

Wolf  
Tretet ein, hoher Krieger  
(G. Keller)

Sehr gemessen, mit Anstand

Tre-tet ein,  
Now ad-vance,

*p*

*zart*

Red. \*

Detailed description: This system shows the beginning of the piece. The vocal line starts with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a piano (*p*) dynamic, featuring a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The tempo/style marking is 'Sehr gemessen, mit Anstand'. The key signature has two sharps (F# and C#), and the time signature is common time (C).

hoh - - er Krie-ger, der sein Herz mir er - - gab!  
haught - y war-rior: yield thy heart, bend thy pride!

Detailed description: The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment continues with a similar texture, featuring a steady eighth-note bass line and a melodic line in the right hand. The lyrics are in German and English.

Legt den pur - pur - - nen Man-tel und die Gold - spo - ren ab.  
Lay thy deep crim - - son mantle, lay thy gold spurs a - side.

Detailed description: The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment continues with a similar texture, featuring a steady eighth-note bass line and a melodic line in the right hand. The lyrics are in German and English.

Spannt das Ross in den Pflug, mei - nem Va - - ter zum Gruss!  
 Yoke thy steed to our plough, bow, my fa - - ther to greet!

die Schab - rack' mit dem Wap - pen gibt 'nen Tep - pich mei - nem Fuss.  
 lay thy trappings and scutcheon at my feet, a car - pet mete.

Eu - er Schwertgriff muss las - sen für mich Gold und Stein,  
 With the gems from thy sword-hilt shalt thou crown my brow;

und die blit - - zen - de Klin - ge wird ein Schür - ei - sen sein.  
 and the blade thou didst brandish yield a share for the plough.

Und die schnee - - wei-sse Fe - der auf dem blut - ro - - ten Hut  
 And the plumes on thy bon - net tho' 'twere blood dyed it red,

*zart*

ist zu 'nem küh - len - den We - del in der Som - - mers - zeit gut.  
 soon in the heat of the summer, as a fan, shall be spread.

*zart*

Und der Mar - schalk muss ler - nen wie man Wei - zen - brot bakt,  
 And the Mar - - shal must la - bour, learn our wheat loaves to bake,

*f*

wie man Wurst und Ge - füll - sel um die Weih - nachts - zeit hakt.  
 and the brawn and the mince - meat for each Yule - tide to make.

*f* *p* *pp*

Wolf — Old Melodies: 6 Songs

Nun be - fehlt Eu - re See - le dem hei -  
 Now thy spir - it com - mend to the Saints

- li - gem Christ! Eu - er Leib ist ver - kauft, wo  
 in the sky! For thy bo - dy is sold, where

*p zart*

kein Er - lö - sen mehr ist!  
 no re - demp - tion is nigh.

*crese. - - - f ff*

Wolf  
Singt mein Schatz wie ein Fink  
(G. Keller)

Sehr mässig

Singt mein Schatz wie ein Fink, sing' ich Nach-ti-gallen-sang;  
An my love were the lark, sweet as night-ingale I'll sing,

ist mein Lieb-ster ein Luchs, o so bin ich ei-ne Schlang'! O ihr Jungfrau'n im  
were he false as a lynx, with a ser-pent's tongue I'll sting! O ye maids all so

Land, vom Ge-birg und ü-ber See, ü-ber- lasst mir den Schön-sten, sonst tut ihr mir  
fair, from the hills and o'er the lake, an ye charm him, the fair-est, my heart you will

weh! Er soll sich un-ter- wer-fen zum Ruhm uns zum Preis! und er  
break. He shall to us sur-ren-der, to us bow him down, nor shall

soll sich nicht rüh-ren nicht laut und nicht leis!  
 dare move, nor ten-der a smile nor a frown!

*dim.* *p* *pp*

*etwas bewegter*

O ihr teu-ren Ge-spie-len, ü-ber-lass mir den stol-zen  
 Sweet-est friends, an you leave this man to me,—you may trust my

*immer beschleunigender*

Mann! er soll seh'n, wie die Lie-be ein  
 word, he shall learn that true love, when ag-

*ff*

*lebhaft*

feu-rig Schwert wer-den kann!  
 grieved, can cut like a sword!

