

ALBAN BERG

JUGENDLIEDER

BAND 1 / VOLUME 1
(1901-1904)

23 AUSGEWÄHLTE LIEDER
23 SELECTED SONGS

Herausgegeben von / Edited by
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UNIVERSAL EDITION

PREFACE

The Alban Berg collection in the Austrian National Library's Music Manuscript Section includes a sheaf of manuscripts whose folder bears the following inscription:

Songs by Alban Berg, composed autodidactically in his early youth. He expressed the wish that they should never be published. I ask that this wish be respected.

Helene Berg

If posterity tends to pay little heed to such requests, then this is less a mark of disrespect than the outcome of an understandable desire to learn more about the early development of a great artist. It goes without saying that the work of a young, musically untutored and somewhat effusive dilettante cannot be measured with the same yardstick as the output of a seasoned musician, let alone the mature creations of an outstanding composer. On the other hand Berg's early compositions — almost all of them songs — are so intriguing and so inherently self-legitimizing precisely because their form and content are attuned to his gifts, his skills and his wide-ranging interests at the very beginning of his career as a composer. These songs, then, provide valuable insights into his early approach to music.

This approach to music — and indeed to art as a whole — had been moulded to a significant degree by the domestic and social milieu in which Berg grew up. His parents, who ran a bookstore and art shop as well as an import-export business, were supportive of their four children's cultural and intellectual aspirations and themselves moved in artistic circles in Vienna. Both in the city and at the family's summer estate "Berghof" beside the Ossiachersee the young Alban Berg was brought up in an atmosphere which was highly conducive to the passive and active pursuit of the plastic and performing arts.

Music appears to have played a particularly prominent role in the Bergs' family life. Alban's brother Charly (1881 - 1952) was an ardent Wagnerite but was also familiar with the contemporary musical scene. He had a pleasant baritone voice, although his renderings of operatic excerpts and songs by his favourite composers were notable more for their enthusiasm than for their vocal finesse. Berg's younger sister Smaragda (1887 - 1954) was an extremely gifted pianist (she is said to have studied with Theodor Leschetitzky) and frequently played piano duets with Alban or sang to his accompaniment. Alban himself received his piano tuition from a less august personage — his governess — and showed no great aptitude at first, although he shared his sister's deep love of music. That he did not begin composing until relatively late is indicative both of his slow development and of the great diversity of his interests, which embraced every manifestation of art, literature

and technology. At this age, as in later life, he devoted his leisure-time to the indulgence of his intellectual preoccupations.

It was not until early 1901, shortly before his sixteenth birthday, that Berg appears to have been persuaded by his friend Hermann Watznauer to try his hand at composing. Watznauer, ten years older than Berg, had made the latter's acquaintance in 1898. He was himself an avid though untutored music-lover. After the death of Berg's father in March 1900 he came more and more to assume the role of a paternal mentor. Because it was he who sought to cultivate Berg's evident musical predisposition and thus exerted a decisive formative influence on him, Watznauer may be regarded as the young Berg's "teacher" in an intellectual and aesthetic sense.

The songs contained in the present selection date from 1901 - 1904, during which Berg attended the sixth and seventh classes of secondary school (he had to resit both). These were years in which he grappled with a succession of bodily ailments and bouts of depression somewhat reminiscent of the tribulations of Goethe's Young Werther. It is worth noting that his first real preoccupation with music coincides chronologically with the onset of his academic and health problems. During this period music will have been a source of consolation and escape for him but was probably also the root cause of his difficulties.

It would seem that Berg initially regarded his song-writing merely as dabbling. The first three works were written in the spring of 1901, a further seven during the spring and summer of the following year*. In the course of the 1902/03 school year and the summer that followed he composed fourteen songs, while another seven date from his last year at school, 1903/04, at the end of which he at last passed the matriculation examination. The summer of 1904, a final respite before professional life was to weigh him down again, saw the composition of three songs, the last of which, "Grab-schrift" (written in August 1904), bears a dedication to Hermann Watznauer.

When Berg took up a post in the Lower Austrian Government Office in October 1904, a new phase of his life began. But the same month brought an occurrence of infinitely more far-reaching consequences — Berg's encounter with the man who was to guide him back to music and far beyond the world of his early songs: Arnold Schönberg.

* Because most of these early songs are undated, special importance attaches to Hermann Watznauer's Berg biography (1927), which the composer himself corrected together with the catalogue of works.

