

Wolf  
Wächterlied auf der Wartburg  
(Scheffel, trans. Bernhoff)

Feierlich und gemessen

*f* *p*

Schwingteuch auf, Po - sau-nen-chö-re, dass in ster-nen - kla - rer Nacht  
*Rise, ye strains of joy, to Heav-en, blast-ed forth from watchtower's height,*

*f* *p*

*f* *cresc.* *ff*

Gott der Herr ein Lob- lied hö - re von der Tür - me ho - her Wacht;  
*praise our God with cheer-ful stev - en, soar on high thro' star - lit night;*

*f* *cresc.* *ff*

*p* *pp* *cresc.*

sei - ne Hand führt die Pla - ne - ten sichern Lauf's durch  
*Soul, o - bey His Word im - mor - tal, as each plan - et*

*p* *pp* *cresc.*

Raum und Zeit, führt die See-le nach den Feh-den die-ser Welt zur E-wig-keit.  
*owns His sway, till at Heav-en's op'n-ing port-al, thou be-hold E-ter-nal Day.*

Ein Jahr-  
 Hundred

hun-dert will zer-rin-nen und ein neu-es hebt sich an, wohl dem,  
*years have flown and van-ished, and a-new have now be-gun; whose soul*

der mit rei-nen Sin-nen ste-tig wan-delt sei-ne Bahn!  
*sin-and guilt hath ban-ished, he the Crown of Life has won!*

*belebter*

Klirrt sie auch in Stahl und Eisen, gold'ne Zeit folgt der von Erz,  
 Tho' we oft heard ar - - mour rat - tle, war-fare hurl his go - ry dart,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment includes various articulations such as accents and slurs, and dynamic markings like *f* and *mf*.

und zum Heil, das ihm ver - hei - ssen, dringt mit Kampf ein  
 peace shall fol - low strife and bat - tle, Heav'n re - ward each

The second system continues the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature changes to two flats (Bb, Eb). The vocal line starts with a piano (*p*) dynamic. The piano accompaniment includes a *cresc.* marking and a *f* dynamic.

mann - lich Herz.  
 man - ly heart.

The third system of the musical score shows the vocal line in the upper staff and the piano accompaniment in the lower staff. The key signature has two flats (Bb, Eb). The vocal line begins with a piano (*p*) dynamic. The piano accompaniment includes a *f* dynamic and various articulations.

This system shows the piano accompaniment for the fourth system of the song. The key signature has two flats (Bb, Eb). The music is marked with a fortissimo (*ff*) dynamic and includes various articulations and slurs.

This system shows the piano accompaniment for the fifth system of the song. The key signature has two flats (Bb, Eb). The music continues with various articulations and slurs.

*rit.*  
*erstes Zeitmass*  
 ff *p*  
 Büsse gewichtig

Rü - stig mög' drum  
 On - ward, soul, to —

je - der schaf - fen, was sich ziemt nach Recht und Fug,  
 grieve ne'er yield - ing, do thy du - ty, do it now,

*p* *mf*

in der Kut - te, in den Waf - fen, in der Werk - statt  
 cowled or coped, or wea - pons wield - ing, at the an - vil,

*cresc.* *f*

wie am Pflug:  
 loom or plough:

*p* *f* *dim.*

*innig*

Da - zu, Herr, den Se - gen spen - - de dei - ner Burg, dem  
Hear us, Lord, we pray low bend - - ing, let Thy bless - - ing

*pp*

*cresc.*

*breiter*

Berg, der Au', netz' an des Jahr -  
fall, like dew, on us, as this

*f*

*cresc.*

hun - derts Wen - de sie mit dei - - ner Sael - - - de  
year is end - ing, grant us grace, Thy love re -

*f*

*dim.*

*p*

*a tempo*

Tau.  
new.

