

Wolf  
Der Freund  
(Eichendorff, trans. Bernhoff)

**Mässig**

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

*p dolce*

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

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.*

*poco rit.*

*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

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

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

*sehr breit*

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

*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*

Ster - - - ne,  
 guide him:

*breit*

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 right hand features a melodic line with eighth-note patterns, while the left hand provides a steady bass accompaniment. 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!*

*mf* *poco rit. - - - a tempo* *p* *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*

*p*

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

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*

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 -*

mir ver - geh'n.  
*get to sing.*

Wolf  
 Verschwiegene Liebe  
 (Eichendorff, trans. Bernhoff)

Sanfte Bewegung und immer sehr zart

*pp*  
*ausdrucksvoll und weich*

The piano introduction consists of two staves. The right hand features a delicate, flowing melody with grace notes and slurs, while the left hand provides a harmonic accompaniment with sustained chords and moving lines. The tempo and mood are indicated as 'Sanfte Bewegung und immer sehr zart'.

*leise*

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

*pp* *p*

The first system of the vocal score shows the vocal line and piano accompaniment. The vocal line is marked 'leise' and begins with a rest. The piano accompaniment continues with the same delicate texture as the introduction.

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

*p*

The second system continues the vocal and piano parts. The vocal line has a slight change in key signature, and the piano accompaniment follows suit with a change in chord structure.

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

*rit.*

*pp*

The final system concludes the piece. The vocal line ends with a question mark, and the piano accompaniment features a 'rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic. The piece ends with a double bar line and a repeat sign.



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

*pp* *a tempo* *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

First system of the piano introduction. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. Dynamics range from *p* to *mf*. Pedal markings are present at the end of each measure.

Second system of the piano introduction. It includes a repeat sign in the middle. The right hand continues with a similar melodic pattern, and the left hand maintains the accompaniment. Dynamics are marked *p*. Pedal markings are present.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Auf die Dä - - cher zwi - - schen blas - - - sen / O'er the si - - lent vil - - lage dream - - - ing,". The piano accompaniment features a flowing eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *dolce*, *mf*, and *p*. A note: *Begleitung immer pp*.

Second system of vocal entry and piano accompaniment. The vocal line continues with the lyrics: "Wol - - - ken schaut der Mond her - für, / shines the moon from heav'n a - bove." The piano accompaniment continues with the same eighth-note accompaniment in the left hand and melodic line in the right hand.

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.

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,

*etwas zurückhaltend* *a tempo*  
sin - ge, sing' nur im - mer zu!  
bid it soar to love's sweet bower!

*p*  
sing' nur zu, — im - - - mer -  
sing, sing on! sing sing  
*etwas zurückhaltend*

*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 key signature has one sharp (F#) and the time signature is 3/8. The piece begins with a piano (*p*) dynamic and is marked *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 piano part continues with the same rhythmic pattern as the introduction. The vocal line begins with a piano (*p*) dynamic. The lyrics are in German and English.

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 continues with the same melody. The piano accompaniment remains consistent. The lyrics are in German and English.

Fin - stern zu 'nem Schläss - 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 concludes with a final note. The piano accompaniment continues with the same rhythmic pattern. The lyrics are in German and English.



Ist das Schloss auch nicht präch - tig, zum  
 Tho' her home boast no splend - our, 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.

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

*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 room: 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 with a dotted quarter note, while the left hand plays a similar pattern. Dynamics include *p* (piano) and *mf* (mezzo-forte).

*p*

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).

*f*

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).

*f*

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

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

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.* *sf* *ppp*

Wolf  
Die Zigeunerin  
(Eichendorff, trans. Bernhoff)

Mässig

*ruhig*

Am  
By the

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 6/8 time, with a tempo marking of 'Mässig' and a performance instruction of 'ruhig'. It begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. Dynamic markings include 'pp' and 'p'.

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

The second system continues the vocal line and piano accompaniment. The vocal line has notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include 'p' and 'pp'.

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

The third system continues the vocal line and piano accompaniment. The vocal line has notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include 'p' and 'pp'.

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 \_\_\_\_\_

*p* *pp*

la la la.

la la la.

