

Von waldbekränzter Höhe.  
From where the upland towers.  
(Daumer.)

Op. 57 No 1.

Lebhaft.  
Allegro.

10.

*p*

Von  
From

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Lebhaft. Allegro.' The piano part begins with a piano (*p*) dynamic. The vocal line starts with a rest, followed by the lyrics 'Von From'.

wald - bekränz - ter Hö - he werf ich den hei - ßen  
where the up - land tow - ers in woods I turn to

The second system of the musical score. The vocal line continues with the lyrics 'wald - bekränz - ter Hö - he werf ich den hei - ßen' and 'where the up - land tow - ers in woods I turn to'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Blick der lie - be - feuch - - ten Se - - he zur  
see how love be - dews the flow - - ers that

The third system of the musical score. The vocal line continues with the lyrics 'Blick der lie - be - feuch - - ten Se - - he zur' and 'see how love be - dews the flow - - ers that'. The piano accompaniment continues with the same rhythmic patterns as in the previous systems.

Flur, die dich um - grünt, zu - rück, zur  
bloom so fresh, dear friend, o'er thee, that

Flur, die dich um - grünt, zu - rück.  
bloom so fresh, dear friend, o'er thee.

*p dolce*

Ruhiger.  
Meno mosso.

Ich senk ihn auf die  
Be - low the fount - ain

*p*

Quel - - - le,                    ver - möcht            ich, ach, mit  
 gush - - - es,                    ah! would            that I could

*dolce*

ihr zu flie - Ben, ei - ne Wel - - le, zu -  
 be a fount - ain - wave that rush - - es a -

rück, o Freund, zu dir, zu dir, zurück, o  
 way, my friend, to thee, to thee, a-way, my

Freund, zu dir, zu dir!  
 friend, to thee, to thee.

*p*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Ich richt ihn auf die Zü - - -  
 A - bove the clouds are he - - -

The second system continues the vocal and piano parts. The piano accompaniment uses arpeggiated chords and moving lines in both hands.

- - - ge der Wol - - - ken ü - - - ber  
 - - - ing their cour - - - ses o - - - ver

The third system continues the musical setting. The piano part maintains its arpeggiated texture while the vocal line moves through various intervals.

Allmählich lebhafter.  
*poco a poco accelerando*

mir, ach, flög ich ih - re Flü - - ge, zu -  
 me, ah! could I too be fly - - ing a -

The fourth system begins with a piano (*p*) dynamic marking. The tempo and mood are indicated as becoming more lively and accelerating. The piano accompaniment features more active sixteenth-note patterns.

rück, o Freund, zu dir, zu dir! zurück, o  
 way, my friend, to thee, to thee, a-way, my

*poco a poco cresc.*

Freund, zu dir, zu dir!  
 friend, to thee, to thee.

*cresc.*

*f*

Sehr lebhaft.  
*Animato.*

Wie  
 I'd

wollt ich dich um - strik - ken, mein Heil und mei - ne  
 clasp thee to my heart, — love, who art my weal and

*p*

Pein, mein Heil und mei - - ne \_\_\_\_\_ Pein, \_\_\_\_\_ mit  
 woe, who art my weal \_\_\_\_\_ and \_\_\_\_\_ woe, \_\_\_\_\_ be

Lip - pen und mit\_ Blik - - ken, mit Bu - sen, Herz und  
 thine in ev - 'ry\_ part, love, in life and heart and

See - - le dein, mit Bu - - - sen, Herz \_\_\_\_\_ und  
 soul al - so, in life \_\_\_\_\_ and heart \_\_\_\_\_ and

See - - - le \_\_\_\_\_ dein!  
 soul \_\_\_\_\_ al - so.