

Wolf
 Der Freund
 (Eichendorff, trans. Bernhoff)

Mässig

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

p dolce

Detailed description: This system shows the first two staves 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 grand staff (treble and bass clefs). The piano part features a prominent triplet pattern in the bass line, with the instruction 'p dolce' written above the piano staff.

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

Detailed description: This system continues the musical score. The vocal line includes a triplet of eighth notes. The piano accompaniment maintains the triplet pattern in the bass line. The lyrics are in German and English.

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

poco rit.

Detailed description: This system concludes the piece. The tempo marking 'poco rit.' appears above the vocal staff and below the piano staff. The piano accompaniment continues with the triplet pattern in the bass line.

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*

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

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, der glaubt an Gott und
 shore or storm-racked sea, he'll trust the stars to

p *f* *p* *f*

breit
 Ster - - - ne, der soll mein Schiff-mann sein!
 guide him: he shall my helms-man be!

f *ff*

Wolf
Der Musikant
(Eichendorff, trans. Bernhoff)

Sehr mässig

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. The music is marked with a piano (*p*) dynamic.

The first system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics: "Wandern 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,". The piano accompaniment continues with the same eighth-note patterns as the introduction, marked with a piano (*p*) dynamic.

The second system continues the vocal and piano accompaniment. The vocal line lyrics are: "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." The piano accompaniment remains consistent, marked with a piano (*p*) dynamic.

The third system shows the piano accompaniment continuing. The right hand has a melodic line with a mezzo-forte (*mf*) dynamic, while the left hand continues with quarter notes, marked with a piano (*p*) dynamic.

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 *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'n! 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

leise

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

pp

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

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

rit.
pp

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,
 breez - - 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*

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a *rit.* (ritardando) marking and ending with an *a tempo* marking. The lyrics are 'als die Wolken, die fliegen, mein be ye clouds their aliant, my'. The piano accompaniment consists of two staves (treble and bass clef). The first measure of the piano part is marked *pp* (pianissimo), and the second measure is marked *p* (piano). The key signature is two sharps (F# and C#), and the time signature is 6/8. Measure numbers 12 and 13 are indicated above the vocal staff.

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

pp *p* *mf*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'Lieb ist verschwiegen und schön wie die love is as silent and fair as the'. The piano accompaniment continues with two staves. The first measure of the piano part is marked *pp*, the second measure is marked *p*, and the third measure is marked *mf* (mezzo-forte). The key signature and time signature remain the same. Measure numbers 14 and 15 are indicated above the vocal staff.

Nacht.
Night.

p *p* *zart dim.*

Detailed description: This system contains the fifth and sixth staves. The vocal line has the lyrics 'Nacht. Night.' and then rests. The piano accompaniment continues with two staves. The first measure is marked *p*, the second measure is marked *p*, and the third measure is marked *zart dim.* (softly diminishing). The key signature and time signature remain the same. Measure numbers 16 and 17 are indicated above the vocal staff.

pp

Detailed description: This system contains the seventh and eighth staves, which are purely instrumental piano accompaniment. The piano part consists of two staves. The first measure is marked *pp*. The key signature and time signature remain the same. Measure numbers 18 and 19 are indicated above the staves.

Wolf
Das Ständchen
(Eichendorff, trans. Bernhoff)

Mässig

p *mf*

Red. * Red. * Red.

p *f* *p*

* Red. *

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.

mf *p*

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

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

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

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

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

pp p

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

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

rit. *a tempo*

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!

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

etwas zurückhaltend

dim. *p*

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 series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 3/8.

p

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

The first system of the vocal and piano accompaniment. The vocal line begins with a rest followed by a half note. The piano accompaniment continues with the same eighth-note pattern as the introduction.

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 eighth notes and a half note. The piano accompaniment remains consistent.

Fin - stern zu 'nem Schloß - 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 half note and a quarter note. The piano accompaniment ends with a final chord.

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

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 half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line in the right hand. A dynamic marking of *pp* is present in the piano part.

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

The second system continues the vocal and piano parts. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains its rhythmic pattern. The dynamic marking *pp* is still present.

näch - tig dort freundlich her - für.
 slend - er at night time doth wait.

rit. *a tempo*

The third system shows a change in tempo and dynamics. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a *rit.* (ritardando) section followed by a return to *a tempo*. The dynamic marking *p* (piano) is used.

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

The fourth system concludes the piece. The vocal line has a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a *rit.* section. The dynamic marking *p* is used. The system ends with a fermata over the final notes.

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.

Ad.

p *f*

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

p

p *gedehnt*

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

gedehnt

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in G major, marked with a piano (*p*) dynamic and a stretched (*gedehnt*) tempo. The piano accompaniment provides a rhythmic and harmonic foundation, starting with a series of chords and moving lines in both hands.

a tempo

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

a tempo

The second system continues the vocal and piano parts. The tempo is marked *a tempo*. The vocal line has a more active melody, and the piano accompaniment features a prominent bass line with chords. Dynamics include *p* and *mf*.

