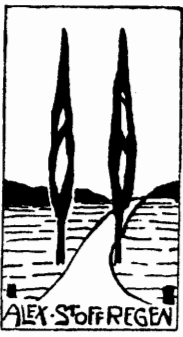




her walthen
vō der vogelweide.

H. M. D.



Vier Lieder **§§§§** Quatre Poèmes
von de
Walther von der Vogelweide

für eine Tenorstimme
und kleines Orchester

pour une voix de ténor
avec petit orchestre

komponiert
von

composés
par

Rnud Harder
Op. 2

§	Partitur.....	Mk. 4.00 Netto	§
§§	Stimmen compl.....	„ 7.00 „	§§
§	Stimmen einzeln à	„ 0.80 „	§

§

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In Commission
bei
Schweers & Haake, Bremen.

Lith Anst v. C. G. Röder, G. m. b. H., Leipzig

Die bei Reclam (Universal-Bibliothek Nr. 819—820) erschienenen Übertragungen der Gedichte Walthers von der Vogelweide durch Karl Pannier sind hier benutzt.

Eine französische Übersetzung des Textes besorgte Fräulein May de Rüdder.

Das voranstehende Bildnis des Dichters wurde auf Anregung des Komponisten von Hans Müller-Dachau ausgeführt.



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M
1613
H259

Ein Kuß von rotem Munde.

Un baiser de la rouge bouche.

813105

Bewegt und leidenschaftlich.

Knud Harder.

Singstimme.

Violine I.

Violine II.

Viola.

Violoncello.

8

Könn' ich doch er - le - ben, daß ich Ro - sen mit der Min - niglichen sollte
Je voudrais é - ten - dre vers les ro - ses ma main join-te à celle de ma

dim.

dim.

dim.

A

le - sen,
mi - e;

wollt' ich mit ihr scher - zen und so ko - sen als ob
mê - le - rais le ri - reaux tendres cho - ses: Tant fe -

cresc. *fp* *mf* *p*

p *mf* *p* *mf*

p

(nicht eilen) (string.)

Freunde wir schon längst ge - wesen.
raient deux cœurs qu'u - nit la vi - e.

Würde mir ein Kuß zu ei - ner
Mais d'un seul bai - ser qu'el - le me

mf *poco a poco string. e cresc.*

p *poco a poco string. e cresc.*

p *poco a poco string. e cresc.*

poco a poco string. e cresc.

B

8 Stun - de, von dem ro - - ten Munde, wär' von mei - nen
 tou - che, de sa rou - - ge bou-che, lors, se - rait ma

mf cresc. *f* *ff* *dim molto*

mf *dim molto*

a tempo

8 Lei - den ich ge - nesen.
 pei - ne töt gué - ri - e.

a tempo poco rit. Tempo I.
(leicht)

pp *ppp* *mp*

pp *espress.*

dim. *(hervortretend)* *espress.*

pp *p (deutlich)*

Macht der wahren Liebe.

Puissance du vrai Amour.

Knud Harder.

Langsam und wuchtig.

2 Flöten. *p*

B-Clarinette.

2 Hörner. *f*

Singstimme.

Langsam und wuchtig.

Violine I. (12) *mf* (dieselbe Strichart)

Violine II. (12) *mf* (dieselbe Strichart)

Viola. (8)

Cello I. (5) *f*

Cello II. (5)

Contrabaß. (4)

This musical score page contains measures 8 through 12. It features a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The vocal line begins in measure 8 with a whole note chord, followed by a half note chord in measure 9 marked *dim.*, and continues with a melodic line in measures 10 and 11, ending with a half note chord in measure 12 marked *dim.*. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern in measures 8 and 9, followed by a melodic line in measures 10 and 11, and a final half note chord in measure 12. The left-hand part provides harmonic support with chords in measures 8 and 9, followed by a melodic line in measures 10 and 11, and a final half note chord in measure 12. Dynamics include *f* and *ff* in the piano part, and *dim.* in both parts. The page number 8 is located at the bottom left.

Viel falsche Münz in unsern Ta-gen ist nach der Min - ne Bild ge - schla-gen.
 Sou-vent bien fausse est la mon-nai - e, à ton i - ma-ge, A-mour; frap-pé - e.

