

Wolf  
Tretet ein, hoher Krieger  
(G. Keller)

Sehr gemessen, mit Anstand

Tre-tet ein,  
Now ad-vance,

*p*  
*zart*

Red. \*

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

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.

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,

*p* *zart* *pp* *p*

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

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

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

*pp* *f*

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. 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. 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. 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*

*pp* *p*

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* *mf* *f* *p*

*etwas gedehnt* *a tempo*



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*

*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

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

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:*

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 and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/8.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a prominent eighth-note pattern in the right hand. The key signature and time signature remain the same.

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

The third system concludes the vocal line and piano accompaniment. The piano accompaniment includes eighth-note patterns and some rests. The key signature and time signature remain the same.

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 single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The piano accompaniment starts with a piano (*p*) dynamic marking and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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 few rests indicated by horizontal lines. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

The third system shows the vocal line continuing with the lyrics. The piano accompaniment features a more active melodic line in the right hand, with eighth-note runs.

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 on this page. The vocal line ends with a final note. The piano accompaniment also concludes with a final chord.

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;

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a key signature of one flat and a time signature of 3/4.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest followed by quarter notes G4, A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

er - schallt!  
 ing rings!

The third system shows the vocal line with a triplet of eighth notes (G4, A4, B4) followed by a half note C5, then a half note D5, and finally a quarter note E5. The piano accompaniment includes dynamic markings such as *ff* and *fff*, and features more complex rhythmic patterns with eighth and sixteenth notes.

This system shows the piano accompaniment for the fourth system, continuing the complex rhythmic and harmonic patterns established in the previous systems.

This system shows the piano accompaniment for the fifth system, featuring dynamic markings like *fff* and intricate rhythmic figures.

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 lines of the song. The vocal line is in G minor, 8/4 time, starting 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 whole note F4. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand, with a dynamic marking of *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 third and fourth lines of the song. The vocal line continues with 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 whole note F4. The piano accompaniment continues with the same eighth-note accompaniment.

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 fifth and sixth lines of the song. The vocal line continues with 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 whole note F4. The piano accompaniment continues with the same eighth-note accompaniment.

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 seventh and eighth lines of the song. The vocal line continues with 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 whole note F4. The piano accompaniment continues with the same eighth-note accompaniment, ending with a dynamic marking of *pp*.



*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*