*ff*

Wolf  
 Du milchjunger Knabe  
 (G. Keller)

Mässig

Du milch-jun - ger  
 Dost gaze at me,

*pp* *zart* *pp*

Kna-be, wie siehst du mich an? was ha-ben dei-ne Au-gen für ei - ne  
 lad-die, so long with sur - prise, what ques-tion hast thou fond - ly asked with thy

*p* *pp* *p*

Fra - ge ge - tan! Al - le  
 bon - nie blue eyes? All the

*pp* *p*

Ratsherrn in der Stadt und al-le Wei-sen der Welt blei-ben stumm auf die  
*grey heads in the town, an they be e-ver so wise, can-not an-swer the*

Fra-ge, die dei-ne Au-gen ge-stellt!  
*ques-tion, that I have read in thine eyes!*

*mit Humor*  
 Ein lee-res Schneck-häu-sel, schau, liegt dort im Gras; da  
*A shell in the hedge-row, see! left by a snail, just*

hal - - te dein Ohr dran, drin brüm - melt dir was!  
*hold it to thine ear now, t'will hum thee a tale!*

*etwas gedehnt* *a tempo*



Wolf  
Wandl' ich in dem Morgentau  
(G. Keller)

Anmutige Bewegung

*p*  
Wandl' ich in dem Mor - - gen -  
Wand' - ring in the morn - - ing

*dolce*  
*pp*

The first system of the musical score is in G major (three sharps) and 6/8 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a right hand with a melody of eighth notes and a left hand with a steady eighth-note accompaniment. Dynamics include *p* for the vocal line and *pp* for the piano accompaniment.

*sehr zart*  
tau durch die duft-er-füll-te Au', muss ich schä-men mich so sehr vor den  
dew, where the trees fair blossoms strew, I must hide my face for shame, lest the

The second system continues the vocal and piano parts. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *sehr zart* is placed above the vocal line.

Blüm - lein rings um - her!  
flowers should guess my name!

The third system concludes the piece. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

Täub - lein auf dem Kir - chen - dach, Fisch - lein in dem Müh - len - bach,  
*Snake crawl - ing on earth be - low, fish swimming where brook - lets flow,*

*pp*

und das Schlänglein still im Kraut, al - les fühlt und  
*soar - ing lark and brood - ing dove, all o - bey the*

nennt sich Braut.  
*voice of Love.*

*mf* *pp*

Ap - fel - blüt' im lich - ten Schein dünkt sich stolz ein Müt - ter - lein; —  
*Ap - ple blos - som dreams, I trow, of the ap - ple on the bough;*

*sehr zart*

freu - dig stirbt so früh im Jahr schon — das Pa - pi - lio - - nen -  
 but - ter-flies, in rich ar - ray, love — and glad - ly pass — a -

paar. way. Gott, was hab' ich denn ge-tan,  
 Lord! why didst de - cree my fate.

dass ich oh - ne Lenz-ge-span, oh-ne ei - nen sü - ssen Kuss un - ge -  
 that, without a lov - ing mate, or a kiss or love-born sigh, I must

lie - bet ster - - ben muss?  
 live, un - loved — must die?

Wolf  
Das Köhlerweib ist trunken  
(G. Keller)

Wild und sehr lebhaft

Das Köh - ler - weib ist  
The col - lier's wife is

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 3/8. The piano part consists of a rhythmic pattern of eighth notes with a melodic line in the right hand. The vocal line begins with a rest followed by the lyrics.

trun - - ken und singt im Wald, hört,  
drunk, in the woods she sings, hark!

The second system continues the musical score. The piano accompaniment maintains its rhythmic pattern. The vocal line continues with the lyrics, including a long note for 'Wald' and 'hört'.

wie die Stim - me gel - lend im Grü - nen halt!  
how the for - est e - choes and mock - ing rings!

The third system concludes the musical score. The piano accompaniment features some triplet markings (indicated by '8' in a dotted box) in the right hand. The vocal line ends with the lyrics.

Sie war die schön - ste Blu - - - me, be - rühmt im  
*She was the fair - est flow' - - - ret in all the*

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. A dynamic marking of *p* (piano) is present at the beginning of the piano part.

Land; \_\_\_\_\_ es war - ben Reich' und Ar - - -  
*land; \_\_\_\_\_ and rich and poor in mar - - -*

The second system continues the musical score. The vocal line has a half rest followed by a quarter note, then a series of eighth notes. The piano accompaniment maintains the eighth-note pattern in the right hand and chordal accompaniment in the left hand.

