

Wolf

Der Freund

(Eichendorff, trans. Bernhoff)

Mässig

Wer auf den We - - gen
Who on life's sea would

p dolce

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in bass clef, featuring a steady eighth-note triplet pattern in the left hand and chords in the right hand. The tempo marking 'Mässig' is at the top left, and the dynamic marking 'p dolce' is in the piano part.

schlie - - - fe, ein sanft ge - wieg - - tes Kind,
slum - - - ber, as rocked in in - - fant's cot,

Detailed description: This system contains the next two measures. The vocal line continues with a triplet of eighth notes. The piano accompaniment maintains the triplet pattern. The lyrics are in German and English.

kennt nicht des Le - - bens Tie - - - fe, vor sü - ssem Träu - - - men
knows not of griefs, that cum - - - ber the dreams of mort - - - al

poco rit.

Detailed description: This system contains the final two measures of the piece. The tempo marking 'poco rit.' appears at the end of the vocal line and in the piano part. The piano accompaniment concludes with a triplet of eighth notes. The lyrics are in German and English.

a tempo

blind.
lot.

Doch wen die Stür - me
But who mid tem - pests

a tempo

ff

fas - - sen zu wil - - dem Tanz und
rag - - ing has fought with all his

mf

ff

Fest, wen hoch auf dunk - - len
might, an hon - - est war - - fare

mf

ff

Stra - - ssen die fal - - sche Welt ver - -
wag - - ing 'gainst sin and world - - ly

p

p *cresc.*

sehr rhythmisch

lässt: _____ Der _____ lernt sich wak- - - ker
 spite: _____ Death's _____ i - mage ne - - - ver

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features triplets and dynamics such as *f*, *ff*, and *p*.

rüh- - ren, durch Nacht und Klip - - - pen
 fear- - ing, with strong right arm and

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features triplets and dynamics such as *f*, *p*, and *cresc.*

hin _____ lernt der _____ das Steu - - er
 hand, _____ with God _____ his ves - - sel

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features triplets and dynamics such as *f*.

sehr breit

füh- - ren mit sich - - rem, ern - - stem Sinn.
 steer - ing, he'll guide her safe to land.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features triplets and dynamics such as *ff*.

etwas belebter, jedoch immer gemessen

Der ist von ech - - tem Ker - - ne, er - - -
He cares not what be - - - tide him, on

p gut gehalten

f p

probt zu Lust und Pein,
shore or storm-racked sea,

der glaubt an Gott und
he'll trust the stars to

p

f

p

f

breit

Ster - - - ne,
guide him:

der soll mein Schiff-mann sein!
he shall my helms-man be!

f

ff

Wolf
Der Musikant
(Eichendorff, trans. Bernhoff)

Sehr mässig

Piano introduction in G major, 2/4 time. The music features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The piece begins with a piano (*p*) dynamic.

Wan-tern lieb' ich für mein Le- - ben, le - be e - - ben, wie ich kann,
Oh what joy thro' life to wan - der; tho' I've nei - - ther home nor wealth,

wollt' ich mir auch Mü - he ge - - ben, passt es mir doch gar nicht an.
yet I know, tho' oft I pon - - der: there's no wealth like sovereign health.

Schö - ne al - - te Lie - der weiss ich, in der Käl - - te, oh - ne Schuh',
And I sing, with voice me - lo - - dious, fine old songs, mid ice and snow,

p dolce

drau-ssen in die Sai - ten reiss' ich, weiss nicht, wo ich a - bends ruh'
gai - ly pluck the strings har - mo - nious, where I'll rest I ne - ver know!

poco rit. - - - a tempo

Man - che Schö - ne
Many a maid, if

p

macht wohl Au - gen, mei - net, ich ge - fiel' ihr sehr, wenn ich nur was woll - te tau - gen,
I would let her, gladly she would answer: Yea! if you'd learn a trade that's bet - ter

so ein ar - - mer Lump nicht wär' -
than to sing and play all day!"

