

Franz  
Volkslied  
Op. 42, No. 1  
(Anon.)

Allegretto con grazia.

*mf*

Wo - zu, wo - zu mir sein soll - te das  
For what, for what may prove these daz - ling

*mf*

*con Pedale*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment is in treble and bass clefs. The key signature has one sharp (F#). The tempo is 'Allegretto con grazia'. The first measure is marked 'mf'. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The second measure ends with a fermata over the piano accompaniment.

Aug', das hel - le, kla - re mein, soll nicht da - mit mein  
eyes, which shine like stars a - bove, if their clear shi - ning

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern. The second measure ends with a fermata over the piano accompaniment.

*cresc.*

Lieb - ster be - ä - n - gelt sein?  
smile not on my love?

*cresc.* *f*

Detailed description: This system contains the final two measures. The vocal line ends with a question mark. The piano accompaniment features a crescendo and a fortissimo (f) dynamic. The second measure ends with a fermata over the piano accompaniment.

*mf*

Wo - zu, wo - zu mir sein soll - te die Hand, die zar - te,  
 For what, for what, de - clare! serves this small hand, which is so

*cresc.*

wei - sse mein, soll nicht da - mit mein Lieb - ster ge - strei - chelt  
 soft and fair; if by its touch I nev - er could soothe his

*cresc.*

sein?  
 care?

*mf*

Wo - zu, wo - zu mir  
 What then, oh what a -

sein soll - te der Arm, der run - de, wei - che mein,  
 vails this lit - tle arm, that in - all else pre - vails,

*cresc.*

soll nicht da - mit mein Lieb - ster um - schlun - gen sein?  
*if still there with to guide my be - loved it fails?*

The first system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with quarter notes. A *cresc.* marking is placed above the vocal line.

*mf*

Wo - zu, wo - zu mir sein soll - te das  
*Why then, oh why is mine this ten - der*

The second system continues the vocal line and piano accompaniment. The vocal line has a *mf* dynamic marking. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with quarter notes. A *mf* marking is also present in the piano part.

Herz, das vol - le hei - sse mein, soll nicht da - mit mein Lieb - ster ge -  
*heart, this lov - ing heart of mine, if then be - lov - ed I could nev - er*

The third system continues the vocal line and piano accompaniment. The vocal line has a *mf* dynamic marking. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with quarter notes.

lie - - - bet sein?  
*call - - - it thine?*

*il canto marcato*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *mf* dynamic marking. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with quarter notes. A *p* marking is present in the piano part, and the instruction *il canto marcato* is written below the piano part.

Franz  
 Die Helle Sonne leuchtet  
 Op. 42, No. 2  
 (Mirza-Schaffy)

Andante con moto. *mf*

Die  
The

*p*  
con Pedale

hel - le Son - ne leuch - tet auf's wei - te Meer her -  
 cheer - ful sun - beams glist - en, her smile on the sea is

nie - - der, und al - le Wel - len zit - - tern von  
 ten - - der, and er' - ry wave - let tremb' - ling re -

*cresc.*

*cresc.*

ih - rem Glan - ze wie - - der.  
 flects her glo - rious splen - - dor.

*p*

Du spie-gelst dich, wie die Son - ne, im —  
 Thou shin - est too, like the sun - beams, my —

Mee - re mei - ner Lie - der! Sie al - le glüh'n und  
 songs to thee I ren - der! For they all glow and

zit - - tern von dei - nem Glan - ze wie  
 trem - ble with thy soft shi - ning splen - -

der!  
 dor!

Franz  
 Selige Nacht!  
 Op. 42, No. 3  
 (Petöfy)

Andantino con grazia.

*mf*  
 Se - li - ge Nacht! Ich  
 Oh hap - py eve! to

*mf*  
*p*  
*mf*  
 con Pedale

bin nun bei der Lieb - sten hier, bei - sam - men siud im klei - nen Gärt - lein  
 be with thee, my sweet - heart, here, to - geth - er in our lit - tle gar - den

wir;  
 fair,

still ist es rings, Ge - bell - nur haltt von  
 si - lence a - round, the mas - tiff bays a - -

fer - - ne; am Him - - - mels - raum, gleich -  
 far - - shine forth - - - se - rene, just

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in G major, marked with a fermata over the word 'ne;'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *dol.* (dolente) is placed above the piano accompaniment in the second measure.

wie ein Traum, er - glän - zen Mond und Ster - - -  
 like a dream, the Moon and eve - ning star.

*cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'Ster - - -'. The piano accompaniment features a more active eighth-note pattern. A dynamic marking of *cresc.* (crescendo) is placed above the piano accompaniment in the second measure.

ne. Es  
 - I

*mf*

The third system shows the vocal line with a fermata over the word 'ne.' and a dynamic marking of *mf* (mezzo-forte) above it. The piano accompaniment continues with a similar eighth-note pattern. A dynamic marking of *mf* is also placed above the piano accompaniment in the second measure.

wär' aus mir ge - wor - den nie ein gu - ter Stern, weiss  
*nev - er could have been a hap - py faith - ful star, I*

*mf*

Gott! ich blie - be nicht am Him - mel gern,  
*know! from thee I then should be so far,*

brauch-te das E - den nicht, das en - de - lo - - se, her -  
*if ent - 'ring E - den made not one im - mor - tal, I'd*



ab ————— flög' ich all — a — — — bend-  
 sure — — — — — ly fly, sweet rose, ————— to

*dol.*

*cresc.*

lich zu dir, du hol — de — Ro — — — se.  
 thee, each eve by that — fair por — — — tal.

