



Ausgewählte Lieder

VON **RICHARD STRAUSS.**

Für
Klavier allein
 (mit beigefügtem deutschen und englischen Text)
 übertragen von

MAX Reger.

Verl. No. 2921 a.	No. 1.	„Breit' über mein Haupt“	Op. 19 No. 2.	Mk. 1.
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SOLE AGENTS FOR GREAT BRITAIN AND THE CONTINENT
 FRIEDRICH HOFMEISTER
 LEIPZIG.

1.

Breit' über mein Haupt dein schwarzes Haar.

“Droop o'er my head thy raven hair.”

(Graf Friedr. Ad. von Schack.)

Richard Strauss, Op. 19. N^o 2.

Bearbeitet von Max Reger.

The English Version by John Bernhoff.

Andante maestoso.

PIANO.

molto legato
p un poco marcato il canto

Breit' ü - ber mein Haupt dein schwar - zes Haar, neig' zu
Droop o'er my head thy ra - ven hair, bend to

m. d. l.

con Ped.

mir dein An - ge - sicht, da strömt in die See - le so hell und
me thy face di - vine, and the light of thy soul thro' those eyes so

klar mir dei - ner Au - - gen Licht. Ich will nicht
rare soft - ly shall en - - ter mine. I care not

p

con Ped.

*

dro - ben der Son - ne Pracht, noch der Ster - ne leuch - ten - den
 tho' heav'ns sun - light fade nor o sil - ver stars shine at

cresc.

Kranz, ich will nur dei - - ner Lo - - - cken
 night, I ask but thy ra - - ven locks' deep

ff

Nacht und dei - - ner Bli - - - cke
 shade thy glo - - rious eyes' soft

dim.

Glanz. *molto espress.*
 light.

cresc. *f* *p*

2.
Morgen.
To-Morrow.
(John Henry Mackay.)

The English Version by John Bernhoff.

Richard Strauss, Op. 27. No 4.
Bearbeitet von Max Reger.

Langsam. sehr getragen.
Lento. molto cantabile.

PIANO.

The first system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one sharp (F#). The tempo and mood are indicated as *Langsam. sehr getragen.* and *Lento. molto cantabile.*. The music begins with a piano (*p*) dynamic. The bass line features a prominent eighth-note accompaniment. The treble line has a melodic line with some rests. The system concludes with a fermata over the final chord. Below the staves, the word 'Lento.' is written under the first measure, and an asterisk (*) is placed under the second, fourth, sixth, and eighth measures.

The second system continues the piano accompaniment. It features similar melodic and harmonic patterns to the first system, with a steady eighth-note bass line and a more active treble line. The system ends with a fermata. Below the staves, 'Lento.' is written under the first measure, and an asterisk (*) is placed under the second, fourth, sixth, and eighth measures.

The third system continues the piano accompaniment. The bass line remains consistent with eighth-note patterns, while the treble line introduces some chords and rests. The system concludes with a fermata. Below the staves, 'Lento.' is written under the first measure, and an asterisk (*) is placed under the second, fourth, sixth, and eighth measures.

The fourth system continues the piano accompaniment. It features a mix of eighth-note patterns and chords in both staves. The system ends with a fermata. Below the staves, 'Lento.' is written under the first measure, and an asterisk (*) is placed under the second, fourth, sixth, and eighth measures.

Und morgen wird die Son-ne wie - der schei - nen und auf dem
 To - morrow's sun will rise in glor - y beam - ing, and in the

*sehr ruhig,
 molto tranquillo e sempre un poco marcato il canto* *p*

Red. * Red. *

We - - ge, den ich ge - hen wer - de, wird uns, die Glück - li - chen,
 path - - way that my foot shall wan - der, well meet, for - get the earth,

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

sie wie - der ei - - - nen in mit - ten die - ser son - - nen - at - men - den
 and lost in dream - - - ing, let heav'n un - ite a love that earth no more shall

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

Er - de.... und zu dem Strand, dem wei - - - ten, wo - gen
 sun - der.... and towards that shore its bil - - - lows soft - ly

Red. * Red. * Red.

blau - en wer - den wir still und lang - sam nie - der - stei - gen,
 flow - ing our hands en - brined our foot - steps slow - ly wen - ding,

pp
 Ped. * Ped. * Ped. *

stumm wer - den wir uns in die
 gaze in each o - ther's eyes in love's soft

pp
 Ped. *

Au - gen schau - en, und auf uns sinkt des Glü - ckes stum - mes
 splen - dour glow - ing. mute with tears of joy and bliss ne'er -

sempre più tranquillo
 Ped. * Ped. * Ped. *

Schwei - gen....
 end - ing.

p
 pp
 Ped. * Ped. *

3.
Traum durch die Dämmerung.
Dream in the Twilight.

(Otto Julius Bierbaum.)