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features dynamics *mf* and *f*.

Mag dir Gott ein'n Mann be - sche - - ren, wohl mit Haus und
Hap - ly Heaven may send an - o - - ther, with a gold - - en

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features dynamics *f*, *p*, *mf*, and *frit.*

a tempo
p zart
 Hof ver - seh! Wenn wir zwei zu - sam - men wä - - ren, möcht' mein Sin - - gen
wed - ding - ring! If we two e'er lived to - geth - - er, I should soon for -

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features dynamics *a tempo* and *p*.

mir ver - geh'n.
get to sing.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features dynamics *p* and *mf*.

Wolf
 Verschwiegene Liebe
 (Eichendorff, trans. Bernhoff)

Sanfte Bewegung und immer sehr zart

pp
ausdrucksvoll und weich

The piano introduction consists of two systems. The first system features a treble clef with a 12/8 time signature and a key signature of two flats. The right hand plays a series of chords and eighth notes, while the left hand plays a more melodic line with some rests. The second system continues this texture, with the left hand playing a more active line.

leise
pp *p*

Ü - ber Wip - fel und Saa - ten
 Thro' the glam - our of even - ing,

The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment continues with a similar texture to the introduction, featuring chords and melodic lines in both hands.

in den Glanz hin - ein, wer mag sie er - ra - ten, wer
 o'er each wood - ed height, who'll tell us their mean - ing, or

The vocal line continues with the lyrics. The piano accompaniment features a change in key signature to two sharps (D major) and a change in time signature to 6/8. The texture remains consistent with the previous sections.

hol - te sie ein? rit. Ge -
 stay their swift flight? Fond

The final vocal phrase includes the instruction *rit.* (ritardando). The piano accompaniment concludes with a final chord and a key signature change to one sharp (E major). The time signature remains 6/8.

dan - - ken sich wie . . . - gen, die Nacht ist ver-schwie - - gen, Ge-
 love - thoughts con - ceal - - - ing, to Night all - re - veal - - ing, sweet

dan - - - ken sind frei. Er-
 fan - - - cy must roam! An

rät' es nur Ei - - ne, wer an sie ge-dacht, beim
 one maid would share them, read those thoughts a - right ye

Rau - - schen der Hai - - ne, wenn nie - - mand mehr wacht,
 bree - - es, oh, bear them, nor stay their swift flight!

rit. als die Wol - - ken, die flie - - - gen, - mein
be ye clouds their al - li - - - ant, my

a tempo

pp *p*

pp Lieb ist verschwie - - gen und schön wie die
love is as si - - lent and fair as the

pp *p* *mf*

Nacht.
Night.

p *p* *zart dim.*

pp

Wolf
Das Ständchen
(Eichendorff, trans. Bernhoff)

Mässig

p *mf*

Ped. * Ped. * Ped.

p *mf*

* Ped. *

Auf die Dä - - cher zwi - schen blas - - - sen
O'er the si - - lent vil - lage dream - - - ing,

dolce *mf* *p*

Begleitung immer *pp*

Wol - - - ken schaut der Mond her - für,
shines the moon from heav'n a - bove.

ein Stu - dent dort auf der Gas - sen singt
Neath her win - dow bright - ly gleam - ing, sings

mf *p*

vor sei - - ner Lieb - sten Tür. Und die
a min - strel to his love. And the

p

Brun - - - nen rau - - - schen wie - - - der durch die
fount - - ains' sil - - vry plash - - - ing through the

mf *p*

stil - - - le Ein - - - sam - keit und der
so - - - li - - tude of night, and the

pp *p*

Wald vom Ber - - - ge nie - - - der, wie in
 fer - - - est trees' soft rustl - - - ing call back

al - - - ter, schö - - - ner Zeit.
 days of sweet de - light.

rit. *a tempo*

So in mei - nen jun - gen Ta - - - - gen hab' ich
 Sad - ly now my soul re - mem - - - bers many a

man - - - che Som - - - mer - nacht auch die
 glor - - - ious sum - - - mer - night, when my

Lau - - - te hier ge - schla - - gen und manch
thoughts, in heart-felt num - - bers, ming - led

lust'ges Lied er - dacht.
with the voice of night.

