

Lieder und Gesänge

ERICH J. WOLFF

Op. 12 Neun Lieder für eine hohe Stimme und Klavier nach verschiedenen Dichtern.

Nine Songs for a high Voice with Piano-acc.
Poems by various Poets.

Neuf Mélodies pour sop. - tenor* avec
acc: de piano. Poèmes de divers poètes

- | | | |
|---|----------|--|
| No. 1. Spaziergang (Bruns) | Mk. 0,80 | |
| Lilies and Roses | Sh. 1/— | |
| En cheminant | Fr. 1.— | |
| — 2. Die Horen . . (Grfn. Wickenburg-Almäsý) | Mk. 1,20 | |
| The Horæ | Sh. 1/2 | |
| — 3. Schlummerliedchen " " | Mk. 1,50 | |
| Slumber-Song | Sh. 1/6 | |
| — 4. Das mitleidige Mädel (Falke) | Mk. 1,80 | |
| The compassionate Lassie | Sh. 1/8 | |
| — 5. Aus der Ferne in der Nacht (Bierbaum) | Mk. 0,80 | |
| When all sails are sleeping | Sh. 1/— | |
| Nocturne lointain | Fr. 1.— | |
| — 6. Bienenlied (Else Abramovic) | Mk. 1,80 | |
| Bee-Song | Sh. 1/8 | |
| — 7. Im Kahn (Flaischlen) | Mk. 1,80 | |
| Solitude | Sh. 1/8 | |
| — 8. In einem Garten (Holz) | Mk. 0,80 | |
| Deep in a Garden | Sh. 1/— | |
| — 9. Traurige Mär (Schaikal) | Mk. 0,80 | |
| Woeful Tale | Sh. 1/— | |
| | Mk. 4,50 | |
| | Sh. 4/6 | |
| | Fr. 5.50 | |

komplett netto
complete, net
complet, prix net

Op. 13 Sechs Lieder n. verschiedenen Dichtern.

Six Songs (Poems by various Poets)

Six Mélodies (Poèmes de divers poètes)

- | | | |
|---|----------|--|
| No. 1. Fäden (Wertheimer) Fis-Dur (Orig. h.) | Mk. 0,80 | |
| Strands F \sharp -maj. . . . (Orig. Sop. Ten.) | " 0,80 | |
| a) Fäden E-Dur . . (msop. mittel) | Sh. 1/— | |
| Strands E-maj. (msop.-bar.*) | | |
| — 2. Tag meines Lebens (Nietzsche) (mittel) | Mk. 1,20 | |
| Day of my Life-Tide (msop.-bar.) | Sh. 1/2 | |
| No. 3. Es ist ein bischen Sonnenschein | Mk. 0,80 | |
| (Bierbaum) (mittel) | Sh. 1/— | |
| A ray of golden sunlight calm (msop.-bar.) | Fr. 1.— | |
| Un beau rayon de clair soleil | | |

- | | | |
|---|-----------|--|
| — 4. Der einsame Pfeifer (Schlaf) . . . (tief) | Mk. 1,20] | |
| The solitary Piper (alt-bass*) | Sh. 1/2— | |
| — 5. Schliesse mir die Augen beide | Mk. 0,80] | |
| (Storm) (mittel) | Sh. 1/— | |
| Close mine eyes with soft carressing (ms.-bar.) | | |
| — 6. Ich bin eine Harfe (Morgenstern) (m.) | Mk. 1,50 | |
| Behold, I'm a harp here . . . (msop.-bar.) | Sh. 1/6 | |
| | Mk. 3,— | |
| | Sh. 3/— | |
| | Fr. 3,60 | |

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Op. 14 Vier Gedichte von Eichendorff Four Poems by Eichendorff. Quatre Poèmes de Eichendorff.