*Etwas bewegter* *p*

„Und als der  
„And as the

*ppp* *mf* *p*

Tag grant, 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

*f* *pp*



nuss - brau - nen Pelz, wie tat die weit ü - ber - sprin - gen!  
 slug, ball — and shot. ho"v 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."

*rit.*  
*pp rit.*

*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*

la  
la

la  
la

la  
la

*pp*

la la la la la la la la la

la la la la la la la la la

*cresc.*

*pp*

*ad lib.*

la.  
la.

*pp*

*pp*

Ped. \*

Wolf  
Nachtzauber  
(Eichendorff, trans. Bernhoff)

Sanft fließend

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 with a melodic line. The left hand plays a bass line with dotted rhythms. Dynamics include *pp* in the first measure, *p* in the second, and *più p* 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 and piano accompaniment. The vocal line begins with a rest for two measures, then enters with the lyrics. The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* above the vocal line and *pp* below the piano accompaniment.

ge - hen zwi - schen Stein und Blu - men weit \_\_\_\_\_  
stream - ing wherewweet Spring, her blos - soms strewed, \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics in German and English with blank lines for continuation. The piano accompaniment maintains the eighth-note accompaniment. Dynamics are not explicitly marked in this system.

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*

*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 spros - sen,  
*na - ture's moulding, limbs are seen their charms un - fold - ing,*

*p poco a poco crescendo mf*

*p*

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!  
*pp* 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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and 6/8 time, with lyrics in German and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (ff) dynamic marking.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a forte (ff) dynamic marking and a melodic line in the right hand.

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

etwas langsamer

The third system concludes the vocal line and piano accompaniment. The piano accompaniment includes a piano (p) dynamic marking and a melodic line in the right hand. The tempo marking "etwas langsamer" is placed above the system.

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?"

*cresc.*

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

*cresc.*

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

*f* *cresc.*

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

*pompös*

*ff* *fff*

*fff* *v*

*fff* *sf*

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,

The first system of music features a vocal line in 4/8 time with a treble clef and a piano accompaniment in the same time signature with a grand staff. The piano part includes dynamic markings *p*, *tr*, and *mf*, and a triplet of eighth notes in the right hand.

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:

The second system continues the vocal line and piano accompaniment. The piano part features dynamic markings *sf* and *p*, and the word *kurz* is written below the bass line.

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

The third system concludes the vocal line and piano accompaniment. The piano part includes dynamic markings *cresc.*, *f*, and *p*, and a triplet of eighth notes in the right hand.

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

*tr* *f* *sf* *p*

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

*sf* *p* *f* *p*

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

*pp* *tr* *pp*

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*

*f* *pp*

*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,*

*tr* *tr* *f* *sf* *p*

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

*sf* *p* *f* *sf* *sf*



*etwas breiter* *gedehnt*

Sie be - zah - let Wein und Bier, und ich, wie - der  
*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.*

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

*keck*

*più p*

*ff*

Wolf  
Lieber alles  
(Eichendorff, trans. Bernhoff)

**Sehr schnell**

**Mässig** *zurückhal-*

Sol - dat sein ist ge - fähr - lich, - stu - die - ren sehr be -  
 I'd rath - er be no war - rior; - a stud - ent's lot is

*tend*

schwer - lich, das Dich - ten süß und zier - lich, der  
 sor - rier; I'd rath - er be a po - et: my

*sehr beschleunigend*

Dich - - ter gar pos - sier - lich in die - - sen  
*skill I soon would show it be - - yond the*

*Lebhaft*

wil - - den Zei - ten. Ich möcht' am lieb - sten  
*cun - - ning of Norse - man. I'd rath - er be a*

rei - ten, ein gu - tes Schwert zur Sei - - ten, die  
*horse - man, my spurs and ar - mour ring - - ing, to*

Lau - te in der Rech - ten, Stu - den - ten - herz zum  
*lute's sweet num - bers sing - ing. Like bird in a - - sure*

Fech - - ten. Ein wil - des Ross ist's Le - ben, die  
 wing - - ing, my wild steed on - ward dash - ing, its

Hu - fe Fun - ken ge - ben, wer's ehr - lich wagt, be -  
 hoofs like light' - ning flash - ing, and thun - der - like re -

zwingt es, und wo es tritt, da klingt es!  
 sound - - - ing, its rid - er's fame re - dound - ing!