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

The third system shows the continuation of the vocal and piano parts. The vocal line repeats the phrase 'und sie auf dem Schloss'. The piano accompaniment maintains its rhythmic pattern with some melodic movement in the upper register.

Schloss.
home.

The final system concludes the piece. The vocal line ends with a sustained note on 'home'. The piano accompaniment features a *mf* dynamic, followed by a *p* dynamic and a *dim.* (diminuendo) marking, ending with a *pp* (pianissimo) dynamic. The piano part concludes with a series of chords and a final cadence.

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 descending sequence, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and mezzo-forte (*mf*).

p

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

The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment continues with a rhythmic accompaniment, featuring dynamics like *ff* and *pp*.

pp

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

The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic accompaniment with dynamics like *pp* and *f*.

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 vocal line concludes with a melodic phrase. The piano accompaniment features a rhythmic accompaniment with dynamics like *f* and *p*.

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 *pp* ruhig

Am
By the

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

Feu - - er im Wal - - de ver - gлом - - 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.

p *pp*

Etwas bewegter *p*

„Und als der
„And as the

ppp *mf* *p*

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

mf *p*

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

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.“

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 *f*

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.

p *dimin.*

p

La
La

la
la

pp

This system shows the first two measures of the song. The vocal line begins with a half note 'La' on a high pitch, followed by a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords. The dynamic is *p* for the vocal and *pp* for the piano.

la
la

la
la

la
la

This system contains the next two measures. The vocal line continues with the triplet eighth notes and then a half note 'la'. The piano accompaniment remains consistent with the first system.

la la la la la la la la la
la la la la la la la la la

cresc.

This system covers three measures. The vocal line features a sequence of alternating half and quarter notes, all labeled 'la'. The piano accompaniment continues with the eighth-note pattern, and a *cresc.* (crescendo) marking is placed at the beginning of the system.

pp *ad lib.*

la.
la.

pp

Ped. *

This system contains the final two measures. The vocal line has a half note 'la.' followed by a melodic phrase marked *ad lib.* The piano accompaniment continues with the eighth-note pattern. The system ends with a *pp* dynamic and a *Ped.* (pedal) instruction with an asterisk.

Wolf
 Nachtzauber
 (Eichendorff, trans. Bernhoff)

Sanft fliegend

pp
 p
 più p

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

pp

ge - hen zwi-schen Stein und Blu - men weit _____
 stream - ing where sweet Spring, her blos - soms strewed, _____

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 - kendie 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 - - vangroves 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, haunts 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 bli - hend spros - 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

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!
große!
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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment starts with a forte (ff) dynamic and features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

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 and piano parts. The vocal line has a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment continues with similar rhythmic patterns, maintaining the forte dynamic.

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 piece with a tempo change to "etwas langsamer" (slightly slower). The vocal line has a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a piano (p) dynamic and includes a prominent trill in the right hand.

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 -

cresc. - - -

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

- - - sf p f

nüselnd
 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,

p mf mf

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

mf mf f rit. dim. - - -

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

p

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!"

f *ff* *mf*

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

p *cresc.*

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

f *cresc.*

Detailed description: This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). It features a complex harmonic structure with frequent changes in key signature and dynamic markings. The first line of piano accompaniment starts with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking.

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

ff *pompös* *fff*

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with the lyrics. The piano accompaniment features a section marked *pompös* (pompous) with a forte (*fff*) dynamic. The piano part includes a variety of textures, including chords and rhythmic patterns. The dynamic markings *ff* and *fff* are clearly visible.

fff

Detailed description: This system contains the fifth and sixth lines of the piano accompaniment. It features a complex harmonic structure with frequent changes in key signature and dynamic markings. The piano part includes a variety of textures, including chords and rhythmic patterns. The dynamic marking *fff* is clearly visible.

fff *sf*

Detailed description: This system contains the seventh and eighth lines of the piano accompaniment. It features a complex harmonic structure with frequent changes in key signature and dynamic markings. The piano part includes a variety of textures, including chords and rhythmic patterns. The dynamic markings *fff* and *sf* are clearly visible.

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,

p *tr.* *mf*

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 shrewd:

sf *p* *sf* *p*

kurz

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

cresc. *f* *tr.* *p*

kei - ne Müh! „He, noch ei - ne her!“ kehrl' den Rük - 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 sehn, 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

ff *p rit.*

p Tempo I

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

p *pa tempo*

al - - les zieht den Hut.
All the mates salute.

cresc. *ff* *keck* *p*

più p

ff *f*