

# New Liebeslieder Waltzes

Op. 65a

poems from Daumer's *Polydora*

Verzicht, o Herz, auf Rettung,  
Dich wagend in der Liebe Meer!

Denn tausend Nachen schwimmen  
Zertrümmert am Gestad umher!

## Lebhaft, doch nicht schnell

1

Secondo

9

17

Finstere Schatten der Nacht,  
Wogen-und Wirbelgefahr!  
Sind wohl, die da gelind  
Rasten auf sicherem Lande,  
Euch zu begreifen im Stande?

Das ist der nur allein,  
Welcher auf wilder See  
Stürmischer Öde treibt,  
Meilen entfernt vom Strande.

2

8

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Primo

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Sind wohl, die da gelind  
Rasten auf sicherem Lande,  
Euch zu begreifen im Stande?

Das ist der nur allein,  
Welcher auf wilder See  
Stürmischer Öde treibt,  
Meilen entfernt vom Strande.

2

8

Secondo

Musical score for the first system, measures 16 to 37. The score is written for piano in G major and 3/4 time. It consists of four systems of staves. The first system (measures 16-22) features a bass clef and includes dynamics *sf* and *p*. The second system (measures 23-29) includes a *cresc.* marking and a *f* dynamic. The third system (measures 30-36) includes a *p* dynamic. The fourth system (measures 37-42) includes first and second endings. The key signature has one sharp (F#) and the time signature is 3/4.

An jeder Hand die Finger  
Hatt ich bedeckt mit Ringen,  
Die mir geschenkt mein Bruder  
In seinem Liebessinn.

Und einen nach dem andern  
Gab ich dem schönen, aber  
Unwürdigen Jüngling hin.

Musical score for the second system, measures 43 to 50. The score is written for piano in G major and 3/4 time. It consists of two systems of staves. The first system (measures 43-49) includes a *p dolce* marking and a triplets sign (3). The second system (measures 50-56) continues the piece. The key signature has one sharp (F#) and the time signature is 3/4.

# New Liebeslieder Waltzes

## Primo

16

23

30

37

*sf*

*cresc.*

*f*

*p*

1. 2.

Detailed description: This system contains the first four staves of the musical score. The first staff (measures 16-19) features a treble clef with a melodic line and a bass clef with a supporting accompaniment. The second staff (measures 20-23) continues the melody and accompaniment, with a 'cresc.' marking. The third staff (measures 24-27) shows a change in dynamics to 'p' and includes an '8' marking above the treble clef. The fourth staff (measures 28-31) concludes the system with two first and second endings marked '1.' and '2.'.

An jeder Hand die Finger  
Hatt ich bedeckt mit Ringen,  
Die mir geschenkt mein Bruder  
In seinem Liebessinn.

Und einen nach dem andern  
Gab ich dem schönen, aber  
Unwürdigen Jüngling hin.

3

8

*p dolce*

Detailed description: This system contains the fifth and sixth staves of the musical score. The fifth staff (measures 32-35) begins with a treble clef and a '3' marking, with the instruction 'p dolce'. The sixth staff (measures 36-39) continues the melody and accompaniment, with an '8' marking above the treble clef.

Secondo

16 *espress.*

22 *p* *sf*

27 *sf* *p dolce*

Detailed description: This block contains the first system of piano accompaniment for measures 16 through 27. It is written for a grand piano in 3/4 time with a key signature of two sharps (D major). The score is divided into three systems. The first system (measures 16-21) features a right-hand melody with slurs and a left-hand accompaniment of eighth notes. The second system (measures 22-26) includes dynamic markings *p* and *sf*. The third system (measures 27-30) features a right-hand melody with a slur and dynamic markings *sf* and *p dolce*.

Ihr schwarzen Augen, ihr dürft nur winken—  
Paläste fallen und Städte sinken.

Wie sollte stehn in solchem Strauß  
Mein Herz, von Karten das schwache Haus?

4 *mf*

6

11 *cresc.*

Detailed description: This block contains the second system of piano accompaniment for measures 4 through 11. It is written for a grand piano in 3/4 time with a key signature of one flat (B-flat major). The score is divided into three systems. The first system (measures 4-5) features a right-hand melody with a slur and a left-hand accompaniment of eighth notes, with a dynamic marking of *mf*. The second system (measures 6-10) includes a repeat sign and a double bar line. The third system (measures 11-15) features a right-hand melody with a slur and a left-hand accompaniment of eighth notes, with a dynamic marking of *cresc.*

Primo

16 *espress.*

22 *p* *sf*

27 *sf* *p dolce*

This system contains three systems of piano music. The first system starts at measure 16 with the instruction *espress.* The second system starts at measure 22 and includes dynamic markings *p* and *sf*. The third system starts at measure 27 and includes dynamic markings *sf* and *p dolce*. The music is in 3/4 time and features complex chordal textures and melodic lines.

