

# Myrthenblüthen.

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und der durchlauchtigsten Frau Erzherzogin

## Kronprinzessin Stefanie

in tiefster Ehrfurcht gewidmet von

# JOHANN STRAUSS,

k. k. Hofballmusik-Director.

OP. 395.

London, Ent. Sta. hall.

Eigentümlich des Verlegers für alle Länder. Mit Vorbehalt aller Anwartschaften.

Hamburg, Aug. Cranz.

Wien, C. A. Spina, Verlags- u. Kunsthandlung.

(ALWIN CRANZ.)

deposé.

Verlag von J. B. Neumann, Neudamm, 1875.

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# Myrthenblüthen.

WALZER  
für Männerchor  
von Johann Strauss. Op. 335.

## I.

Im Schnee verschart  
War Wies' und Hag,  
Im Eis erstarrt  
Das Bächlein lag.  
Da brach herein  
Mit seiner Macht  
Der Sonnenschein  
In gold'ner Pracht.

Und die Natur  
Ist über Nacht  
In Wald und Flur  
Vom Schlaf erwacht:  
Hoch oben blau'  
Die sonn'ge Höh',  
Zerrieselnd thaut  
Im Thal der Schnee.

Zitternd um Baum und Strauch  
Wehet des Frühlings Hauch,  
Und ohne Ruh' und Rast  
Pocht es in jedem Ast,  
Glitzernd im Sonnenschein  
Blitzen die Tröpflein,  
Und um die Perlen lind  
Kost' der Wind.

Und in der Erde Schooss  
Werden die Geister los,  
Wecken, was drunten tief  
Träumend im Winter schlief.  
Gräslein das reckt sich,  
Blümchen das strecket sich,  
Hebet sein Angesicht  
Frei zum Licht.

Denn die Natur  
Ist über Nacht  
In Wald und Flur  
Vom Schlaf erwacht:  
Hoch oben blau'  
Die sonn'ge Höh',  
Zerrieselnd thaut  
Im Thal der Schnee.

## III.

Wandervögelein!  
Flieget über Flur und Hain,  
Singet euer frisches Lied,  
Wenn ihr frei die Welt durchzieht!  
Wandervögelein!  
Mit den hellen Augelein,  
Suchet uns ein blühend,  
                glühend  
                Röselein!

Wandervögelein!  
Wo es grünt, da kehret ein!  
Sucht an jedem Blüthenzug,  
Wo die Rose Knospen mag?  
Wandervögelein!  
Mit den schönsten Melodein  
Grüßet uns ein blühend,  
                glühend  
                Röselein!

Im Gebüsch tief im Thal  
Klingt so schön Liederschall,  
                Wundersüsse  
                Lenzesgrüsse  
Fjötet eine Nachtigall.

Ihr Gesang schwellend zieht,  
Und sie singt hell ein Lied:  
                Von der Rose,  
                Die im Schoosse  
Nord'scher Zaubergärten blüht.

Wandervögelein!  
Flieget über Flur und Hain!  
Fliegt bis an der Nordsee Strand,  
In der Belger schönes Land!  
Wandervögelein!  
Mit den schönsten Melodein  
Grüßet dort ein blühend,  
                glühend  
                Röselein!

## II.

Zaub'rische Weise!  
Schneeglöckchen feise  
Lüthend die Blumen ruft,  
Und durch die Auen  
Hauchen die blauen  
Veilchen den süßen Duft!  
Klänge und Düfte  
Tragen die Lüfte  
Weit in die Welt hinaus ...  
                Lenzhauch  
Wehet und singet,  
Läutet und klinget  
Hell um der Elfen Haus!

Drinnen bewegt es sich,  
Tausendfach regt es sich  
Hin durch den luft'gen Raum,  
Flüchtiger Elfen Reih'n  
Woget da aus und ein  
Bunt wie ein Märchen, ein  
                Frühlingstraum.