Wolf  
Heimweh  
(Eichendorff, trans. Bernhoff)

Mässig, nicht schleppend

*sehr innig*

Wer in die Frem - de will wan - - dern, der  
He with his true love must wan - - der, who

*p*

The first system of the musical score for 'Heimweh'. It features a vocal line in G minor, 4/4 time, and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked 'Mässig, nicht schleppend' and the mood is 'sehr innig'. The lyrics are in German and English.

muss mit der Lieb - sten gehn, es ju - beln und las - sen die  
far from his home would roam, else ne - ver a strang - er der

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern. The lyrics are in German and English.

an - - dern den Frem - den al - lei - ne stehn.  
yond - - er will of - fer him heart and home.

The third system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic pattern. The lyrics are in German and English.

*zart*

Was wis - set ihr, dunk - le  
 What know ye that stare and

*pp*

Wip - fel, von der al - - ten, schö - nen Zeit? ach, die  
 won - der, of those hap - - py days of yore? Ah, my

Hei - mat hin - ter den Gip - - feln, wie liegt sie von hier so  
 home is too far o'er yond - - er, and I shall re - turn no

weit!  
 more!

*mf*

*p*

Am  
 I

lieb - sten be - tracht' ich die Ster - ne, die schie - nen, wie ich ging zu  
*gaze toward the stars up in Heav - en, they shone when last I saw my*

*heimlich*  
 ihr, die Nach - ti - gall hör' ich so ger - - ne, sie  
*love, the night - in - gale's soft, plead - ing stev - - en told*

sang vor der Lieb - - sten Tür.  
*fond - ly of con - stant love.*

*kräftig*  
 Der Mor - gen, das ist mei - ne Freu - de! Da  
*Each morn - ing, that dawns, bringeth glad - ness! I*

steig' ich in stil - ler Stund' auf den höch - sten Berg in die  
 rise with the sun to roam, from the hills, my heart, filled with

*cresc.*

Wei - te, grüss dich, Deutsch - land, aus Her - zens -  
 sad - ness, longs to greet thee, my di - stant

*ff* *f*

grund!  
 home!

*ff*

*fff*



Wolf  
Der Scholar  
(Eichendorff, trans. Bernhoff)

Gemächlich

immer *p*

The piano introduction consists of two staves. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Gemächlich' and the dynamic is 'immer p'.

Bei dem an - ge - neh - men Wet - ter  
When 'tis pleas - ant sum - mer wea - ther,

The vocal line begins with a melodic phrase. The piano accompaniment continues with the same eighth-note pattern, featuring triplets in the right hand.

sin - gen al - le Vö - ge - - lein, klatscht der Re - gen  
all birds sing with cheer - ful tone; when it rains o'er

The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with the previous system.

auf die Blät - ter. sing ich so für mich al - - lein.  
wood and hea - ther, mer - ry still, I sing a - - lone.

The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a few final chords and a fermata.

*p*

*f*

Denn mein Aug' kann nichts ent - dek - ken,  
 For mine eye can - not dis - cov - er,

*mf* *cresc.*

*nicht stacc.*

wenn der Blitz auch grau - sam glüht, was im Wan - dern  
 though swift light' - nings flash and dart, aught to rouse one

*ff* *mf*

*p*

könn' er - schrek - ken ein zu - frie - de - nes Ge - müt.  
 thought of ter - sor in a pure con - tent - ed heart.

*p*

*f*

Frei von Mam - mon will ich schrei - ten auf dem Feld der  
*Free from Mam - mon's power I wan - der, bow my head at*

*f kräftig*

Wis - sen - schaft, sin - ne ernst und nehm' zu Zei - ten  
*Na - ture's shrine, o'er her works I, marvelling, pon - der,*

*p*

*p*

ei - nen Mund voll Re - ben - -saft.  
*while I drink her pearl - ing wine.*

*f*

*nicht stacc.*

Bin ich mü - -  
*But, when tired*

*p*

*rit. - -*  
*dim. - -*

*- a tempo*  
*- p*

*etwas zurückhaltend a tempo*

- de vom Stu-die - ren, wann der Mond tritt sanft her - für, pfleg' ich dann zu  
 — of books and reading, an the moon shine bright a - bove, to her lat - ticed

*sehr zart*

*etwas zurückhaltend*

mu - si - zie - - reh vor — der — Al - - ler - schön - sten Tür.  
 win - dow — speed - ing. I sing — my — songs to — her I love.

