

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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1

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 music. The first staff (measures 16-19) features a treble clef with a melodic line and a bass clef with accompaniment. The second staff (measures 20-23) includes a *cresc.* marking and a forte *f* dynamic. The third staff (measures 24-27) has a piano *p* dynamic. The fourth staff (measures 28-31) concludes with two first and second endings. The key signature has two sharps (F# and C#), 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.

3

8

p dolce

Detailed description: This system contains the fifth and sixth staves of music. The fifth staff (measures 32-35) begins with a piano *p dolce* dynamic. The sixth staff (measures 36-39) continues the melody and accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 3/4.

Secondo

16 *espress.*

22 *p* *sf*

27 *sf* *p dolce*

Detailed description: This section of the score covers measures 16 to 27. It is written for piano in a key with two sharps (D major or F# minor). The music is in 3/4 time. Measure 16 starts with a forte *espress.* dynamic. Measures 22 and 27 feature dynamic markings of *p* (piano) and *sf* (sforzando), and *sf* (sforzando) and *p dolce* (piano dolce) respectively. The notation includes various chordal textures and melodic lines with slurs and accents.

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 section of the score covers measures 4 to 11. It is written for piano in a key with one flat (B-flat major or F minor). The music is in 3/4 time. Measure 4 starts with a mezzo-forte *mf* dynamic. Measure 11 features a *cresc.* (crescendo) dynamic. The notation includes various chordal textures and melodic lines with slurs and accents.

Primo

16 *espress.*

22 *p* *sf*

27 *sf* *p dolce*

This system contains three systems of piano music. The first system (measures 16-21) is marked *espress.* and features a melody in the right hand with slurs and accents, and a bass line in the left hand. The second system (measures 22-26) includes dynamics *p* and *sf*. The third system (measures 27-32) includes dynamics *sf* and *p dolce*. The key signature is two sharps (D major) and the time signature is 3/4.

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 (measures 4-7) is marked *poco f* and *sf*. The second system (measures 8-10) includes a dynamic *sf*. The third system (measures 11-15) includes a dynamic *cresc.*. The key signature is one flat (B-flat major) and the time signature is 3/4.

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

5

sotto voce

8

p

sotto voce

16

f

23

sotto voce

1. 2.

Detailed description: This system contains the first four staves of the piano score. The first staff (measures 5-8) is marked *sotto voce*. The second staff (measures 8-16) is marked *p* and *sotto voce*. The third staff (measures 16-23) is marked *f*. The fourth staff (measures 23-30) is marked *sotto voce* and includes first and second endings.

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

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

6

6

p dolce

8

espress.

p

1. 2.

Detailed description: This system contains the fifth and sixth staves of the piano score. The fifth staff (measures 6-8) is marked *p dolce*. The sixth staff (measures 8-16) is marked *espress.* and *p*, and includes first and second endings.

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' and includes first and second endings.

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 first and second endings.

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 the first system of 'New Liebeslieder Waltzes'. It consists of six systems of music, each with a treble and bass clef staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/mood is marked 'Ruhig' (Calm). The first system starts at measure 8 and includes the dynamic markings 'p' (piano) and 'dolce' (sweetly). The second system starts at measure 9. The third system starts at measure 18 and includes 'p dolce'. The fourth system starts at measure 26. The fifth system starts at measure 34 and includes 'espress.' (espressivo). The sixth system starts at measure 40 and includes 'p dolce'. The piece concludes with two endings, labeled '1.' and '2.', which are first and second endings respectively.

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

11

poco cresc.

21

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*

9

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

17

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 three staves of music. The first staff starts at measure 9 and ends with a first and second ending. The second staff starts at measure 11 and continues the melody. The third staff starts at measure 21 and includes dynamic markings: *poco f*, *dim.*, and *p*. The key signature has two flats and the time signature is 3/4.

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 dolce* *sf* *p*

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

17 *p* *dolce* *p*

This system contains three staves of music. The first staff starts at measure 10 and includes dynamic markings: *sf*, *p dolce*, *sf*, and *p*. The second staff starts at measure 9 and includes dynamic markings: *sf*, *sf*, *cresc.*, and *f*. The third staff starts at measure 17 and includes dynamic markings: *p*, *dolce*, and *p*. The key signature has one sharp and the time signature is 3/4.

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

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

8.....

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

8.....

19

1. 2. 8.....

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 *p* *cresc.*

15 *f*

2^{da} volta *poco rit.*

21 *pp* *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 f 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 tension and release.

38

Musical notation for measures 38-41. The piano part concludes with a *p* dynamic, followed by a final *f* chord.

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* *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* *p*

20 *f*

22 *p*

24 *cresc.*

New Liebeslieder Waltzes

Primo

12

Musical notation for measures 12-13. The system consists of two staves. Measure 12 features a piano introduction with a half rest in the right hand and a half note in the left hand. Measure 13 contains a complex chordal texture with various accidentals (flats and naturals) and a fermata over the final chord.

14

Musical notation for measures 14-15. Measure 14 continues the chordal texture. Measure 15 features a dynamic marking of *f* (forte) and a fermata over the final chord.

16

Musical notation for measures 16-18. Measure 16 has a dynamic marking of *dim.* (diminuendo). Measure 17 has a dynamic marking of *p* (piano). Measure 18 features a complex chordal texture with various accidentals and a fermata over the final chord.

19

Musical notation for measures 19-20. Measure 19 features a complex chordal texture with various accidentals and a fermata over the final chord. Measure 20 continues the chordal texture with various accidentals and a fermata over the final chord.

21

Musical notation for measures 21-23. Measure 21 has a dynamic marking of *f* (forte). Measure 22 has a dynamic marking of *p* (piano). Measure 23 features a dynamic marking of *dolce* (dolce) and a fermata over the final chord.

24

Musical notation for measures 24-26. Measure 24 features a complex chordal texture with various accidentals and a fermata over the final chord. Measure 25 continues the chordal texture with various accidentals and a fermata over the final chord. Measure 26 features a dynamic marking of *f* (forte) and a fermata over the final chord.