Feenluft hüpfen sie,  
Huschen und schlüpfen sie  
Leicht durch das junge Grün,  
Haschen und necken sich,  
Suchen, verstecken sich  
Im Gebüsch, wo die  
                Blumen blüh'n.

Blühende Ranken  
Wanken und schwanken  
Unter der Elfen Fuss,  
Knospende Blüthen  
Duftend erglühen  
Bebend vor ihrem Kuss.

Aber die Eine  
Hehre und Reine  
Fehlet: die Königsmaid! ...  
                Röselein!  
Sage, wo bist du?  
Sage, wo blühst du  
Hold, in Verborgenheit?

## IV.

Du, Röselein, sollst allein  
Die Frühlingsfürstin sein!

Es giesst der Mond herab den hellen Glanz,  
Da wogt im Thau der Elfen nicht'ger Tanz,  
Es funkeln im Haar  
Die Perlen so klar! ...  
Nun geht mit beschwingtem Flug  
Nach Norden der Elfen Zug:  
Sie holen im Reih'n  
Die Königin ein,  
Die holde Rosenbraut!

Es ruht die knospenfrische Rose warm  
Gewiegt in weichem, weissen Elfenarm,  
Der luftige Chor  
Der hebt sie empor,  
Und trägt mit beschwingter Hast  
Nach Süden den süßen Gast,  
Wo Myrthen erblüh'n,  
Da schweben sie hin  
Mit Dir, Du Rosenbraut!

Hier magst Du ruhen weich  
Im schönen Oesterreich!  
Dich schliesset in die Seele,  
In sein Herz ein treues Land.

Dein neues Vaterland  
Begrüßt Dich heut mit Herz und Hand,  
Belgiens Königskind!

Nordisches Röselein,  
Dich grüsst der Süd  
Liebedurchglüht!

August Seuffert.

# MYRTHENBLÜTHEN.

WALZER.

## Introduction.

Johann Strauss. Op. 395.

Piano.

*ad libitum.*

*p*

Ped. \* Ped. \* Ped.

*p Andante con moto.*

*pp*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*poco rit.*

*mf*

*Tempo di Valse.*

## I.

First system of musical notation. Treble clef, bass clef, 3/4 time signature, key signature of one flat. The piece begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment of chords and eighth notes.

Second system of musical notation. The melody continues with a half note and quarter notes. The bass clef accompaniment features a key signature change to two flats in the fourth measure. The system concludes with a fortissimo (*f*) dynamic followed by a piano (*p*) dynamic.

Third system of musical notation. The melody features dotted quarter notes and eighth notes. The bass clef accompaniment includes rests and chords. The dynamic shifts from piano (*p*) to mezzo-forte (*mf*) in the second measure.

Fourth system of musical notation. The melody continues with dotted quarter notes and eighth notes. The bass clef accompaniment consists of chords and eighth notes. A key signature change to three flats occurs in the final measure.

Fifth system of musical notation. The melody features dotted quarter notes and eighth notes. The bass clef accompaniment includes chords and eighth notes. The dynamic shifts from fortissimo (*f*) to piano (*p*) in the second measure, and then to mezzo-forte (*mf*) in the final measure. The system ends with a double bar line.

First system of a piano score. The right hand features a melodic line with eighth notes and rests, accented with ^ marks. The left hand provides a harmonic accompaniment with chords and eighth notes.

Second system of a piano score. The right hand continues the melodic line with eighth notes and rests, accented with ^ marks. The left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *f* is present at the end of the system.

Third system of a piano score, featuring two first endings. The first ending is marked with a '1.' and the second with a '2.'. The right hand has a melodic line with eighth notes and rests, accented with ^ marks. The left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present.

Fourth system of a piano score. The right hand has a melodic line with eighth notes and rests, accented with ^ marks. The left hand provides a harmonic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present.

Fifth system of a piano score. The right hand has a melodic line with eighth notes and rests, accented with ^ marks. The left hand provides a harmonic accompaniment with chords and eighth notes. Dynamic markings of *f* and *p* are present.