*a tempo*

*p*

*dim.* *pp* *p* *mf p*

Wolf  
Der verzweifelte Liebhaber  
(Eichendorff, trans. Bernhoff)

Rasch und unmutig

Stu - die - ren will nichts brin - gen,      mein Rock hält kei - nen  
A stud - ent's life is trag - ic,      and trag - ic is my

*sehr zurückhaltend*

Stich,      mei - ne Zi - ther will nicht klin - gen,      mein Schatz, der mag mich  
lot,      for my lute has lost its mag - ic:      my love, she loves me

*a tempo*

nicht.  
not.      Ich wollt', im Grün spa - zier - - te die  
I would I knew a fair - - er, sweet

al - ler - schön - ste Frau,      ich wär' ein Drach' und führ - - te sie  
maid - en young and true,      a drag - on, I would bear - - her to

mit mir fort durchs Blau. Ich wollt', ich jagt' ge - rü - - stet und  
*realms in a - zure blue. I would I were a war - - rior: I'd*

legt' die Lan - ze aus, ——— und jag - te al - le Phi - li - - - ster zur  
*take my lance to hand, ——— I'd rout and frighten the croak - - ers, and*

*bedeutend langsamer*

schö - nen Welt hin - aus. Ich wollt', ich läg' jetzt - un - der im Him - mel still und  
*drive them from the land. I would I lay in slum - ber, the dome of heaven may*

*rasch*

weit — und fragt' nach all' dem Plun - der nichts — vor Zu - frie - den - heit.  
*tent, — no care my soul te cum - ber, rapt — in sublime con - tent.*

Wolf  
Unfall  
(Eichendorff, trans. Bernhoff)

Gemächlich

Ich ging bei Nacht einst ü - - ber Land, ein  
As once I walked a - - broad at night, I

*p*

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (B-flat) and the time signature is 4/8. The tempo marking 'Gemächlich' is written above the first staff. The piano part begins with a piano (*p*) dynamic marking.

Bürsch - lein traf ich drau - - ssen, das hat 'nen Stut - zen  
met a sauc - y sei - - low, he aimed a mus - ket

This system contains the second two staves of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower two staves. The musical notation includes various note values and rests.

in der Hand und zielt auf mich voll Grau - - sen. Ich  
at me straight, with fear my cheek turned sal - - low. I

This system contains the final two staves of music. The vocal line concludes in the upper staff, and the piano accompaniment concludes in the lower two staves. The piece ends with a final chord in the piano part.

ren - ne, da ich mich er - tos; auf  
 ran at him, he 'gan to scoff, my

ihm in vol - - lem Ra - - - sen, da  
 chol - - er fair - - ly rose, Sir, the

drückt das kek - ke Bürsch - lein los und ich  
 sauc - y fel - low's gun went off, and I

*p weinerlich*

stürzt' auf die Na - - - sen.  
 fell on my nose, Sir!

*zurückhaltend* *pp* *pp rit.* *a tempo*



Er a - ber lacht \_\_\_\_\_ mir ins Gesicht,      dass er mich an - ge -  
*He on - ly laughed \_\_\_\_\_ at my sad plight,      tho' he had al - most*

*pp*      *p*

schos - sen,      Cu - pi - do war der klei - - ne Wicht —  
*killed me,      Dan Cu - pid was the sauc - - y wight,*

*mp*      *mf*      *sf*

*sehr zurückhaltend*      *tr* *mm*      *a tempo*

das hat mich sehr ver - dros - - sen.  
*and that with an - ger filled \_\_\_\_\_ me.*

*p*      *f* — *p*

*f* — *p*      *f*      *pp*

Wolf  
Liebesglück  
(Eichendorff, trans. Bernhoff)

Sehr lebhaft und drängend

First system of piano introduction. Treble and bass clefs, key signature of three sharps (F#, C#, G#), 3/8 time signature. Dynamics: *p*.