Richard Strauss, Op. 29. No 1

Bearbeitet von Max Reger.

The English Version by John Bernhoff.

Sehr ruhig.

Molto tranquillo.

PIANO.

3
pp legatissimo

Ed.

The piano introduction consists of two staves. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The left hand plays a simple eighth-note accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

Wei - - - te Wie - - - sen im Däm - - - mer - grau; die
Spread - - - ing meads in the dusk of eve! The

sempre pp ed assai delicato

The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature and time signature remain the same as in the introduction.

Son - - - ne ver - glomn, die Ster - - - ne ziehn -- nun
sun has gone down, the stars ap - pear and

The vocal line continues on the same staff. The piano accompaniment continues with the same eighth-note accompaniment and chords. The key signature and time signature remain the same.

geh' ich hin zu der schön - - - - - sten Frau,
f now go to the beau - - - - - teous maid,

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is in a soprano register, with a melodic line that is mostly eighth notes and quarter notes.

weit ü - ber Wie - sen im Däm - mer - grau tief in den
f fur o'er the meads in the dusk of eve, deep in the

Musical notation for the second system, including piano accompaniment and vocal line. The piano part continues with the eighth-note accompaniment. The vocal line has a more varied melodic contour, including some longer notes and rests.

Busch von Jas - min. Durch Däm - mer - grau in der
f sweet jas - mine bow'r. Thro' shu - des eve to the

Musical notation for the third system, including piano accompaniment and vocal line. The piano part features a change in texture with some chords and rests. The vocal line is more active, with many eighth notes. The piano part includes the marking *pp* and *ed assai delicato*.

Lie - - be Land; ich ge - he nicht schnell, ich ei - le nicht; mich
f lo - - vers' land; I speed not to fast, nor haste to leave; I'm

Musical notation for the fourth system, including piano accompaniment and vocal line. The piano part features a steady eighth-note accompaniment. The vocal line is in a soprano register, with a melodic line that is mostly eighth notes and quarter notes. The piano part includes the marking *espr.*

zieht ein wei - ches, sam - te - nes Band durch Däm - mer - grau in der
 led by a soft and vel - - vet band at close of day to the

(*assai delicato*) - poco a poco cresc. -

Lie - - be. Land, in ein blau - - es, mil - des
 lo - - vers' land, in the tri - - light blue of

f
 Red. *

immer ruhiger (aber nicht schleppen)

Licht. Ich ge - he nicht schnell, ich ei - le nicht; durch
 eve. I speed - not to fast, nor haste to leave, at

pp *una corda*

Däm - mer-grau in der Lie - be Land in ein mil-des, blau-es Licht.
 close of day for the land of love, in the tri-light blue of land.

ppp

4.

Ich trage meine Minne vor Wonne stumm.

To none will I my love e'er discover.

(Karl Henkeil.)

The English Version by John Bernhoff.

Richard Strauss, Op. 32. N^o 1.

Bearbeitet von Max Reger.

Andante con moto.

Ich tra - ge mei - ne Min - ne vor Won - ne stumm im Her - zen und im
 To none will I my love e'er dis - co - ver, nay! I'll hide it fond - ly

PIANO.

Sin - ne mit mir her - um. Ja, — dass ich dich ge - fun - den du lie - bes
 in my heart of hearts, al - way; re - joice that I found thee, darl - ing, my heart's de -

Kind, das freut mich al - le Ta - ge, die mir be - schie - den sind.
 light, thou art my thought in day - line, thou art my dream at night.

Und ob auch der Him-mel trü - be, kohlschwarz die Nacht,—
 And dark tho' the sky and cloud - ed, jet black the night,—

Musical score for the first system, featuring piano accompaniment with dynamics *mf* and *cresc.*, and a vocal line with a triplet.

hell leuch - tet mei - ner Lie - be gold - son - ni - ge Pracht.
 bright, bright as the sun, my love shall shed gol - den soft light.