A - - - ber von der stil - len Schwel - le tru - - gen
Ah, cold Death, that knows not pi - ty, snatched from

p dolce *mf* *p*

Begleitung pp

rit. *a tempo*

sie mein Lieb zur Ruh',
Earth her fair - - - est flower,

rit. *a tempo*

und du, fröh- li - cher Ge - sel - le,
but thou, min-strel, sing thy dit - ty,

p *mf* *p*

etwas zurückhaltend *a tempo*

sin-ge, sing' nur im-mer zu!
bid it soar to love's sweet bower!

mf

p

sing' nur zu, im - - mer - sing, sing on!

etwas zurückhaltend

dim. *p* *mf*

a tempo

zu! on!

pp *verklingend* *ppp*

Wolf
Der Soldat I
(Eichendorff, trans. Bernhoff)

Frisch

p *durchweg staccato*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'Frisch' and the dynamics are 'p' (piano) and 'durchweg staccato'.

p

Ist auch schmuck nicht mein
True, my nag he's no

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are 'p' (piano) and 'f' (forte).

Röss - lein, so ist's doch recht klug, trägt im
beau - ty, yet dul - lard he's not: to my

The second system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are 'p' (piano) and 'f' (forte).

Fin - stern zu 'nem Schlöss - lein mich rasch noch ge - nug.
La - dy - love on du - ty, right brisk - ly he'll trot

The third system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The dynamics are 'p' (piano) and 'f' (forte).

Ist das Schloss auch nicht prächtig, zum
 Tho' her home boast no splendour, be -

Gar - ten aus der Tür tritt ein Mäd - chen doch all -
 side the gar - den gate, there a maid - en fair and

näch - tig dort freund - lich her - für.
 splend - er at night time doth wait.

rit. *a tempo*

ein wenig zurückhaltend
 zart

Und ist auch die Klei - ne nicht die schönst' auf der
 O - thers may be fair - er, rich - er, grand - er, than

ein wenig zurückhaltend

p *rit.*

a tempo *frisch*

Welt, so gibt's doch just kei - - - ne,
 she, yet I do pre - fer her,

frisch

sehr zart

die mir bes - ser ge - fällt, die mir bes - ser ge -
 she is dear - er to me, she is dear - er to

p

fällt; die mir bes - ser ge - fällt.
 me, she is dear - er to me.

rit.

p *f*

Und spricht sie vom Frei - - - en, so
 An she talk of court - - - ing, I

p *gedehnt*

schwing' ich mich auf mein Ross, ich blei - be im
mount on my nag, and roam: Else - - where I'll go

gedehnt

a tempo *p*

Frei - - - en, und sie auf dem Schloss,
sport - - - ing, and she'll stay at home,

a tempo

mf p

und sie auf dem Schloss, und sie auf dem
and she'll stay at home, and she'll stay at

Schloss.
home.

mf p dim. pp

Wolf
Der Soldat II
(Eichendorff, trans. Bernhoff)

Eilig und heftig

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a 9/8 time signature, while the left hand provides a bass line with some sustained notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

The vocal line begins with a rest followed by a melodic phrase. Dynamics include *p* (piano).

Wa - gen musst du und flüch - tig er - beu - - - ten,
Seize your boo - ty while onward we're dash - - - ing,

The piano accompaniment continues with a complex texture of chords and moving lines. Dynamics include *ff* (fortissimo), *pp* (pianissimo), and *f* (forte).

