-forte (*mf*). The lyrics are: '- san - - - - ge mir, daß wil - li - ger mein Herz, vom'.

sü - ßen Spie - le ge - sät - ti - get, dann mir ster - - -

p

- be.

f

mp

Die See - le, der im Le - ben ihr gött - lich

p

mf

Recht nicht ward, sie ruht_ auch drunten im Or - kus nicht;

mf *mp* *mp*

cresc. ³ doch ist mir einst das Heil - ge, ³ das am Her - zen mir

mf *mf* *f*

f liegt, das Ge - dicht ge - lun - - -

f

mf - gen: Will - kom - men dann, o Stil - le der Schat - ten -

mf *p*

- welt! Zu - frie - den bin ich, wenn auch mein Sai - ten -

- spiel mich nicht hin - ab - - ge - lei - tet;

ein - - mal lebt ich, wie

Göt - - ter, und mehr be - darfs nicht.

Sonnenuntergang

Paul Hindemith
(1935)

Leicht bewegt

mf

The first system of the musical score is in 3/8 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The key signature has one sharp (F#).

Wo

The second system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment continues with the eighth-note pattern. The key signature has one sharp (F#).

bist ——— du? trun - ken dämmert die See - le

The third system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment continues with the eighth-note pattern. The key signature has one sharp (F#).

mir von al - ler dei - ner Won - - - ne; denn

The fourth system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment continues with the eighth-note pattern. The key signature has one sharp (F#).

e - - - ben ists, daß ich ge - lauscht, wie, gold - ner Tö - - -

ti
a

*

- ne voll, der ent-zü-cken-de Son-

- - - nen - - jü- - - - ling sein A - - bend - lied auf

himm-li-scher Lei - - - - er spielt;

es tön - - - - ten

rings die Wäl - - - der und Hü - gel nach.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "rings die Wäl - - - der und Hü - gel nach." The piano accompaniment consists of chords and moving lines in both the right and left hands, with a dynamic marking of *p* (piano) appearing in the right hand.

Doch fern ist er zu from - - men

The second system continues the vocal line and piano accompaniment. The lyrics are "Doch fern ist er zu from - - men". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo). A fermata is placed over the final note of the vocal line. Below the piano part, there is a *p* marking and an asterisk (*).

Völ - - kern, die ihn noch eh - - - - ren, hin - - weg

The third system shows the vocal line and piano accompaniment. The lyrics are "Völ - - kern, die ihn noch eh - - - - ren, hin - - weg". The piano accompaniment features a dynamic marking of *pp* and an 8-measure rest in the right hand.

ge - - gang - - - - - gen.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "ge - - gang - - - - - gen." The piano accompaniment ends with a final chord in the right hand and a bass line in the left hand.

Ehmals und jetzt

Paul Hindemith
(1935)

Ruhig *p*

In jü - - - ren Ta - - - - gen war ich des

Mor - gens froh, des A - - - bends weint _____ ich; _____

_____ jetzt, da ich äl - - - - - - - - - ter

bin, be - - ginn ich zwei - - - - felnd mei - - - - nen

Tag, doch hei - - - - lig und hei - - - -

-ter ist mir sein En - - - - de.

Des Morgens

Paul Hindemith
(1935)

Lebhaft

The first system of the musical score consists of three staves. The top staff is a vocal line in 4/4 time, starting with a whole rest. The middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The piano accompaniment begins with a forte (*f*) dynamic. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the final measure.

The second system includes a vocal line and piano accompaniment. The vocal line begins with a forte (*f*) dynamic and contains the lyrics: "Vom Tau - - eglänzt der Ra - - sen; be -". The piano accompaniment features a complex texture with many chords and moving lines in both hands. A piano (*p*) dynamic marking is present in the middle of the system. The time signature changes from 4/4 to 2/4 and back to 4/4.

The third system continues the vocal line and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic and contains the lyrics: "-weg - - li-chereilt schon die wa - che Quel - le; die Bir - - ke". The piano accompaniment continues with a complex texture, featuring a forte (*f*) dynamic in the middle and a piano (*p*) dynamic in the final measure. The time signature remains 4/4.

neigt ihr schwan - kes — Haupt und im Ge - blät - - ter rauscht es und

mf *p* *mf*

schim - mert; und um die grau - en Ge - wöl - ke strei - fen

p

röt - - li - che Flam - men dort, ver - kün - - den - de, sie wal - len ge -

mf *mf*

-räusch - los auf, *f* wie Flu - - - ten am Ge -

-sta - - - de, *f* wo - - gen hö - - - her und *mf*

hö - - her die Wan - - del - ba - ren. *mf* Komm nun, o komm, und

ei - le mir nicht zu schnell, du gold - - ner Tag, zum Gip - fel des

Him - - mels fort! Denn off - ner fliegt, ver-trau-ter dir mein Au - - -

f *fp* *fp*

-ge, du Freu - di-ger! zu, so-lang du in dei - ner

fp

Schö - - - ne ju - - - gend - lich blickst und noch zu

f

herr - - - lich nicht, zu stolz mir ge - wor - den bist;

du möch - - test im - - mer

ei - - - len, könnt ich, gött - li - cher Wan - drer! mit dir:

doch lä - - - chelst des fro - hen U - - ber - mü - - ti - gen

du, daß er dir gleich - - - - - möch - - - - - te;

Ein wenig ruhiger

mf
seg - ne mir lie - ber dann mein sterb - - - - - lich Tun und heit - re

mf
wie - - - - - der, Gü - - - - - ti - - - - - ger! heu - - - - - te den

Ruhiger *p*
stil - - - - - len Pfad - - - - - mir!

