

## 6 MELODIEN VON FRANZ SCHUBERT

Für Piano allein von Franz Liszt

## 6 MÉLODIES CÉLÈBRES DE FRANÇOIS SCHUBERT

Transcrites pour piano seul par F. Liszt

R 248, SW 563

## 1. LEBE WOHL! — ADIEU!

Adagio

The first system of the musical score is in G major, 3/4 time, and begins with a piano (*p*) dynamic. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody starts with a quarter rest, followed by a series of eighth and quarter notes.

Schon naht, um uns zu schei - den, der letz - te Au - gen -  
*(4)* accentuato espressivo assai la melodia

The second system continues the melody and accompaniment. It includes the instruction *simile* and features a series of chords in the left hand. The melody in the right hand has a few notes with accents.

- blick, in's Pa - radies der Freu - den kehr oh - ne mich zu -  
 8 *rinf.*

The third system continues the piece. It includes a *rinf.* (ritardando) instruction and features a series of chords in the left hand. The melody in the right hand has a few notes with accents.

-rück. Der Tod kann Frei - heit geben mit milder Freun - des -

The fourth system concludes the piece. It includes a *cresc. molto* instruction and features a series of chords in the left hand. The melody in the right hand has a few notes with accents.

16 -hand, geh ein zu neu - em Le - ben in je - nes bess - re  
 con anima

*p* *simile*

20 Land, der Tod kann Frei- heit geben mit

*Red.* \*

23 milder Freun - deshand, geh ein zu neu - em

*più cresc.* *p espressivo assai*

*Red.* \*

26 Le - ben in je - - nes bess - re Land.

*Red.* \*

29

*Red.* \*



46 - sor - gen auf e - - wig uns ver - eint, leb

wohl denn, der Morgen des neuen Tags er-

49

cresc.

- scheint, der fern von Er - den - sor - gen, auf

52

*f* *espressivo assai*

e - - wig uns ver - eint.

55

pesante

58 pesante



8 *agitato* *crescendo*

10 *con intimissimo sentimento*  
*p*  
*una corda*  
*Red.* \* *Red.* \*

12 *smorz.*  
*Red.* \* *Red.* \*

15 *più agitato*  
*f*  
*tre corde*

17

(18) *agitato*

*mf*  $\frac{2}{4} + \frac{1}{32}$  *sempre marcato il canto*

21 *dolce*

*raddolcendo*

23

25 *espressivo*

27

29 *pesante*

31

(32) *tremolando*

*espressivo appassionato assai*

34

*rinforz.*

35 *più dolce*





40

12

12

rinforz.

2/4

Detailed description: This system contains measures 40, 41, and 42. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats and a 2/4 time signature. Measure 40 features a 12-measure arpeggiated figure in the right hand and a similar figure in the left hand. Measure 41 continues this pattern. Measure 42 shows a 'rinforz.' (ritornello) marking and a 2/4 time signature change. The system concludes with a double bar line.

41

disperato

3

3

2/4

Detailed description: This system contains measures 41 and 42. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats and a 2/4 time signature. Measure 41 features a 'disperato' (desperate) marking and a 3-measure triplet in the right hand. Measure 42 continues this pattern. The system concludes with a double bar line.

43

12

12

3

rinforz.

Detailed description: This system contains measures 43 and 44. The top staff is in bass clef and the bottom staff is in treble clef. Both staves have a key signature of two flats. Measure 43 features a 12-measure arpeggiated figure in the left hand and a 3-measure triplet in the right hand. Measure 44 continues this pattern. A 'rinforz.' marking is present in measure 44. The system concludes with a double bar line.

44

Detailed description: This system contains measures 44 and 45. The top staff is in bass clef and the bottom staff is in treble clef. Both staves have a key signature of two flats. Measure 44 features a 12-measure arpeggiated figure in the left hand and a 3-measure triplet in the right hand. Measure 45 continues this pattern. The system concludes with a double bar line.

45

Detailed description: This system contains measures 45 and 46. The top staff is in bass clef and the bottom staff is in treble clef. Both staves have a key signature of two flats. Measure 45 features a 12-measure arpeggiated figure in the left hand and a 3-measure triplet in the right hand. Measure 46 continues this pattern. The system concludes with a double bar line.

