

Franz

Willkommen, mein Wald!

Op. 21, No. 1

(Roquette)

Vivace.

Frisch und lebhaft. Bright and lively.



f

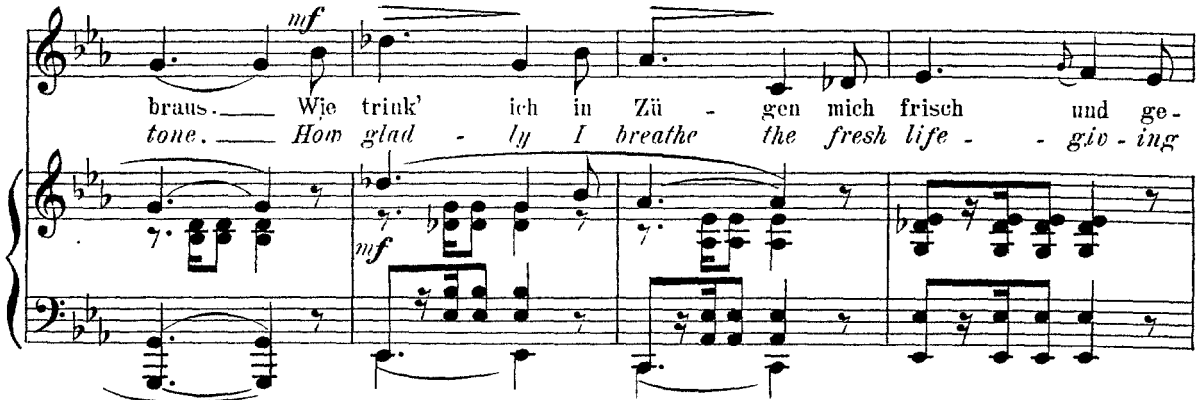
Will - kom - - men, mein Wald, grün - schat - - ti - ges
 Now wel - - come my wood, thou green sha - dy

f

con Pedale



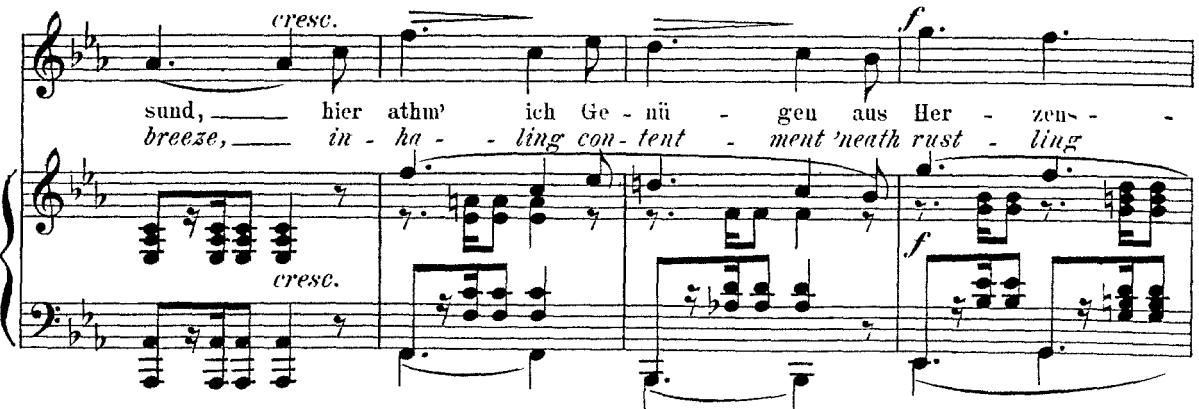
Haus! — durch die Wip - fel schon halt mir dein grü - send Ge -
 home! — thro' the bran - ches now peals forth thy wel - com - ing



mf

braus. — Wie trink' ich in Zü - gen mich frisch und ge -
 tone. — How glad - ly I breathe the fresh life - - giv - ing

mf



cresc.

sund, — hier athm' ich Ge - nü - gen aus Her - zeu -
 breeze, — in - ha - - ling con - tent - ment 'neath rust - ling

f

cresc.

grund, aus — Her — — — zens — grund.
 trees, 'neath — rust — — — ling trees.

cresc.

Zum gra — — si — gen Hang, — auf —
 Now mount — — ing the dell, — there

f

stei — — gend vom Thal, — drängt der Glo — — cken Klang und — des
 steals — — from be — low, — the soft Ves — — per bell thro' the

A — bends Strahl. — Und es rauscht in der Ei — che hoch —
 en' — ning glow. — And there sounds in the bran — ches, as

mf

cresc.

stre - ben - dem Baum, — im grü - nen Be - rei - che ein
 up - ward they stream, — thro' sweet - est green sha - - dow a

f.