The vocal line continues with a melodic phrase. Dynamics include *f* (forte).

hin - ter uns schon durch die Nacht hör' ich's schrei - - - ten,
close at our heels ghast - ly spec - tres come rush - - - ing,

The piano accompaniment continues with a complex texture of chords and moving lines. Dynamics include *pp* (pianissimo) and *f* (forte).

The vocal line continues with a melodic phrase. Dynamics include *f* (forte).

schwing' auf mein Ross dich nur schnell und küß' noch im Flug mich, wild -
mount on my charger in haste, we'll kiss as we speed on, wild -

The piano accompaniment continues with a complex texture of chords and moving lines. Dynamics include *p* (piano).

schö - nes Kind, geschwind, denn der Tod ist ein rascher Ge -
 na - ture's child, a - way, it were death here a minute to

f *p* *pp*

sell, ge - schwind, denn der Tod ist ein ra - scher Ge -
 waste, then haste! it were death here a min - ute to

p *f* *pp*

sell, geschwind, geschwind, geschwind,
 waste, a - way, a - way, a - way!

molto cresc. *ff*

denn der Tod ist ein ra - scher Ge - sell.
 it were death here a min - ute to waste.

p *mf* *pp* *R.H.* *L.H.* *f* *ppp*

Wolf
Die Zigeunerin
(Eichendorff, trans. Bernhoff)

Mässig

ruhig

Am
By the

Kreuz - weg da lau - - sche ich, wenn die Stern' und die
cross - way I stand and hark, when no star and no

Feu - - er im Wal - - de ver - gnom - - men, und
fire in our camp is burn - - - ing, the

wo der er - ste Hund bellt von fern,
 watch - - dog's first - low bark from . a - far

da wird mein Bräut' - gam her - kom - - - men.
 tells me my lov - - er's re - turn - - - ing.

La _____ la _____ la _____
 La _____ la _____ la _____

la _____ la _____ la _____ la _____ la _____
 la _____ la _____ la _____ la _____ la _____

la la la. la. la. la.

p *pp*

Etwas bewegter *p*

„Und als der
„And as the

mf *mf* *p*

Tag graut, durch das Ge - hölz sah ich ei - ne Ka - tze sich
day dawned, a black wild cat I saw, slowly oamp ward a -

mf *p*

schlin - gen, ich schoss ihr auf den
steal - ing she got it hot with

mf *p*

nuss - brau - nen Pelz, wie tat die weit ü - ber - sprin - gen!
 slug, ball — and shot. how that sent her back ward reel - ing!

wie tat die weit ü - ber - sprin - gen! Ha ha ha ha ha ha
 off she dart - ed spit - ting, squeal - ing! Ha ha ha ha ha ha

ha ha ha ha ha ha ha ha
 ha ha ha ha ha ha ha ha

— ha ha ha ha.“
 — ha ha ha ha.“

höhnisch
p

Schad' nur ums Pelz - lein, du kriegst mich nit!
You've scorched her skin, but you've missed the cat!

Erstes Zeitmass

bestimmt *f* *beschleunigend*

mein Schatz muss sein wie die an - - dern: lang
my love must be like the o - - thers:

mf *beschleunigend* *ff*

p *keck*

braun und ein Stutz - bart auf ung' - - ri-schen Schnitt und ein
brown, with mus-ta chios, Hun-gar - - ian at that, and a

erstes Tempo

fröh - - li-ches - Her - - ze zum Wan - - dern.
heart like his wan - - der-ing broth - - ers.

f *p* *dimin.*

p

La
La

la
la

pp

This system contains the first two measures of the piece. The vocal line begins with a half note 'La' followed by a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in both hands.

la
la

la
la

la
la

This system contains the next two measures. The vocal line continues with 'la' and 'la' lyrics, maintaining the triplet pattern. The piano accompaniment remains consistent.

la
la

la
la

la
la

la
la

la
la

cresc.