*cresc.*

*poco riten. e dim.*

Franz  
Weisst du noch?

Op. 42, No. 4

(Hafis)

Andantino con tenerezza.

*mf*



Weisst du noch, mein sü-s-ses Herz, wie al-les sich hold be-  
Dost thou know, my lit-tle one, how peace-ful and dear thy

*mf*  
con Pedale



ge-ben zwischen dir und mir? Wie zu schel-ten dei-ne Lip-pe  
love has al-ways been to me? When for an-ger quiv-ring-ly thy



rang und doch Ho-nig-küs-se träu-fel-ten von ihr? Wie auf  
lips did part on-ly lov-ing words could fall from thee. When on



uns der stil-le Blick des Mond's ge-ruht, und in sei-nem stil-len  
us the qui-et smile of moon-light fell, all its glo-ry thou didst

Bli - eke wir! Wie was sich kein gläu-bi-ges Ge - mü - te träumt, uns die  
*share with me! Did we guess, my lit-tle one, that hap-py eve how*

*cresc.*  
 Huld des Him-mels schenk - te hier?  
*sweet our fu-ture life would be?*

*cresc.* *dol.*

*p*  
 Weisst du noch, mein sü - sses Herz, wie  
*Dost thou know, my lit-tle one, how*

*p*

al - les sich hold - be - ge - ben zwi-schen dir und mir?  
*peace-ful and dear-thy love has al-ways been to me?*

Franz  
 Es hat die Rose sich beklagt  
 Op. 42, No. 5  
 (Mirza-Schaffy)

Larghetto.

*Innig und zart. Ferrent and tender.*

Es hat die  
 Oh why so

*espressivo*

*mf*

*con Pedale*

Ro - se sich — be - klagt, — dass gar zu  
 soon, - the rose — com - plained, — must all my

schnell der Duft ver - ge - he, den ihr der Lenz ge - ge - ben  
 love - li ness be dy - ing, oh! far too soon my days are

ha - be. Da hab' ich  
*fly - ing.* *Then have I*

ihr zum Trost— ge - sagt,— dass er durch mei - ne Lie - der  
*to her com - fort said,— that by my lit - tle song I'd*

we - he, und dort ein ew' - ges Le - ben ha - be.  
*clai - med a last - ing spring to crown her head.—*

*p*

Franz

# Wenn der Frühling auf die Berge steigt

Op. 42, No. 6

(Mirza-Schaffy)

**Allegro vivace.**

*Frisch. Brightly.*

Wenn der Früh - ling auf die Ber - ge steigt und im  
When the spring blooms on the moun-tains high and the

*mf*

*con Pedale*

Son - nen - strahl der Schnee zer - fließt, wenn das er - ste Grün am  
sun - beams melt the win - ter snows, when the first green greets the

Baum sich zeigt und im Gras das er - ste Blüm - lein spriesst, wenn vor -  
wea - ry eye and so sweet the first small flow - ret blows, when a -

bei im Thal nun mit ei - nem Mal al - le Re - gen - zeit und  
way. there flies as in quick sur - prise the win - ter with her

*cresc.*

*cresc.*

Win - ter - qual, schallt es von den Höhn bis zum Tha - le weit: o wie  
*stor - my skies, one hears from the height and its cir - cles wide: oh how*

*mf* *cresc.* *f*

*p* *cresc.* *f*

wun - der - schön ist die Früh - lings - zeit!  
*dear, how bright is the sweet Spring - tide!*

*f*

Wenn am Glet - scher heiss die Son - ne leckt, wenn die  
*When the sun - beams melt the i - cy ground, and the*

*mf*

*mf*

Quel - le von den Ber - gen springt, al - les rings mit jun - gem  
*riv - ers from the moun - tains spring, All a - round with ver - dant*

Grün sich deckt und das Lust - ge - tön der Wäl - der klingt, Lüf - te  
*green is crown'd, and the sweet birds in the bran - ches sing. Zephyrs*

*cresc.* *mf*

lind und lau\_würzt die grü - ne Au, und der Him - mel lacht - so rein und blau, schalltes  
*soft and, mild the green meadows woo and the hea - ven smiles so pure and blue, one hears*

*cresc.* *f*

von den Höhn bis zum Tha - le weit: o, wie wun - der - schön ist die Früh - lings -  
*from the heighth, as the vale we climb, oh! how dear, how bright is the sweet spring.*

*p* *cresc.*

*mf*

zeit. — War's nicht auch zur jun - gen Früh - lings - zeit, als  
*time! — Was it not in ear - ly Spring - time, when*

*f* *mf*

*poco rit.* *a tempo*

dein Herz sich mei - nem Herz - er - schloss? Als von dir, du wun - der -  
*thy heart first to mine - re - plied? When to thee, thou dear - est,*

*poco rit.* *mf*



sü - sse Maid, ich den er - sten lan - gen Kuss ge - noss, durch den  
 gen - tle maid, I did all my pa - tient love con - fide! By the

Hain ent - lang hel - ler Lust - ge - sang und die Quel - le von den  
 hedge a - long rang the cheer - ful song, and the foun - tains from the

Ber - gen sprang, scholl es von den Höhn bis zum Tha - le weit: o, wie  
 hills did throng, then burst from the height down the val - ley's side; oh! how

wun - derschön ist die Früh - lings - zeit! —  
 won - drous sweet is the glad Spring tide. —