

Barbara Krieger gewidmet

Sieben Goethe-liederchen

Johann Wolfgang Goethe (1749-1832)

Ich, Egoist!

Gary Bachlund

$\text{♩} = 60$

1.

7

Ich, — E - go-ist! -- — Wenn ichs nicht bes - ser

13

wüß - te! — Ich, —

19

— E - go-ist! -- — Wenn ichs nicht bes - ser wüß - te! —

25

Der Neid, das ist der E - go - i -

31

- ste! Wenn ichs nicht bes - ser wüß - te! Und

36

wenn ich auch für We - ge ge - lof - fen, aufm Neid - pfad habt ihr mich

42

nie be - trof - fen.

48

Ich, E - go-ist! -- Wenn ichs nicht

mp

Detailed description: This system contains measures 48 to 53. The vocal line begins with a rest in measure 48, followed by the lyrics 'Ich, E - go-ist! -- Wenn ichs nicht'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mp* is present in measure 50.

54

bes - ser wüß - te! _____

f

Detailed description: This system contains measures 54 to 59. The vocal line has a rest in measure 54, followed by the lyrics 'bes - ser wüß - te!'. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *f* is present in measure 58.

60

Ich, E - go-ist! -- Wenn ichs nicht bes - ser... Wenn

p

Detailed description: This system contains measures 60 to 65. The vocal line begins with a rest in measure 60, followed by the lyrics 'Ich, E - go-ist! -- Wenn ichs nicht bes - ser... Wenn'. The piano accompaniment features the eighth-note bass line and chords. A dynamic marking of *p* is present in measure 61.

66

ichs nicht bes - ser wüß - te! _____

f

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Berlin

circa 1' 10"

Detailed description: This system contains measures 66 to 71. The vocal line has a rest in measure 66, followed by the lyrics 'ichs nicht bes - ser wüß - te!'. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *f* is present in measure 70. The score concludes with a double bar line and a small 'v' marking. The date '15 XII 2009' and 'Berlin' are printed in the bottom right corner. The performance time 'circa 1' 10"' is written at the bottom left.

♩ = 100

Gleich und Gleich

2. *mp*

The piano introduction consists of three staves. The top staff is a treble clef with a common time signature (C) and a key signature of two flats (B-flat and E-flat). The middle and bottom staves are grand staff notation (treble and bass clefs) with a common time signature (C) and a key signature of two flats. The music features a flowing eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The piece ends with a repeat sign.

4

Ein Blum - en - glöck - chen von Bo - den

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a 6/4 time signature and a key signature of two flats. The lyrics are: "Ein Blum - en - glöck - chen von Bo - den". The piano accompaniment is in grand staff notation with a 6/4 time signature and a key signature of two flats. It includes a *rit.* (ritardando) marking and a *simile* marking.

7

her - vor war früh ge - spros - set

The second line of the song continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a 6/4 time signature and a key signature of two flats. The lyrics are: "her - vor war früh ge - spros - set". The piano accompaniment is in grand staff notation with a 6/4 time signature and a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand.

10

in lieb - li - chem Flor; Ein

The third line of the song continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a 6/4 time signature and a key signature of two flats. The lyrics are: "in lieb - li - chem Flor; Ein". The piano accompaniment is in grand staff notation with a 6/4 time signature and a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand.

13

Blu - men - glöck - - - chen... Da...

16

kam ein Bien - chen... und nach - te... fein: --

19

Die müs - sen wohl bei - de

22

für - ein - an - - - der sein... *poco ritardando a piacere*

circa 1' 05"

Der Saldo

♩ = 50

3. *mp* *molto sostenuto*

Vie - le Lieb hab ich er - le - bet, wenn ich

5
lieb - los ge - stre - bet; und Ver-drieß-lich-es er - wor - ben, wenn ich

10
fast für Lieb ge - stor - ben. So du es zu - sam - men - ge - zo -

15 *poco ritardando al fine*
gen, blei - bet Sal - do dir ge - wo - - gen.

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circa 1' 15"

Der Rausch

♩ = 140

4. *mf*

The piano introduction consists of four measures. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef. The key signature is two sharps (F# and C#) and the time signature is 3/4.

8

Es hat ein hü - b - sches Mai - del

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Es hat ein hü - b - sches Mai - del'. The piano accompaniment continues with a rhythmic pattern of eighth notes.

16

nur all - zu-viel zu tun,

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'nur all - zu-viel zu tun,'. The piano accompaniment continues with a rhythmic pattern of eighth notes.

22

der Bur - sche trinkt manch Sie - del und kann her - nach nicht

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'der Bur - sche trinkt manch Sie - del und kann her - nach nicht'. The piano accompaniment continues with a rhythmic pattern of eighth notes.

29

— ruhn.

36

Wer kann dann was da - für?

8va

42

Er hat den Rausch ver - schla - fen,

48

der Rausch, er schläft mit ihr.

f

16 XII 2009
Berlin

circa 1' 10"

Nein

♩ = 70

5.

p *mf*

Ich soll nicht auf den Mei - ster schwö - ren, _____ (Nein!

8

Nein!) ...und im-mer-fort den Mei - ster hö - ren! _____

15

(Nein!) _____ Nein, ich weiß, er kann nicht lü - gen, will mich gern mit ihm be-trü -

22

poco ritardando *a tempo*

- gen. _____ Ich soll nicht auf den Mei - ster schwö - ren, _____ Nein!

circa 55"

Im neuen Jahre

♩ = 150

6. *f*

Im neu - en Jah - re Glück und Heil,

5

auf Weh und Wun - den gu - te Sal - be!

10

Auf gro - ben Klotz ein gro - ber Keil! Auf Ein - en Schel - men

14 *ritardando al fine*

an - dert - hal - be! Im neu - en Jahr!

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circa 40"

Der Abschied

♩ = 140

7.

mf

Heu - te geh ich. —

6

— Komm ich wie - der, — sing - en

11

wir ganz an - dre Lie - der. —

16

Heu - te geh ich. — Komm ich wie - der, —

— sing - en wir ganz an - dre Lie - der. —

— Wo so viel sich hof - fen

läßt, ist der Ab - schied ja ein Fest. —

...ja ein Fest. — Heu - te geh ich. —

44

— Komm ich wie - der, — sing - en

Musical score for measures 44-48. The vocal line begins with a whole rest, followed by the lyrics "Komm ich wie - der, — sing - en". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

49

wir ganz an - dre Lie - der. —

Musical score for measures 49-53. The vocal line continues with the lyrics "wir ganz an - dre Lie - der. —". The piano accompaniment maintains the rhythmic pattern, with a more active right hand in the later measures.

54

— sing - en wir ganz an - dre

Musical score for measures 54-58. The vocal line begins with a whole rest, followed by the lyrics "— sing - en wir ganz an - dre". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

59

Lie - - der.

Musical score for measures 59-63. The vocal line continues with the lyrics "Lie - - der.". The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the right hand. The score concludes with a double bar line and a *V* (Coda) symbol.

circa 1' 20"

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