This system contains the next two measures. The vocal line features a sequence of 'la' and 'la' lyrics. The piano accompaniment includes a 'cresc.' (crescendo) marking.

pp

ad lib.

la.
la.

pp

pp

sf

Ped. *

This system contains the final two measures. The vocal line begins with 'la.' and 'la.' lyrics, followed by a melisma marked 'ad lib.'. The piano accompaniment features a 'Ped.' (pedal) marking and a final 'sf' (sforzando) dynamic.

Wolf
Nachtzauber
(Eichendorff, trans. Bernhoff)

Sanft fliegend

pp

p

più p

The first system of the piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a steady eighth-note accompaniment. The left hand plays a more melodic line with some rests. Dynamics include *pp* (pianissimo) in the first measure, *p* (piano) in the second, and *più p* (pianissimo) in the third.

p

Hörst du nicht die Quel - len
Hear'st thou not the brook - lets

pp

The second system includes a vocal line in the treble clef. The vocal melody begins in the third measure with a *p* (piano) dynamic. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active line in the left hand. The system concludes with a *pp* (pianissimo) dynamic in the piano part.

ge - hen zwischen Stein und Blu - men weit
stream - ing wheresweet Spring, her blos - soms strewed,

The third system continues the vocal line and piano accompaniment. The vocal line has a *p* (piano) dynamic. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a melodic line in the left hand. The system ends with a *pp* (pianissimo) dynamic in the piano part.

nach den stil - len Wal - des - se - - - en, wo die Mar - mor - bil - der
where the wood - land lakes are dream - - - ing, by the mar - ble i - cons

poco a poco cre -

ste - - - hen in der schö - - - nen Ein - - - sam -
gleam - - - ing in sweet Na - - - ture's so - - - li -

- scendo mf p

keit?
tude? Von den Ber - gen
From the mount - ain

pp p

sacht her - nie - - der, wek - kend die ur - al - ten Lie - - der,
slopes de - scend - ing, an - cient strains me - lo - dious blend - ing,

rit. rit.

pp *ruhig*

steigt die wun - der - ba - re Nacht, — und die
on — *ward* *comes* *ma - jes - tic* *Night,* — *up from*

ruhig

p

a tempo

Grün - - de glän - zen wie - der, wie du's oft im Traum ge -
sil - - van groves a - scend - ing vi - sions, fair as dreams, de -

a tempo

pp *mf*

dacht, — wie du's oft im Traum ge - dacht.
light, — *charm the sens - es, haunt the sight.*

p *dim.* *pp*

pp

p hervortretend *più p*

p
Kennst die Blu-me du, ent-spros-sen in dem
Knowst the flow'ret fair, un-fold-ing to the

pp

mond - - be-glänz - ten Grund? _____ Aus der Knos - pe,
moon its gold - en tips? _____ From the blos - som,

rit. *a tempo*
halb erschlossen. jun - ge Glie - der blü - hend spro - sen,
na - ture's moulding, limbs are seen their charms un - fold - ing,

p poco a poco crescendo mf

wei - sse Ar - - - me, ro - - - ter Mund,
snow - y arms, and crim - - son lips,

p pp

mit immer gesteigertem Ausdruck

und die Nach - ti - gal - len schla - gen
and the night - in - gale is plead - ing

und rings hebt es an zu kla - - - gen,
neath the si - lent stars re - ced - - - ing,

ach, — vor Lie - be to - - des - wund, — von ver -
ah! — fond me - mory loves to rove — in the

sunk' - - nen schö - nen Ta - gen — komm, —
grove, where love lies bleed - ing — come, —

f *p*
o komm zum stil - - - len
o come to si - - - lent

Grund!
grove! *p* komm!
come!

pp
komm!
come!

pp *ppp rit.*

Wolf
Der Schreckenberger
(Eichendorff, trans. Bernhoff)

Keck und verwegen

Aufs Wohl - - - sein mei - ner Da - - me, ei - ne
A. health to my fair Dame, Sir! See a