*ff*

*fff*

*Svabassa.....*

*Svabassa.....*

Wolf  
Der König bei der Krönung  
(Mörrike, trans. Bernhoff)

Sehr getragen

Dir an - ge - trau - et am Al -  
Wed un - to thee at God's High -

ta - re, o Va - ter - land, wie bin ich dein!  
al - tar, my fa - ther - land, thine am I all!

lass für das Rech - te mich und Wah - re nun Prie - ster o - der  
let me in du - ty ne - ver - fal - ter, to false - hood ne'er a

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

O - pfer sein! Geuss auf mein Haupt, Herr! — dei - ne Scha - le, ein  
 vic - tim fall! An Thou com - mand, Lord, — Thine a - noint - ed to

*pp* *p*

köst - lich Öl des Frie - dens, aus, dass ich wie ei - ne  
 war, or whis - per: Peace be still! I will ful - fil the

*mf*

Son - - ne strah - le dem Va - ter - land und mei - - nem  
 task ap - point - ed, to serve this land, and do Thy

*f* *ff* *f* *dim.* *p*

Haus!  
 Will!

*f* *p*

Wolf  
Biterolf  
(Scheffel, trans. Bernhoff)

Ziemlich gehalten

Piano introduction in 3/4 time, key of B-flat major. The music features a steady accompaniment in the left hand and a more active melody in the right hand. Dynamics range from *f* to *pp*.

*p*

Kampf - müd' und sonn-ver-brannt, fern an der Hei - den Strand, wald-grü - nes  
Wear - y, with sword in hand, rest - ing, on hea - then strand, syl - van Thur -

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes dynamics *p* and *pp*.

*zart*

Thü - ring - land, denk' ich an dich. Mild - kla - rer Ster - nen - schein,  
ing - ia - land, I think of thee. Stars glow - ing bright in air,

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes dynamics *p* and *pp*.

du sollst mir Bo - te sein, geh, grüss' die Hei - mat mein, weit ü - ber Meer!  
ye shall my mes - sage bear, greet my Thur - ing - ia fair, far o'er yon sea!

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes dynamics *p*, *cresc.*, *mf*, and *pp*.



*f* *be* *a. #* *e* *be* *a* *be* *#. e* *e*

Fein-den von al-ler-wärts trotz mei-ner Waf-fen Erz;  
*Wield-ing my bat-tle brand, I fear no foe at hand,*

*p* *be* *e* *e* *be* *a* *be* *mf* *e* *e*

wi-der der Sehn-sucht Schmerz schirmt mich kein Schild. Doch wie das  
*yet for my na-tive land, fain would I weep! Hope, spread thy*

*be.* *e* *e* *e* *e* *e.* *be* *e* *e* *e.* *e*

Herz auch klagt, aus-harr' ich un-ver-zagt: wer Got-tes Fahrt ge-wagt,  
*pi-nions bright, be thou my star at night: He that for God doth fight,*

*e* *e.* *e* *e.* *e* *e.* *e* *e.* *e* *e.* *e*

trägt still sein Kreuz.  
*bears sor-row's cross.*

Wolf  
 Beherzigung  
 (Goethe, trans. Bernhoff)

Ziemlich gemessen

*mf* 3

Fei - ger Ge - dan - ken  
*Fears that e'er haunts us,*

bäng - liches Schwanken, wei - bisches Za - gen, ängst - liches Kla - gen wen - det kein E - lend,  
*cares that e'er daunts us, woman - ly plain - ing, tim - id re - frain - ing made us but cowards,*

*p* *mf* *f* 3

*breit*

macht dich nicht frei.  
*slaves that o - beyed.*

*stramm*

*f* *ff* *p* *f* *Capo*

Al - len Ge - wal - ten zum Trutz sicher - hal - ten, nim - mer sich  
*Powers e'er re - sist - ing, on right e'er in - sist - ing, ne - ver sur -*

*mf* *f* *mf* *f*

*ff* breiter - -

beu - gen, kräf - tig sich zei - gen, ru - fet die Ar - me der Göt - ter her -  
 rend - er, prove thy de - fend - er, call to the gods, they will lend thee their  
 breiter *ff*

- a tempo breiter - -

bei! ru - fet die Ar - me der Göt - ter her - bei!  
 aid! call to the gods, they will lend thee their aid!