Fragment

Paul Hindemith
(1933)

Sehr langsam

mf

mf

Das An - - ge - neh-me die-ser Welt hab ich ge - nos - - -

p

p

- sen, der Ju - - - gend Freu - - - den sind, wie lang! wie

pp

p

lang! ver-flos - sen. A - pril und Mai und Ju - li - us sind

mf *f*

fer - - - ne, ich bin nichts mehr,

mf *p*

ich bin nichts mehr, ich le - - be nicht mehr

ger - - - ne.

p *pp*

Abendphantasie

Paul Hindemith
(1933)

Ruhig bewegt *p*

Vor sei - ner Hüt - - -

- - te ru - - hig im Schat - - - ten sitzt der Pflü - - -

- ger, dem Ge - nüg - sa - men raucht sein Herd. Gast - -

- - - freund - lich tönt dem Wan - - - - - de - -

- rer im fried - - - - li - chen Dor - - - - -

- fe die A - - - - - bend-glo - - - - - cke. Wohl

keh - ren jetzt die Schif - - fer zum Ha - - - fen auch, in fer - nen

p

12/8

12/8

mf

Städ-ten fröh - lich verrauscht des Markts ge-schäf - - ti - ger Lärm;

in stil - - - ler Lau - - - be glänzt das ge - sel - -

mp

- li - ge Mahl den Freun - den. Wo - hin denn ich?

f

Lebhaft

f

Piano accompaniment for the first system, featuring a treble clef staff with a whole rest and two bass clef staves. The music consists of flowing eighth-note patterns with various accidentals (flats and naturals) and slurs.

Vocal line and piano accompaniment for the second system. The vocal line is in a treble clef with lyrics: "Es le - ben die Sterb - - li - chen von Lohn." The piano accompaniment is in two bass clef staves. Dynamics include *f* (forte) for the vocal line and *mf* (mezzo-forte) for the piano accompaniment.

Vocal line and piano accompaniment for the third system. The vocal line is in a treble clef with lyrics: "und Ar - - beit, wech - selnd in Müh und Ruh ist al - les freu -". The piano accompaniment is in two bass clef staves. Dynamics include *mf* (mezzo-forte) for the vocal line and *p* (piano) for the piano accompaniment.

mf

- dig; war - um schläft denn nim - mer nur mir in der Brust der

f Sta - - - chel? *f* Am

A - - bend-him - - mel blü - het ein Früh - - - -

mf

- - - - - ling auf; un - zäh - lig blü - hen die Ro - - -

- sen, und ru - - hig scheint die gold - ne Welt,

o dort - - - hin nehmt mich, pur -

- pur - - - ne Wol - ken! und mö - ge dro - - -

- ben in Licht und Luft zer - rin - nen mir Lieb und Leid!

f

Doch, _____ wie ver-scheucht von tö - rich-ter

mf

Bit - - - - te, flieht _____ der Zau - - -

mf

p **beruhigen**

-ber; _____ dun - - - - kel wirds, _____ und

p

ein - - sam un - ter dem Him - mel, wie im - - - - - mer, bin

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a 3/4 time signature and features a melodic line with a long note at the end. The piano accompaniment is in a 9/8 time signature and provides a rhythmic and harmonic foundation with flowing eighth and sixteenth notes.

Ruhig, wie am Anfang *p*

ich. - Komm du

The second system begins with the tempo and dynamic markings "Ruhig, wie am Anfang" and "p". It features a vocal line and piano accompaniment. The piano accompaniment is in a 9/8 time signature and consists of a steady eighth-note pattern in the left hand and a more active line in the right hand. The vocal line is in a 3/4 time signature and includes the lyrics "ich. - Komm du".

nun, sanf - ter Schlum - - - - -

The third system continues the musical piece with a vocal line and piano accompaniment. The piano accompaniment remains in a 9/8 time signature, while the vocal line is in a 3/4 time signature. The lyrics "nun, sanf - ter Schlum - - - - -" are written below the vocal staff.

- mer! zu viel be - - - geht

p

das Herz; doch end - - - lich,

f. Ju - - - - - gend, ver - -

mf

- glühst du ja, du

mf

ru - - - he - - lo - - se, träu - - - me - -

mp

p

- ri - - sche! Fried - lich und hei - - - -

p *p*

- - ter ist dann das Al - - - - -

- ter.

pp *pp*