THE SONGS

If Berg turned to the genre of the song for his first essays in composition, then this can be explained by reference to a multitude of factors not only in the historical context but specifically in Vienna, where the tradition of the piano-accompanied 'Lied' had established itself even before Schubert's day and remained a stock-in-trade of concert programmes during Berg's lifetime. The 'Lied' also featured prominently in domestic music-making and, like piano duets, poetry recitation and play-reading, constituted part of the typical middle-class entertainments of the day. That the composers living and working in Vienna at the turn of the century — men like Mahler, Zemlinsky, Schönberg and Schreker but also Kienzl, Bittner, Lafite and Marx — devoted a strikingly large proportion of their output to the 'Lied' is indicative of the degree to which this genre was fostered here.

The three dozen or so songs which Berg composed before he began studying with Schönberg provide clear evidence that he was aware of and receptive to the various impulses being generated by his musical environment. These works contain motivic and harmonic features which can be traced back to Berg's Viennese antecedents — Schubert, Wolf, Brahms and Mahler — and there are occasional reminiscences of Schumann, Tchaikovsky, Grieg and Strauss. Despite this unmistakable eclecticism, however, Berg seldom lapsed into the direct plagiarism or posturing which so often prove a pitfall for younger aspiring composers. On the contrary, these songs are remarkable for the sheer diversity of their stylistic ambitions, and they attest to an exceptional fertility of invention. Clearly Berg had already assimilated such a wide range of musical impressions that he was articulate in his predecessors' language and idiom, even if his use of it was not unfailingly original.

The songs written up to 1904 are for the most part through-composed or in a much-abbreviated ternary form which Berg varies and adapts in numerous different ways. He makes frequent use of changing time signatures. His harmonic idiom displays a certain sophistication, although it is at times rather self-conscious; and over the years chromaticism, which first appeared in a sequential guise, became an increasingly prominent feature of these songs. From the very start Berg omitted key signatures, but this is more the result of orthographic inexperience or a certain nonchalance in his approach to notation than an anticipation of atonality. The early songs are without exception firmly rooted in the tonal system. In several of the songs, though, Berg makes use of continuous modulation or, on occasions, of a tonality which evolves in the course of the piece, pursuing a goal which turns out to be a remote and barely anticipated key (for instance, in the alterna-

tive ending to "Vielgeliebte schöne Frau"). In general Berg appears to have encountered the greatest difficulties in the endings of his songs; they produced ineptitudes which were sometimes to mortify him later, like the closing bars of "Am Abend", above which he wrote his own comment in the autograph: "Bad!"

Berg probably composed his songs improvising at the piano. The technical demands made on the pianist seldom exceed his own capabilities, although here and there the fingering or the notation suggest that he attached greater importance to the elaboration of a musical idea than to the exigencies of idiomatic writing for the piano. Almost from the start we can observe Berg's concern with allocating a certain motivic significance to the piano's accompanying figures, developing them through variation and rounding them off in interludes and postludes. Explicit onomatopoeic devices occur seldom (one exception being the thunder in "Grenzen der Menschheit"). But Berg is extremely adept at using motivic transformation to lead into new phrases or sections — as for example the augmentation of the principal subject in bars 29-31 of "Spilleute" or the harmonic and rhythmic elision of a cadence to mark the return of the introductory figure in bar 8 of "Schattenleben".

While the piano part is the dominant musical partner in the very earliest of the songs, the vocal part soon begins to develop a rhythmic and melodic independence which is far more reminiscent of Hugo Wolf's declamatory, recitative-like style of songwriting than of Brahms' judiciously fashioned melodies or of the quasi-folksong cantilene practised by some of Berg's Viennese contemporaries. On occasions Berg's expansive diction sounds almost operatic or symphonic, but with the exception of "Liebe", whose accompaniment takes on something approaching orchestral dimensions and coloring (the "third hand" from bar 18!), Berg never loses sight of the genre's dramatic and declamatory limitations.

Where Berg's choice of texts is concerned, it would be fatally easy to weigh up the poetry that has survived the test of time against that which posterity has consigned to oblivion and to detect early signs of a discerning literary taste. Yet such conclusions are always questionable, and never more so than in the case of musical settings. The composer tends to select what suits his purpose. Although Berg chose mainly contemporary poetry, the verse is suffused with the ethos, the diction and the attitudes of the romantic age. The world it evokes is one of vacillation between ethereal longing, a morbid fascination with death and ecstatic outpourings of love — a world, then, which exactly mirrored the spiritual and intellectual patterns of Berg's own turbulent youth.

Berg was later to dismiss his early songs as being of no lasting worth. But precisely because they were composed without the slightest trace of a guiding hand they are valuable documents of his spontaneous and as yet unfalsified approach to a musical genre

which enjoyed a high standing in his native Vienna. In his earliest songs we can gauge the degree to which Berg had been moulded by his musical environment — at a stage when he had not yet begun to reverse the process.