I.
f (weich)

II.
mf

f (weich)

cresc.

8

8

Doch hast du ihr Ge - prä - ge recht erkannt, dann setz' ich meine Treue dir zum Pfand:
 Mais, où je re - con - nais vraiment tes traits, à toi, toujours fi - dèle, me sou - mets:

cresc.

cresc.

cresc.

cresc.

8

D

ff mf cresc.

ff mf cresc.

f dim. mf II.

D

8 Folgst ihrer Leitung du mit treuem Sinn, so wird dich Roh-heit nie be-meistern.
 Suis ton di-vin che-min, d'un cœur fer-vent, où l'es-prit ru - de, point ne rè-gne.

D

ff mf cresc.

ff mf cresc.

ff mf cresc.

ff mf cresc.

ff mf f

p cresc. molto e string. *ff*

p cresc. molto e string. *ff* *più ff*

(*weich*) *p cresc. molto e string.* *f* *più f*

Zum Himmel kann die Lieb' begeistern: Ihr folge ich als
 De tant de ciel, l'A-mour s'inprègne: Viens, gui-de moi, flam-

p cresc. molto e string. *ff*

p cresc. molto e string. *ff* *più ff*

(*div.*) *p cresc. molto e string.* *ff* *p*

(*div.*) *p cresc. molto e string.* (*unis.*) *ff* *p*

p cresc. molto e string. *ff*

(zu 2)

F
a tempo

più ff *fff* *molto* *p* *f*

fff *molto* *p* *cresc.*

più f *p ff* *molto* *p* *cresc.*

molto *p*

8 Führerin, ihr folge ich! - ihr. -
 - beau puissant, Viens gui-de moi! - Viens -

F
a tempo

più ff *fff* *molto* *p* *f*

fff *molto* *p* *cresc.*

più ff *p* *fff* *molto* *p* *cresc.*

più ff *p* *fff* *molto* *p* *cresc.*

più ff *p* *fff* *molto* *p* *cresc.*

più ff *p* *fff* *molto* *p* *cresc.*

Beruhigend

Musical score for the first system, featuring three staves. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Beruhigend" (Calm) and "rit." (ritardando). The first staff has dynamics *f*, *cresc.*, *ff*, and *mp* (marked "II. mp"). The second staff has dynamics *f*, *cresc.*, and *mp*, with the instruction "(hervortretend)" (emerging). The third staff has dynamics *f*, *cresc.*, and *mf*, also with "(hervortretend)". A fermata is placed over the final measure of the first staff.

Beruhigend

Musical score for the second system, featuring five staves. The key signature is three flats. The tempo is marked "Beruhigend" (Calm) and "rit." (ritardando). The first staff has dynamics *f*, *cresc.*, *ff*, and *mp*. The second staff has dynamics *f*, *cresc.*, and *mp*. The third staff has dynamics *f*, *cresc.*, and *mp*. The fourth staff has dynamics *f*, *cresc.*, and *mp*. The fifth staff has dynamics *f*, *cresc.*, *ff*, and *mp*. Performance markings include "(div.)" (divisi) and "(breit)" (broad) at the end. A fermata is placed over the final measure of the first staff.

An Walter Schwarz.

Freundschaft über Verwandtschaft.

Plus vaut ami que parents.

Knud Harder.

Langsam und markig.

Singstimme. *Wer hochgesippt, an
Pa-rents puïssants, mais*

2 Hörner. *mf*

Violine I. (12) *f(feierlich)*

Violine II. (12) *f(feierlich)* *mp*

Viola. (6) *mf*

Violoncello. (5) *f(feierlich)*

Contrabaß. (4) *f(feierlich)*

G

Freun-den schwach, den___ ich nicht glücklich preisen mag: Viel besser hilft uns Freundschaft
 peu d'a - mis, peu___ de bon-heur à mon a - vis: Plus va-lent nos a - mis que

G

p *cresc.*

G G saite.