## 3. DAS (ZÜGEN-) STERBEGLÖCKLEIN — LA CLOCHE DES AGONISANTS

Andante con sentimento

Kling die Nacht durch, klinge, sü-Ben Frie-den brin - ge dem, für den du tönst,

(Cloche)

kling in weite Fer - ne, so du Pil - ger ger - ne mit der Welt versöhnst,

NB Die heraufgestrichenen Noten werden mit der rechten, die heruntergestrichenen mit der linken Hand gespielt.

NB Les notes dont les queues sont tournées en haut doivent être exécutées par la main droite, et celles tournées en bas par la main gauche.

so du Pilger gerne mit der Welt ver - söhnst.

16.

rinforz. P esaltato dolce espressivo

19

A - ber wer will wan - dern

dolce leggiero

sempre cantando espressivo

22

zu den lie - ben an - - dern, die vor - aus - ge - walt?

24

Zog er gern die Schel - le? bebt er an der Schwelle,

cresc.

wann „Her - ein” er - schallt?

bebt er an der Schwelle.

26

*f appassionato* *p dolce* *f* *p*

wann „Her - ein” er - schallt?

28

*sf* *riten.* *più dolce*

*quasi cadenza*

30

*espressivo più rall.* *smorz.* *p*

Gilt's dem bö - sen Soh - ne,

der noch flucht dem To - ne,

32

*p senza agitazione* *simile*

weil er hei - lig ist!

Nein, es klingt so lau - ter,

34

*cresc.*

wie ein Gott-ver-trau-ter sei-ne Lauf-bahn schließt,

36

wie ein Gott-ver-trau-ter sei-ne

38

f energico  
con somma  
passione

Lauf-bahn schließt.

39

calmato  
sf p espressivo

Aber ist's ein Mü-der, den verwaist die Brü-der,  
lungo trillo Un poco ritenuto il tempo

42

tr  
sempre dolce

dem ein treues Tier einzig ließ den Glau-ben an die Welt nicht rau-ben,

45

cresc.

a - ber ist's ein Mü - der, den verwaist die Brüder.

48 *tr tr tr tr<sup>h</sup>* *8 tr tr tr tr tr<sup>h</sup> tr tr*  
*più cresc.*

ruf ihn, Gott, zu dir.

50 *8 tr* *tr*  
*mf* *riten.* *marcato espressivo*  
*mf armonioso* *12* *12*

52 *8 tr* *tr*

54 *8 tr* *a capriccio*  
*dolcissimo leggerissimo* *24*

Ist's der Fro - hen ei - ner, der die Freuden rei - ner  
*senza agitazione*  
*dolce*

(55) *un poco marcato il canto*

Lieb und Freundschaft teilt, gönn ihm noch die Won - nen

58 simile

cresc.

un - ter die - ser Son - nen, gönn ihm noch die Won - nen

60

più cresc.

f vibrato

pp

un - ter die - ser Son - nen, wo er ger - - - ne

62

f

più cresc.

ff grandioso

weit.

64

mf

espressivo

mf

riten. - - - smorz. - - - più dim. - - - pp

66

riten.

smorz.

più dim.

pp



## 4. TROCKNE BLUMEN — LA FLEUR FANÉE

Andante malinconico

Ihr Blüm - lein alle, die sie mir gab, euch soll man le - gen mit  
accentuato assai la melodia

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The piano part features a steady eighth-note accompaniment with a dynamic marking of *p* (piano). The melody is marked with accents and slurs.

mir ins Grab. Wie seht ihr alle mich an so weh, als ob ihr wüßtet, wie mir ge - schieh'? Ihr

The second system continues the musical score. It includes a measure number '6' at the beginning. The piano accompaniment continues with the same eighth-note pattern. The vocal line has a triplet of eighth notes in the second measure.

Blüm - lein alle, wie welk, wie blaß? ihr Blüm - lein alle, wo - von so naß? Ach

The third system begins with a measure number '11'. The piano part has a dynamic marking of *p* and a *rinforz.* (rinforzando) marking. The vocal line features a triplet of eighth notes and a measure number '51' above a measure.

Trä - nen machen nicht mai - en - grün, machen to - te Lie - be nicht  
marcato ed espressivo la melodia

The fourth system starts with a measure number '17'. The piano accompaniment is marked *poco agitato*. The vocal line has a dynamic marking of *p* and a *marcato ed espressivo* instruction.

wie - der blühen, und Lenz wird kommen, und Win - ter wird gehn, und

The fifth system begins with a measure number '20'. The piano accompaniment is marked *più agitato*. The vocal line has a triplet of eighth notes in the second measure.