THE PRESENT EDITION

Some eighty early songs by Berg have come down to us. Eight (the first version of "Schließe mir die Augen beide" and "Sieben frühe Lieder") were published during the composer's lifetime. The present selection consists of two volumes containing 23 songs each. Volume I is made up of songs dating from the period before Berg's encounter with Schönberg (1901 - 04), Volume II of songs written during his studies (1904-09).

The present edition is based primarily on the autographs in the Austrian National Library's Music Manuscript Section (F 21 Berg 2, 3). Manuscript copies — either by Berg himself or by Hermann Watznauer — exist of some of the songs. When textual problems arose (for instance in passages emended or changed by Berg) the editor consulted these copies. Where there was a choice

between two readings, the alternative reading is given in the form of a footnote. The orthography of Berg's early songs betrays a lack of tutoring and experience. Obvious errors like incorrect or omitted clefs and key signatures occur fairly frequently and have been silently emended. More significant additions on the editor's part are printed in square brackets. Where the song texts show minor divergences in the autograph from the printed original they have been corrected; only cases of obviously deliberate changes to individual words or the punctuation have been left as Berg wrote them. Where Berg's orthography is questionable or idiosyncratic, it has been brought into line with standard modern practice.

Christopher Hailey

Jugendlieder

(1901-1904)



Alban Berg
(1885-1935)

1. Herbstgefühl (Siegfried Fleischer)

*) 1 2 3

4 5 6 3 6

Ver-welk - te Blät - ter, ent - seel - te Göt - ter, er - losch - ne

7 8 9 3 10

Lie - be, ver-sunk - nes Glück. Das Laub der Bäu - me, der Ju - gend Träu - me, sie sin - ken

*) Autograph: $\oplus$

**) Autograph: das Wort „Schluß“ in Bergs Handschrift. Siehe aber auch die Fußnote zu Takt 26.
Autograph: the word “Schluß” (end) appears in Berg’s manuscript. But see also the footnote to bar 26.

11 12 13 14

mäh - lich in das Nichts zu - rück. Was rauscht die

15 16 17 18

Lin - de, was seufzt im Win - de? Gar to - des - ban - ge so Busch wie Strauch.

19 20 21 22

Er - stor - be - ne Trie - be, er - lo - schene Lie - be,

23 24 25 26

die Welt durch - schau - ert ein Gra - - - bes - hauch.

*)

* Autograph: ⊕, auf eine Wiederholung [da capo al fine] verweisend. Ob allerdings das Wort „Fine“ am Schluß von Takt 26, gleichfalls in Bergs Handschrift, die Da-capo-Anweisung widerrufen soll, ist nicht zu entscheiden.
 Autograph: ⊕, indicating a repeat [da capo al fine]. However, it is impossible to tell whether the word “Fine” at the end of bar 26, likewise in Berg’s hand, is intended to cancel the da capo marking

2. Spielleute

(Henrik Ibsen)

Leicht fließend

ritard.

1 *p* *ritard.* 2 *) *p* 3

Zu ihr stand all' mein Seh - nen in der

4 5 *dolce* 6 7

lich - ten Som - mer - nacht.

8 *poco f* 9 *f* 10 11 *immer stärker*

Doch der Weg ging vor - ü - ber am Fluß, wo heim - lich der

12 *ff* 13 *fff* 14 *heftig bewegt* 15 *ruhiger*

Was - ser - mann lacht.

*) Autograph: „Die ersten 2 Zeilen können auch um eine Oktave tiefer gesungen werden.“ (Takt 2-6).
 Autograph: “The first two lines may also be sung an octave lower.” (bars 2-6).

geheimnisvoll *mf* *f* *ritard.* *fließend* *p*

15 Ja, ver - stehst du mit Grau'n und Sin - gen zu um -

16 17

f *ff* *marc.*

bewegter *f* *ff*

18 gau - keln der Schö - nen Sinn, so lockst du zu

19 20

ff *kraftvoll*

fließend *ritard.* *ff*

21 gro - ßen Kir - - - - - chen und präch - - ti - - gen

22 23 24

ff *kraftvoll*

f *poco ritard.* *ritard.*

25 Säu - len sie hin.

26 27 28

ff *wuchtig* *sf*

düster

29 30 31 32 *mf* 33 *sf*

Ich rief ihn her - aus aus der Tie - fe, er

fff mit Nachdruck *p* *pp* gleichmäßig, energisch *marc.* *sf*

34 *ff* 35 *fff* 36 37 *ritard.*

spielt' und mir heu - te noch graut.