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

H

oh - ne Sip-pe. Laß
 nos fa-mil-les. Des

H

f

H

f

f

f

f

I

Ei - nen sein ent - stammit von Kö - nigs Rippe, doch gänzlich oh - ne Freund, was
 rois is - sus, qu'im - por - te, fils ou fil - les, s'ils n'ont au - cun a - mi, que

I

f

I

(energisch)

(energisch)

f

f

K

hilft ihm das? Ver-wandtschaft ist er - erbt Ehr' _____, um Freun - - de
 peu-vent-ils? Pa-rents nous lè-guent mainthonneur _____, l'a - mi est

K

mp mf

K

(drängend) (tempo) *cresc.* (div.) (unis.) *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

mf *f*

muß man wer - ben sehr; Verwandte hel - fen Freund_ noch
 seul l'é - -lu du coeur; parents nous ai - dent, mieux_ l'a -

rit. *(tempo)*
rit. *(tempo)*
rit. *(tempo)*
rit. *sempre cresc. (tempo)* *f*
 (div.) *rit.*
 (div.) *rit.*
rit. *sempre cresc. (tempo)*
rit.

8 mehr.
-mi.

8 *ff* *dim.*

8 *ff* *dim.*

ff *dim.*

ff *dim.* (unis.)

ff *dim.* (unis.)

ff *dim.*

8 *ff* *dim.*

Detailed description: This is a page of a musical score, page 18. It features a vocal line at the top and a piano accompaniment below. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line begins with the lyrics 'mehr. -mi.' and has a fermata over the final note. The piano accompaniment consists of several staves. The upper right hand (RH) starts with a forte (*ff*) dynamic and a melodic line that gradually decrescendos (*dim.*). The lower right hand (LH) has a more rhythmic accompaniment, also starting *ff* and *dim.*. The lower left hand (LLH) provides a bass line, starting *ff* and *dim.*. There are several instances of 'unis.' (unison) markings in the piano parts. The score concludes with a double bar line and repeat signs.

Herrn und Frau Victor Schwarz zu eigen.

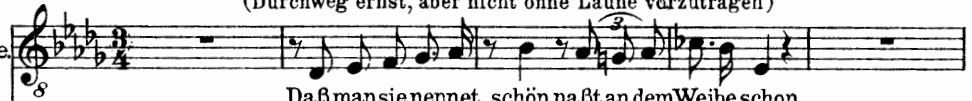
Mannes Lob.

Éloge de l'homme.

Knud Harder.

Allegretto.

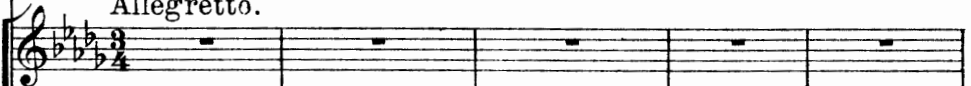
(Durchweg ernst, aber nicht ohne Laune vorzutragen)

Singstimme 

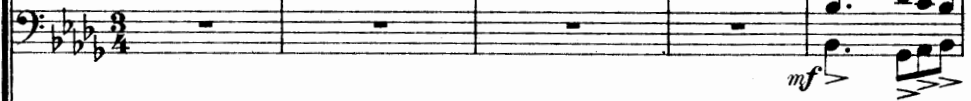
Daß mansie nennet schön paßt an dem Weibe schon,
On peut les di-re „beaux“, les fé-mi-nins at-traits,

Allegretto.

2 Oboen.



2 Fagotte.



Allegretto.

Violine I.



p cantabile

Violine II.



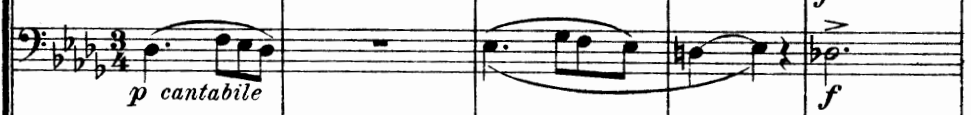
p

Viola.



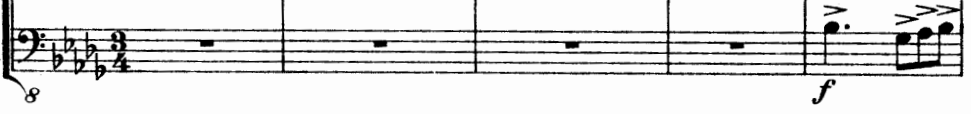
p

Violoncello.



p cantabile

Contrabaß.