- me um ih - re Hand. \_\_\_\_\_ Sie trat in  
*- riage did ask her hand. \_\_\_\_\_ No queen more*

The third system shows the vocal line with a half rest followed by a quarter note, then a series of eighth notes. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

Gür - tel - ket - ten so stolz ein - her; \_\_\_\_\_ den  
*state - ly walked in her silk at - tire; \_\_\_\_\_ to*

The fourth system concludes the musical score. The vocal line features a half rest followed by a quarter note, then a series of eighth notes. The piano accompaniment maintains the eighth-note pattern in the right hand and chordal accompaniment in the left hand.

Bräu - ti - gam zu wä - len fiel ihr zu schwer.  
 prince or belt - ed earl her pride did a - spire.

Da hat sie ü - ber - li - stet der  
 Wine, cunning wine soon wrought shame on

*pp* *cresc.*

ro - te Wein, wie müs - sen al - le  
 beau - ty's brow, all things must fade and

*pp*

Din - ge ver - gäng - lich sein!  
 per - ish on earth, I trow!

*molto cresc.*

Das Köh - ler -  
 The col - lier's

*ff*

weib ist trun - - - ken und singt im Wald;  
 wife is drunk, in the woods she sings;

wie durch die Däm - mer - ung gel - lend ihr Lied  
 hark! how the for - est re - e - choes and mock - - -

er - schallt!  
 ing rings!

Wolf  
Wie glänzt der helle Mond  
(G. Keller)

Ruhig und geheimnisvoll

*pp*

Wie glänzt der hel-le Mond so kalt und fern,  
*Bright shines the sil-ver moon, from realms a - far,*

8

*sempre pp*

Detailed description: This system contains the first two lines of the song. The vocal line is in G minor, 8/4 time, starting with a whole rest followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chordal changes. The tempo and mood are indicated as 'Ruhig und geheimnisvoll'.

doch fer - ner schim-mert mei - ner Schön - heit Stern!  
*yet far more di - stant wanes my beau - ty's star!*

8

Detailed description: This system contains the second two lines of the song. The vocal line continues the melody from the first system. The piano accompaniment maintains the eighth-note accompaniment with some harmonic shifts.

Wohl rau-schet weit von mir des Mee-res Strand,  
*Far as the roar-ing, moon - lit o - cean gleams,*

8

Detailed description: This system contains the third two lines of the song. The vocal line continues the melody. The piano accompaniment continues with the eighth-note accompaniment.

doch wei - ter-hin liegt mei-ner Ju-gend Land!  
*more di - stant still fades childhood's land of dreams.*

8

*pp*

Detailed description: This system contains the final two lines of the song. The vocal line concludes with a long note. The piano accompaniment ends with a final chord. The dynamic marking *pp* is present.



*sehr leise*

Ohn' Rad und Deichsel gibts ein Wä - ge - lein; drin — fahr ich bald zum Pa - ra -  
*In wheelless cha-riot, borne on wings of love, soon — I shall soar to Pa - ra -*

*sempre pp*

dies — hin - ein. Dort sitzt die Mut - ter Got - tes auf dem Thron,  
*dise — a - bove. There I'll be - hold sweet Ma - ry on her throne —*

auf ih - ren Knieen schläft — ihr sel' - ger Sohn. Dort sitzt Gott Va - ter,  
*up - on her lap, a - sleep, — her Bles - sed Son; be - hold the Fa - ther*

*dim.* *pp* *p*

der den heil - gen Geist — aus sei - ner Hand mit Him - mels - körnern speist.  
*and the Ho - ly Ghost — surrounded by the An - gels hymning host.*

*p*

*pp*

In ei - nem Sil - ber - schlei - er sitz'ich dann und schau - e mei - ne  
 And there I'll sit en - shroud - ed all in light - and gaze up - on my

8

*ppp*

*pp*

wei - ssen Fin - ger an. Sankt Pe - trus a - ber gönnt sich  
 fin - gers soft and white. Saint Pe - ter there his wont - ed

8

*pp*

— kei - ne Ruh', hockt vor der Tür und flickt die  
 — work shall do, squat by the gate and mend each

8

*pp sehr zart*

*zart*

al - ten Schuh'.  
 worn - out shoe.

*dim.*

*ppp*