Ihr schwarzen Augen, ihr dürft nur winken—  
Paläste fallen und Städte sinken.

Wie sollte stehn in solchem Strauß  
Mein Herz, von Karten das schwache Haus?

4 *poco f* *sf* *sf*

6

11 *cresc.*

This system contains three systems of piano music. The first system starts at measure 4 with dynamic markings *poco f*, *sf*, and *sf*. The second system starts at measure 6. The third system starts at measure 11 with the instruction *cresc.* The music is in 3/4 time and features complex chordal textures and melodic lines.

Secondo

Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,  
Weil ich ihn mit schwarzem Aug  
Zu bezaubern gehe.

O wie brennt das Auge mir,  
Das zu zünden fodert!  
Flammet ihm die Seele nicht,  
Deine Hütte lodert!

5

8

16

23

Rosen steckt mir an die Mutter,  
Weil ich gar so trübe bin.

Sie hat Recht, die Rose sinket,  
So wie ich, entblättert hin.

6

8

# New Liebeslieder Waltzes

## Primo

Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,  
Weil ich ihn mit schwarzem Aug  
Zu bezaubern gehe.

O wie brennt das Auge mir,  
Das zu zünden fodert!  
Flammet ihm die Seele nicht,  
Deine Hütte lodert!

5 *sotto voce* *sf*

8 *p* *sotto voce*

16 *cresc.* *f*

23 *sotto voce*

1. 2.

Detailed description: This system contains the first 23 measures of the 'Primo' section. It is written for piano in 3/4 time with a key signature of one flat. The score is in grand staff notation. Measure 5 is marked 'sotto voce' and 'sf'. Measure 8 is marked 'p' and 'sotto voce'. Measure 16 is marked 'cresc.' and 'f'. Measure 23 is marked 'sotto voce'. The system concludes with a first and second ending bracket.

Rosen steckt mir an die Mutter,  
Weil ich gar so trübe bin.

Sie hat Recht, die Rose sinket,  
So wie ich, entblättert hin.

6 *p dolce*

8 *espress.* *p*

1. 2.

Detailed description: This system contains measures 24-31. Measure 24 is marked 'p dolce'. Measure 28 is marked 'espress.' and 'p'. The system concludes with a first and second ending bracket.



Secondo

Vom Gebirge Well auf Well  
Kommen Regengüsse.

Und ich gäbe dir so gern  
Hunderttausend Küsse.

Lebhaft

7 *f marc.*

9

17 *p* *f cresc.*

23

29

35

Primo

Vom Gebirge Well auf Well  
Kommen Regengüsse.

Und ich gäbe dir so gern  
Hunderttausend Küsse.

Lebhaft

7 *f marc.*

9

17 *p* *f cresc.*

23

29

35

Secondo

Weiche Gräser im Revier,  
Schöne, stille Plätzchen!

O wie linde ruht es hier  
Sich mit einem Schätzchen!

Ruhig

8 *p* *dolce*

9

18 *p dolce*

26

34 *espress.*

40 *p dolce* 1. 2.

# New Liebeslieder Waltzes

## Primo

Weiche Gräser im Revier,  
Schöne, stille Plätze!

O wie lüde ruht es hier  
Sich mit einem Schätzchen!

**Ruhig**

8 *p* *dolce*

9

18 *p dolce*

26

34 *espress.*

40 *p dolce* 1. 2.

Detailed description: This is a piano score for a waltz in 3/4 time, key of B-flat major. The score is divided into six systems of two staves each. The first system starts at measure 8 and includes the tempo marking 'Ruhig' and dynamics 'p' and 'dolce'. The second system starts at measure 9. The third system starts at measure 18 and includes the dynamic 'p dolce'. The fourth system starts at measure 26. The fifth system starts at measure 34 and includes the dynamic 'espress.'. The sixth system starts at measure 40 and includes the dynamic 'p dolce' and first/second endings. The music features a mix of chords and melodic lines, with some measures containing triplets or sixteenth-note patterns.