- | | | |
|---|----------|--|
| No. 1. Gebet (mittel) | Mk. 0,80 | |
| Prayer (msop.-bar.) | Sh. 1/— | |
| — 2. Waldeinsamkeit (mittel) | Mk. 1,20 | |
| Forest-Solitude (msop.-bar.) | Sh. 1/2 | |
| — 3. Elfe (hoch) | Mk. 0,80 | |
| The Elves (sop.-ten.) | Sh. 1/— | |
| — 4. Gottes Segen (mittel) | Mk. 0,80 | |
| Angels' Vigil (msop.-bar.) | Sh. 1/— | |
| | Mk. 2,— | |
| | Sh. 2/— | |
| | Fr. 2.50 | |

komplett netto
complete, net
complet, prix net

Op. 15 Drei Lieder von Goethe. Three Poems by Goethe. Trois Poèmes de Goethe.

- | | | |
|---|----------|--|
| No. 1. Mignon (hoch) | Mk. 1,80 | |
| Mignon (sop.-ten.) | Sh. 1/8 | |
| — 2. Elfensang (hoch) | Mk. 1,50 | |
| Song of the Elves (sop.-ten.) | Sh. 1/6 | |
| — 3. Meeresstille (tief) | Mk. 0,80 | |
| Becalmed (alt-bass) | Sh. 1/— | |
| Calme de Mer | Fr. 1.— | |
| | Mk. 2,— | |
| | Sh. 2/— | |
| | Fr. 2.50 | |

komplett netto
complete, net
complet, prix net

Op. 8, 9, 10 u. 11 } s. umstehend.
see other page
v. l'autre page

Erich J. Wolff-Album

Band I u. II je Mk. 5.— no.
Vol I u. II each Sh. 5/— "
Vol I et II à Fr. 6.— "

Anmerkung: Wo nicht anders vermerkt, sind sämtliche Lieder Original-Ausgaben.
Notice: Unless otherwise stated, all the songs are in the original key
Notice: Tous les chants sont en édition originale, excepté ceux qui ont l'indication contraire.

1) with English Words 2) with English and French Words.
*) sop.-ten. = soprano-tenor.
msop.-bar. = mezzo-soprano, bariton.
alt-bass. = contre also-basso.

Marquise MAJA STROZZI gewidmet.

Spaziergang.

Lilies and Roses.

(Max Bruns.)

En cheminant.

English Words by
JOHN BERNHOFF-Leipzig.

Paroles françaises de
JEAN BERNHOFF-Leipzig.

Con molta tenerezza

So zart als möglich.

ERICH J. WOLFF, Op. 12. N^o 1.

Gesang.

Voice.
Chant.

Piano.

pp

Ü - ber
O'er the
Je par -

pp
molto legato
Sehr gebunden

wei - te Wie - sen schweif ich wo's aus tau - send
spread - ing meads I wan - der, all a - round with
cours les vastes prai - ri - es, ou les o - do -

pp

Kei - men bricht, Grä - ser, Kräu - ter dicht an dicht,
blos - soms teems, soft the murmuring brook - let streams
ran - tes fleurs pei - gnet la ter - re de mil - le cou-leurs,

pp

molto teneramente
Sehr zart.

und mit Kin-der-bli-cken greif'ich treu-lich so in's Licht,
and, while child-like ga-zing, won-der whence the bright light gleams:
 mes re-gards en-fan-tins ri-ent ivres de la lu-mière,

leicht *pp*

so in's Licht und in die Wei-te, und
far I gaze o'er rivers flow-ing, flow-
 cher-chent l'om-bre sous les feuil-les, et

mf *p*

— die Au-gen blen-den mir, und — mit die sen
 — *ing towards the boundless sea and — on sun - light*
 — les yeux hu-mides de pleurs, cherchent par-mi les

pp ganz zart

Hän - den hier
flood - ed lea
mil - le fleurs

brech' ich Blu - men,
gath - er li - lies,
les plus bel - les.

p

dolce

bunt zur Sei - te,
ros - es glow - ing
que je cueil - le

und die Blu - men bring ich dir. —
and I bring them, love, to thee. —
pour l'a - mi - e de mon cœur. —

p

ritard.
zurückhaltend

pp

mp

pp

con molta tenerezza
So zart als möglich

emphasise the melody.
Melodie hervorheben.

molto legato
ppp Sehr gebunden

J. W. gewidmet.

Die Horen.