*f* *ff*

a tempo *ff* breiter - - rit. - -

ru - fet die Ar - me der Göt - ter her -  
 call to the gods, they will lend thee their

*ff* *rit.*

a tempo

bei! aid!

*ff* *fff*

Wolf  
Wanderers Nachtlied  
(Goethe, trans. Bernhoff)

Sehr langsam und ruhig

The piano introduction consists of two staves. The right hand plays a melodic line with a long note on the first staff and a more active line on the second. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* and *p*.

*leise*

Der du von dem Him - mel bist, al - les Leid und Schmer - zen stil - lest,  
Thou who down from Heaven art sent, who our grief and suff'r - ing heal - est,

*cresc.*

*weich*

den, der dop - pelt e - lend ist, dop - pelt mit Er - qui - ckung fül - lest,  
all, neath dou - ble sor - rows bent, dou - bly with thy spir - it fill - est,

*mf*

*p dim.*

*pp*

ach, ich bin des Trei - bens mü - de! was soll  
*spent,* *toil-worn* I seek re - le - ase! would from.

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*lang*

— all der Schmerz und Lust? Süs - - ser  
 — me this suff'r - ing cast. Come, — sweet

*mf* *p* *mf* *p* *sehr weich und ausdrucksvoll*

*pp*

Frie - de, süs - ser Frie - de, komm, ach  
 peace, — come, sweet peace, — come, oh

*p*

komm in mei - ne Brust! komm, ach komm in  
 free my soul, at last! come, oh free my

*mf* *p* *mf* *p* *mf* *p*

mei - - ne Brust!  
 soul at last!

*f* *pp*

Wolf  
Zur Ruh', zur Ruh'  
(Kerner, trans. Bernhoff)

Sehr langsam

Zur Ruh', zur Ruh' ihr mü - den Gli - der! schliesst  
To rest, to rest, ye limbs day - wea - ry! ye

*p*

*p* *pp*

Detailed description: This system contains the first line of music. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. It starts with a half note G3, a half note F3, a half note E3, and a half note D3. The piano part includes dynamic markings *p* and *pp*.

fest euch zu, ihr Au - - gen - - li - der!  
eye - - lids close, the world is drear - y!

*cresc.* *mf* *p*

Detailed description: This system contains the second line of music. The vocal line continues with a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter rest. The piano accompaniment continues with a half note G3, a half note F3, a half note E3, and a half note D3. Dynamic markings include *cresc.*, *mf*, and *p*.

ich bin al - lein, fort ist die Er - de;  
I am a - lone, earth soon will van - ish;

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

Detailed description: This system contains the third line of music. The vocal line begins with a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter rest. The piano accompaniment continues with a half note G3, a half note F3, a half note E3, and a half note D3. Dynamic markings include *f*, *p*, *mf*, and *p*.

Nacht muss es sein, dass Licht mir wer - de,  
night must come on, my night to ban - ish,

*mf* *p*

Detailed description: This system contains the fourth line of music. The vocal line begins with a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter rest. The piano accompaniment continues with a half note G3, a half note F3, a half note E3, and a half note D3. Dynamic markings include *mf* and *p*. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

*ein wenig belebter, sehr innig*

o führt mich ganz, ihr in - - - nern Mäch - te! hin zu dem Glanz der tief -  
 o lead me on, ye Powers in - ter - nal! on to the realms of Night

*mit gesteigertem Ausdruck*

- - - sten Mäch - te. Fort aus dem Raum der Er - - den -  
 e - ter - nal: Far from the woe of Earth dis -

Schmer - zen, durch Nacht und Traum zum Mut - - ter - her -  
 tress - ing, in dreams be - - stow a mo - - ther's bless - -

zen!  
 ing!