Second system of piano introduction. Dynamics: *p*, *f*, *p*, *cresc.*

Vocal entry and piano accompaniment. First system. Lyrics: Ich hab' ein Lieb-chen lieb — recht von Her-zen, I know a maid-en fair,— and I love her, —

Vocal entry and piano accompaniment. Second system. Lyrics: hell-fri-sche Au-gen hat's — wie zwei Ker-zen, und wo sie spie-lend streifen das Feld, ach — her eyes are bright as stars — high a -bove her, and where they glow, at day-time or night, ah! —

— wie so lu - stig glän - zet die Welt!  
 — there the world is mer - - ry and bright!

Wie in der Wald-nacht zwischen den Schlüften plötzlich die Tä - ler sonnig sich klü - ten,  
 As when in woods, where darkness is hid - ing, sudden bright sun, the shadows di - vid - ing,

*p* *f* *p*

fun - keln die Strö - me, rauscht himmel-wärts blü - - - hen - de Wild - - nis —  
 gilds e - very streamlet wak - ens the hart, na - - - ture re - joic - - es,

*f*

so — — — ist — — — mein Herz!  
 so — — — is — — — my heart!

*ff*

Wie vom Ge - bir - ge ins Meer zu schau - en, wie wann der See - falk, han - gend im Blau - en,  
*As when from mountain height sea - ward gaz - ing, light - pinioned falcon her flight heav'n - ward raising,*

zu - ruft der däm - mern - den Erd' wo sie blieb, \_\_\_\_\_  
*calls in the twi - light to earth, from a - - bove, \_\_\_\_\_*

so un - - er - mess - - lich ist rech - - er - - te  
*so great, - - so bound - - less is heart \_\_\_\_\_ felt*

Lieb!  
*love!*

Wolf  
Seemans Abschied  
(Eichendorff, trans. Bernhoff)

Stürmisch bewegt

The piano introduction is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a stormy, rhythmic accompaniment. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The dynamic marking is *ff* (fortissimo).

The vocal entry begins with the lyrics: "A - de, mein Schatz, du Fare - well, false love, didst". The piano accompaniment continues with a driving eighth-note pattern in the right hand and a bass line in the left hand. The dynamic marking changes from *ff* to *p* (piano) for the vocal line.

The vocal line continues with the lyrics: "mocht'st mich nicht, ich war dir zu ge - rin - - ge. say me nay, I was too poor to wed thee." The piano accompaniment maintains its stormy character with a consistent eighth-note accompaniment.

*p*

Einst wan-delst du bei Mon - den - licht und hörst ein sü - sses  
 When thou shalt hear, at close of day, a sing - ing sweet, ne'er

*pp*

*geheimnisvoll*

Klin - - gen: Ein Meer - weib singt, die  
 dread - - thee: A mer - maid sings, the

*pp*

*pp* *f*

Nacht ist lau, die stil - len Wol - ken wan - - dern, da  
 night is dead, dark clouds a - bove us hov - - er, then

denk' an mich, 'sist mei - ne Frau, nun such' dir ei - nen an - -  
 think of me, to mer - maid wed, then seek an - o - ther lov - -

dern!  
er!

*ff*

A - de, ihr Landsknecht,  
Fare - well, ye war - riors,

*ff* *p*

Mus - ke - tier! wir zieh'n auf wil - dem Ros - se, das  
musk - et - eers! we ride the bil - lows foam - ing, our

*f*

bäumt und ü - - ber - schlägt sich schier vor man - chem Fel - sen -  
steed, she pranc - es, bounds and rears, nor dreads the rocks high

*geheimnisvoll*

schlos - - - se.  
loom - - - ing.

Der Was - ser-mann bei  
Gay sprites be-hold, at

Blit - - zesschein taucht  
light'n - ing's gleam, our

auf in dunk-len  
ship, and glad-ly

Näch - - ten, der  
hale her; the

Hai - - - fisch schnappt,  
dog - - - fish darts,

die Mö - - - ven  
the sea - - - gulls

schreïn,  
scream,

das ist ein lu-stig Fech -  
oh joy to be a sail -



ten!  
or!

