

Richard Strauss
Vier Letzte Lieder

Four Last Songs

Frühling

Spring

September

September

Beim Schlafengehn

Time to Sleep

Im Abendrot

At Dusk

Für hohe Stimme und Klavier

For High Voice and Piano

BOOSEY & HAWKES

Richard Strauss
VIER LETZTE LIEDER

für Sopran und Orchester

*

FOUR LAST SONGS

for Soprano Voice and Orchestra

*

Ausgaben für hohe Stimme und Klavier
Arrangements for High Voice and Piano

*

FRÜHLING (SPRING)

Hermann Hesse

SEPTEMBER

Hermann Hesse

BEIM SCHLAFENGEHN (TIME TO SLEEP)

Hermann Hesse

IM ABENDROT (AT DUSK)

Joseph von Eichendorff

*

English translations by Michael Hamburger

Boosey & Hawkes

Music Publishers Limited

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Dr. Will. Schull und Frau gewidmet

FRÜHLING

(SPRING)

(Hermann Hesse)

English words by
MICHAEL HAMBÜRGER
Piano arrangement by
MAX WOLFF

RICHARD STRAUSS



Allegretto

VOICE

PIANO

*
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Bäu - - - men und blau - en Lüf - - -
 blos - - - som, Those flow - ing bree - - -

Ad. * *Ad.* *

- - - ten, von dei - nem Duft..... und
 - - - zes, That fra - grant blue..... And

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

B Vo - - - - - gel -
 thru - - - - - shes'

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

f

- sang.
song.

p *cresc.*

C

espr. *f* *dim.*

ca

Nun liegst du er-schlos - sen in Gleiss..... und
 Now strea-ming and glow - ing From sky..... to

p

D

Zier,..... von Licht..... ü - ber -
 field..... With light..... o - ver -

p *espr.*

Ped *

- gos - sen wie ein Wun - -
 - flow - ing All these charms.....

espr. *p*

cresc. *Ped*

- - - - -

cresc.

* *Ped* * *Ped* * *Ped* *

E

- - der vor mir.
 are re - vealed.

p * *p* * *p* *

Etwas ruhiger

Du.....
 Light.....

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

kennst..... mich wie - der,
 gids..... the ri - ver,

cresc. * *(poco sfz)* * *(poco sfz)* *

F

du lockst mich
Light floods..... the

pp sub.

*ped. * ped. * ped.*

zart, es zit - tert durch all..... mei - ne
plain; Spring calls me: and through..... me there

cresc.

** ped.*

Glie - - - der dei - - - ne
qui - - - ver Life's..... own

p sub.

*ped. **

se - li - ge,
love - li - ness.....

cresc.

dei - ne se -
life's own sweet -

p sub.

G

- li - ge - Ge -
- ness re - turned.....

cresc.

se - - - - - ge,.....
love - - - - - li - - - - - ness.....

cresc.

dei - - - - - ne se - - - - -
life's own sweet - - - - -

p sub.

- - - - - li - ge - Ge -
- - - - - ness re - - - - - turned.....

cresc.

gen

f *m.d.* *m.s.* *dim.*

Leg. *

H

- wart!.....
- gain!.....

p

Leg. *

p

Pontresina, 18. Juli 1948

SEPTEMBER

(Hermann Hesse)

English words by
MICHAEL HAMBURGER
Piano arrangement by
MAX WOLFF

RICHARD STRAUSS



Andante

PIANO

A

Der These Gar
mourn - - -

- - - - - ten - - - - - trau - - - - -
ful - - - - - flow - - - - - ers,

Kühl..... sinkt... in die Blu - - -
 Rain -

dolce

(dolce)

ped * *ped* * *ped* *

B

-
 -
 -

men der Re - gen. Der
 ness are ben - ding, White

(p) *cresc.*

ped * *ped* *

Som - - - mer schau - - - ert
 Sum - - - mer cow - - - ers,

mf

ped * *ped* * *ped* *

still Mute sei - nem En - de ent -
 as he waits..... for his

pp

p *dim.*

pp *pp* *

ge - - - - gen.
 en : : : : ding.

