

Wolf
Tretet ein, hoher Krieger
(G. Keller)

Sehr gemessen, mit Anstand

Tre-tet ein,
Now ad-vance,

p

zart

Red. *

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in G major, C major, and D major, with a treble clef and common time signature. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff starts with a piano (*p*) dynamic and features a series of chords and arpeggiated figures. The left-hand staff provides a simple harmonic accompaniment. The system concludes with a 'Red. *' marking.

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

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Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'hoh - - er Krie-ger, der sein Herz mir er - - gab!' and 'haught - y war-rior: yield thy heart, bend thy pride!'. The piano accompaniment continues with a triplet of eighth notes in the right hand. The system ends with a fermata over the final notes.

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: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'Legt den pur - pur - - nen Man-tel und die Gold - spo - ren ab.' and 'Lay thy deep crim - - son mantle, lay thy gold spurs a - side.'. The piano accompaniment continues with a triplet of eighth notes in the right hand. The system ends with a fermata over the final notes.

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 backt,
 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 hackt.
 and the brawn and the mince - meat for each Yule - tide to make.

f *p* *pp*

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.

cresc. *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,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The piano part includes dynamic markings such as *p*, *zart pp*, and *p*. A fermata is placed over a chord in the piano part, with the number '12' written above it.

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

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes dynamic markings such as *f*, *mf*, and *p*. There are some 'x' marks above certain notes in the piano part, possibly indicating fingerings or specific performance instructions.

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

The third system of the musical score shows the vocal line and piano accompaniment. The piano part includes dynamic markings such as *f* and *pp*. There are 'x' marks above several notes in the piano part.

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

The fourth and final system of the musical score on this page. It includes the vocal line and piano accompaniment. The piano part features dynamic markings *pp* and *f*. There are 'x' marks above notes in the piano part.

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 - lasst mir den stol - zen
Sweet - est friends, an you leave this man to me, - you may trust my

f

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 *p* *zärt* *pp*

The first system of the musical score is in 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The piano part includes dynamic markings of *pp*, *p*, *zärt*, and *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*

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). The piano accompaniment features a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. Dynamic markings include *p*, *pp*, and *p*.

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

pp *p*

The third system concludes the piece. The vocal line has a half note (G4) and a quarter note (A4). The piano accompaniment features a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. Dynamic markings include *pp* and *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

p

pp

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

dim.

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

pp *p*

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

f *p* *dim.* *a tempo*

8

p *mf* *p* *f* *p*

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

Anmutige Bewegung

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

dolce
pp

The first system of the musical score is in G major (one sharp) 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. The tempo is marked 'Anmutige Bewegung' and the dynamics include 'p' and 'pp'.

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 musical score. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a melody of eighth notes in the right hand. The tempo remains 'Anmutige Bewegung' and the dynamics include 'sehr zart'.

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

The third system concludes the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a melody of eighth notes in the right hand. The tempo remains 'Anmutige Bewegung'.

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 - li - o - 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:

p *p*

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

cresc. *f*

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

p *pp* *pp*

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 and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/8. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system continues the musical score. The vocal line has a melodic line with some rests. The piano accompaniment maintains the rhythmic pattern from the first system.

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

The third system concludes the musical score. The piano accompaniment includes some eighth-note runs and rests, with some notes marked with an '8' above them, possibly indicating an eighth-note figure.

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

p

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

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

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

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,

sempre pp

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 8/4 time, starting with a whole rest followed by a series of notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment in G major, 8/4 time, consisting of a steady eighth-note accompaniment. The piano part is marked *sempre pp*.

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

Detailed description: This system contains the second two staves of music. The vocal line continues with notes: F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note pattern.

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

Detailed description: This system contains the third two staves of music. The vocal line continues with notes: G3, A3, B3, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note pattern.

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

pp

Detailed description: This system contains the final two staves of music. The vocal line continues with notes: F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the same eighth-note pattern. The system ends with a *pp* marking.

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 Knien 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.

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

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

pp

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

pp sehr zart

zart

al - ten Schuh'.
 worn - out shoe.

dim.

ppp