*ff*

*ein wenig breiter*

Streckt nur auf eu - rer      Bä - - ren - haut da -  
Id - lers, the while ye      rest — at home, or,

*p*

*etwas gedehnt - - - - - Voriges Zeitmass*

heim die fau - len — Glie - der, Gott Va - ter aus dem Fen - ster schaut,  
fast a - sleep, lie — snor - ing, God gaz - es down, from Heav'n's high dome,

*pp*      *cresc.*

*poco rit.*      *sehr flott*

schickt sei - ne Sünd - flut      wie - - der,      Feld - we - bel, Rei - ter,  
His se - cond de - luge      pour - - ing.      Ser - geants and horse - men

*ff*      *p stacc.*

Mus - ke - tier, sie müs - sen all' er - sau - - fen, der -  
 all are drowned be - neath the wrath of Heav - - en, the

*cresc. - f*

weil mit fri - schem Win - de wir im Pa - ra - dies ein - lau - -  
 while our gal - lant ship is bound for Pa - ra - dise, our hav - -

*immer cresc. - ff*

fen.  
 en.

*fff*

*3*

Wolf  
Erwartung  
(Eichendorff, trans. Bernhoff)

Einfach und herzlich

Grüss euch aus Her - zens-grund: zwei Au-gen hell und rein, zwei Rös-lein  
Two eyes I long to greet, bright as a sum - mer's day, two rose-bud

*p zart*

auf dem Mund, Kleid blank aus Son-nenschein!  
lips so sweet, gar-ments of sun-ny ray!

Nach-ti-gall klagt und weint,  
Night-in-gale pleads in song,

*mf* *p weich*

wol - lü - stig rauscht der Hain, — al-  
deep hid in blooms of May, — flowers

*pp* *p* *pp* *mf*

- les die Lieb - ste meint: wo weilt sie so al - lein?  
— for their sis - ter long: where does my sweet one stray?

*p* *mf* *p*

*pp* *a tempo*

Weil's draussen fin - ster war, sah ich viel hel - lern Schein,  
 When all was dark a-round, I saw much bright - er ray,

*pp* *mf* *cresc.*

*langsamer* *rit.*

jetzt ist es licht und klar, ich muss im Dun - keln sein. Son - ne nicht  
 now all is light a-round, I must in dark - ness stay. Sun did for -

*f* *rit.* *p* *Tempo I.*

stei - gen mag, sieht so ver - schla - fen drein,  
 get to rise, fain would he sleep all day,

wün - schet den gan - zen Tag, dass wie - der Nacht möcht' sein.  
 would not a - scend the skies, longs for the night to stay.

*rit.*

Lie - be geht  
Love wings its

*a tempo*

*zart* *cresc.* *f* *ff*

durch die Luft, holt fern die Lieb - ste ein; fort ü - ber Berg und Kluff!  
flight thro' air, nought can its pin - ions stay; love, oh the mes - sage bear:

*beschleunigt*

*sf* *p* *f* *beschleunigt*

und sie wird doch noch mein!  
She will be mine, one day!

*breit -*

*sf* *ff* *rasch*

*ff*

Wolf  
Die Nacht  
(Eichendorff, trans. Bernhoff)

Sehr langsam  
*zart und ausdrucksvoll*



*pp*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending sequence, while the left hand plays a similar pattern in the bass clef. The music is in a key with three sharps (F#, C#, G#) and common time.



Nacht ist wie ein stil-les Meer,  
*Night is like a sea that heaves:*

The first system of piano accompaniment features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line is mostly rests, with a few notes appearing in the second measure. The piano accompaniment continues with a similar rhythmic pattern to the introduction.