Musical score for the second system, featuring piano accompaniment with dynamics *f* and *espress.*, and a vocal line with a triplet. Includes a *Red.* marking and an asterisk.

Und liegt auch die Welt in Sün - den, so thut mir's weh, — die
 The world with its heav - y bur - den of sin and woe — must

Musical score for the third system, featuring piano accompaniment with dynamics *p*, *cresc.*, and *sf*, and a vocal line with a triplet.

ar - ge muss er - blin - den vor dei - ner Un - schuld, dei - ner Un -
 hide its face from thine, sweet, thou art as pure, thou art as pure

Musical score for the fourth system, featuring piano accompaniment with dynamics *cresc.* and *Red.* markings, and a vocal line with a triplet.

Wieder ruhiger.
Piu tranquillo.

- schuld Schnee.
as snow.

Ich tra-ge mei-ne Min-ne vor
To none will I my love e'er dis-

dim. p dim. pp *ben espress. il canto*

* Red. *

Won-ne stumm im Her-zen und im Sin-ne mit mir her-um. Ja,
co-ver nay! I'll hide it fond-ly in my heart of hearts, at-way; re-

espr.

— dass ich dich ge-fun-den, du lie-bes Kind, das
joice that I found thee, dar-ling, my heart's de-light; thou

cresc. *espress.*

freut mich al-le Ta-ge, die mir be-schie-den sind.
art my thought in day-time, thou art my dream at night.

dim. pp

5. Glückes genug.

True Love's Bliss.

(Detlev von Liliencron.)

The English Version by John Bernhoff.

Richard Strauss, Op. 37. No 1.

Bearbeitet von Max Reger.

Sehr ruhig. Molto tranquillo. Wenn sanft du mir im Ar - me schiefst,
When soft a - sleep I held thee, sweet,

pp *un poco marcato il canto e sempre assai delicato*

Ed.

ich dei - nen A - tem hö - - rer. kann - te, im Traum du mei - nen
thy loos - en'd hair a - round thee flow - ing, and heard thy lips my

Na - men riefst, um dei - nen Mund ein Lächeln sonn - te -
name re - peat smiles dim - pling o'er thy soft cheeks glow - ing -

m. d. *m. g.* *m. g.* *8*

Glü -
Heav'n

espress. **f**

- ckes ge - nug.
'twas on earth.

pp

*

Und wenn nach hei - ssem, ern - stem Tag du mir ver - scheuch - test
When du - ty's call de - nied me rest, thou didst dis - pel each

schwe - re Sor - gen, wenn ich an dei - nem Her - zen lag
griev - ous sor - row, when soft ly slum - b'ring on thy breast,

espress.

und nicht mehr dach - te an ein
ma - dest me for - get cru - el

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex piano accompaniment with many beamed sixteenth notes and chords. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth and sixteenth notes. The key signature has three sharps (F#, C#, G#).

Mor - - gen - Glü -
mor - - row - Heav'n

The second system continues the piano accompaniment. It includes a dynamic marking of *espress.* (espressivo) in the middle of the system. The musical notation remains consistent with the first system, showing intricate piano textures in both staves.

- ckes ge - nug.
'twas on earth.

The third system of the score features a dynamic marking of *pp* (pianissimo) in the middle of the system. The piano accompaniment continues with complex textures in both staves, maintaining the key signature of three sharps.

The fourth system concludes the page with a final piano accompaniment. The upper staff features a series of chords and melodic fragments, while the lower staff provides a harmonic foundation. The key signature remains three sharps.

6. Meinem Kinde.

To my Baby.

(Gustav Falke.)

The English Version by John Bernhoff.

Richard Strauss, Op. 37. No. 3.

Bearbeitet von Max Reger.

Ruhig gehende Bewegung.
Corrente e calmo.

Du schläfst — und sach - te neig' ich
Thou sleepest and I bend me o'er thee,

PIANO.

sehr gebunden
pp legato molto

ben marcato il canto

mich *sweet,* ü - ber dein Bett - - - - chen und seg - - - - ne
o - ver thy cru - - - - dle a prayer re -

dich.
peut.