Lie - - des - - traum, ein — Lie - - - - des -
 song - sters dream, a — song - - - - sters

cresc.

traum. — Den Blu - - men ge -
 dream. — The flow - - rets re -

f.

sellt — auf Ra - - sen und Moos, — tief schau' — ich die
 joice, — as round — me they lie, — with glad - ness I

Welt und den Him - mel wie gross! Und ich träu - me im
 gaze on the earth and the sky! And dream - ing in

mf

Schwei - gen der schat - ti - gen Ruh', den Him - mel mein
 si - lence from my sha - dy knoll, feel earth is my

cresc.

ei - gen, die Er - de da - zu, die Er -
 por - tion, and hea - ven my goal, and hea -

f.

- de da - zu!
 - ven my goal!

cresc.

Franz
Denk' ich dein!

Op. 21, No. 2

(Jäger)

Andantino con moto.

Sehr innig. With fervour.

Dass ich an Dich den - ke im - mer - dar, dass Du
My thoughts on thee for ev - er rest, thou'rt

p *cresc.*

p *cresc.*

con Pedale

bei mir wei - lest Tag und Nacht, noch ist's mei - nem Her - zen
pre - sent with me day and night. I can - not say, though

cresc.

cresc.

selbst nicht klar ob es schwer, ob leicht mein Le - ben macht. — Denk' ich
tru - ly blest, if life's there - by, more sad or bright. — Thoughts of

p *mf con anima*

p *mf con anima*

Dein in kum - mer - vol - ler Zeit, wird sie hell und je - der
thee in sor - row - ful - est time, call forth bright echo - es of a

cresc.

cresc.

f. *ritard.* *più lento*
p.

Gram ent-weiht vor den Won-nen der Ver-gan-gen-heit; denk' ich
 glud re-frain, back-ward ga-zing how can I re-pine; thoughts of

cresc. *f.* *ritard.* *p.* *più lento*

a tempo
p.

Dein, wird mir das Le-ben leicht. Denk' ich Dein, wenn es mir
 thee wake life all bright a-gain. Thoughts of thee, when ro-ses

p. *a tempo*

cresc.

Ro-sen streut, oh-ne Dich sind's, ach, nicht Ro-sen mehr und zur
 deck my way, make— thou not near each flow'r a weed, thou—

cresc.

f. *p.* *ten.*

Qual wird, was mich sonst ge-freut; oh-ne Dich wird mir das lie-beir schwer.
 on-ly canst joys joy con-cey to— give up thee were sad in-deed.

f. *p.* *ten.*

Franz
 O Mond, o löscht' dein gold'nes Licht
 Op. 21, No. 3
 (Jäger)

Andantino.

Innig. Fercently.

mf

O Mond, o löscht' dein gold'nes Licht, o
 Oh moon, conceal thy gold-en light, oh

mf

con Pedale

Nacht, sei nicht so schön, o lie-ben Ster-ne, funkelt nicht, ich
 night, be not so fair, oh hide dear star-let, thy de-light, I

möch-te schla-fen geh'n. Schon fal-len mir die Au-gen zu, die
 would for rest pre-pare. But when my wea-ry eye-lids fall and

p

lang' sich müd' ge-wacht, und doch, ich fin-de kei-ne Ruh' in
 hide this world from sight, yet still, rest comes not at my call on

mf

mf

die - ser Zau - ber - nacht. O Men - schen, seid nicht
 this fair ma - gie night. Oh fel - low - men be

mf

all - zu - gut, o Welt, sei nicht so schön, weckt mir nicht neu - e
 not so kind, oh world, be not so fair, wake not a - new in

p

Le - bens - glut, ich möch - te schla - fen ge - hen. Mein Tag er - losch, schon
 me life's joy, I would for rest pre - pare. My day grows dim, now

mf

win - ket mir ein Stern von lich - ten Hö - hen, und
 beck - ons me a star, I will pre - pare, and

poco riten. p

doch, doch ist mein Herz noch hier, o Welt, sei nicht so schön!
 yet, still lurks my heart be - low, oh world, be not so fair!

poco riten. p

Franz
Liebesfeier
Op. 21, No. 4
(Lenau)

Allegretto con grazia.

Leicht und zart. Lightly and tenderly.