Wind-fahn' ist ihr Pa - nier, For - tu - na ist ihr
vane her ban-ner dis - plays, Dame For - tune is her

etwas langsamer
Na - me, das La - ger ihr Quar - tier! Und wen - det sie sich
name, Sir, from camp she sel - dom strays! Yet, if she turn and

wei - ter, ich küm - re mich nicht drum, da drau - ssen oh - ne
 leave - me, I neith - er grieve nor scold: my pride it is, be -

Rei - ter, da geht die Welt so dumm. Statt Pul - ver - blitz und
 liebe me, to be a rid - er bold. Our mus - kets should be

näselnd
 Knat - tern aus je - dem wü - sten Haus Ge - vat - tern sehn - und
 rat - tling, where now the old folks stand, all prat - tling, cack - ling,

natürlich *rit.*
 schnat - - tern al - le Lust zum Land hin - aus. For -
 chatt'r - - ing: Who could live in such a land? Dame

a tempo

tu - na weint vor Ar - ger, es rin - net Perl' auf
 For - tune wept and said naught, but shed full many a

a tempo

Perl': _____ „Wo ist der Schrek - ken - ber - ger?
 tear: _____ "Where is that Cap - tain Dread - naught?"

Das war ein and - rer Kerl!"
 I would that he were here!"

Sie tut den Arm mir rei - chen, Fa - ma bläst das Ge -
 Her arm to me ex - tend - ing; Glo - ry her - alds our

leit, — so zu dem Tem - pel stei - gen wir der
 name; — slow - ly the steps we a - scend that lead to

Un - sterb - - - lich - keit.
 im - mort - - - al fame.

pompös

Wolf
 Der Glücksritter
 (Eichendorff, trans. Bernhoff)

Keck und etwas gemessen

Wenn For - tu - na sprö - de tut, lass' ich sie in Ruh,
 When Dame For - tune acts the prude, I put on my pride,

sin - ge recht und trin - ke gut, und For - tu - na kriegt auch Mut,
 drink and sing in mer - ry mood, then Dame For - tune acts the shrewed:

kurz

setzt sich mit da - zu. Doch ich geb' mir
 sits down by my - side. Heed-less of the

cresc.

kei - ne Müh': „He, noch ei - ne her!“ keh' den Rük - ken
cun - ning lass: „Heigh! more mead!“ I roar!” *Drink full many a*

ge - gen sie, lass' hoch le - ben die - und die - das ver -
foam - ing glass to the health of many a lass, that ag -

driesst sie sehr. Und bald rückt sie
grieves her sore. Soft she whis - pers

sacht zu mir: „Hast du de - ren mehr?“
in mine ear: „Hast thou an - y more?“

poco rit. *a tempo*

zart

f

„Wie Sie seh'n, drei Kan - nen schier, und das lau - ter Kle - be - Bier!
 „Dame, you see three bum - pers here, filled with mead, the heart to cheer:

gedehnt

's wird mir gar nicht schwer.“ Drauf sie zu mir
 I could drink a score!“ Says to me, with

a tempo

rit. *a tempo*

lä - chelt fein: „Bist ein gan - zer Ker!“ ruft den Kell - ner, schreit nach Wein,
 smile di - vine: “You're a man in - deed!” calls the tend - er, or - ders wine,

trinkt mir zu und schenkt mir ein, ech - te Blum' und Perl!
 fills our glass - es, clinks with mine, drinks the sparkl - ing bead.

etwas breiter *gedehnt*

Sie be - zah - let Wein und Bier, und ich, wie - der
tr *She then pays for wine and cheer, and my score to*

p Tempo I

gut, füh - re sie am Arm mit mir aus dem Haus wi'en Ka - va - lier,
 boot. I, who taught Dame For - tune fear, lead her forth, her cav - al - ier.

p a tempo

al - les zieht den Hut.
 All the mates sa - lute.

8 *keck*

piu p

ff *f*