Je - der be - hut - - - sa - me A - tem - zug
Each soft-est breath is a prayer to Heav'n

pp

ist ein schwei - fen - der Him - mels - flug, ist ein Su - chen weit um -
 that its bless - ing to thee be given. Up it soars to star - ry

poco cresc.

her, ob nicht doch ein Stern - - - - - lein wär', wo aus
 height. thro' the balm - y sum - - - - - mer night, where each

pp
poco ritard.
cresc.
 Red.

a tempo
 ei - tel Glanz und Licht Lie - - - - - be sich ein Glückskraut
 ob a sil - - - - - ver flower, charms the soul with mag - ic

f

bricht, das sie ge - flü - gelt her - nie - - der trägt und
 power. O may its light brighten ba - - by's life and

dim.

dir auf's weiße Deck - chen legt.
 shine thro' this dark world of strife!

p *dimin.* *pp*

Du schläfst und
 Thou sleepest and I

pp *pp* *p*

sach - te neig' ich mich ü - ber dein Bett - - chen und
 bend me o'er thee, sweet, o - ver thy cra - - dle a.

p

seg - ne dich.
 prayer re - - peat.

rit. *ppp*

Fed. * *Fed.* *

7. Allerseelen. All Souls' Day.

(Hermann v. Gilm.)

The English Version by John Bernhoff.

Richard Strauss, Op. 10. No 8.

Bearbeitet von Max Reger.

Tranquillo.

Pianoforte. *p*

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The tempo is marked 'Tranquillo' and the dynamics are 'p'.

Stell' auf den Tisch die duf-ten-den Re-
Place at my side the pur-ple-glow-ing

The first vocal line is written on a single staff. It begins with a piano introduction and then features a vocal melody with lyrics in German and English. The piano accompaniment continues below.

se - - - den, die letz - ten ro - then A - stern trag' her - bei, und lass uns
heath - - - er, the year's last ro - ses, ere they fade a - way, and let us

The second vocal line continues the melody with lyrics in German and English. The piano accompaniment includes some chords marked with 'Led' and asterisks.

wie - der von der Lie - - be re - - - den, wie einst im
sit and whis - per, love, to - geth - - - er, as once in

The third vocal line concludes the piece with lyrics in German and English. The piano accompaniment includes a 'cresc.' marking and ends with a final chord marked 'Led'.

Mai.
May.

Gib mir die Hand, dass
Give me thy hand and

mf dim. *p*

Ad * *Ad* * *Ad* * *Ad* *

ich sie heim-lich drü - cke,
let me press it fond - ly,

und wenn man's sieht,
nor heed lest o -

mir ist es ei - ner - lei,
- thers see nor what they say.

Ad * *Ad*

gib mir nur ei - nen
And gaze on me, love,

dei - ner sü - - ssen
as (thou) wert wont to

Bli - - - cke, wie
fond - - - ly, in

pp

* *Ad* * *Ad* * *Ad* *

einst
life's

im
sweet

May.
May.

Es blüht und duf - - - tet heut auf
While ev' - ry grave's a - glow with

p con espressione

Ad * *Ad* * *Ad* * *Ad* * *Ad* * *Ad* * *Ad* *

je - - - dem Gra - - be, ein Tag im Jahr ist ja den
 au - - - tumn's roses, come to me, sweet, on this ap -

ff *cresc.* *3* *3*

To - - ten frei komm an mein Herz, dass ich dich wie - - der ha - be
 point - - ed day, and as thy head, up - on my breast re - poses,

ff *3* *3*

wie einst im Mai, wie
 we'll dream of May, we'll

dim. *p* *3* *3*

einst im Mai.
 dream of May.

espress. *pp* *3* *3*

8.

„All' mein Gedanken, mein Herz und mein Sinn.“

“All the fond thoughts that arise in my soul.”

(Felix Dahn.)

The English Version by John Bernhoff.

Richard Strauss, Op. 21. No 1.

Bearbeitet von Max Reger.

Allegretto.

All' mein Ge-dan - ken, mein Herz und mein Sinn,
All the fond thoughts that a - rise in my soulda, wo die Lieb - - ste ist,
go where my darl - - ing is,

Pianoforte.