(Gräfin Wickenburg-Almásy.)

English Words by
JOHN BERNHOFF-LEIPZIG.

ERICH J. WOLFF, Op. 12. N^o 2.

Presto, fuggente.
Schnell, flüchtig.

The Horae.

breve
p kurz
The Ho - rae are fick - le, and

Gesang.
Voice.

Piano.

simile Wie ei - lig die Ho - ren, wie

mf Then
schnell sie ent - fliehn! Kaum denkst du sie wei - len, so sind sie da - hin! Dann

f *mf*
vain - ly you seek them, you sigh and you grieve: en - graved on your memory their
sucht sie ver - ge - bens dein for - schein - der Blick, doch bleibt in der See - le ihr

p *mf*
im age they leave. They dance and their sing - ing to
Bild - nis zu - rück. Sie tan - zen den Reihntanz auf

sor - row is wed, and *pp* veiled are their fea - tures, and soft is their tread, no

neim - li - che Weis', sie kom - men ver - schlei - ert, sie kom - men so leis, sie

pp

mort - al may know what their garments con - ceal; the gifts they dis trib - ute dread

tra - gen gar Man - ches im falt' - gen Ge - wand, und al - ler - lei Ga - ben ver -

sempre pp

se - crets re - veal; de - struction they bear, where a gift they be - stow, and,

teilt ih - re Hand; doch neh - men sie Vie - les mit fort im Ent - flieh'n, ver -

pp

sor - row they car - ry wher - e - ver they go.

der - ben, zer - stö - ren, wo im - mer sie ziehn.

f pp

Ruhiger.

p

Drum, birgst du im In-nern ein kost-ba-res Gut, sei
 Then, if in your heart you a se-cret con-veal, o

simile

pp *dolce*

dolce

froh, dass im Her-zen ver-bor-gen es ruht. Ver-
 let not a word that fond-trea-sure re-veal. For-

geheim-pp

zart.

Schneller.

nissvoll
kurz

ra-te den Schatz nicht mit plau-der-n dem Wort, sonst hö-ren's die Ho-ren und
 if but a whis-per your se-cret be-tray, the Ho-rae will hear it, and

pp

pp *schneller*

tra-gen ihn fort.
 bear it u way.

pp

Baronin Leonore Bach gewidmet.

Schlummerliedchen.

Slumber Song.

(Grfn. Wickenburg - Almási.)

English Words by JOHN BERNHOFF - Leipzig.

Molto tranqu. e fervente
Sehr ruhig, innig.

ERICH J. WOLFF, Op. 12. No 3.

Gesang.
Voice.

pp **Sehr gebunden**
molto legato

Non troppo lento
Nicht zu langsam

p

Lass, mein Kind, die Spie - le,
Come, sweet babe, cease play - ing,

schla - fe ru - hig ein!
now 'tis time to rest!

Es schwand der Son - nen - schein,
The sun dies in the west.

lass nun, mein Kind, die Spie - le!
Come, ba - by, cease thy play - ing!

con molta tenerezza

p sehr zart

Es neigt ihr Köpfchen fein die
Each bird has sought its nest, each

p *ppdolciss.*

Blu - me schon am Stie - le, Lass' nun die Spie - le sein,
flower is soft - ly sway - ing, day - light dies in the west,

p innig
innig
pp

schla - fe ru - hig ein! Es leuchte dir in Trau - me
ba - by, sleep and rest! And as thou liest a - dream - ing,

p *pp*

was dir am Tag ge - lacht, all, was dir Freu - de macht, es leuch - te dir im
may all the joys of day, sweet with the blooms of May, come o'er thee in thy

Trau - me.
dream - ing.

p

Manch Mär - lein flüs - tert sacht die Blät - terschar am Bau - me, es
Each rose - bush by the way, each tree, with blossoms teem - ing, shall

pp *ganz zart*
p

pp *dolciss.*

leuch - te dir im Trau - me, was dir am Tag ge - lacht!
whis - per, in thy dream - ing sweet fai - ry tales of May!

