

# Impatience

(Ungeduld)

from Die schöne Müllerin

FRANZ SCHUBERT  
(1797-1828)

Freely transcribed for the piano by  
Leopold Godowsky

(Approximate duration  
two minutes and thirty  
to forty five seconds.)

Vivace, con brio (about  $\text{♩} = 120$ )  
*leggiere*

Piano

*mf* *p subito* *sf* *molto* *marcato*

This system contains the first two measures of the piece. The right hand starts with a melody in A major, marked *mf* and *leggiere*. The left hand provides a rhythmic accompaniment. The first measure is marked *mf*, and the second measure is marked *p subito*. The tempo is indicated as *Vivace, con brio* with a metronome marking of approximately 120 quarter notes per minute. The key signature has two sharps (F# and C#).

*marcato*

*a tempo sempre molto appassionato*

This system contains measures 3 and 4. The tempo is marked *marcato* and the character is *a tempo sempre molto appassionato*. The right hand continues the melodic line with more rhythmic intensity. The left hand accompaniment remains consistent. The key signature is A major.

*grazioso e dolce*

This system contains measures 5 and 6. The character is marked *grazioso e dolce*. The right hand melody becomes more lyrical. The left hand accompaniment continues. The key signature is A major.

Ossia:

*mf molto espr.*

This system contains measures 7 and 8, labeled as an *Ossia* (alternative ending). The tempo and character are marked *mf molto espr.*. The right hand melody is more expressive. The left hand accompaniment continues. The key signature is A major.

*poco rall.* *p espr.*

*mf molto espressivo*

This system contains measures 9 and 10. The tempo is marked *poco rall.* and the character is *p espr.*. The right hand melody is more expressive. The left hand accompaniment continues. The key signature is A major.

Ossia: *più dolce*  
*mp*  
*più dolce*  
*meno agitato*  
*fp*  
*molto espr.*  
*mp dim.*  
*p*  
(Re.) Re. Re. Re. Re. Re. Re. Re.

*più agitato*  
*f*  
*più f*  
(\*) Re. Re. Re. Re. (\*) Re.

*agitato*  
*ff*  
*poco allarg.*  
Re. Re. Re. Re. Re. Re. Re.

*a tempo*  
*molto dim.*  
*p*  
*leggiero e grazioso*  
*tr*  
*più p*  
Re. (Re.) Re. Re. Re. Re. Re.

*p*  
*tr*  
(Re. Re. Re.) \* Re. \*

*espressivo*  
*p sempre leggerissimo*  
Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \* Re. \*

*poco*  
*poco*  
Re. \* Re. \*

*espr.*  
Ossia: *quasi staccato e leggero*

*p dolce*

*appassionato*

*più f*

*cresc.* *f* *meno f*

*marcato*

*Rea* *Rea* *Rea* (*Rea*)

*più agitato*

*più f non legato*

Ossia:

*Rea* *Rea* *Rea* *Rea* *Rea* (*Rea*)

Ossia:

*Rea* *Rea* (*Rea*) *Rea* *Rea* *Rea* (*Rea*)

First system of the piano score. It features a treble and bass clef with a key signature of two sharps (D major). The music consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The bass line includes several 'ped.' (pedal) markings.

Second system of the piano score. It includes the instruction *molto grazioso* and *p leggiero*. The music continues with similar rhythmic patterns and fingerings. The bass line has 'ped.' markings and asterisks.

Third system of the piano score. It features the instruction *dolce*. The music continues with similar rhythmic patterns and fingerings. The bass line has 'ped.' markings and asterisks.

Fourth system of the piano score. It features the instruction *espressivo*. The music continues with similar rhythmic patterns and fingerings. The bass line has 'ped.' markings and the instruction *(ossia senza ped.)*.

Fifth system of the piano score. It features the instruction *mf appassionato*. The music continues with similar rhythmic patterns and fingerings. The bass line has 'ped.' markings.

Sixth system of the piano score. It features the instruction *piu f* and *ff*. The music continues with similar rhythmic patterns and fingerings. The bass line has 'ped.' markings.

Seventh system of the piano score. It features the instruction *ff*. The music continues with similar rhythmic patterns and fingerings. The bass line has 'ped.' markings.