wild, marc. *ausklingen, versinkend*

langsam 38 39 40 *sf* 41 *p* 42 *pp* *< >* *pp*

Da ich sein Mei - ster ge - wor - den, ward sie mei - nes Bru - ders

ritard. *ritard.* *gehaucht* *leise* *pp*

marc.

nicht eilen 42 *pp* 43 44 45 46 47 *rit.*

Braut.

p *marc.* *pp* *p* *p* *aufflackernd* *ppp*

3. Wo der Goldregen steht

(F. Lorenz)

In langsam gehender Bewegung

sanft

Eh' wir wei - ter ge - hen,

ritard.

laß uns stil - le ste - hen. hier ist al - les ru - hig, weit und klar.

a tempo

etwas lebendiger

Ei - ne Blü - ten - dol - de von dem gel - ben Gol - de

resigniert

Die - ses Strau - ches in dein brau - nes Haar! Sei - ne Zwei - ge hän - gen

13 *voll*

schwer und voll und drän - gen ü - her uns mit sü - ßer Kraft her - ein.

14 15

zart betonen

16 *a tempo*

Laß uns stehn und war - ten tief im fern - sten Gar - ten kann die Lie - be nicht ver - borg' - ner

17 *innig*

18

19 sein.

20 21

Ei - ne al - te Wei - se

zart pp

8 singend

22 *ritard.*

23 24

klingt ver - träumt und lei - se, und du siehst mich an und lä - chelst hold.

8

* *nachdenklich*

25 26 27

Quel - len gehn und rin - nen. ach. was jetzt be - gin - nen?

*1

ausklingen *zart* *marc.*

28 29 30

fröhlich *ff* *ritard.*

Sieh, es reg - net — Glück und Son - nen - gold.

f ziemlich volltönig *p*

31 32 33 34

f *pp* *pp zart* *pp* *ppp*

* Eine andere (vermutlich frühere) Lesart lautet:
in a different (probably earlier) reading: *rit.*

25 26 27

Quel - len gehn und rin - nen ach. was jetzt be - gin - nen?

4. Lied des Schiffermädels

(Otto Julius Bierbaum)

Ziemlich schnell

1 2 3 4

Auf der fer - nen

5 6 7 8 9

See ein Se - gel steht, mein Schatz ist auf der

ritard.

10 11 12 13 14

See; der Wind mir an die Bei - ne

schneller

15 16 17 18 19

weht, der Wind, der Wind von der See. Blas ihn her zu

stark

stürmisch

wild zufahrend

*1

ritard. langsam

20 mir. 21 blas ihn schnell 22 zu mir her, du Wind. du

ritard. langsam

leidenschaftlich

23 Wind 24 auf der See: 25 mein Herz ist so tief, so

voll *ff*

Tempo I

26 tief wie das Meer 27 und so 28 stark 29 wie der Wind auf der

**)

30 See. 31 32 33

sanft

pp

* Beide Lesarten sind gleichwertig
Both readings are equally plausible

** Autograph: *g* statt *h* (vgl. aber Takte 3, 6, 102)

5. Sehnsucht I

(Paul Hohenberg)

Recht langsam und ruhig

1 2 3

p marc. *pp*

4 5 6

Hier in der ö - den Frem - de, ach so fern von

p

7 8 9

dir, wil - des qual - vol - les Seh - nen

drängend *ff*

10 11 12 *)

bricht mir das Her - ze schier. Düst - re Wäl - der und

dampf *mf*

ritard.

13 14 15

Klüf - te sind der Auf - ent - halt mir

Tempo I

molto ritard.

16 17 18

hier in der ö - den Frem - de, ach so fern von

f

19 20 21 22

dir.

p marc. *ppp*

* Obere Noten später hinzugefügt.
 Unterstrichen später hinzugefügt.

6. Abschied

(Elimar von Monsterberg-Muenckenau)

Einfach, im Volkston

1 2 3 4

Ein Spiel - mann, der muss rei - sen, das

p gleichmäßig *marc.*

5 6 7 8 9

ist ein al - ter Brauch, drum weht aus sei - nen Wei - sen auch stets ein Ab - schieds -

ritard.