p

pp *p* *p*

Mit ei - nem war - men Kusse er - weck ich dich mein Kind, naht uns die
With one fond kiss I'll wake thee from slumber, ba - by mine, when bright the

pp *pp* *durchaus zart*

Son-ne lind mit ei - nem war - men Ku - sse!
sun doth shine, with one fond kiss I'll wake thee.

pp

molto fervente e tenere
sehr innig und zärtlich

Er - weckt der Mor - gen - wind den
And when from dreams di - vine the

pp *pp dolciss.*

Wald mit fri - schem Gru - sse, mit war - - mem Ku - sse
morn - ing sun shall wake thee, then in mine arms I'll

p

weck'ich dich, mein Kind!
take thee, ba - by mine!

pp *ppp*

Frau Lili Ulanowsky - Glaubauf gewidmet.

Das mitleidige Mädel.

English Words by
JOHN BERNHOFF - Leipzig.

(Gustav Falke)

The compassionate Lassie.

ERICH J. WOLFF, Op. 12. N^o 4.

Leggiero ed animato.
Leicht bewegt.

Gesang.
Voice.

p

Trug mein Herz ich auf der
Once my heart I bore in

Piano.
p sehr zart

Hand,
hand,

weh - te ein Wind her ü - bers Land,
sud - den, a wind swept o'er the land,

mp

weg — war es!
gone — was my heart!

mf *p* *pp*

p *mp* *mf* *breit large*

Kam ein Müt-ter-chen: „Mit Ver-laub;
Met a grand-mo-ther, asked her: „Pray,

habt ihr mein
have you my

p *breit* *mf*

p

Herz? "heart?"

mp poco a poco rit.

Die Al-te war taub,
No word did she say,

nick-te nur.
she was deaf.

dolce

p

animato
mp Wieder belebt.

Kam der Jä - ger,
Met a hunts - man, he

dim.

mp

mf *gruffly* *derb*

brummt was:
growled and said:

So ein Herz, was
"What care I which

scheert mich das,
way 'tis sped?

frag wei - ter!"
ask else - where!"

cresc.

mf *cresc.*

f

mf *cresc.*

p

Frag' ich die We - ge
Tho' all the folks I

auf und ab,
asked a-round.

Kei - ner mein Herz mir wieder
No one my heart had seen or

p

p

cresc. molto

gab, found, weg gone war it

es! was

f *dim.* *poco rit.*

Molto più tranq. Viel ruhiger.

p

Kam zu-letzt des Huf-schmieds Kind:
Met the gard' ner's daugh - ter fair:

pp

molto tenere e tranq. ganz zart und sehr ruhig *Più mosso. Bewegt.*

pp

„Mä - del, sahst du kein Herz im Wind?“
Las - sie, didst see my heart any - where?“

pp

Da qui al fine sempre piu animato
Von hier an bis zum Schluss in immer lebhafterer Bewegung.

pp

Lach-te sie leis:
Blush-ing, she smiled:

p

Hat's auch der Wind nicht, hast du doch keins,
Tho' no wind stole it, thou shall not pine,

mf *p*

du dau - erst mich Bub,
I pity thee, lad,

molto cresc.

f *mf*

da, nimm mein's,
there, take mine,

First system of the musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a rest, followed by the lyrics "a - - ber halt's fest!" with the word "fest!" underlined. Below the lyrics, the words "but, hold it fast!" are written in smaller text. The piano accompaniment includes a "cresc." marking and dynamic markings of *mf* and *f*. The system concludes with a fermata over the final notes.

Second system of the musical score, continuing the piano accompaniment from the first system. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. The system ends with a double bar line.

Third system of the musical score. The piano accompaniment continues with dynamic markings of *f*, *mf*, and *p*. The right hand features intricate passages with octaves and sixths. The system concludes with a double bar line.

Fourth system of the musical score. The piano accompaniment continues with a dynamic marking of *pp*. The right hand features a melodic line with octaves. The system concludes with a double bar line and a final chord.

