

40 Mus. pr. 32253 U

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№ 1615\*

# KIENZL

## AUS MEINEM TAGEBUCH

EXTRAITS DE MON JOURNAL

FROM MY DIARY

OP. 15

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PIANO SOLO



MUSIK-ANTIKARIAT  
DOBLINGER  
WIEN I, BOROITNERG. 10

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In die Universal-Edition aufgenommen



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# 1.

## Wiegenliedchen.

(1857)

Wilhelm Kienzl, Op. 15, N° 1.

Andante.

Piano.



*poco rit.*

*a tempo*

*Ped.* *rit.* *a tempo*

*molto ritard.*

*p* *pp* *ppp* *una corda* *molto ritard.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# 2. Liebeserwachen.

(S. P.)

(Beim Waldesquell. 14. Juni, 1869)

„Das Auge sieht den Himmel offen.  
Es schwelgt das Herz in Seligkeit!“  
F.v. Schiller.

Wilhelm Kienzl, Op. 15, N<sup>o</sup> 2.

Aufblühend, nicht schnell.

Piano.

*weich und roll.*

*poco rit.*

*Mit Pedal.*

*a tempo*

*poco rit.*

*a tempo*

*a tempo*

*poco accel.*

*poco rit.*

*p*

*poco accel.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*a tempo*

*poco rit.*

*Ped.* \* *Ped.* \*

*poco rit.*

Ped. \* Ped. \*

*a tempo*

*müchtig anschwellend.*

*p* *ff*

Erstes Tempo  
Wieder ruhig. *Takt für Takt*

*mehr zurückhalten.*

*p*

*a tempo*

*poco rit.* *poco rit.*

*a tempo*

*poco accel.*

*bis zum Schlusse immer langsamer werdend.*

*pp* *poco rit.* *markirt.* *molto rit.*

Ped. \* Ped. \* Ped. \*

# 3. Erster Walzer.

(S. P.)

(28. Januar 1870)

Wilhelm Kienzl, Op. 15, No. 3.

Unbefangen.

Piano. *mf*

Mit Pedal.

1. *poco rit.*

2. *poco rit.* a tempo

*poco rit.* a tempo

Etwas schüchtern.

*p*

*p*

1. *poco rit.*

2. rit.

*poco rit.* rit.

a tempo

ziemlich frei (die alternirenden Stimmen verschieden zu charakterisiren)

poco rit.

r.H.

l.H.

a tempo

1.

2.

Wie oben.

fz

fz

a tempo

poco rit.

fz

fz

p.

p.



# 4.

## Im Wandern.

(August 1874.)

Und so zieh ich mit der Laute  
Hin durch's wonnereiche Land;  
In die glückdurchhauchten Saiten  
Greif ich mit der trunkenen Hand!  
Thrasyllos.

Wilhelm Kienzl, Op. 15, N<sup>o</sup> 4.

Fröhlich.

Piano.

*mf*

The musical score is divided into four systems. Each system consists of two staves: a treble staff and a bass staff. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Fröhlich.' and the dynamics are 'Piano.' and 'mf'. The bass line is characterized by a rhythmic pattern of eighth notes, often in triplets, with rests. Pedal markings ('Ped.' and asterisks) are placed below the bass staff in each system. The treble staff contains various melodic phrases, including triplets and sixteenth-note runs.

Ein wenig bewegter.

*poco rit. f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

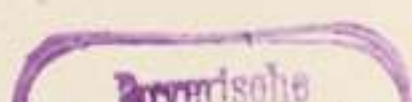
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo*  
*rit. mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



*übermütig.*

Hand markings: *l.H.*, *r.H.*, *l.H.*, *r.H.*, *l.H.*

Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*

*Ein wenig bewegter.  
begeistert.*

Dynamic marking: *f*

Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*

Dynamic marking: *poco rit.*

Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*

Lyrics: *ac - ce - le - ran - do*

Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*

Dynamic marking: *pp poco rit*

Pedal markings: *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \* *Ped.*, \*

# 5. Im Freiburger Dome.

(Schweiz, 8. September 1874.)

Langsam und mit Frömmigkeit.

Wilhelm Kienzl, Op. 15, No 5.

Etwas weniger langsam.

Piano.

*mf* Die Orgel nachahmend.<sup>\*)</sup>

*p* mit Verschiebung.

Erstes Tempo.

*fff* ohne Verschiebung.

*pp* mit Verschiebung.

*mf* ohne Verschiebung. *ff* Pedal. . . .

Schnell.

Durchaus kräftig.

ri - tar - dan - do

*p* Pedal und Verschiebung.

<sup>\*)</sup>Die Töne der Accorde müssen zu diesem Zwecke durchaus gleichzeitig und mit derselben Klangstärke und - Farbe angeschlagen werden. (Bei jedem Accorde ist Pedal zu nehmen.)

# 6.

## Lied zum Abschiede.

(10. October 1875.)

Sehr langsam.

Mit wehmuthsvoller Innigkeit.

Wilhelm Rienzl, Op. 15, N<sup>o</sup> 6.

Piano.

Mit Pedal.

*p* *f* *poco rit.* *a tempo*

Ped. \* Ped. \*

1. 2. *poco rit.* *p* *pp*

Etwas ruhiger.