10 11 12 13 14

hauch. Ob ich einst wie - der - keh - re? Mein Lieb, das weiß ich nicht. Des

hinhauchend

15 16 17 18 19

To - des Hand, die schwe - re, viel Ro - sen - knos - pen bricht.

ritard. immer langsamer

düster, dumpf

X 7. Grenzen der Menschheit

(Johann Wolfgang von Goethe)

Sehr langsam

p gleichmäßig *mf* *pp*

Wenn der

f *p* *pp*

einfach *stringendo*

ur - al - te hei - li - ge Va - ter mit ge - las - se - ner Hand aus

pp

ritard.

rol - len - den Wol - ken seg - nen - de Blit - ze ü - ber die Er - de

f *marc.* *marc.*

dumpf *dumpf*

13 *sat.* dann küß' ich den Saum sei - nes

14

15 *voll*

16 Klei - des, kind - lich - en Schau - er treu in der Brust.

17

18 *marc.*

marc. *mf*

19 20 21 *lebhafter*

Denn mit

p

gleichmäßig

r.H.

22 *f* Göt - tern soll sich nicht mes - sen ir - gend ein

23

24

drängend

25 Mensch. _____ Hebt er sich auf - wärts und 26 be - rührt mit dem Schei - tel die 27

sostenuto

28 Ster - ne, 29 nir - gends haf - ten dann 30 die un - si - chern 31

32 Soh - len, und mit ihm 33 spie - len Wol - ken und Win - de. 34

markig

35 Steht er mit 36 fe - sten, 37 mar - ki - gen

38 39 40

Kno - chen auf der wohl - ge - grün - de - ten dau - ern - den Er - de,

41 42 43

reicht er nicht auf, nur mit der Ei - che o - der der Re - be

marc.

44 45 46

sich zu ver - glei - chen. Was un - ter - schei - det Göt - ter von Men - schen?

47 48 49

Daß vie - le Wel - len vor je - nen wan - deln, ein

50 e - wi - ger Strom: 51 Uns hebt 52 die Wel - le, 53 ver -

54 schlingt die Wel - le, 55 und wir ver - 56 sin - 57 ken.

58 Ein klei-ner Ring 59 be - grenzt un-ser Le - ben, und 60 vie - le Ge-schlech - ter 61 rei - hen sich dau - ernd

62 an ih - res Da - seins un - end - 63 li-che Ket - 64 te. 65 66

8. Vielgeliebte schöne Frau

(Heinrich Heine) X

Andante

1 2 3 4 5

Spät - herbst - ne - bel, kal - te

6 7 8 9 10 11 *bewegter*

Träu - me ü - ber - flo - ren Berg und Tal;

12 13 *f* 14 15 16 *p*

Sturm ent-blät - tert schon die Bäu - me und sie schau'n ge - spen - tisch kahl.

17 *pp* *eintönig* 18 19 20 21 22 *Tempo I*

Nur ein einz'- ger, trau - rig schweig-sam einz'- ger Baum steht un - ent - laubt, feucht von Weh - muts -

marc. *mf*

23 24 25 26 27 28

trä - nen gleich - sam schüt - telt er sein grü - nes Haupt.

molto cresc. *sf*

29 30 31 32 33

Ach mein Herz gleicht die - ser Wild - nis und der Baum, den ich dort schau' som-mer - grün, das

f *ff* *ff* *ritard.* *p zart*

*) *ritard.* **Largo**

34 35 36 37 38

ist dein Bild - nis, viel - ge-lieb - te schö - ne Frau.

f *p marc.* *ppp*

*) Eine andere [spätere?] Lesart lautet:
In a different [later?] reading:

ritard. **Largo**

34 35 36 37 38

ist dein Bild - nis, viel - ge-lieb - te schö - ne Frau.

f *p* *ppp*

9. Sehnsucht II

(Heinrich Heine)

Langsam, ruhig

1 2 3

Mir träum - te: trau - rig schau - te der Mond, und trau - rig schie - nen die

pp *p*

ritard.

4 5 6 7

Ster - ne; es trug mich zur Stadt, wo Lieb - chen wohnt, viel hun - dert Mei - len

marc.

a tempo

8 9 10 11

fer - ne. Es hat mich zu ih - ren Hau - se ge-führt, ich küß - te die Stei - ne der

pp *immer leidenschaftlicher*

12 *f* 13 *dimin.* 14 *ritard.* 15

Trep - pe, die oft ihr klei - ner Fuß be - rührt und ih - res Klei - des

f nicht zu stark

Tempo I

16 17 18 19

Schlep - pe. Die Nacht war lang, die Nacht war kalt, es wa - ren so kalt — die —

pp *< f*

20 21 22 23

Stei - ne; es lugt' aus dem Fen - ster die blas - se Ge - stalt, be - leuch - tet vom Mon - den -

mf

24 25 26 27 28 29

schei - ne, vom Mon - den - schein!

p *ppp* *p marc.* *pp*

10. Sternenfall

(Karl Wilhelm)

