

## Klavierstücke nach eigenen Liedern

## I.

## Mutterschmerz

Deuil de mère. — A Mother's grief

Allegretto con moto

Op. 52 No. 1

*p*

*poco rit.*

*a tempo*

*pp*

*mf molto cantabile*

*pp*

*a tempo*

*poco rit.*

0 wie hell mein Le - ben war, blickte noch mein Knäb - lein drein.

Dun - kel ward's für im - mer-dar, da er - losch sein Au - gen - schein.

ach, wie schwer um

Ach, wie leer, wie öd und leer ohn' ihn nun Haus und Her - ze -

*cresc.*

ihn, wie schwer die Brust von Gram und Schmer - - - - ze!

*fz poco rit.*

*a tempo*

*poco rit.*

*a tempo*

*pp*

War - um nahmst, o Herr - gott mein, dein Ge - schenk so schnell du zu - rück!

*cantabile*

*mf*

*pp*

Brauch - test du zum En - ge - lein gra - de ihn, mein ein - zig Glück?

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a steady accompaniment with some grace notes and fingerings (e.g., 5) indicated.

Nur im Traum ihn send her - ab, o Gott, der einst war mei - ne,

Musical score for the second system, including vocal line and piano accompaniment. The piano part includes fingerings (14, 4, 1, 3, 2, 15, 1, 1) and dynamic markings.

daß er wisch die Trä - nen ab, die heiß um ihn ich weine!

Musical score for the third system, including vocal line and piano accompaniment. The piano part includes dynamic markings *p*, *cresc.*, and *poco a poco f rit.*

*a tempo*

Musical score for the fourth system, including piano accompaniment. The piano part includes dynamic markings *p* and *dim.*, and various fingerings.

Musical score for the fifth system, including piano accompaniment. The piano part includes dynamic markings *poco rit.*, *a tempo*, *rit.*, *molto rit.*, and *pp*, along with fingerings.

# II.

## Erstes Begegnen

Première rencontre — The first meeting

Op. 52 No. 2.

Adagio. *cantabile*

Des er - sten Se - hens Won - ne ist  
gleich dem Strahl der Son - ne, die Knos - pe sacht nur rüh - rend und doch den Duft ihr  
schü - rend. Ist gleich des Hor - nes Klan - ge von fer - - nem Wal - des  
Han - ge, das Ohr nur flüch - tig strei - fend und doch die Brust er -  
greifend mit sehnsuchtsvollem Dran - - ge, mit sehnsuchtsvollem Dran - - ge, mit sehnsuchts -  
*m. s.* *m. d.* *m. s.* *m. d.*

*p* *pp* *poco rit.* *a tempo* *cresc.* *un poco stretto* *cresc.* *poco rit.*

vol - - lem Dran - - ge.

The first system of the musical score consists of two staves. The upper staff is for the piano, and the lower staff is for the voice. The piano part begins with a fortissimo (*ffz*) dynamic, followed by a section marked *a tempo* with a piano (*p*) dynamic. The voice part starts with a *dolce* marking. The system includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4).

The second system continues the piano accompaniment. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamic marking *p* is present. The system includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 4, 6).

The third system continues the piano accompaniment with similar complex rhythmic patterns. The dynamic marking *p* is present. The system includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 4, 6).

The fourth system continues the piano accompaniment. It features a piano (*pp*) dynamic and markings for mezzo-soprano (*m.s.*) and mezzo-alto (*m.d.*) voices. The system includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 4, 5).

The fifth system continues the piano accompaniment. It features markings for mezzo-soprano (*m.s.*) and mezzo-alto (*m.d.*) voices, and a *poco rit.* (ritardando) marking. The system includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 4, 5).

*u tempo* *cresc.* *più cresc. poco a poco*

This system features a grand staff with treble and bass clefs. The bass line is highly active with triplets and fourths. The treble line has a melodic line with slurs and accents.

*poco stretto*

This system continues the piece with a tempo change to *poco stretto*. The bass line remains complex with triplets. The treble line has a melodic line with slurs and accents.

*riten.* *poco a poco*

This system features a tempo change to *riten.* (ritardando). The bass line has a melodic line with slurs and accents. The treble line has a melodic line with slurs and accents.