J.W. gewidmet.

Aus der Ferne in die Nacht.

(Otto Julius Bierbaum.)

When all sails are sleeping.

Nocturne lointain.

English Words by JOHN BERNHOFF-LEIPZIG.

Paroles françaises de BERNHOFF-CONSTANTIN.

Con tenerezza, ritenendo la passione.

ERICH J. WOLFF, Op. 12. N^o 5.

Zart, mit verhaltener Leidenschaft.

Gesang.
Voice.
Chant.

Wenn im braunen Ha-fen al - le Schif-fe schlafen, wach'ich auf zu dir.
 When all sails are sleeping, stars their vi - gil keep - ing, I a - wake to thee.
 Quand au port les voi-les Dorment sous les é - toi - les, seul, je pense à toi.

Piano.

Stil - le in der Run-de, hei - lig die - se Stun-de, denn sie bringt dich a - tem-hal-tend
 'Tis the hour to hal-low wood-lands hill and fal-low, for it brings thee, breathless. un - to
 C'est l'heu-re be - ni - é: elle m'a-mène l'a - mi - e, elle l'a - mène, cœur pal - pi - tant, à -

mir. _____
 me. _____
 moi. _____

appassionato
leidenschaftlich

Frau ELLA DUB gewidmet

Bienenlied.

English Words by
JOHN BERNHOFF-LEIPZIG.

(Else Abramovic.)

Con moto leggiere.
Leicht bewegt.

Bee-Song.

ERICH J. WOLFF, Op. 12. N^o 6.

Gesang.
Voice.

Piano.

p *sehr zart, gleichsam schwebend*

In the grove, with o - dours
Um die gro - ssen, wei - ssen

teem - - - ing, hark, what
Dol - - - den summt es

hum - - - ming, bees are
sur - - - rend, Bie - - - nen

The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features intricate textures with many sixteenth and thirty-second notes, often marked with 'tr' (trills) and '8' (octaves). The lyrics are written in German and English, with the English lyrics appearing above the German ones. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4.

wing - - - ing, and their
flie - - - gen, und die

The first system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "wing - - - ing, and their" on the first line and "flie - - - gen, und die" on the second line. The piano accompaniment consists of three staves: a treble clef staff with eighth-note patterns and slurs, and a bass clef staff with a similar eighth-note pattern. Fingerings are indicated with numbers 5, 6, and 8.

gold brown coats are
Leib - - - chen bräun - - - lich

The second system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "gold brown coats are" on the first line and "Leib - - - chen bräun - - - lich" on the second line. The piano accompaniment consists of three staves: a treble clef staff with eighth-note patterns and slurs, and a bass clef staff with a similar eighth-note pattern. Fingerings are indicated with numbers 6, 8, and 5.

gleam - - - ing, in each
gol - - - den sich im

The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "gleam - - - ing, in each" on the first line and "gol - - - den sich im" on the second line. The piano accompaniment consists of three staves: a treble clef staff with eighth-note patterns and slurs, and a bass clef staff with a similar eighth-note pattern. Fingerings are indicated with numbers 6, 8, and 5.

sun - - - kissed blos - som swing -
Son - - - nen - lich - te wie - - -

The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "sun - - - kissed blos - som swing -" on the first line and "Son - - - nen - lich - te wie - - -" on the second line. The piano accompaniment consists of three staves: a treble clef staff with eighth-note patterns and slurs, and a bass clef staff with a similar eighth-note pattern. Fingerings are indicated with numbers 6, 5, and 3.

ing.

truu
- gen.

Soft they
p *dolciss.*

S'ist ein
truu
truu
truu

whis - per,

hov - er,

flit - ter

Wis - pern

und ein

Schwir - ren,

truu
truu
truu

round the open - ing blooms - as - semble,

wie sie wie - gend mich - um schwe - - ben;

8
truu

bright *their* *wings* *in the* *sun -* *- beams* *glit -* *ter,*

wie die Flü - gelein schil - - - lernd flir - ren;

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest followed by a quarter note, then a half note, and continues with eighth notes. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A fermata is placed over the final notes of the system.

pant - - - ing, *breath-less* *with* *flight,* - *they* *trem -* *ble!*

wie vom ei - ligen Flug sie be - ben!