Langsam

Mei - ne Seh - sucht ist zum Licht in die Nacht em - por - ge -

stie - gen und sie wan - delt scheu und sacht, _____

Tempo I

wo _____ im blau - en Meer _____ der Nacht ih - re gold' - nen

10 In - sen lie - gen.

11

12

marc.

mf schneller

13

14

15

Manch-mal löst sie mir zum Gru - Be ei - ne Sil - ber - fa - ckel dro - ben

pp

16 *sf*

17 *P*

18 *pp*

nie - der zuckt ihr grü - Bend Licht, se - lig hebt sich mein Ge - sicht und ich win - ke stumm nach

19

20

21

22

o - ben.

ppp

11. Sehnsucht III

(Paul Hohenberg)

Lento

1 Wenn — die Nacht sich ü - ber die Welt — senkt mit den

2 seg - nen - den Schwin - gen, dann er - wacht das Seh - nen in

3 immer schneller und stärker

4 mir. Nicht mehr kann — ich's be - zwin - gen. Dann er - wacht' — das Seh-nen in

5 mir — nach ent-schwunde - nen Ta - gen, wo ich der Lie-be Leid und

6 *leidenschaftlich*

7 *ff*

8 *sf*

9 *sf*

10 *ff*

11 *sf*

12 *sf*

13 *sf*

14 *sf*

15 *sf*

2ed.

16 17 18

Lust in dem Her - zen ge - tra - gen,

ritard. Tempo I

19 20 21 22 23

p *f*

Wo ich ein leuch - ten - des Ster - nen - paar sah

24 25 26 27 28

in mein Le - ben schei - nen, teu - res Lieb! Wenn ich da - ran den - ke muss ich

ritard.

29 30 31 32 33

p *pp*

wei - nen, so bit - ter - lich wei - nen.

leicht *ppp*

12. Ich liebe dich!

(Christian Dietrich Grabbe)

Ziemlich langsam

1 2 3

Wie ein Gold - ad - ler

marc.
f polternd

4 5 6 7

reißt der Blitz sich los vom Gip - fel des Him - mels; der

marc. *p*

8 9 10 11

Eich - wald stürzt vor ihm zu Staub und flammt da - bei em - por in se - li -

marc. *p* *sf* *sf* *sf*

12 13 14

ger Ver - nich tung. So sink ich hin zu

15 16 17

dei - nen Fü - ßen, Weib, und jauch - ze laut, daß

klar *marc.*

18 19 20

ich dich lie be.

21 22 23 24

rit.

f

13. Ferne Lieder

(Friedrich Rückert)

Largo

Ro - sen! Ein Zy -

pp

ein wenig schneller

rit.

5 pres - senhain, 6 *mf* al - te Brun - nen flie - ßen. 7 8 *f* Auf dem Meer in A - bend -

9 [a tempo] 10 11 12

schein schwar - ze Schwal - ben schie - ßen.

voll

13 14 15 16

sanft

p

17 18 19

gehalten

Aus der wei - ßen Vil - la dringt

20 21 22 23

rit. *etwas lebhafter*

ei - ne sanf - te Kla - ge: Ei - ne Frau, die spielt — und singt

24 25 26 27

rit.

Lie - der and - rer Ta - ge.

p *pp*

[a tempo]

pp

28 Ei - ne gro - ße Stil - le spinnt, 29 die Fon - tä - nen stei - gen. 30 *p* 31

sehr ritard.

maestoso

32 Und die fer - nen Lie - der sind 33 34 *ff* Laut ge - word' - nes 35 Schwei -

36 *p* gen. 37 38 39

40 *p* 41 *pp* 42 43

Ja Schwei - gen.

14. Ich will die Fluren meiden

(Friedrich Rückert)

Sehr mäßig

1 2 3 4 5 6 7 8 9

Ich will die Flu - ren
mei - den mit mei - nem trü - ben Gram, daß
nicht der Lenz muß schei - den, wo ich zu na - he

dolce
p
marc.
rit.
a tempo
f

nach und nach lebhafter

10 11 12

kam; daß nicht der Quell zu sprin - gen, zu

molto espr.
mf
f

lebhaft

13 blüh'n der Blu - me Herz, 14 15 *pp* die Nach - ti - gall zu

ritard.

molto rit.

16 sin - gen 17 ver - gisst ob mei - nem Schmerz, 18 ob mei - nem

Tempo I

19 *ff* Schmerz. 20 21 *pp* Ich will die Flu - ren

ritard.

22 mei - den 23 mit mei - nem trü - ben 24 *pp* Gram. 25

*) Tiefere Note später hinzugefügt.
Lower note added later.