The first system of the musical score shows the piano accompaniment for the first two lines of text. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked with a piano (*p*) dynamic. The first line of music corresponds to the first line of text, and the second line of music corresponds to the second line of text. The piano part features a steady accompaniment with some melodic lines in the right hand.

wan - dern sie hin.
there are they all!Gehn ih - res We - ges trotz
On - ward they go, e'en thro'Mau - er und Thor,
wall and thro' door,

The second system of the musical score shows the piano accompaniment for the second and third lines of text. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music continues from the first system. The piano part features a steady accompaniment with some melodic lines in the right hand.

da hält kein Rie - gel, kein
no lock can stay them, noGra - ben nicht vor,
ri - ver or shore,gehn wie die Vö - ge - lein
fly - ing like birds thro' the

The third system of the musical score shows the piano accompaniment for the third and fourth lines of text. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music continues from the second system. The piano part features a steady accompaniment with some melodic lines in the right hand.

hoch durch die Luft,
air in sweet bliss,brauchen kein Brü - cken ü - ber
need - ing no brid - ges o - verWas - ser und Kluft,
wave or a - byss;

The fourth system of the musical score shows the piano accompaniment for the fourth and fifth lines of text. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music continues from the third system. The piano part features a steady accompaniment with some melodic lines in the right hand, including a triplet in the first line of the treble staff.

fin - den das Städt - lein und fin - den das Haus, fin - den ihr Fen - ster aus
 know - ing the vil - lage, they fly to her cot; e - ven her win - dow they

al - len heraus und klopfen und ru - - - fen: mach' auf, lass uns
 find on the spot. They knock there and call her: "A - rise! or you'll
un poco marcato e calando

ein, wir kom - men vom Lieb - - - sten und grü - - -
 miss sweet news from your lov - - - er, his greet -

- - - ssen dich fein, wir kom - men vom Lieb - sten und grü - ssen dich fein mach'
 - ings and kiss; sweet news from your lov - er, his greet - ings and kiss, sweet

auf, mach' auf, lass uns ein.
 news: his greet - - - ings and kiss.

„Du meines Herzens Krönelein.“

“Pride of my Heart, its Crown, its Joy!”

(Felix Dahn.)

Richard Strauss, Op. 21. No. 2.

The English Version by John Bernhoff.

Bearbeitet von Max Reger.

Andante.

Du mei-nes Her-zens Krö-ne-lein, du bist von lau-trem Gol-de,
 Pride of my heart, its crown, its joy, thou art a gold-en trea-sure,

Pianoforte.

wenn an-de-re da-ne-ben sein, dann bist du noch viel hol-de. Die
 com-pared to thee, all is al-loy: none can thy vir-tues mea-sure. White

An-der-n thun so gern ge-scheut, du bist gar sanft und stil-le, dass
 o-thers boast with words of love, thou art so meek and still, (sweet); that

je-des Herz sich dein er-freut, dein Glück ist's, nicht dein
 all thee in their hearts a-dore, thy charm 'tis, not thy

Wil-le. Die andern suchen Lieb und Gunst mit tau- - - send fal - schen
will. (sweet) While o - thers for - tune would be - guile with flatt' - - ry, false - hood,

Musical notation for the first system, including treble and bass staves with lyrics.

Wor - ten, du oh - ne Mund - und Au - gen - kunst bist werth an al - len Or - -
prai - ses, thou, with - out cun - ning glance or smile, art sought for in all places.

Musical notation for the second system, including treble and bass staves with lyrics and dynamic markings (*p*, *pp*).

- - - ten. Du bist, als wie die Ros' im Wald, sie weiss
Thou art like to the wood - land rose that

Musical notation for the third system, including treble and bass staves with lyrics and dynamic markings (*pp*).

nichts von ih - rer Blü - - the, doch je - dem, der vor - ü - ber - wallt, er - -
knows nought of its beau - - thy, but charms each wand' - rer pass - ing by with

Musical notation for the fourth system, including treble and bass staves with lyrics.

freut sie das Ge - - mü - - the.
fra - - grance sweet and beau - - ty.

Musical notation for the fifth system, including treble and bass staves with lyrics.

*Red **

10. Cäcilie. Cecily.

(Heinrich Hart.)

The English Version by John Bernhoff.

Richard Strauss, Op. 27. No 2.

Bearbeitet von Max Reger.

Sehr lebhaft und drängend.