Secondo

Nagen am Herzen  
 Fühl ich ein Gift mir:  
 Kann sich ein Mädchen,  
 Ohne zu fröhnen

Zärtlichem Hang,  
 Fassen ein ganzes  
 Wonneberaubtes  
 Leben entlang?

9

*p*

*poco cresc.*

*dim.* *p*

1. 2.

Ich kose süß mit der und der  
 Und werde still und kranke;

Denn ewig, ewig kehrt zu dir,  
 O Nonna, mein Gedanke!

10

*sf* *p* *sf* *p*

*sf* *sf* *cresc.* *f* *p*

*dolce* *p*

Primo

Nagen am Herzen  
 Fühl ich ein Gift mir:  
 Kann sich ein Mädchen,  
 Ohne zu fröhnen

Zärtlichem Hang,  
 Fassen ein ganzes  
 Wonneberaubtes  
 Leben entlang?

9

*p espress.*

11

*poco cresc.*

21

*poco f* *dim.* *p*

This system contains the first three staves of music. The first staff (measures 9-10) is marked *p espress.* and features a first and second ending. The second staff (measures 11-12) is marked *poco cresc.* and continues the melodic line. The third staff (measures 21-22) is marked *poco f*, *dim.*, and *p*, also featuring a first and second ending.

Ich kose süß mit der und der  
 Und werde still und krank;

Denn ewig, ewig kehrt zu dir,  
 O Nonna, mein Gedanke!

10

*sf* *p dolce* *sf* *p*

9

*sf* *sf* *cresc.* *f*

17

*p* *dolce* *p*

This system contains the next three staves of music. The first staff (measures 10-11) is marked *sf*, *p dolce*, *sf*, and *p*. The second staff (measures 9-10) is marked *sf*, *sf*, *cresc.*, and *f*. The third staff (measures 17-18) is marked *p*, *dolce*, and *p*, and includes a first and second ending.

Secondo

Alles, alles in den Wind  
Sagst du mir, du Schmeichler!  
Allesamt verloren sind  
Deine Müh'n, du Heuchler!

Einem andern Fang' zu lieb  
Stelle deine Falle!  
Denn du bist ein loser Dieb,  
Denn du buhlist um Alle!

11

7

14

Schwarzer Wald, dein Schatten ist so düster!  
Armes Herz, dein Leiden ist so drückend!

Was dir einzig wert, es steht vor Augen,  
Ewig untersagt ist Huldvereinung!

Lebhaft

12

9

19

1. 2.

Primo

Alles, alles in den Wind  
Sagst du mir, du Schmeichler!  
Allesammt verloren sind  
Deine Müh'n, du Heuchler!

Einem andern Fang' zu lieb  
Stelle deine Falle!  
Denn du bist ein loser Dieb,  
Denn du buhlst um Alle!

11

7

14

Schwarzer Wald, dein Schatten ist so düster!  
Armes Herz, dein Leiden ist so drückend!

Was dir einzig wert, es steht vor Augen,  
Ewig untersagt ist Huldvereinung!

Lebhaft

12

9

19



Secondo

Nein, Geliebter, setze dich  
 Mir so nahe nicht!  
 Starre nicht so brünstiglich  
 Mir in's Angesicht!

Wie es auch im Busen brennt,  
 Dämpfe deinen Trieb,  
 Daß es nicht die Welt erkennt,  
 Wie wir uns so lieb.

Lebhaft

mezza voce ma ben marc.

# New Liebeslieder Waltzes

## Primo

25 *p*  
*espress.*

31 *dim.* *p*  
*espress.*

37 *f* *dim.* *p*

Nein, Geliebter, setze dich  
Mir so nahe nicht!  
Starre nicht so brünstiglich  
Mir in's Angesicht!

Wie es auch im Busen brennt,  
Dämpfe deinen Trieb,  
Daß es nicht die Welt erkennt,  
Wie wir uns so lieb.

## Lebhaft

13 *pp*

8 1. 2. *p* *cresc.*

15 *f* *2da volta poco rit.* 1. 2. 1 2 1 4 1/2

21 *pp* 1. 2. *pp*

Secondo

Flammenauge, dunkles Haar,  
Knabe wonnig und verwogen,  
Kummer ist durch dich hinein  
In mein armes Herz gezogen!

Kann in Eis der Sonne Brand,  
Sich in Nacht der Tag verkehren?  
Kann die heiße Menschenbrust  
Atmen ohne Glutbegehren?

Ist die Flur so voller Licht,  
Daß die Blum' im Dunkel stehe?  
Ist die Welt so voller Lust,  
Daß das Herz in Qual vergehe?