15. Geliebte Schöne

(Heinrich Heine)

Nicht zu langsam

1 2 3 4

5 6 *p* 7 8

Ernst ist der Früh - ling. — sei - ne

9 10 11 12

Träu - me sind trau - rig. je - de

steigernd

13 14 15 16 *pp*

Blu - me schaut von Schmerz be - wegt. es

wieder langsamer

wieder steigernd

17 18 19 20

bebt ge - hei - me Weh - - - mut im

Tempo I

21 22 23 24 25

Nach - ti - gal - len - laut.

ruhig und innig

26 27 28 29 30

O! läch - le nicht, ge - lieb - te

zunehmend

31 32 33 34 35

Schö - ne, so freund - lich hei - ter, läch - le nicht. O!

36 37 38 39

wei - ne lie - ber, wei - ne

40 41 42 43 44

lie - ber! Ei - ne Trä - ne küß' ich so

langsam langsam ritard.

warm

45 46 47 48 49

gern dir vom Ge - sicht.

L.H.

16. Schattenleben

(Martin Greif)

Durchaus gefühlvoll und langsam

Measures 1-5 of the piano introduction. The right hand has whole rests. The left hand plays a series of chords in 2/4 time, starting with a piano (*pp*) dynamic. A first ending bracket labeled "I.H." spans measures 4 and 5.

Measures 6-10. The vocal line enters in measure 6 with the lyrics "Still ist's, wo die Grä - ber". The piano accompaniment continues with chords and some melodic movement in the right hand.

Measures 11-14. The vocal line continues with the lyrics "sind mei - ner Lie - be, nur bis - wei - len klagt der Wind". The piano accompaniment features a first ending bracket labeled "I.H." spanning measures 12 and 13.

15 bang und trü - be. 16 Seh' die Schat - ten - 17 18

19 welt auf Er - den rings ver - geh'n. 20 21 22 23 füh - le

24 al - les spur - los wer - den 25 26 27

28 und ver - weh'n. 29 30 31

pp ad libitum

17. Am Abend

(Emanuel Geibel)

Ziemlich bewegt, doch empfunden

mf

1 2 3

Du feuch - ter Früh - lings - a - bend, wie hab' ich dich so

mf

4 5 6 7

gern! Der Him - mel wol - ken-ver - han - gen, nur hie und da ein

8 9 10 11

Stern.

molto ritard.

[Tempo I]

12 13 14 15 16

pp

Ein lei - ser Lie - bes - o - dem hau - chet so lau die Luft, — es

pp

lang-

sam anschwellend

17 steigt aus al - len 18 Ta - len 19 ein war - mer 20 Veil - chen - duft; 21 es steigt aus al - len

22 Ta - len 23 warm 24 ein war - mer Veil - chen duft, 25 ein war - mer Veil - chen duft. 26 Ich

ritard. diminuendo

Tempo I

27 möcht' ein Lied er - sin - nen, 28 das 29 die - sem A - bend gleich, 30 und

ritard.

31 kann den Klang nicht fin - den, 32 so 33 dun - kel, 34 mild 35 und weich.

ritard. crescendo *langsam voll* *a tempo*

18. Vorüber!

(Franz Wisbacher)

Nicht schleppend

First system of the musical score. The vocal line (treble clef) begins with a rest, followed by a quarter note G4 (marked with a first finger fingering '1'), a quarter note A4 (marked with a piano 'p' dynamic), a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics 'Die Luft ist kühl und trü - be, der Früh - ling' are written below. The piano accompaniment (grand staff) features a trill on the right hand (marked with a trill symbol and a sharp sign) and a wavy line indicating a 'frostig' (frosty) texture. The left hand plays a simple bass line. Dynamics include 'pp' (pianissimo) and 'p' (piano).

Second system of the musical score. The vocal line continues with a quarter note F#4 (marked with a fourth finger fingering '4'), a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics 'rief A - de! So schei - det auch die' are written below. The piano accompaniment features a trill on the right hand (marked with a trill symbol and a sharp sign) and a wavy line indicating a 'weicher' (softer) texture. The left hand plays a simple bass line. Dynamics include 'p' (piano) and 'wärmer' (warmer).