Pianoforte.

ff

Red.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a rhythmic accompaniment with triplets. The tempo is marked 'Sehr lebhaft und drängend'.

Wenn du es wüss - - test was träu - men heisst von bren - nen - den
If you but knew, sweet, what 'tis 'to dream of fond, burn - ing

dim. *p*

The vocal line is written on a single staff. It begins with a melodic phrase that descends and then rises. The piano accompaniment continues with a similar rhythmic pattern as in the introduction.

Küs - - sen von Wan - dern und Ru - - hen mit der Ge - lieb - - - ten
kiss - - es, of wand'r - ing and rest - - - ing with the be - lov'd one;

p

The vocal line continues with a similar melodic contour. The piano accompaniment features a triplet in the left hand.

Aug' in Au - ge und ko - - send und plau - - - dernd
gaz - - - ing fond - ly car - ess - - - ing and chat - - - ting

m.d. *cresc.*

The vocal line concludes with a melodic phrase that rises and then falls. The piano accompaniment features a triplet and a crescendo marking.

wenn du es wüss - test, du neig - - test dein Herz!
 Could I but tell you, your heart would as - sent.

Wenn du es wüss - test was ban - - - gen heisst in
 If you but knew, sweet, the ang - - - uish of wak - - - ing through

ein - sa - men Näch - ten um - schau - - - ert vom Sturm, da
 nights long and lone - ly and rocked by the storm, when

Nie - - - mand trö - stet mil - den Mun - des die kampf - mü - de
 none is near to soothe and com - fort the strife wear - y

See - - - le wenn du es wüss - test, du kä - - - mest zu
 spi - - - rit, could I but tell you, you'd come, sweet, to

mir.
me.

f *ff*

Wenn du es wüss - test, was le - - - - - ben heisst um -
 If you but knew sweet, what li - - - - - ving is, in the

dim.

haucht von der Gott - - - - - heit
 crea - - - - - tive der breath of

p

welt - - schaf - - - - - fen - dem A - - - - - them
 God, Lord and Ma - - - - - ker

zu schwe - - - - - ben em - por
 to hav - - - - - er, up - borne on

pp *cresc.*

licht - - - ge - tra - - gen zu se - li - gen
dove - - - like pin - - ions to re - gions of

Höhn
light

wenn du es
If you but

wüss - - - test,
knew it

wenn du es wüss-test,
could I but tell you,

du leb - -
you'd dwell,

- test mit mir!
sweet, with me.

11.

Heimliche Aufforderung.

The Lovers' pledge.

John Henry Mackay.

Richard Strauss, Op. 27 No. 3.

Bearbeitet von Max Reger.

The English Version by John Bernhoff.

Lebhaft.

Auf, he - be die fun - kein - de Scha - le em -
Up, lift now the spark - ling gold cup to the

Pianoforte.

por zum Mund, und trin - ke beim Freu - - in - den -
lip, and drink! and leave not a drop in the

mah - - le dein Herz ge - sund. Und wenn du sie
gob - - let fill'd full to the brink. And as thou dost

hebst, so win - - ke mir heim - lich zu
pledge me, let thine eyes rest on me,

dann läch - - - le ich und
 then I will res - pond to thy

dann trin - - ke ich still - - - wie
 smile and gaze all si - - - lent on

du und still - - - gleich
 thee. Then let thy

mir be - trach - - te um uns - - - das
 eyes bright wan - - der a - round o'er the

Heer der trunk - nen Ze - cher ver - ach - te sie nicht zu
 com - rades gay and mer - ry O do not des - pise them,

sehr. Nein, he-be die blin-ken-de Scha- - - le ge-füllt mit
 love, Nay! lift up the spark-ling gold gob- - - let and join the

f
Ped. * *Ped.*

Wein und lass beim lär- - - men-den Mah- - - le sie
 sway let them re-joyce and be hap- - - py this

Ped. * *Ped.* *

glück-lich sein. Doch hast du das Mahl ge-
 fest-ive day. But, when thou hast drunk and

pp
Ped.

nos-sen, denDurst ge-stillt, dann ver-las-se der lau-ten Ge-nos-sen
 eat-en, no long-er stay; rise and turn thine eyes from the drink-ers,

po' a po' più tranquillo
(allmählig ruhiger)
Ped. *

fest-freu-di-ges Bild, und
 and hast-en a-way! And

espress. *dim.* *pp*

wand - le hin - aus in den Gar - - - ten zum
 wend - ing thy steps to the gar - - - den, where

