

Mädchens Wunsch.

The Maiden's Wish.

Allegro ma non troppo. (♩ = 112)

FR. CHOPIN.

Piano. *mf*

Red. * Red. * Red. * Red. * Red. *

cresc.

Könnt' ich als Son - ne hoch am Him - mel
Were I a sun, so high in Heav'n out-

tr *tr* *p* *cresc.*

Red. * Red. * Red. * Red. * Red. * Red. *

p

schei - nen, all' mei - ne Strah - len er - göss' ich für Ei - nen; nicht für die
beam - ing, On - ly on One should my ra - diance be stream - ing; Not up - on

p *marcato.*

Red. * Red. * Red. * Red. *

Wäl - der, nicht für die Fel - der wollt' ich als Son - ne schei - nen:
for - est, not up - on mead - ow Would I dis - pel the shad - ow:

f

Red. * Red. * Red. * Red. *

Trübe Wellen.

Troubled Waters.

FR. CHOPIN.

Allegretto. (♩ = 96.)

Piano.

The piano introduction is in A major, 2/4 time, marked Allegretto (♩ = 96). It features a melody in the right hand with trills and a bass line with chords. The piece is marked *p* and includes a *rubato* section at the end. There are two fermatas marked with 'Ca.' and asterisks.

Più lento. (♩ = 60.)

The first part of the song is in A major, 2/4 time, marked Più lento (♩ = 60). It features a vocal line and piano accompaniment. The piano part includes trills, a *rit.* marking, and triplet figures. The vocal line has lyrics in German and English.

Strom von fern da-her ge-
Tell me, ang-ry-flow-ing

The second part of the song continues the vocal and piano accompaniment. The piano part includes a *rit.* marking and a fermata marked 'Ca.'.

zo - gen, wie so trüb' sind dei - ne Wo - gen? Schmolz der
tor - rent, Why so tur - bid is thy cur - rent? Are the

The third part of the song continues the vocal and piano accompaniment. The piano part includes a *riten.* marking and a fermata marked 'Ca.'.

Schnee der Ber - ges - hän - ge, dass dein Bett dir nun zu en - ge, zu en -
mountain-snows all wast-ing, That so dark - ly thou art hast - ing, hast -

Was ein junges Mädchen liebt.

What a young maiden loves.

FR. CHOPIN.

Allegro. (♩. = 72.)

Piano.

p legato

The piano introduction consists of two staves in G major, 6/8 time. The right hand features a melody of eighth notes with slurs, while the left hand provides a harmonic accompaniment of eighth notes. The tempo is marked Allegro with a quarter note equal to 72 beats per minute.

mf

Bäch-lein lie-bet die Blu-men-au, Reh-lein lie-bet die Hai-ne,
Stream-let lov-eth the sedg-es, Bird-ling lov-eth the hedg-es,

p e sempre legatissimo

The first system includes a vocal line in G major, 6/8 time, with lyrics. The piano accompaniment is in the same key and time, featuring a steady eighth-note accompaniment. The piano part includes dynamic markings and articulation symbols.

Vög-lein lie-bet den Him-mel blau, doch was liebst du, — o
Wild deer lov-eth the gloam-ing, But, — O maid-en, where's your

The second system continues the vocal and piano accompaniment. The piano part includes dynamic markings and articulation symbols.

scherzando

Klei-ne! o Klei-ne! Heu-te blau-en Aug's Ge-fun-kel,
fan-cy a-roam-ing? Now you love a blue eye beam-ing,

The third system continues the vocal and piano accompaniment. The piano part includes dynamic markings and articulation symbols.

Eine Melodie.

A Melody.

Andante. (♩ = 92)

FR. CHOPIN.

Piano.

Still in Ge - duld er - ge - ben, oh - ne Kla - ge - tra - gen sie
Mute and re - sign'd, for pit - y ne'er ap - peal - ing, Long did they

lang' des Schicksals schwere Ta - ge.
bear - mis - for - tune's pow'r un - feel - ing.

War ih - nen doch nach Kum - mer und Be -
For still they trust - ed in the prom - ise

schwer - den ein Hei - math - land - ver - hei - ssen noch auf
giv - en, That here on Earth - they once should find a

Meine Freuden.

My Delights.

FR. CHOPIN.

Allegretto. (♩ = 120.)

Piano.

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a mezzo-forte (*mf*) dynamic.

Red. * Red. *

The first system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Wenn du, Ge-lieb-te, nur be-ginnst zu". The piano accompaniment continues with a triplet of eighth notes in the right hand and chords in the left hand.

Wenn du, Ge - lieb - te, nur be - ginnst zu
When for a mo - ment thou dost speak, my

The second system of the vocal and piano accompaniment. The vocal line continues with "re - den, bin ich ge - fan - gen mit tau - send Zau - ber - fä - den!". The piano accompaniment features a *poco cresc.* marking and ends with a *dim.* marking.

re - den, bin ich ge - fan - gen mit tau - send Zau - ber - fä - den!
dar - ling, 'Tis like the mu - sic of an - gel - voic - es call - ing;

The third system of the vocal and piano accompaniment. The vocal line begins with "lau - sche ent - zückt und wa - ge nicht zu stö - ren, wün - sche, du". The piano accompaniment starts with a piano (*p*) dynamic.

lau - sche ent - zückt und wa - ge nicht zu stö - ren, wün - sche, du
Mute is my joy that I may be so near thee, Hark'ning, and

The fourth system of the vocal and piano accompaniment. The vocal line continues with "plau - der - test e - wig so hei - ter, und will mein Le - ben, mein". The piano accompaniment features a triplet of eighth notes in the right hand.

plau - der - test e - wig so hei - ter, und will mein Le - ben, mein
hop - ing that thou mayst per - sev - er, Naught else de - sir - ing, for

Die Heimkehr.

Homeward.

FR. CHOPIN.

Prestissimo.

Piano. *p* *cresc.*

Agitato vivo. (♩ = 108)

1. Sturm saust durch des Wäl - des Bäu - me, rei - te rasch, Ge - sel - le!
 2. Hörst du nicht die Ra - ben kräch - zen, dei - nes Weg's Be - glei - ter?
 3. End - lich, end - lich Lich - ter - schim - mer, doch wo bleibt die Dei - ne?
 4. Magst du sie auch fest um - schlungen hal - ten in den Ar - men;

1. Stran - ger in the storm - swept for - est, Haste thee on, O Ri - der!
 2. Hear'st thou not the sul - len ra - vens Fly - ing on be - fore thee?
 3. Yon - der, yon - der lights are shin - ing, Why doth she not greet thee?
 4. With an ar - dent lov - er's kiss - es Thou may'st seek to charm her,

rall.

Sporn' den Rap - pen, nim - mer säu - me, kommst zu spät zur Stel - le,
 Hörst du nicht im Sturm es äch - zen? Rei - te ra - scher, Rei - ter!
 Liegt und schläft, und schläft auf im - mer wohl im To - dten - schrei - ne!
 wird, von dei - ner Gluth durch - drun - gen, nim - mer doch er - war - men!

Well it is thy steed thou spur - rest, Do not dare to loi - ter,
 See'st thou not the low'r - ing heav - ens Dark - ly brood - ing o'er thee?
 In her wind - ing sheet con - fin - ing Doth she wait to meet thee,
 Yet thy ten - der, fond em - brac - es Nev - er - more shall warm her!

rall. *cresc.*