Third system of the musical score. The vocal line continues with a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The lyrics 'Lie - be nach kur - zem Won - ne - weh, _____' are written below. The piano accompaniment features a trill on the right hand (marked with a trill symbol and a sharp sign) and a wavy line indicating a 'rit.' (ritardando) texture. The left hand plays a simple bass line. Dynamics include 'f' (forte) and 'rit.' (ritardando).

a tempo
resigniert

12 13 14 15

Es ist ein al - tes Lei - den, was Lenz und Lie - be

pp

16 17 18 19

raubt: O hät - ten wir den bei - den, mein Herz, ____ doch ____

20 21 22 23 24

nie ge - glaubt! ____

innig *zart*

19. Schlummerlose Nächte

(Martin Greif)

Leidenschaftlich
und schmerzlich

riten.

a tempo

1 2 3

Legt mir un - ters Haupt Me -

4 5 6

lis - sen, mei - ne Träu - me sind so wild.

pp pp

langsamer

7 8 9

Ih - rer Gra - bes - nacht — ent - ris - sen schwebt viel - leicht ihr

p

10 11 12 13 *seufzend*

sü - ßes Bild ü - ber mein ver - ö - det

14 15 16 *pp*

Kis - sen. _____ Legt mir un - ters Haupt Me -

17 18 19

lis - sen. mei - ne Träu - me sind so wild.

20. Es wandelt, was wir schauen

(Joseph Freiherr von Eichendorff)

Largo

1 2 3 4

Es wan - delt, was wir schau - en, Tag

ppp

5 6 7 8

sinkt ins A - bend - rot, die Lust hat eig' - nes Grau - en, und

Noch langsamer

9 10 11 12 13

al - les hat den Tod. Ins

p

14 15 16 17 18

Le - ben - schleich - das Lei - den sich lei - se

Nicht schneller

ritard. Tempo I

19 20 21 22

wie ein Dieb. Wir

23 24 25 26 27

al - le müs - sen schei - den von al - lem, was uns lieb.

molto ritard.

28 29 30 31

ppp

21. Liebe

(Rainer Maria Rilke)

1 Und wie mag die Lie - be dir kom - men sein?

2

3

4

5 Kam sie wie ein Son - nen, ein Blü - ten - schein? Kam sie

6

7 *)

8 wie ein Be - ten? Er - zäh - le: Ein

9

10

11 Glück lös - te leuch - tend vom Him - mel sich

12

13

Legato

*) Alternativ-Lesart:

Alternative reading:



molto ritard.

Von hier an immer langsamer

14 *los* und hing mit ge - fal - te - ten

Red. * *Red.* *

16 Schwin - gen groß an mei - ner blü - hen - den

17 *)

marc. *Red.* * *Red.* * *marc.* *Red.* *

18 **) See -

marc. *Red.* *

19 le.

20

Red. bis zum Schluß *

*) Alternativ-Lesarten:
Alternative readings:

a) mei - ner blü - henden

b) an meiner blü - henden

**) Alternativ-Lesart:
Alternative reading:

See - le

darunter: [Klavier] „3te Hand“
below: [piano] “3te Hand” (third hand)

8

22. Im Morgengrauen

(Karl Stieler)

Adagio religioso

ritard.

1 2 3 4 5

So harr - te ich schwei - gend;

p

6 7 8 9 10 11

durch die Hand, die kal - te, pocht leis' der Puls. An mei-ner

a tempo

innig

mit Ausdruck

12 13 14 15 16

Lie - ge - statt brennt stumm die Am - pel, die ge - treu - e,

mit Ausdruck

17 18 19 20 21 22 *nicht schleppen*

al - te, sie brennt so matt. Auch

weich

r.H.

23 24 25 26 27 28 *lebhafter* *ritard.*

— sie ist müd! Ich hör' die Häh - ne schrei - en von fern, es

unmerklich lebhafter

espr.

29 30 31 32 33 34 *getragen* *ritard.* *Tempo I*

geht dem grau - en Mor-gen zu. Wer wird zu - erst ver - lö - schen von uns

espr.

35 36 37 38 39 40 *ritard.*

bei - den, ich o - der du?

wie am Anfang

23. Grabschrift

(Ludwig Jakobowski)

Langsam, innig

1 2 3 *belebter*

„Dem Au - ge fern, dem Her - zen nah!“ Als ich die

4 5 6 7

al - te Grab - schrift sah im ein - ge - sunk-nen Mar-mor - stein, da

ritard.

[a tempo]

8 9 10

fiel mein to - tes Lieb mir ein.

mit Ausdruck

p *cresc.*

11 12 13 *ritard.* *ff*

[a tempo]

14 15

Gott, ich schrieb schon tau - send - mal das glei - che

ritard. [a tempo] *dimin.*

16 17

Lied aus glei - cher Qual, und war doch

ritard. Tempo I

18 19 20 21

keins wie die - ses da: „Dem Au - ge fern. dem Her - zen nah!“