*molto agitato*

*sempre non legato con fuoco*

Rea Rea Rea (Rea) Rea

Rea (Rea) Rea Rea Rea Rea Rea

Rea Rea Rea (Rea) \*Rea (Rea)

*molto appassionato sempre*

Rea Rea Rea Rea Rea Rea

*molto appassionato, poco meno mosso*

*molto* *allarg.* *molto* *ff non legato (quasi martellato) a tempo*

Rea Rea Rea Rea Rea (Rea) Rea (Rea) Rea Rea Rea

Rea Rea Rea Rea (Rea) Rea Rea

*allarg.*

Ossia: *molto cresc.*

Rea Rea Rea

# Ungeduld (Impatience)

FRANZ SCHUBERT  
(1797-1828)

Piano introduction for 'Ungeduld'. The score is in G major and 3/4 time. It features a complex, rhythmic accompaniment with many accidentals and fingerings. The right hand has a melodic line with many trills and grace notes, while the left hand provides a steady, rhythmic accompaniment. The piece is marked 'Allegretto'.

Continuation of the piano introduction. The music becomes more intense, marked 'ff grandioso, ma senza rall.'. The right hand has a more active melodic line, and the left hand continues with its rhythmic accompaniment. The piece is marked 'Allegretto'.

Continuation of the piano introduction. The music is marked 'tranquillo' and 'mf'. The right hand has a more active melodic line, and the left hand continues with its rhythmic accompaniment. The piece is marked 'Allegretto'.

Ossia for 'Ungeduld'. This is an alternative ending for the piano introduction, marked 'Allegretto'.

Paris, France, November 7th, 1926.

Etwas geschwind (Somewhat fast)

1. Ich schnitt' es gern in al - le  
1. I'd carve it in to all the

accel. accel.  
Rin - den ein, ich grüß' es gern in je - den Kie - sel - stein, ich möcht' es sä'n auf je - des  
trees that grow, On ev - 'ry stone those grav - en words I'd show, With seeds of cress I'd sow it

accel. a tempo  
fri - sche Beet, mit Kres - sen - sa - men, der es schnell ver - rät, auf je - den wei - ssen Zet - tel  
far and near, On ev - 'ry gar - den bed it should ap - pear, On pa - ges white those words I'd

rit. a tempo ff  
möcht' ich's schrei - ben: Dein ist mein Herz, dein ist mein Herz, und soll es  
write for ev - er: Thine is my heart, Thine is my heart, And shall be

1-3. rit. a tempo 4. a tempo  
e - - wig, - e - - wig blei - - - ben. ben.  
thine, - shall be thine - - for - ev - - - er. er.

2. Ich möcht' mir ziehen einen jungen Staar,  
Bis dass er spräch' die Worte rein und klar,  
Bis er sie spräch' mit meines Mundes Klang,  
Mit meines Herzens vollem, heissem Drang,  
Dann säng' er hell durch ihre Fensterscheiben:  
Dein ist mein Herz und soll es ewig bleiben!
2. A starling I would train those words to say,  
That he'd repeat them to me every day,  
Until the accents he had learned from me  
Revealed the tenderness I feel for thee,  
And he should sing them at thy window ever:  
Thine is my heart and shall be thine forever!
3. Den Morgenwinden möcht' ich's hauchen ein,  
Ich möcht' es säuseln durch den regen Hain,  
O, leuchte 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!
3. The morning breeze should waft those words to thee  
And thou shouldst hear them from each whispering tree,  
In hearts of flowers I'd have the message glow,  
In perfumes sweet through all the air 'twould blow;  
O stream can not thy murmur tell her ever:  
Thine is my heart and shall be thine forever!
4. Ich meint' es müsst' in meinen Augen steh'n,  
Auf meinen Wangen müsst' man's brennen seh'n,  
Zu lesen wär's auf meinem stummen Mund,  
Ein jeder Athemzug gäb's laut ihr kund;  
Und sie merkt nichts von all dem bangen Treiben:  
Dein ist mein Herz und soll es ewig bleiben!
4. I fancy that mine eyes the truth reveal,  
And on my burning cheek those words I feel,  
Upon my silent lips it must appear,  
And every breath proclaims it loud and clear,  
Yet she knows naught of all this fond endeavor!  
Thine is my heart and shall be thine forever!