

Sehnsucht.

(Longing.)

Mit leidenschaftlichem Vortrag.

Op. 51. N^o 1.

Piano.

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with a series of eighth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The music is marked with a forte *f* dynamic and includes accents and slurs.

The second system continues the piano introduction. The right hand features a more complex melodic line with some chromaticism, and the left hand maintains the eighth-note accompaniment. The system concludes with a fermata over the final notes.

Ich blick' in mein Herz und ich blick' in die Welt, bis vom schwim - menden Au - ge die

The vocal entry begins with a piano *p* dynamic. The melody is characterized by a series of eighth-note chords in the right hand, with a more active bass line. The system ends with a forte *f* dynamic marking.

Thrä - - ne mir fällt: wohl leuch - tet die Fer - ne mit gol - dem Licht. doch

The second system of the vocal entry continues the melodic and harmonic development. It includes a piano *p* dynamic marking and a first-hand *l. H.* instruction for the left hand. The system concludes with a fermata.

hält mich der Nord. ich er - rei - che sie nicht. O die Schran - ken so eng und die

The third system of the vocal entry features a dense texture of eighth-note chords in the right hand, creating a sense of urgency and longing. The system ends with a fermata.

Welt — so weit und so flüch - tig die Zeit, und so flüch - tig die Zeit! Ich

f *ritard.* *a* *p*

weiss — ein Land, wo aus son - nigem Grün um ver - sun - ke - ne Tem - pel die

tempo

Trau - benblühn, wo die pur - purne Wo - ge das U - fer besäumt, und von

kom - menden Sän - gern der Lor - beer träumt; fern lockt es und winkt dem ver -

P *ritard.* *p*

lan - genden Sinn, und ich kann nicht hin, kann nicht hin! O

p *ritard.* *pp* *a tempo*

hätt' ich Flü-gel, durchs Blau der Luft, wie wollt' ich ba - den in

First system of musical notation. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat (B-flat).

Som - merduft, doch um - sonst! und Stun - de auf Stun - de entflieht, be -

Second system of musical notation. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The key signature has one flat.

trau - re die Ju - gend be gra - be das Lied. O die Schran - ken so eng, und die

Third system of musical notation. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. Dynamics include *f* (forte) and *p* (piano). The key signature has one flat.

Welt so weit, und so flüch - tig die Zeit, und so flüch - tig die Zeit!

Fourth system of musical notation. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment. Dynamics include *f* (forte), *p* (piano), *ritard.* (ritardando), and *dimin.* (diminuendo). The key signature has one flat.

Tempo I.

Fifth system of musical notation. The treble staff contains a melodic line. The bass staff contains a rhythmic accompaniment. Dynamics include *f* (forte). The key signature has one flat.

Sixth system of musical notation. The treble staff contains a melodic line. The bass staff contains a rhythmic accompaniment. Dynamics include *f* (forte). The key signature has one flat.

Volksliedchen.

The hat of green.

Einfach.

Op. 51. N^o 2.

Piano.

Wenn ich früh in den Gar-ten geh', in mei-nem grü-nen Hut,

ist mein er - ster Ge - dan - ke was nun mein Lieb - ster thut.

Am Him-mel steht kein Stern, den

ich dem Freund nicht gönn-te, mein Herz gäb' ich ihm gern, wenn ich's her - aus thun

könn-te. Wenn ich früh in den Gar-ten geh', in mei-nemgrü-nen Hut, ist mein

a tempo

p

er - ster Ge - dan - ke, was nun mein Lieb - ster thut, ist mein er - ster Ge -

fp

fp ritard.

dan - ke, was nun mein Lieb - ster thut.

a tempo

ritard.

fp

dim.

Ich wand're nicht.

The joys of home.

Op. 51. N^o 3.

Heiter. Warum soll ich denn wandern

Piano.

mit Andern gleichen Schritt, ich pass' nicht zu den An - - dern und

Lieb - chen geht nicht mit. Man singt in tau-send

Wei - sen von Ber - - gen, Fel-sen-höhn: al-lein, warum noch

rei-sen - die Hei-math ist so schön, die Hei-math ist so

dim. *ritard.* *sf.* *p.*

R. 2962 E.

The image shows a piano score for the piece 'Ich wand're nicht.' (The joys of home), Op. 51, No. 3. The score is written in 2/4 time and features a piano accompaniment with various dynamics and articulations. The lyrics are in German and English. The score is divided into five systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Heiter.' (cheerful). The dynamics range from piano (p) to fortissimo (sf). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'ritard.' (ritardando) marking and a final piano (p) dynamic.

schön! Ich geh' nicht in's Ge-wimmel der grossen weiten

a tempo
sf
p

Welt, den klarsten blau- sten Him - mel zeigt Lieb - chens Au-gen-

sf
p
rit.

zelt. Und mehr als Früh-lingswon-ne ver-spricht ihr Lächeln

sf
a tempo
p

mir, o zarte, mei-ne Son-ne, ich wand-re nicht von hier,

pp
ad lib.
dim.
sf

ich wandre nicht von hier. *a tempo*

ritard.
sf
p
sf
dim.
p

Märzveilchen.

March violets.

Op. 40. N^o 1.

Nicht schnell, innig.

Piano.

The piano introduction consists of two staves in 2/4 time, marked with a piano (*p*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line with quarter notes and rests.

Der Him - mel wölbt sich rein und blau, der Reif stellt Blu - men

The first system of the vocal melody is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a mix of eighth and quarter notes, with some phrases marked with a piano (*p*) dynamic.

aus zur Schau. Am Fen - ster prangt ein flimmernder Flor, ein Jüngling steht, ihn be-

The second system of the vocal melody continues the previous system, maintaining the same rhythmic and melodic patterns. It includes a piano (*p*) dynamic marking.

trachtend, da - vor. Und hinter den Blu - men blühet noch gar ein blau-es, ein lächelndes

The third system of the vocal melody concludes the piece. It features a crescendo (*cresc.*) marking in the lower part of the system, indicating a gradual increase in volume.

Au - - gen-paar. März - veil-chen, wie je - ner noch kei - ne ge-sehn! Der

ritard.
l.H. *r.H.*
a tempo
 Ped.

Reif wird, an - - ge - haucht, zer-gehn. Eis - - blu - - men fan - gen zu

schmel - zen an, und Gott sei gnä - dig dem jun - gen Mann,

und Gott sei gnä - dig dem jungen Mann.

mf *rit.*

Etwas schneller.

mf *rit.*