8 dem Manne steht es schlecht, es klingt zu weich und oft wie Hohn. Daß kühn und
à l'homme point ne sied: c'est par trop doux, non sans dé- - dain. Mais gé - né -

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

8

L

mil - de er, dazu be - stän - dig sei das ist ein großes Lob, den zwei - steht wohl das dritte
 - reux, hardi, de plus fi - de - - le en - cor, sont des é - lo - ges grands; au - cun — à l'au - tre ne fait

L I.

mf

mf

L (breit.)

(breit)

(breit)

(hervortretend)

(breit)

(breit)

8 bei
tort.

Wollt' ihres nicht verschmäh'n, sowilliches euch
Si point ne vous dé-plait, jeveux vous fai-re-en-

3

I.
mf

mp

mf

p

p

p

8 p mf

M

leh - ren wie man kann lo - ben oh - ne zu ent - ehren. Ihr müsset
 - ten - dre, quel est l'é - lo - ge où rien n'est à re - prendre. Ce n'est que

M

cresc. *dolce p*

M

cresc. *cresc.* *cresc.* *cresc.* *mf* *f*

in die Leu-te schau'n, wollt' ihr sie richten wohl, und nach dem
dans le coeur des gens qu'on peut les bien ju - ger; d'a - près les

I. (*zart*)

II. (*zart*)

(*zart*)

(*zart*)

8

N

8
 ä u - ß er m Schei ne ni e m ä n d lo - ben soll G a r m a n c h e r M o h r i s t i n n e n
 seuls de - hors, au - cun ne doit lou - er. Le c œ u r d' u n m o - re est sou vent

N

N

8
 mf mf mf mf

8 tu-gendvoll undschwarz so manche Her-zen sind, wenn man sie um will
 bien par-fait, si noi-re est l'a-me d'au tres gens quand on la peut sur-

mf

f

f

f

mf

8

8 kehren.
- prendre.

mf
cresc.

f

f cresc.

f — *p* — *f cresc.*

8 *mf cresc.*

mp

f

mp

f

f

O Poco string.

A single musical staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a whole rest. A small number '8' is written below the staff.

O Poco string.

A musical score for two staves, treble and bass clef, in a key signature of three flats. The treble staff begins with a melodic line marked *ff*. The bass staff has a more active accompaniment. Dynamic markings include *mp* and *f*. A small number '8' is written below the bass staff.

O Poco string.

A musical score for five staves. The top two staves are treble clef, and the bottom three are bass clef. The key signature is three flats. Dynamic markings include *ff*, *mf*, and *f*. A small number '8' is written below the bottom-most staff.

P a tempo

8

sempre cresc.

sempre cresc.

P a tempo

ff

Detailed description: This system contains measures 1 through 5. The first staff is a grand staff with a treble clef and a common time signature. The second and third staves are also grand staves with treble and bass clefs. The fourth staff is a bass staff with a bass clef. The fifth staff is a bass staff with a bass clef. The music is in a key with four flats. The first two staves have a *sempre cresc.* marking. The third and fourth staves have a *sempre cresc.* marking. The fifth staff has a *ff* marking. The tempo marking **P** a tempo is placed above the third staff.

P a tempo

poco cresc.

poco cresc.

poco cresc.

poco cresc.

8

sempre cresc.

ff

Detailed description: This system contains measures 6 through 10. The first four staves are grand staves with treble and bass clefs. The fifth staff is a bass staff with a bass clef. The music is in a key with four flats. The first four staves have a *poco cresc.* marking. The fifth staff has a *sempre cresc.* marking. The tempo marking **P** a tempo is placed above the first staff. The *ff* marking is placed below the fifth staff.

813105

This musical score is for a piece in B-flat major, 3/8 time, starting at measure 8. The score is arranged in a system of six staves. The first staff is a treble clef with a whole rest. The second staff is a treble clef with a forte (*f*) dynamic, followed by a piano (*mp*) dynamic, and then a crescendo to fortissimo (*ff*) with the marking *molto*. The third staff is a bass clef with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*fff*) with the marking *molto*, and then a decrescendo to mezzo-forte (*mf*). The fourth and fifth staves are treble clefs with dynamics *f*, *mp*, *f*, *molto*, and *ff*. The sixth staff is a bass clef with dynamics *f*, *mp*, *f*, *molto*, *ff*, and *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.