

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 the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/mood is 'Mässig, nicht schleppend' (moderate, not dragging) and 'sehr innig' (very intimate). The lyrics are in German and English. The piano part begins with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment.

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 o'er

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are in German and English. The piano accompaniment continues with the same eighth-note pattern.

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

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

sart

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.
sang - 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.

Detailed description: This system contains the first two lines of the song. The vocal line is in a soprano or alto register, with lyrics in German and English. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A *cresc.* marking is placed above the piano part.

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

ff *f* *p*

Detailed description: This system contains the third and fourth lines of the song. The piano accompaniment becomes more complex with chords and includes dynamic markings of *ff*, *f*, and *p*. There are also some slurs and accents in the piano part.

grund!
home!

ff

Detailed description: This system contains the fifth and sixth lines of the song. The piano accompaniment continues with a strong *ff* dynamic. The vocal line has a few notes with slurs.

fff

Detailed description: This system contains the seventh and eighth lines of the song. The piano accompaniment reaches a *fff* dynamic. The vocal line has a few notes with slurs.

Wolf
Der Scholar
(Eichendorff, trans. Bernhoff)

Gemächlich

immer *p*

The piano introduction consists of two staves in 4/4 time. 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 dynamics are 'immer p'.

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

The first line of the song features a vocal melody with a triplet of eighth notes in the first measure. The piano accompaniment continues with a similar eighth-note pattern in the left hand and chords 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 second line of the song continues the vocal melody and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

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

The final line of the song concludes with a triplet of eighth notes in the vocal melody. The piano accompaniment provides a steady accompaniment throughout.

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't er - schrek - ken ein zu - frie - de - nes Ge - müt.
 thought of ter - ror 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

3

3

f

nicht stacc.

Bin ich mü - -
 But, when tired

p

rit. - -
dim. - -

- a tempo
- p

etwas zurückhaltend a tempo

- de vom Studie - 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. Ich wollt', im Grün spa - zier - - te die
 not. 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 my

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

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

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

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 *sf* *p* *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

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

sehr zurückhaltend *tr* *a tempo*
 das hat mich sehr ver - dros - - sen.
 and that with an - ger filled _____ me.

Wolf
Liebesglück
(Eichendorff, trans. Bernhoff)

Sehr lebhaft und drängend

First system of the piano introduction. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking is *p*.

Second system of the piano introduction. The right hand continues with chords and eighth notes, with a dynamic change from *p* to *f* in the middle. The left hand continues with eighth notes. The dynamic marking is *p* and *cresc.*

Vocal entry and piano accompaniment, first system. The vocal line begins with the lyrics: "Ich hab' ein Lieb-chen lieb — recht von Her-zen, I know a maid-en fair, — and I love her,". The piano accompaniment features a *ff* dynamic in the right hand and a *pp* dynamic in the left hand.

Vocal entry and piano accompaniment, second system. The vocal line continues with the 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!". The piano accompaniment features a *mf* dynamic in the right hand and a dynamic change from *p* to *f* to *p* to *f* in the left hand.

— 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 klüf - 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 - - - - - te
so great, - - so bound - - less is heart - - - - - felt

Lieb!
love!

Wolf
Seemans Abschied
(Eichendorff, trans. Bernhoff)

Stürmisch bewegt

A - de, mein Schatz, du
Fare - well, false love, didst

mocht'st mich nicht, ich war dir zu ge - rin - - ge.
say me nay, I was too pcer to wed thee.

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

pp *geheimnisvoll*

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

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

Blit - - zesschein taucht auf in dunk-len Näch - - - ten, der
light'n - ing's gleam, our ship, and glad-ly hale her; the

Hai - - fisch schnappt, die Mö - - - - ven
dog - - - fish darts, the sea - - - - grulls

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

Red. *

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

p *pp* *mf*

- - les die Lieb - ste meint:
— for their sis - ter long:

wo weilt sie so al - lein?
where does my sweet one stray?

p *mf* *p etwas zurückhaltend*

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.

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 - *rasch*

sf *ff*

ff

Wolf
Die Nacht
(Eichendorff, trans. Bernhoff)

Sehr langsam
zart und ausdrucksvoll

pp

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The music is in a key with three sharps (F# major) and common time.

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

The first vocal line is a single staff with a treble clef. It begins with a rest for two measures, followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern as in 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 vocal line continues the melody with a more active eighth-note pattern. The piano accompaniment remains consistent, providing a steady accompaniment.

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

The third vocal line concludes the phrase with a final melodic flourish. The piano accompaniment features a *pp* dynamic marking and continues with a rhythmic accompaniment of eighth notes.

pp *poco rit.*

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

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 beating.

ppp

Wolf
Waldmädchen
(Eichendorff, trans. Bernhoff)

Äusserst rasch und feurig

Bin ein
I'm a

Feu-er hell, das lo-dert von dem grü-nen Fel-sen-kranz, See-wind ist mein Buhl'und
flame, none dare pursue me, when from rock to rock I leap; and the dancing breez-es

durchweg staccato

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

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

f *rit.*
 nei-gend mild, mei-ne schlanken 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

The first system of the score features a vocal line with three triplet markings and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and concludes with a ritardando (*rit.*) marking. The piano accompaniment includes a *ff* dynamic marking and also ends with a *rit.* marking.

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

The second system continues the vocal line with the instruction *a tempo* and the lyrics "brenn'dich! immer *ff* burn thee!". The piano accompaniment features a *sf* dynamic marking and a *ff* dynamic marking.

The third system consists of piano accompaniment for the vocal line. It features a *sf* dynamic marking at the beginning and a *ff* dynamic marking towards the end.

The fourth system continues the piano accompaniment, featuring a *sf* dynamic marking at the beginning and a *ff* dynamic marking towards the end.

The fifth system is the final system of piano accompaniment on this page, featuring a *sf* dynamic marking at the beginning and a *ff* dynamic marking towards the end.

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

geh'n. — Bin ein
lair. — I'm a

beschleunigend *a tempo*

f *p*

stacc.

ritard.

Reh, flieg' durch die Trüm-mer, ü-ber die Höh', — wo im Schnee — still die
roe, and you may watch me leapt 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 *ff rit.* *f* *a tempo*

8

ff sf

8

ff sf

8

ff sf

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

8

pp p

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

p

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

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- ach, ich
- ished- lo! I've
noch mehr zurückhaltend

p

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

pp *immer pp*

8 *dim.*

Red.

8 *pppp*

*