pp *cresc.*

pp *

C

Gol - den tropft Blatt um Blatt nie - der vom
 Grave - ly each gol - den leaf Falls from the

p

pp *

ho - hen A - ka - - zien - baum.
 tall - est A - ca - - cia tree;

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has lyrics in German and English. The piano accompaniment includes a 'Ped.' (pedal) marking and a 'pp' (pianissimo) dynamic marking. There are several triplet markings (3) in the piano part.

Som - - mer
 Sum - - mer

The second system continues the musical score. The vocal line has a 'D' marking above it. The piano accompaniment includes 'cresc.' (crescendo), 'espr.' (espressivo), and 'p sub.' (piano subito) markings. There are also triplet markings (3) and a 'Ped.' marking.

lä - chelt er - staunt und matt in den
 mar - vels and smiles to see His own

The third system of the musical score features a vocal line and piano accompaniment. The piano accompaniment includes a 'dim.' (diminuendo) marking and several triplet markings (3). There are multiple 'Ped.' markings with asterisks (*) throughout the system.

ster - - - - - ben - den
 gar - - - - - den grow

pp

And * *And* *

Gar - - - - - ten - traum.
faint..... *with grief.*

cresc.

And * *And* * *And* * *And* *

(cresc.) *mf* *cresc.* *espr.*

6

E

Lan - - ge noch bei den Ro - - sen
 Ling' - - ring still, near the ro - - ses

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Lan - - ge noch bei den Ro - - sen" on the top line and "Ling' - - ring still, near the ro - - ses" on the bottom line. The piano accompaniment consists of two staves, treble and bass clef. It starts with a forte (*f*) dynamic and includes various musical notations such as slurs, ties, and dynamic markings like *p* and *espr.* (espressivo). There are also some handwritten annotations, including a large arrow pointing to the right above the vocal line.

bleibt er stehn,
 long he stays,

dolce

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "bleibt er stehn," on the top line and "long he stays," on the bottom line. A circled annotation "*dolce*" is placed above the vocal line. The piano accompaniment features a piano (*pp*) dynamic marking and includes musical notations such as slurs, ties, and dynamic markings like *f*. There are also some handwritten annotations, including a large arrow pointing to the left above the vocal line.

seht sich nach Ruh.
 Longs for re - pose;

S...

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "seht sich nach Ruh." on the top line and "Longs for re - pose;" on the bottom line. A circled annotation "*S...*" is placed above the vocal line. The piano accompaniment features a piano (*p*) dynamic marking and includes musical notations such as slurs, ties, and dynamic markings like *f*. There are also some handwritten annotations, including a large arrow pointing to the right above the vocal line.

F *ganze Takt*

rit.

Lang - sam tut.... er die müd - ge - word - nen
Lan - guid, slow... to the last,..... his wea - ry

ausiden

Au - gen zu.
eye - lids close.

G

Montreux, 20. September 1948

BEIM SCHLAFENGEHN

(TIME TO SLEEP)

(Hermann Hesse)

English words by
MICHAEL HAMBURGER
Piano arrangement by
MAX WOLFF

RICHARD STRAUSS

Andante

VOICE

PIANO

p

A

Nun der Tag - mich müd' ge - macht,
Now the day..... has wea - ried me,

allegro

soll mein sehn - - - liches Ver - lan - gen freundlich die ge - stirn - te
All my gain..... and all my long - ing Like a wea - ry child's shall

cresc.

pp

ruhig

Nacht wie ein mü - des Kind emp - fan - gen.
be Night whose ma - ny stars are throng - ing.

The first system features a vocal line in G major with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano accompaniment consists of a right hand with triplets and a left hand with sustained chords. Dynamics include *mf* and *l.h.* (left hand). There are markings for *no* and *** at the bottom of the piano part.