*pp* *ganz frei.* *ppp* mit Verschiebung

Ped. \* Ped. \* Ped. \* Ped. \*

*a tempo*

*f* *pp*

Ohne Verschiebung

Ped. \* Ped. \* Ped. \* Ped. \*

*ppp* mit Verschiebung *rit.* *pppp*

Ped. \* Ped. \* Ped. \*

# Weihnachten in der Fremde.

Schr langsam. (Prag, 24. December 1875.) Wilhelm Rienzl, Op. 15, N<sup>o</sup> 7.  
*Wie erstarrt.* Ein wenig

Piano. *p* durchaus *innerlich*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

rascher. *bewegt* *mf* poco a poco

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*accel.* a tempo *ff*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Erstes Zeitmaass *p rit.* *ausdruckslos* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Nicht rascher. *pp* *tief schmerzlich* *mf* markirt *nicht schnell*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

14 In lieblich heiterer Verklärung.

First system of the musical score. The right hand (RH) plays a melody with a wavy line above it, starting with a *pp* dynamic and marked *l.H.*. The left hand (LH) plays a bass line with a *f* dynamic. Pedal markings include *Ped.* and *\* Ped.* with asterisks.

Second system of the musical score. The RH continues the melody. The LH has a *Mit Pedal* instruction. Pedal markings include *Ped.* and *\* Ped.*.

Third system of the musical score. The RH continues the melody. The LH has a *Mit Verschiebung* instruction. Pedal markings include *Ped.* and *\* Ped.*.

Fourth system of the musical score. The RH has a *molto rit.* marking. The LH has a *Ohne Verschiebung.* marking. The system is titled *Erstes Zeitmaass.* and includes dynamics *pp*, *p*, and *f*, along with the instruction *ausdruckslos*. Pedal markings include *Ped.* and *\* f<sup>p</sup>*.

Fifth system of the musical score. The RH has a *p starr.* marking. The LH has a *pp* marking. Pedal markings include *Ped.* and *\* Ped.*.

Sixth system of the musical score. The LH has a *pp* marking and a *Verschiebung.* instruction. Pedal markings include *\* Ped.* and *Ped.*.

# 8. Bal masqué.

Polonaise.

(Prag, 12. Februar 1876.)

Wilhelm Kienzl, Op.15. No. 8.

Stolz und glanzvoll, dabei doch wild schmerzlich.

Piano.

The musical score is written for piano and consists of six systems of music. The key signature is A major (three sharps) and the time signature is 3/4. The piece is marked 'Polonaise' and 'Stolz und glanzvoll, dabei doch wild schmerzlich.' The score includes various musical notations such as dynamics (f, sf, p), articulation (Ped., simile), and first/second endings. The notation is arranged in grand staff format (treble and bass clefs joined by a brace).



This musical score consists of six systems of piano music, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The score includes various dynamic markings and performance instructions:

- System 1:** Features a series of pedaling instructions: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, and *\* Ped.*
- System 2:** Includes the instruction *\* u. s. w.* (unaccompanied).
- System 3:** Contains a fortissimo (*ff*) marking.
- System 4:** Features multiple *Ped.* markings and asterisks.
- System 5:** Marked *1. Spoco rit.* (first ending, slightly ritardando).
- System 6:** Marked *2. 8* (second ending, 8 measures), *poco rit.*, and *a tempo*. It also includes a trill (*tr*) marking.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. Dynamics include *sf* (sforzando).

Second system of musical notation, continuing the complex textures. Includes fingerings such as 5, 4, 5, 1 and accents.

Third system of musical notation, featuring repeated rhythmic patterns with accents and slurs.

Fourth system of musical notation, including fingerings 6, 8, 3 and a change in dynamics to *p* (piano). Includes the instruction "Etwas ruhiger." (Somewhat calmer).

Fifth system of musical notation, showing a change in key signature to three flats (E-flat major/C minor) and complex harmonic structures.

Sixth system of musical notation, continuing the complex textures in the new key signature.

Seventh system of musical notation, concluding the page with a final *sf* (sforzando) dynamic.

First system of musical notation, featuring treble and bass staves. The bass staff includes the instruction *Ped.* and asterisks. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, featuring treble and bass staves. The treble staff includes fingerings 3, 5, and 9. The music continues with similar rhythmic patterns.

Third system of musical notation, featuring treble and bass staves. The music continues with similar rhythmic patterns.

Fourth system of musical notation, featuring treble and bass staves. The music continues with similar rhythmic patterns.

Fifth system of musical notation, featuring treble and bass staves. The bass staff includes the instruction *Ped.* and asterisks. The music continues with similar rhythmic patterns.

Sixth system of musical notation, featuring treble and bass staves. The bass staff includes the instruction *Ped.* and asterisks. The music continues with similar rhythmic patterns.

The musical score consists of six systems of two staves each. The first system includes a *rit* marking and a *f* dynamic. The second system features a *tr* marking. The third system has a *f marcirt* marking and includes *Ped.* instructions. The fourth system continues with *Ped.* markings. The fifth system includes a *f* dynamic and *Ped.* markings. The sixth system features a *fff* dynamic, *rit.* marking, and multiple *Ped.* markings with asterisks. The notation includes complex chords, arpeggios, and various ornaments.