The second system continues the musical piece. The vocal line has a similar melodic contour to the first system. The piano accompaniment maintains the eighth-note texture. A fermata is placed over the final notes of the system.

This system shows the piano accompaniment for the third system of the score. It continues the eighth-note pattern in the right hand and the bass line in the left hand. A fermata is placed over the final notes of the system.

Bed - - - ded *deep* *in* *blos -* *soms* *dream -* *ing,*

pp ganz zart
molto tenero.

In den duft' - gen Kelch ver - gra - ben,

The fourth system begins with the vocal line. The piano accompaniment is marked *pp* (pianissimo) and *molto tenero* (very tender). The right hand continues with eighth notes, while the left hand has a more sparse bass line. A fermata is placed over the final notes of the system.

sweet is the message they tend - - - - - cresc. -

schlür - - fen sie Le-ben und Won - - - - -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *pp* dynamic and includes a fermata over the word 'tend'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A *cresc.* marking is present at the end of the system.

- er.

- ne.

The second system continues the vocal and piano parts. The vocal line has a fermata over the word 'ne'. The piano accompaniment features a more active bass line with some sixteenth-note passages. A *cresc.* marking is also present at the end of the system.

Come! - - - - - sweet May with glad - - - - - ness beam - ing, let me drink thy sun's deep

Ach! - - - - - könnt' ich vom Mai - - - - - was ha - ben! könnt' ich trin - ken doch die

The third system shows the vocal line with dynamics *f* and *mf*. The piano accompaniment is marked *f* and includes a *p* dynamic section. The piano part features a complex texture with many sixteenth notes and chords.

splend - - - - - dim. - - - - - our!

Son - - - - - - ne!

The fourth system concludes the page. The vocal line is marked *f* and *dim.*. The piano accompaniment is marked *f*, *dim.*, and *p*, and includes a *poco riten.* marking. The piano part features a dense texture of chords and moving lines.

Alice Barbi (Baronin Wolff-Stomersee) gewidmet.

Solitude.

English Words by JOHN BERNHOFF-Leipzig.

Im Kahn.

(Cäsar Fleischlen.)

ERICH J. WOLFF, Op.12. N^o.7.

Etwas bewegt, doch ruhig.

Gesang.
Voice.

Piano.

The first system shows the vocal line and piano accompaniment. The piano part begins with a *pp* dynamic marking. The music is in 3/4 time and features a key signature of two flats.

Sehr zart.

The second system includes the vocal line with German and English lyrics. The piano accompaniment continues with a *p* dynamic marking. The lyrics are: "Schaukelt wei-ter mich, ihr Wel-len! / Rock me on-ward, whispring wa-ters!" and "Schaukelt wei-ter mich, ihr Win-de! / Bear me on-ward, lull-ing breez-es!"

The third system continues the vocal line and piano accompaniment. The lyrics are: "Durch die wun-der-ba-re Ru-he die-ser lich-ten-ten-ture's / thro' the slum-berbreath-ing si-lence born of na-ture's"

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Ein-sam-keit... / sol-i-tude..." and "Lei-se, lei-se / Soft-ly, soft-ly". The piano part features a *pp* dynamic marking.

wiegt mich wei - ter in die Fer - ne zu den
bear me on ward toward the di - stance o'er the

stil - len, wei - ssen Wol - ken, ——— tragt mich
clouds in a - zure roam - ing, ——— bear me

pp *pp*

fort, wohin ihr wollt!
on to realms un - known!