*ff*

This system features a dynamic change to *ff* (fortissimo). The bass line has a melodic line with slurs and accents. The treble line has a melodic line with slurs and accents.

*dim.* *ritard.* *pp*

This system features a dynamic change to *dim.* (diminuendo) and a tempo change to *ritard.* (ritardando). The bass line has a melodic line with slurs and accents. The treble line has a melodic line with slurs and accents.

*Ped. al Fine*

## III.

## Des Dichters Herz

Le coeur du poète — The Poet's heart

Op. 52 No. 3

Allegro molto ed agitato

Be - greifst du des Mee - res Wo - gen - drang, den Geist der Tö - ne im

Sai - ten - klang? Be - greifst du der Blu - - me Bal - - sam - duft, der

Son - - ne Flammen gen Sturm und Luft, der Vö - gel Zwitschern in

seh - nen - der Lust, und glaubst zu be - grei - fen die Dich - ter - Brust? und glaubst zu be -

*pp* *mf* *ritard.* *a tempo* *cresc.* *f*

Più Allegro

grei - fen, be - grei - fen die Dich - ter - Brust?

*p* *m. s.* *pp*

*cresc.*

Dort brau - set es stär - ker als

*dim.* *p*

Wo - gen - drang, dort ist der Quell von je - - dem Sang,

*f* *p* *f*

dort sprießt die Blu - me mit ew' - gem Duft, dort flam - met es oh - - ne

*ritard.*



küh - len - de Luft, dort kämp - fen Gei - ster in seh - nen - der Lust, im Kampfe ver - blu - tet des

4 5  
*a tempo*  
*p*  
*fz*  
*cresc.*

Dich - ters Brust! Im Kamp - fe ver - blu - tet, im Kamp - fe ver - blu - tet des

*fz*  
*ff*  
*dim. poco*  
*a poco*

Dich - - - - - ters

*ritar.*  
 2 1  
 2

Brust!  
Presto

*p*  
*a tempo*  
*cresc.*

*cresc. molto*  
*e stretto*

*molto*  
*ff*

# IV.

## Solvejgs Lied

### Chanson de Solvejg — Solvejg's Song

Op. 52 No. 4.

Poco Andante

The piano introduction consists of two staves. The right hand begins with a melody in C major, marked *p* (piano), featuring a series of eighth and sixteenth notes with fingerings 2, 4, 4, 2, 2. The left hand provides a simple accompaniment. The piece concludes with a *dim.* (diminuendo) and a final *p* (piano) chord.

Der Win - ter mag scheiden, der Früh - ling vergehn, der

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The key signature is one sharp (F#). The melody includes a triplet of eighth notes and a four-measure phrase. The piano accompaniment consists of a steady eighth-note bass line. Dynamics include *p* (piano).

Frühling ver - gehn, der Sommer mag verwelken, das Jahr ver - weh'n, das Jahr ver - weh'n;

The second line of the song continues the vocal melody and piano accompaniment. It includes a *non arpeggiando* instruction and a *cresc.* (crescendo) marking. The piano accompaniment features a prominent arpeggiated figure in the right hand.

du keh - rest mir zu - rü - cke, ge - wiß, du wirst mein, ge - wiß, du wirst mein, ich

The third line of the song continues the vocal melody and piano accompaniment. It includes a *cresc.* (crescendo) marking and a *p* (piano) dynamic. The piano accompaniment features a prominent arpeggiated figure in the right hand.

hab es versprochen, ich harre treu - lich dein, ich har - re treu - lich dein. Ah...

The fourth line of the song concludes the vocal melody and piano accompaniment. It includes a *molto* marking and a *dim.* (diminuendo) marking. The piano accompaniment features a prominent arpeggiated figure in the right hand.

Allegretto con moto

pp

dolciss.  
pp  
poco rit.