An ih - ren bun - ten Lie - dern klet - tert die Ler - che se - lig in die
A - loft the sky - lark soars still singing, each note a pathway to its

Luft; ein Ju - bel - chor von Sän - gern schmet - - tert im Wal - de
goal; a joy - ful choir of song - sters ring - - ing with - in the

vol - ler Blüt' und Duft, im Wal - de vol - ler Blüt' und Duft. Da sind, so
vio - let scent - ed knoll, with - in the vio - let scent - ed knoll. One sees, as

weit die Bli - cke glei - ten, Al - tä - re fest - lich auf - ge - baut, und all' die tau - send Her - zen
fur as eye can wander, resplendent al - tars ev - ry - where, and ma - ny thousand hearts a -

län - - ten zur Lie - bes - fei - er drin - gend laut, zur
 dor - - ing float up - wards on the wings of pray'r, float

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'län' followed by a quarter note 'ten', then a quarter rest, a quarter note 'zur', a quarter note 'Lie', a quarter note 'bes', a quarter note 'fei', a quarter note 'er', a quarter note 'drin', a quarter note 'gend', a quarter note 'laut', a quarter note 'zur', and a quarter note 'float'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*. There are two 'Ped.' markings with asterisks.

Lie - bes - fei - er drin - gend laut. Der Lenz hat Ro - sen an - ge - zündet an Leuch - tern
 upwards on the wings of pray'r. The spring has lit up all the ro - ses tipp'd with bright

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Lie', a quarter note 'bes', a quarter note 'fei', a quarter note 'er', a quarter note 'drin', a quarter note 'gend', a quarter note 'laut', a quarter note 'Der', a quarter note 'Lenz', a quarter note 'hat', a quarter note 'Ro', a quarter note 'sen', a quarter note 'an', a quarter note 'ge', a quarter note 'zündet', a quarter note 'an', a quarter note 'Leuch', a quarter note 'tern'. The piano accompaniment continues with chords and a bass line. Dynamics include *mf* and *p*. There are two 'Ped.' markings with asterisks.

von Sma - ragd im Dom; und je - de See - le schwillt und mün - - det hin -
 dew drops now they gleam; and ev - ry heart, its joy dis clos - - ing, soars

The third system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'von', a quarter note 'Sma', a quarter note 'ragd', a quarter note 'im', a quarter note 'Dom', a quarter note 'und', a quarter note 'je', a quarter note 'de', a quarter note 'See', a quarter note 'le', a quarter note 'schwillt', a quarter note 'und', a quarter note 'mün', a quarter note 'det', a quarter note 'hin', a quarter note 'dew', a quarter note 'drops', a quarter note 'now', a quarter note 'they', a quarter note 'gleam', a quarter note 'and', a quarter note 'ev', a quarter note 'ry', a quarter note 'heart', a quarter note 'its', a quarter note 'joy', a quarter note 'dis', a quarter note 'clos', a quarter note 'ing', a quarter note 'soars'. The piano accompaniment continues with chords and a bass line. Dynamics include *mf* and *f*. There are four 'Ped.' markings with asterisks.

ü - ber in den O - pfer - strom, hin - ü - ber in - den O - pfer - strom.
 up - wards on the in - cense stream, up - wards on - the incense stream.

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'ü', a quarter note 'ber', a quarter note 'in', a quarter note 'den', a quarter note 'O', a quarter note 'pfer', a quarter note 'strom', a quarter note 'hin', a quarter note 'ü', a quarter note 'ber', a quarter note 'in', a quarter note 'den', a quarter note 'O', a quarter note 'pfer', a quarter note 'strom'. The piano accompaniment continues with chords and a bass line. Dynamics include *cresc.*, *f*, and *mf*. There are two 'Ped.' markings with asterisks.

Franz
 Winternacht
 Op. 21, No. 5
 (Lenau)

Andante con moto.

Ernst und breit.

mf

Vor Käl-te ist die Luft er - starrt, es
 The si-lent air is froz-en still, I

mf *cresc.*

kracht der Schnee von mei - nen Trit - ten, es dampft mein Hauch, es
 crush the snow, be-neath . me fly - ing, my beard is stiff, my

p *mf*

klirrt mein Bart; nur fort, nur im-merfort ge-schritten! Wie
 breath is chill; but on, still on must I be hie-ing! How

fei - er-lich die Ge - gend schweigt; der Mond be-scheint die al - ten Fich - ten, die,
 so-lemn-ly the lands-cape sleeps; be - neath the moon the firs cease sway - ing, while

mf *cresc.* *p*

sehn-suchts-voll, zum Tod ge-neigt, den Zweig zu-rück zur Er-de
rea-ri-ly, and half a-sleep, their snow-y boughs are earthwards