Lust und Leid und Lie-besklagen kom-men so ver-wor-ren her in dem lin-den Wel - - len-  
*Joy and grief and love's entreat-ing sound like voices o'er the waves on the shore in - ces - - sant*

The second system of piano accompaniment continues the vocal line and piano accompaniment. The vocal line has more notes, and the piano accompaniment remains consistent in style.



schlagen.  
*beat-ing.* Wün-sche wie die Wol - ken sind, schif-fen durch die stil - len Räu-me,  
*Wish - es, light as clouds in air, float be-neath the stars bright gleaming,*

*pp*

The third system of piano accompaniment concludes the piece. The vocal line ends with a few notes, and the piano accompaniment features a final flourish. The dynamic marking *pp* is present.

wer er-kennt im lau - en Wind, ob's Ge-dan-ken o - der Träu-me?  
*heav - sent mes - sage each doth bear: are we wak - ing? are we dream - ing?*

*pp* *poco rit.*

*a tempo*

Schliess'ich nun auch Herz und Mund,  
*Tho' I bear the se - cret smart,*

*p* *dim. - pp*

die so gern den Ster - nen kla - gen; lei - se doch im Her - zensgrund  
*tho' fond love has ceased en - treat - ing, soft - ly, deep with - in my heart,*

bleibt das lin - de Wel - - len - schlagen.  
*I can feel those waves still beat - ing.*

*ppp*

Wolf  
Waldmädchen  
(Eichendorff, trans. Bernhoff)

Äusserst rasch und feurig

Bin ein  
I'm a

*mf* *pp*

Feu - er hell, das lo - dert von dem grü - nen Fel - sen - kranz, See - wind ist mein Buh! und  
 flame, none dare pur - sue me, when from rock to rock I leap; and the danc - ing breez - es

*durchweg staccato*

for - dert mich zum lust - gen Wir - bel - tanz, woo me, fol - low me from steep to steep:

*f*

kommt und wechselt un - be - stän - dig, stei - gend wild,  
 False, in - con - stant wind, I warn thee; rush - ing, wild,

*pp* *cresc.*



*f* *rit.*  
 nei-gend mild, mei-ne schlan-ken Lo-hen wend'ich: komm nicht nah'mir, ich ver-  
*flashing, mild: shun my hiss-ing flames that scorn thee, come not near me, else I'll*

*a tempo*  
 brenn'dich! *immer ff*  
*burn thee!*

*a tempo*  
*sf*

Wo die wil - den Bä - - che  
 Where you hear the wa - - ters

*pp*

rau - schen und die ho - hen Pal - men  
 roar - ing, tower - - ing palm - trees wave in

*pp immer zurückhaltender*

stehn, wenn die Jä - ger heim - - lich  
 air: there the hunt - er hid - - den,

*ppp immer zurückhaltender*

lau - schen, vie - - le Re - he ein - sam  
 cower - ing, watch - - es near the proud hart's

*beschleunigend* *a tempo* 3

gehn.  
lair. Bin ein  
I'm a

*beschleunigend* *a tempo*

*f* *p*

*stacc.*

*ritard.* 3

Reh, flieg' durch die Trüm-mer, ü-ber die Höh', wo im Schnee still die  
roe, and you may watch me leap to and fro where the snow decks the

*pp ritard.*

*drängend*

letz - - ten Gip - - fel schim - - mern, folg' mir  
heights, no hound can match me, fol - low

*cresc.* *drängend*

*schnell* *rit.* *a tempo*

nicht, er jagst mich nim-mer!  
not, you'll ne - ver catch me.

*immer ff* *8*

*f* *ff rit.* *f* *a tempo*

8

8

8

Bin ein Vög - lein in den  
I'm a bird in a - sure

Lüf - ten, schwing' mich ü - bers blau - e Meer, durch die Wol - ken von den  
wing - ing, sing - ing in a world of light, o'er the clouds with sun - shine

Klüf - ten fliegt kein Pfeil mehr bis .hie - her.  
*mingl - ing, safe be - yond the ar - rows flight.*

*f*

*p ein wenig nachlassend*

Und die Au'n, — die Fel - - sen - bo - -  
*And the plains, — and hills, — the cher -*

*p ein wenig nachlassend*

*pp*

*immer zurückhaltend*

- gen, Wal - - des - ein - - - sam - keit weit, — wie  
*- ished so - - li - tude — — and star, far, — how*

*p*

*immer zurückhaltend*

weit, — sind ver - sun - - ken in die Wo - -  
*far, — neath the bil - - lows — all has van - -*

*pp*

gen-ished ach, lo! ich Poe

noch mehr zurückhaltend

ha-be mich ver-flo-gen!  
flown where I must per-ish! sehr schnell

immer pp

dim.

Red.

pppp