Tempo I

p

Gott helfe dir, wenn du die Sonne noch siehst, die

*cantabile*

Son - ne noch siehst. Gott segne dich, wenn du zu Fü - ßen ihm kniest, zu

Fü - ßen ihm kniest. Ich will dei - ner har - ren bis du mir nah, bis



# V. Liebe

## Tendresse — Love

Op. 52 No. 5

Andantino

Die  
*cantabile*

1 3 5 2 4 1 3 5 2 4 1 3 5 2 4 1 5 2 5 1 4

*p*

Son - - ne glüht wie ein Lie - - bes-traum und küh - let ihr Haupt in der

Wel - len Schaum. Wer schildert die Pracht, wer schildert die Glut? In

schweigen - der An-dacht die Er - - de ruht, die Blüm - lein im Wal - de nur

schwan - ken, als küßten sie sich, als küß-ten sie sich in Ge - dan - - -

*pp* *molto* *f sostenuto* *p poco ritard.*

ken. *p a tempo*

3 2 4 1 3 2 4 1 3 5 1 5 2 5 1 4

*la melodia*

R.

*ben tenuta*

*sostenuto*

*pp* *molto*

*f poco* *ri -* *p tar - dan - do* *f*

*p a tempo* *poco rall.* *animato* *a tempo* *f*

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and ties. The left hand (bass clef) plays a rhythmic accompaniment with fingerings 2, 1, 3 and 2, 1, 4. A dynamic marking *p appassionato* is present.

Second system of musical notation. The right hand continues the melodic line. The left hand features chords and a melodic line with fingerings 2, 4 and 3. Dynamic markings *f* and *p* are used.

Third system of musical notation. The right hand continues the melodic line. The left hand features chords with a dynamic marking *fz* and a *p* section with a *cresc.* marking.

Fourth system of musical notation. The right hand continues the melodic line. The left hand features chords with a *poco* marking and a *ff poco ri - tar -* marking. The lyrics *- dan - do* are written below the right hand.

Fifth system of musical notation. The right hand features complex passages with fingerings 3, 2, 4 and 1, 3, 2, 4. The left hand features a melodic line with fingerings 2, 1, 2, 1, 3 and 1, 2, 1, 4. Dynamic markings *p a tempo*, *rall.*, and *pp* are used. A *m. s.* marking is present at the end.

# VI.

## Die alte Mutter

Sainte femme, ô ma mère — The old Mother

Op. 52 No. 6

Allegretto espressivo

Du al - te Mut - ter bist so arm und mühst dich Tag und Nacht, doch

kennst du Schwäche nicht, noch Harm, und hast so mir auch stark den Arm und froh den Sinn ge -

macht.

trö - ste dich die Trä - nen mein, war's mir im Her - - zen

bang, und küß - test lind den Kna - ben dein und

*p* *mf* *cresc.* *f* *ff* *dimin.* *p* *cantabile* *poco tenuto*

Detailed description: This is a piano score for a piece titled 'Die alte Mutter' (The old Mother). The score is in G major and 6/8 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with fingerings 2, 4, 5, 4, 2, 5, 1, 2, 1. The second system includes a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The third system features a fortissimo (*ff*) dynamic, a *dimin.* (diminuendo) marking, and a *cantabile* section. The fourth system includes a *poco tenuto* marking. The fifth system continues the piano accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.



hauch - test in die Brust hin - ein ihm Lie - des Sang und

The first system of the piano accompaniment begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of chords and arpeggiated figures. A 'cresc.' (crescendo) marking is placed above the first few measures. The bass line starts with a single note and then moves to a two-measure rest.

Klang

The second system continues the piano accompaniment. It features dynamic markings of *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). The music includes various rhythmic patterns and articulation marks. The bass line has a first-measure rest, followed by notes with fingerings 2, 1, and 3.

The third system of the piano accompaniment includes a 'cresc.' marking. The music features more complex rhythmic patterns and articulation. The bass line has a three-measure rest, followed by notes with fingerings 3 and 4.

The fourth system of the piano accompaniment includes dynamic markings of *molto cresc.* and *ff agitato*. The music is characterized by rapid, rhythmic patterns and complex articulation. The bass line has a four-measure rest, followed by notes with fingerings 4, 5, 4, and 3.

The fifth system of the piano accompaniment continues with complex rhythmic patterns and articulation. The bass line has a three-measure rest, followed by notes with fingerings 3, 4, 3, and 4.