The first system features a vocal line starting with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) and ending with a piano (*p*) dynamic. The piano accompaniment mirrors these dynamics, with a mezzo-forte (*mf*) start, a crescendo (*cresc.*), and a piano (*p*) end. The piano part includes a 'Red.' marking and asterisks under the bass line.

rich-ten. Frost! frie-re mir in's Herz hin-
struy-ing. Frost! freeze in-to my heart with-

The second system continues the vocal line with dynamics ranging from forte (*f*) to mezzo-forte (*mf*). The piano accompaniment also varies, including a piano (*p*) section. The piano part includes a 'Red.' marking and asterisks under the bass line.

ein; — tief in das heiss be-weg-te, wil-de! dass ein-mal
in; — here, where my thoughts are wild-ly sweep-ing, that once more

The third system features a vocal line with dynamics from forte (*f*) to mezzo-forte (*mf*). The piano accompaniment includes a mezzo-forte (*mf*) section. The piano part includes a 'Red.' marking and asterisks under the bass line.

cresc. *p*

Ruh' — mag drin-nen sein, — wie hier im nächt-li-chen Ge-
peace — may dwell there - in, — as here, where all is soft-ly

The fourth system features a vocal line with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment includes a mezzo-forte (*mf*) section and a piano (*p*) section. The piano part includes a 'Red.' marking and asterisks under the bass line.

fil - del
sleep - ing!

The fifth system features a vocal line with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The piano accompaniment includes a piano (*p*) section and a pianissimo (*pp*) section. The piano part includes a 'Red.' marking and asterisks under the bass line.

Franz
 Verlass' mich nicht!
 Op. 21, No. 6
 (Osterwald)

Allegro molto agitato.

Molto appassionato. Sehr leidenschaftlich.

mf

Die Schwal - be zieht, der Som - mer flieht, und
 The swal - lows hence with sum - mer fly, the

mf

al - les will sich tren - - nen, ich weiss nicht mehr, wie
 air seems full of part - - ing, I scarce can tell, who

cresc. *f*

mir ge - schieht, und mei - ne Sin - ne bren - nen.
 live or die, nor where my thought sare dart - ing.

cresc. *f* *mf*

f

Ver -
 For -

cresc. *f*

mf

lass' mich nicht, ver - lass' mich nicht, wenn al - le Freu - den
 sake me not, for - sake me not, when dead is each - af -

mf

Red. * *Red.* *

ritard. *p* *Più lento.*

ei - - len, und lass' mein za - gend An - ge - sicut an - dei - nem Her - zen
 fec - - tion, o let my weu - ry heart re - pose on - thee, on thy pro -

ritard. *p* *Più lento.*

mf *a tempo*

wei - - len. O zieh' nicht in die kal - te Welt,
 tec - - tion. O go not in the dark, cold world,

a *mf* *a tempo*

nicht in die Welt der Schlan - gen, so lang' ein war - mer
 not in this world en - suar - ing, while yet thy faith - ful

mf

crese.

Arm dich hält mit san - tem Druck um - fan - gen.
 lore is near, thy la - bour glad - ly shar - ing.

crese.

mf *cresc.*

f *mf*

Ver - lass' mich nicht, ver - lass' mich nicht, und
 For - sake me not, for - sake me not, ah!

f *mf*

ritard. *mf Più lento.*

lass mich nicht ver - der - ben. Dich sehn ist Le - ben,
 with - er art thou - fly - ing. Life with thee is

ritard. *mf Più lento.*

Lieb' und Licht, und Dich ver - lie - ren Ster - - ben. Ach!
 love - and light, and los - ing thee is dy - - ing. A -

p *mf a*

tempo

nim - mer ru - fest Du zu - rück, was ein - mal Dir ent -
 las! 'tis vain to call a - gain, joy, which has ful - ly

tempo *mf*

schwun - den, denn leicht - te Schwin - gen hat das Glück und
 ran - ished, for joy has wings be - neath its train, and

crese.

wei - let kur - ze Stun - den.
 quick as thought is bun - ished.

f *f* *crese.*

Ver - lass' mich nicht, ver -
 For - sake me not, for -

f *f* *Red.* *

lass' mich nicht, o Gott! in die - sen Ta - - gen, da
 sake me not, o God! in these sad hours, for

ritard. *ritard.* *mf* *Red.* *

p Più lento.

kal - ter Tod die Blu - men bricht im Her - zen und im Ha - - gen.
 i - cy death breaks down my heart, which shel - tered all my flow - - ers.

p Più lento.