Blüm - lein werden im Gra - se stehn, und Blüm - lein lie - gen in

23 *dolce espressivo*  
*appassionato rinforz. riten.* [- - - - -]  
*p*

mei - nem Grab, die Blüm - lein alle, die sie mir gab!

26 *cresc.*  
*riten.*

Und wenn sie wan - delt am

29 *Un poco più animato*  
*pp*  
*dolcissimo armonioso*  
*un poco marc.*

Hü - gel vor - bei und denkt im Herzen, der meint' es treu! dann

32 *cresc.*

Blüm - lein alle, her - aus, her - aus, der Mai ist kommen, der

35 *stringendo*  
*più crescendo ed appassionato* *ff* *con slancio*

Win - ter ist aus.

Und wenn sie wan - delt den

*a tempo*  
8

*dolcissimo armonioso*

Hü - gel vorbei, und denkt im Herzen, der meint' es treu! dann Blüm - lein alle, her - stringendo

*cresc.* *più cresc. ed appass.*

aus, her - aus, der Mai ist kommen, der Winter ist aus, dann Blüm - lein al - le, her -

*ff con slancio* *sempre appass.*

aus, her - aus, der Mai ist kommen, der Win - ter ist aus. poco riten. [- -]

*fff* *p sotto voce*

53 *riten.*

*pp* *smorzando*

## 5. UNGEDULD — TOUTE MA VIE

(1. Fassung — 1st version)

Ich schnitt es gern in alle Rinden ein,  
 Ich grüb es gern in jeden Kieselstein,  
 Ich möcht es sä'n auf jedes frische Beet,  
 Mit Kressensamen, der es schnell verrät,  
 Auf jeden weißen Zettel möcht ich's schreiben:  
 Dein ist mein Herz, und soll es ewig bleiben.

Ich möcht mir ziehen einen jungen Star,  
 Bis daß er spräch die Worte rein und klar,  
 Bis er sie spräch mit meines Mundes Klang,  
 Mit meines Herzens vollem, heißen Drang;  
 Dann säng er hell durch ihre Fensterscheiben:  
 Dein ist mein Herz, und soll es ewig bleiben.

Den Morgenwinden möcht ich's hauchen ein,  
 Ich möcht es säuseln durch den regen Hain,  
 O leuchtet' es aus jedem Blumenstern!  
 Trüg es der Duft zu ihr von nah und fern!  
 Ihr Wogen, könnt ihr nichts als Räder treiben?  
 Dein ist mein Herz, und soll es ewig bleiben.

Ich meint, es müßt in meinen Augen stehn,  
 Auf meinen Wangen müßt man's brennen sehn,  
 Zu lesen wär's auf meinem stummen Mund,  
 Ein jeder Atemzug gäb's laut ihr kund,  
 Und sie merkt nichts von all dem bangen Treiben:  
 Dein ist mein Herz, und soll es ewig bleiben!

Wilhelm Müller

Allegro agitato

The musical score is written for piano and consists of three systems. The first system (measures 1-3) is marked 'Allegro agitato' and 'mf'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The melody in the right hand is characterized by triplet figures. The second system (measures 4-7) continues the accompaniment and melody. The third system (measures 8-11) is marked 'appassionato la melodia' and 'dim.'. The piano part becomes more rhythmic and staccato, while the melody in the right hand is more expressive and melodic.

12

16

20

24

riten. Tempo I agitato

con grazia mf

28

32



61

Musical score for measures 61-64. The piece is in a minor key with a key signature of one flat. The music features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand. There are several slurs and accents throughout the passage.

65

*espressivo*

Musical score for measures 65-68. The tempo and dynamics remain consistent with the previous section. The right hand continues with intricate sixteenth-note patterns, while the left hand provides a rhythmic foundation. The instruction *espressivo* is written above the first measure.

69

*f con strepito*

*rinforz.*

Musical score for measures 69-71. This section is marked *f con strepito* (forte with crash) and includes a *rinforz.* (ritardando) marking. The right hand features a series of sixteenth-note chords and runs, with some notes marked with '5' and '2'. The left hand has a more active role with eighth-note patterns and triplets.