## II.

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system begins with a forte (*f*) dynamic in the bass staff. The second system features a piano (*p*) dynamic in the bass staff. The third system includes a forte (*f*) dynamic in the bass staff. The fourth system includes a forte (*f*) dynamic in the bass staff. The fifth system includes a sforzando (*sf*) dynamic in the bass staff. The sixth system includes a forte (*f*) dynamic in the bass staff. The score concludes with a final cadence in the bass staff.

1. 2.

## III.

First system of musical notation. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady accompaniment of chords. A dynamic change to mezzo-forte (*mf*) occurs at the end of the system.

Second system of musical notation. It begins with a crescendo (*cres.*) marking. The right hand continues with chords and eighth-note patterns, and the left hand provides accompaniment. A dynamic change to forte (*f*) is indicated, followed by a change to mezzo-forte (*mf*) later in the system.

Third system of musical notation. It features a first ending bracket labeled "1." at the end. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. The dynamic is mezzo-forte (*mf*).

Fourth system of musical notation. It features a second ending bracket labeled "2." at the beginning. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. The dynamic is mezzo-forte (*mf*).

Fifth system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. The dynamic is forte (*f*), which changes to mezzo-forte (*mf*) later in the system.



First system of musical notation. The treble clef staff contains a melodic line with a second ending bracket over the first two measures. The bass clef staff contains a harmonic accompaniment of chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with a second ending bracket. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff features a melodic line with a second ending bracket. The bass clef staff has a more active accompaniment with eighth notes. A dynamic marking of *mf* is present in the final measure.

Fourth system of musical notation. The treble clef staff has a melodic line with accents (^) over the notes. The bass clef staff has a rhythmic accompaniment. Dynamic markings include *mf* at the start, *cres.* (crescendo) in the middle, *f* (forte) in the next measure, and *mf* at the end.

Fifth system of musical notation. The treble clef staff continues the melodic line with accents (^). The bass clef staff continues the accompaniment. The system concludes with a double bar line.

# IV.

The first system of music for piece IV. It consists of a grand staff with a treble clef and a bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The music begins with a series of chords in the bass and a melodic line in the treble. There are dynamic markings *f* and *sf* in the bass line.

The second system of music. It features a *rit.* (ritardando) marking in the bass line, followed by a *pp* (pianissimo) marking. A double bar line with repeat signs is present. The system ends with a *pp* marking in the bass line.

The third system of music. It begins with a *cres.* (crescendo) marking in the bass line. The system concludes with a *f* (forte) marking in the bass line.

The fourth system of music. It starts with a *marcato.* (marcato) marking in the bass line. The system ends with a *f* (forte) marking in the bass line.

The fifth system of music, which includes first and second endings. The first ending is marked with a '1.' and ends with a *f* (forte) marking. The second ending is marked with a '2.' and ends with a *pp* (pianissimo) marking. A *f* (forte) marking is also present at the end of the system.

The sixth system of music. It begins with a *f* (forte) marking in the bass line. The system concludes with a *f* (forte) marking in the bass line.

The first system of music consists of two staves. The treble staff contains a series of chords and melodic lines, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat, and the time signature is not explicitly shown but appears to be 4/4.

The second system continues the musical piece. It features similar rhythmic patterns and chordal structures as the first system. The treble staff has more complex melodic lines, while the bass staff remains primarily chordal.

The third system includes a first ending bracket labeled '1.' that encompasses a series of chords. Dynamic markings include 'f' (forte) in both staves. The notation continues with various chordal and melodic elements.

The fourth system begins with a 'rit.' (ritardando) marking. It concludes with a section labeled 'Schluss.' (Finis), indicated by a double bar line and repeat signs. Dynamic markings include 'pp' (pianissimo).

The fifth system features a 'più mosso.' (più mosso) marking, indicating a change in tempo. The notation continues with complex chordal and melodic patterns in both staves.

The sixth and final system on the page concludes the piece. It features a final cadence with sustained chords in the bass staff and a melodic line in the treble staff that ends with a fermata.

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