

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 -

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

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

poco rit.

a tempo

pp

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

cantabile

mf

pp

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

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 (5, 2) 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, 3, 2, 1, 1, 2, 15, 3, 2) 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.*, along with 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 various 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-

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

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

This system features a complex piano accompaniment with dense chordal textures. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a rhythmic foundation with chords and triplets. Performance markings include *u tempo*, *cresc.*, and *più cresc. poco a poco*.

poco stretto

The second system continues the dense accompaniment. The right hand has more melodic movement, including a triplet. The left hand maintains the chordal texture. The marking *poco stretto* indicates a slight increase in tempo.

riten. *poco a poco*

In the third system, the tempo begins to slow down. The right hand features a melodic phrase with a fermata. The left hand continues with chords and some eighth-note patterns. The marking *riten. poco a poco* is present.

ff

The fourth system is marked *ff* (fortissimo). The piano accompaniment is very dense and rhythmic, with many chords and eighth-note patterns in both hands.

dim. *ritard.* *pp*

The final system shows a dynamic shift to *pp* (pianissimo) and a *ritard.* (ritardando). The right hand has a melodic line with fingerings (1, 2, 1, 2, 1) and a fermata. The left hand has a few chords and a final cadence. The marking *dim.* is also present.

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

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. The left hand provides a simple accompaniment. Dynamics include *p*, *f* (forte), *dim.* (diminuendo), and *p* (piano) with a *12* marking.

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 has one sharp (F#). The piano part includes a *p* (piano) dynamic and a *5* marking above the first measure.

Früh-ling 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. The piano part includes a *non arpeggiando* marking and a *3* marking above the first measure.

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

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a *cresc.* (crescendo) marking and a *2* marking above the first measure.

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

The fourth line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part includes a *molto* marking and a *dim.* (diminuendo) marking.

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

p

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 - dan - do* *p* *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 in the right hand.

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 present.

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

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

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

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.

mf

cresc.

ff

dimin.

p

Du *cantabile*

trock - ne - test die Trä - nen mein, war's mir im Her - - zen

poco tenuto

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

Detailed description: This is a piano score for a song titled 'Die alte Mutter'. The music is in G major and 6/8 time. It consists of five systems of music. The first system shows the beginning with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The third system includes a fortissimo (*ff*) dynamic and a decrescendo (*dimin.*) leading to a piano (*p*) dynamic. The fourth system has a 'poco tenuto' marking. The fifth system continues the piano accompaniment. Fingerings and articulations are indicated throughout the score.

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

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line. A *cresc.* (crescendo) marking is placed above the first few measures. The key signature is one sharp (F#).

Klang

The second system continues the piano accompaniment. It features dynamic markings of *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). The right hand has more complex rhythmic patterns, including triplets and sixteenth notes. The left hand has a more melodic line with some triplets. The key signature remains one sharp.

The third system of the piano accompaniment shows a continuation of the musical themes. A *cresc.* marking is present. The right hand features a triplet of eighth notes. The left hand has a triplet of eighth notes. The key signature is one sharp.

The fourth system of the piano accompaniment includes dynamic markings of *molto cresc.* and *ff agitato*. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The key signature is one sharp.

The fifth system of the piano accompaniment continues with dynamic markings of *molto cresc.* and *ff agitato*. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The key signature is one sharp.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first four measures and a sixteenth-note triplet in the fifth measure. The bass clef staff features a complex rhythmic accompaniment with triplets and sixteenth-note patterns. Fingerings are indicated with numbers 1, 3, 4, and 6.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and fingerings 3, 2, 1, 4, 2.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a rhythmic accompaniment with slurs and fingerings 4, 2, 4, 3, 2, 2, 2, 3.

Fourth system of musical notation. The treble clef staff begins with a forte dynamic marking *ffz* and contains a melodic line with slurs and accents. The bass clef staff has a rhythmic accompaniment with slurs and fingerings 3, 4, 3, 3, 2. The system concludes with the instruction *più lento* and an asterisk.

Fifth system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings 4, 2, 4, 2. The bass clef staff has a rhythmic accompaniment with slurs and fingerings 3, 2, 1, 1, 1, 1, 2. The system concludes with the instruction *pp*.