72

*rinforz.*

*ff*

Musical score for measures 72-74. The music reaches a peak of intensity with the *ff* (fortissimo) marking. The right hand has a dense texture of sixteenth-note chords, and the left hand features a powerful bass line with triplets and slurs.

75

*rall.*

*quasi in tempo*

*riten.*

*f*

Musical score for measures 75-78. The tempo slows down with the *rall.* (rallentando) marking, then returns to *quasi in tempo* (almost in tempo) and finally *riten.* (ritardando). The dynamics are marked *f* (forte). The right hand has a more melodic line with slurs, while the left hand continues with a rhythmic accompaniment.

## 6. DIE FORELLE — LA TRUITE

(1. Fassung — 1st version).

Allegretto scherzando con capriccio

First system of the musical score. The right hand (treble clef) features a melodic line with sixteenth-note triplets and sixteenth-note runs. Fingerings are indicated with numbers 1-4. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo and mood are 'Allegretto scherzando con capriccio'. Dynamics include 'p dolce' and 'leggiero'.

Second system of the musical score. The right hand continues the melodic line with more sixteenth-note triplets and runs. The left hand accompaniment remains. The tempo and mood are 'Allegretto scherzando con capriccio'. Dynamics include 'p dolce' and 'leggiero'. The text 'In ei - nem Bächlein' is written above the staff, and 'l'accompagnamento vivace' is written below the staff. A note 'NB' is present.

Third system of the musical score. The right hand continues the melodic line. The left hand accompaniment remains. The tempo and mood are 'Allegretto scherzando con capriccio'. Dynamics include 'p dolce' and 'leggiero'. The text 'hel - le, da schoß in fro - her Eil die lau - ni - sche Fo - rel - le vor -' is written above the staff.

Fourth system of the musical score. The right hand continues the melodic line. The left hand accompaniment remains. The tempo and mood are 'Allegretto scherzando con capriccio'. Dynamics include 'p dolce' and 'leggiero'. The text 'ü - ber wie ein Pfeil. Ich stand an dem Ge - sta - de und sah in sü - Ber' is written above the staff.

NB Die 16tel Triolen müssen immer ein wenig beschleunigt werden während der ganzen Melodie.  
— Die Noten auf der obern Linie werden von der rechten Hand, und die auf der untern Linie von der linken Hand gespielt.

NB Les doubles croches en trioles doivent toujours être un peu précipitées pendant tout le cours de cette mélodie.  
— Les notes écrites sur la ligne supérieure doivent être exécutées par la main droite et celles de la ligne inférieure par la main gauche.



Ruh des mun - tern Fischleins Ba - de im kla - ren Bächlein zu, [des

19

dolce

mun - tern Fisch - leins Ba - de im kla - ren Bächlein zu.]

24

Ein Fi - scher mit der  
la melodia sempre marc.

28

tr

6

6

l'accompagnamento scherz-

Ru - te wohl an dem U - fer stand und sah's mit kal - tem Blu - te, wie

32

6

6

ando e vivace

sich das Fisch - lein wand. So lang dem Was - ser Hel - le, so

37

dacht' ich, nicht ge - bricht, so fängt er die Fo -

41

espressivo  
grazioso senza agitazione

- rel - le mit sei - ner An - gel nicht, so

44

4 4 3

fängt er die Fo - rel - le mit sei - ner An - gel

47

nicht.

50

Ossia più facile

f

53

ben marcato la melodia [2]



8tr

68

8tr

71

8tr

8

ff sempre

rinforz.

74

Doch end - lich ward dem Diebe die Zeit zu

78

leggiere

lang,

er macht das Bäch - lein tük - kisch

Ossia

*cresc. molto*

*rinforzando assai*

82

*cresc. molto*

*rinforzando assai*

trü - be  
*stringendo*

und eh ich es ge - dacht,

*più stringendo*

8

*stringendo*

*più stringendo*

85

*arpegg.*

8

88

*quasi pizzicato*

*capriccioso*

so zuck - te sei - ne Ru - te,      das Fischlein,      das Fischlein zap - pelt  
accelerando      poco a poco rall.

91

quasi pizz.      smorz.

dran,      und ich mit regem Blu - te sah die Be - trog - ne

96      Tempo I

dolce      espressivo      grazioso      senza agitazione

an,      und ich mit re - gem Blu - te sah die Be - trog - ne

100

an.

104

pp leggiero

106

riten. [- - -]      con grazia

110

accelerando