Ro - sen - strauch, dort will ich dich
 blush the ros - - - es fair, come to the

dann er - war - - - ten nach al - tem Brauch,
 shel - - ter - - ing ar - - - bour! I'll meet thee there,

- und will an die Brust dir sin - - ken, eh'
 - and soft on thy bos - om rest - - ing let

du's ge - hofft, und dei - ne Küs - - - se trin - ken,
 me a - dore thy beaut - y, drink - - - thy kiss - es

wie eh - - - mals oft
as oft - - - be fore

Ped. * *Ped.* *

und flech - - - ten in dei - - ne Haa - -
I'll twine a - round thy fair fore - -

cresc.

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

- re der Ro - - se Pracht
head the ros - - es white

Ped. * *Ped.* *

komm du wun - - der
come thou wondr - - ous

f *dim.*

Ped.

ba - - re er - seh - - te
bliss be - stow - - ing, longed for

p

* *Ped.* *

Nacht,
night!

o,
o,

komm
come

du
thou

cresc.

f

Ped.

wun - - der - - ba - - re
wondt - - ous, - - bliss - - ful,

er - - sehn - -
thou - - longed

dim.

Ped.

to
for

Nacht!
night!

pp

Ped.

espress.

p

Ped.

p

dim.

pp

Ped.

12. Nachtgang. At Night.

The English Version by John Bernhoff.

Otto Julius Bierbaum.

Richard Strauss, Op. 29 No. 3.

Bearbeitet von Max Reger.

Mässig langsam.

Wir gin - - gen durch die stil - le mil - - de Nacht,
We wan - - der'd thro' the quiet, balm - - y night,

espress.

Pianoforte.

dein Arm in mei - - nem, dein Au - - ge in
arm in arm we wan - - der'd, thine eyes in to mine

mei - - nem. Der Mond goss sil - ber - nes Licht ü - - ber dein
gaz - - ing. The moon's soft sil - - v'ry light flood - ed thy

Au - ge - sicht, wie auf Gold - - grund
beaut - eous face, gold - - en ha - - lo

ruh - te dein schö - nes Haupt.
seem'd to a - dorn thy head.

Und du er -
And as a

Musical score for the first system. The piano part consists of a treble and bass clef with a 3/4 time signature. The vocal line is in the treble clef. The key signature has three flats. The system includes a triplet of eighth notes in the vocal line and a *dim.* marking in the piano part. The system concludes with a *pp* marking and a triplet of eighth notes in the vocal line.

schienst mir wie ei - ne Hei - li - ge, mild, mild und gross und
Saint thou didst ap - pear to me, mild, mild and great, thy

Musical score for the second system. The piano part continues with a *pp* marking. The vocal line features a triplet of eighth notes. The system concludes with a *pp* marking in the piano part.

see - len - ü - ber - voll,
soul o'er flowing with grace,

hei - lig und rein wie die
hol - y, and pure as the

Musical score for the third system. The piano part features a triplet of eighth notes. The vocal line features a triplet of eighth notes. The system concludes with a *pp* marking in the piano part.

lie - be Son - - ne.
sun in heav - - en.

Und in die
And in mine

Musical score for the fourth system. The piano part includes a *p espress.* marking and a *cresc.* marking. The vocal line features a triplet of eighth notes. The system concludes with a *pp* marking in the piano part.

Au - - - - gen
eyes from

schwoll mir ein war - - - mer
the springs of my heart then

Musical score for the fifth system. The piano part includes a *pp* marking. The vocal line features a triplet of eighth notes. The system concludes with a *pp* marking in the piano part.

Drang wie Thrä - - - nen - - - ah nung.
 pearled the trembl - - - ing tear drop.

p. *dim.*

Fe - ster fasst ich dich und küss - - te,
 Press'd thee close to me and kiss'd thee

espress. *dim.*

(zart)
 con tenerezza

küss - te dich ganz lei - - se.
 kiss'd thy lips so soft - - ly,

m.g. *pp*

Mei - ne See - - - le
 and my soul was

dim. *ppp*

wein - te. *molto espress.*
 weep - ing.

cresc. *espress.* *dim.* *p*