B

Hän - de lasst von al - lem Tun,
Hands, now leave your work a - lone;

The second system continues the vocal line and piano accompaniment. It features triplets in both hands and a dynamic marking of *mf*. The piano part includes a *no* marking.

Stirn ver - giss du al - les Den - ken,
Brow, for - get your i - die think - ing

The third system continues the vocal line and piano accompaniment. It features a dynamic marking of *p* (piano) in the piano part.

al - le mei - ne Sin - - ne nun wol - lensich in Schlum -
All my thoughts, their la - - bour done, Soft - ly in - to sleep.....

dim. - - -

C Sehr ruhig

mer sen - ken.
 *are sink - ing.*

p espr.

pp

** pp*

pp

** pp*

D

E ruhig einsetzen

Und die See
High the soul.....

espr.
pp
Ped.

le un be-wacht,
will rise in flight,

cresc.
mf
dim.
(*poco marc.*)

will in frei -
Free - ly gli -

pp
poco marc.
Ped.

F

en - ding, Flü - gen
soft - ly

pp sub.

* *pp sub.*

schwe - ben, um im
sway - ing, In the

Zau - ber - kreis der Nacht
ma - gic realm of night.

pp

p

pp

pp

G

tief und tau -
 Deep - - er Laws.....

p

* *Tea* * *Tea* * *Tea* * *Tea* * *Tea* *

A. Orby!
Clump!

send - fach.... zu le -
 of life..... o - bey -

Tea *

H

- ben.
 - ing.

* *Tea*

Pontresina, 4. August 1948

IM ABENDROT

(AT DUSK)

(Joseph von Eichendorff)

English words by
MICHAEL HAMBURGER
Piano arrangement by
ERNST ROTH



RICHARD STRAUSS

Andante

PIANO

sp

A

m.s.

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B. & H. 16922

B

Wir..... sind durch Not
Here..... both in need

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

und Freu - - - de ge - gan - - gen Hand in Hand;
and glad - - - ness We wan - - dered hand in hand;

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *mf*, *dim.*, and *pp*. The tempo and meter change to 3/2 time at the end of the system.

C

vom Wan - - dern ru - - - hen wir..... nun ü-berm
Now let..... us pause..... at last..... A - bove the

The third system continues the vocal and piano parts. The piano accompaniment includes dynamic markings of *mf* and *p*. The tempo and meter change to 3/2 time at the end of the system.

stil - - - - len Land. Rings..... sich die
 si - - - - lent land. Dusk..... comes the

dim. p

Tä - - - ler nei - gen, es dun - - kelt schon die
 vales..... ex - plor - ing, The dark - - ling air grows

5 3 dim.

D
 Luft, zwei Ler - chen nur noch stei - - gen nach....
 still, A - lone two sky-larks soar - - ing In.....

pp p

calando

allegro

..... träu - - mend in den Duft. Tritt
 song their dreamsful - fil. Draw

tempo primo

her und lass sie schwir - ren, bald..... ist es
 close and leave them sing - ing, Soon..... will be

pespr.

E

Schla - - fens - zeit,..... dass wir uns nicht ver - ir - - ren in
 time to sleep,..... How lost our ways be - gin - - ning! This

noch ruhiger

die - - ser Ein - sam - keit..... O wei -
 sol - - i - tude, how deep..... O rest.....

- ter, stil - - - ler Frie - - - del
 so long..... de - sir - - - ed!

cresc.

F

So tief..... im A - bend - rot Wie....
 We sense..... the night's soft breath Now....

G immer langsamer

..... sind wir wan - der - mü - de - ist
 we are tired, how tir - ed! Can

Leider
 dies et - - wa der Tod?.....
 This per - - haps be death?.....

ritard. sehr langsam

dim. pp p

H

ritard. sehr langsam

dim. pp

I

Montreux, 6. Mai 1948