Lebhaft

14 *f*

8 *p*

15 *cresc.*

22 *f*

30 *p sf sf p sf f*

38 *f sf sf p*

Primo

Flammenauge, dunkles Haar,  
 Knabe wonnig und verwogen,  
 Kummer ist durch dich hinein  
 In mein armes Herz gezogen!

Kann in Eis der Sonne Brand,  
 Sich in Nacht der Tag verkehren?  
 Kann die heiße Menschenbrust  
 Atmen ohne Glutbegehren?

Ist die Flur so voller Licht,  
 Daß die Blum' im Dunkel stehe?  
 Ist die Welt so voller Lust,  
 Daß das Herz in Qual vergehe?

**Lebhaft**

14

Musical notation for measures 14-17. The piece begins with a piano introduction in 3/4 time, marked *f*. The melody is characterized by rapid sixteenth-note passages and complex chordal textures.

8

Musical notation for measures 8-11. The piano part features a melodic line with a *p* dynamic, accompanied by a steady bass line.

15

Musical notation for measures 15-18. The piano part shows a *cresc.* dynamic marking, with the melody moving towards a more intense sound.

22

Musical notation for measures 22-25. The piano part returns to a *f* dynamic, with a more active and rhythmic accompaniment.

30

Musical notation for measures 30-33. The piano part alternates between *p* and *f* dynamics, creating a sense of contrast and tension.

38

Musical notation for measures 38-41. The piano part continues with alternating *f* and *p* dynamics, leading towards the end of the piece.

Secondo

47 *p espress.*

55 *cresc.*

62 *f* *p* *espress.*

69 *cresc.*

76 *f*

82 *p* *rit.* *p*

Primo

47

*p* *espress.*

55

*cresc.*

62

*f* *p* *p*

69

*cresc.*

75

*f*

81

*p* *p* *rit.* *p*

Secondo  
Zum Schluss

Goethe

Nun, ihr Musen, genug! Vergebens strebt ihr zu schildern,  
Wie sich Jammer und Glück wechseln in liebender Brust.  
Heilen könntet die Wunden ihr nicht, die Amor geschlagen;  
Aber Linderung kommt einzig, ihr Guten, von euch.

**Ruhig**

*poco f*

3 *p*

5

7

9 *p dolce*

# Primo Zum Schluss

Goethe

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Wie sich Jammer und Glück wechseln in liebender Brust.  
Heilen könntet die Wunden ihr nicht, die Amor geschlagen;  
Aber Linderung kommt einzig, ihr Guten, von euch.

**Ruhig**  
*poco f*

3

5

7

9

*p dolce*



Secondo

12 *cresc.*

14 *sf* *p*

17 *p*

20 *f*

22 *p*

24

Coda

Primo

12

Musical notation for measures 12-13. The system consists of two staves. Measure 12 features a half rest in the upper staff and a half note in the lower staff. Measure 13 contains a half note in the upper staff and a half note in the lower staff. Both staves have a slur over the notes.

14

Musical notation for measures 14-15. The system consists of two staves. Measure 14 contains a half note in the upper staff and a half note in the lower staff. Measure 15 contains a half note in the upper staff and a half note in the lower staff. Both staves have a slur over the notes. Dynamics *f* are indicated in measure 15.

16

Musical notation for measures 16-18. The system consists of two staves. Measure 16 contains a half note in the upper staff and a half note in the lower staff. Measure 17 contains a half note in the upper staff and a half note in the lower staff. Measure 18 contains a half note in the upper staff and a half note in the lower staff. Dynamics *dim.* and *p* are indicated.

19

Musical notation for measures 19-20. The system consists of two staves. Measure 19 contains a half note in the upper staff and a half note in the lower staff. Measure 20 contains a half note in the upper staff and a half note in the lower staff. Both staves have a slur over the notes.

21

Musical notation for measures 21-23. The system consists of two staves. Measure 21 contains a half note in the upper staff and a half note in the lower staff. Measure 22 contains a half note in the upper staff and a half note in the lower staff. Measure 23 contains a half note in the upper staff and a half note in the lower staff. Dynamics *f*, *p*, and *dolce* are indicated.

24

Musical notation for measures 24-26. The system consists of two staves. Measure 24 contains a half note in the upper staff and a half note in the lower staff. Measure 25 contains a half note in the upper staff and a half note in the lower staff. Measure 26 contains a half note in the upper staff and a half note in the lower staff. Dynamics *f* and *dolce* are indicated.