pp *dim.*

Viel ruhiger. p

Im - mer mehr ver - sinkt die Kü - ste mit dem Strand und mit den
Earth and sea be - low me va - nish with its shores, and with its

pp *immer leiser und zarter.*

Ber - gen al - les wird zu blau - em
mount - ains, gleam - ing bright as new - born

pp *legato*

Red. *

Glanz. Se - lig
star. Lost in

pp dolcissimo *p dolce*

Red. *

lieg - ich auf dem Rü - cken, horch auf die Am - men - lie - der,
bliss - ful dreams I lie here list - ning as to songs of child - hood,

pp

die mir Wind und Wel - len sin - gen.
songs that wind and wave - are sing - ing.

ruhig. p

Fal - te lang - sam mei - ne Hän - de,
 As in prayer, my hands are fold ed,

*sempre più dolce
 immer leiser*

schlie - ße lä - chelnd mei - ne Au - gen
 closed mine eyes, my lips are smil - ing

*sempre più tranquillo
 immer ruhigere Bewegung.*

pp

und ver - träu - me in den Him - mel, wie ein Kind in stil - ler
 and I dream of Heav'n and An - gels, like an in - fant in its

pp *rit.*

Wie - ge.
 ora - die.

p ritard.

mf

Mei - ne Mut - ter ist die Son - ne,
 Von bright moon, like fond - est mo - ther,
 Mit steigender Wärme.
po a po più caloroso

mf *f*

f *innig.*

mei - ne Mut - ter ist die Son - ne und ich weiss, sie hat mich lieb!
Yon bright moon, like fond - est mo - ther, guards my sleep with ten - der love!

f *mp* *poco rit.*

Allmählich ins Tempo kommend. *a tempo*

Schaukelt wei - ter mich, ihr
Rock me on - ward, whisp'r - ing

pp *pp*

Wel - len, schaukelt wei - ter mich, ihr Win
wa - ters, bear me on - ward, lull - ing breezes

pp so zart als möglich.

des!
es!

ppp

J. W. gewidmet.

In einem Garten.

Deep in a Garden.

(Arno Holz.)

English Words by JOHN BERNHOFF - Leipzig.

Calm with subdued passion.

Ruhig, mit verhaltener Leidenschaft.

ERICH J. WOLFF, Op. 12. No 8.

Gesang.
Voice.

p

In ei - nem Gar - ten, un - ter dunk - len Bäu - men,
Deep in a gar - den all with blos - soms teem - ing

Piano.

f

er - war - ten wir die Früh - lingsnacht.
we sit and wait for ver - nal night.

f voll und warm

p

Noch glänzt kein Stern;
No star yet gleams,

p

aus dem Fen - ster, schwel - lend.
from the o - pen win - dow

p dolce

pp

die Tö - ne ei - ner Gei - ge...
soft pleads a dul - cet vi - ol...

p *pp* *p* *p ritard.*

p

Der Goldre - gen blin - ket, der Flie - der duf - tet, in uns - ren Her - zen geht der
The soft air is scent - ed with li - lac o - dours; our hearts a - wake to night's soft
Wie anfangs. come al primo.

p *p*

f

Mond splend - - auf!
splend - - our!

f *warm* *mp* *p*

Traurige Mär.

Woeful Tale.

(Richard Schaukal.)

English Words by JOHN BERNHOFF-Leipzig.

Semplice.
Einfach, im Volkston.

ERICH J. WOLFF, Op. 12. No 9.

Gesang.
Voice.

p

Ich gab mein Herz ei-nem blon-den Kind, sie nahm's und lach-te. Ich
I gave my heart to a blue-eyed maid, she smiled and took it. "She's

Piano.

p

wuss-te nicht wie die Kin-der sind, ich freu-te mich und dach-te: „Nun
far to fair to be false," I said; for sooth, she does not look it; with-

dolce

legt sie's zärt-lich in den Schrein und wird es wah-
in her shrine my heart she'll lay, and heed its plead-

p

ren.
ing.

mf Sie a - ber warf's in den Tag hin - ein,
f False one, she soon cast my heart a - way,

mf *f*

f

der Stun - den - wa - gen fuhr pol - ternd drein:
and left it to parch in the heat of day:

f

triste
traurig
pp

Da ward es ü - ber - fah - ren.
and there my love lies bleeding.

pp