

Wolf

Wohl denk' ich oft  
(Michelangelo, trans. Berthhoff)

Ziemlich getragen, schwermütig

Wohl denk' ich oft an  
I oft - en ponder

*p* *mf* *p*

mein ver-gang' - nes Le - - ben,  
on the life be - hind - me,  
wie es vor mei - ner  
care - less I lived, be -

*p*

Lie - be für dich war;  
fore I met thee, love;  
kein Mensch hat da - mals acht  
what mort - al then did think -

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

- auf mich ge - ge - ben,  
- of me or mind me,  
ein je - der Tag ver - lo - ren - für mich war;  
was not each day in life lost, - void of love!

*pp*

*etwas belebter*

Ich dach-te wohl, ganz dem Ge-sang zu le - - ben,  
 From du - tys bond, song would, I thought, un - bind me,

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano accompaniment starts with a bass clef and a dynamic marking of *p*. The music is characterized by flowing eighth and sixteenth notes in the vocal line and more rhythmic accompaniment in the piano.

*gemessen*

auch mich zu flüch-ten aus der Menschen Schar . . . .  
 and raise my hopes from earth to realms a - bove . . . .  
 genannt in Lob und Ta -  
 some praise my works and some

The second system continues the musical score. The vocal line shows a change in mood with a more measured tempo. The piano accompaniment features a dynamic marking of *ff* (fortissimo) that transitions to *f* (forte). The piano part includes complex chordal textures and some triplet figures.

*riten.*

- del bin ich heu - te, und, dass ich da bin, wissen al - le Leu - - te!  
 - my faults would show me, and now I'm loved and love, the people know me!

The third system of the score shows the vocal line concluding with a *riten.* (ritardando) marking. The piano accompaniment features a dynamic marking of *f* and includes a triplet of eighth notes in the right hand. The overall texture is dense and expressive.

The fourth system consists of piano accompaniment. It begins with a dynamic marking of *ff* and includes a *riten.* marking. The piano part features a complex rhythmic pattern with triplets and a final cadence marked with an asterisk.

Wolf  
 Alles endet, was entsteht  
 (Michelangelo, trans. Berhhoff)

Langsam und getragen

gedämpft

Al - les en - det,  
 All cre - a - tion

was ent - ste - het. Al - les, al - les rings ver - ge - het,  
 once must per - ish, friends, re - la - tions, all we cher - ish,

denn die Zeit flieht, und die Son - ne sieht, dass al - les  
 for the time flees and the sun - light sees how all things

rings ver - ge - het, Den - ken, Re - den, Schmerz und Won - ne;  
 die and per - ish, mus - ing, sad - ness, pain and glad - ness;

*etwas bewegter*

und die wir zu  
Chil - dren's chil - dren,

*etwas bewegter*

*f* — *ff* — *dim.* — *p*

*pp*

En - kein hat - ten schwan - den wie bei Tag die Schat - ten,  
all we cher - ished waned, like sha - dows born to per - ish,

*pp*

*p*

wie ein Dunst im Win - des - hauch. —  
like the mists when ze - phyr's blew. —

*mfpp* — *mfpp* — *mf* — *mp*

*p* — *f* — *p poco ritard.*

Menschen waren wir ja auch, froh und traurig, so wie ihr,  
We were human beings too, gay and merry once like you.

*poco ritard.*

*pp* — *p* — *f* — *p* — *dim.*

*I Zeitmass*

*pp*

und nun sind wir leb - los hier, — sind nur Er - de, wie ihr  
*We must pay to Death his due, — all the hopes our bo - som*

*pp*

*f*

*p*

se - het.  
*nourished,*

Al - les en - det,  
*all we lived for,*

*p*

*mf*

*pp*

was ent - ste - het. Al - les, al - les rings ver - ge - het.  
*loved, and cherished, all Cre - a - tion once must per - ish.*

*p*

*mf*

*p*

*mf*

*mp*

*dim.*

*pp*

Wolf  
Fühlt meine Seele  
(Michelangelo, trans. Berhhoff)

Sehr langsam und ruhig

*pp*

Führt mei-ne See - le das er - sehn-te Licht von Gott, der sie er -  
Oh, does my spir - it feel the longsought light of God who gave me

*mf* *p*

schuf? ist es der Strahl von and'rer Schönheit aus dem Jam - - mer -  
life? Ist o-ther spheres that shed their glo - ry o'er this vale of

*poco cresc.* *mf*

tal, der in mein Herz Er - inn - - rung weckend bricht? ist es ein  
tears and now de-light my heart with memories bright? is it a

*p* *f* *p*

*etwas bewegter*

Klang, ein Traum - gesicht, das Aug' und Herz mir füllt mit  
*voice a dream or spell, that haunts the soul and fills mine*

*pp*

*immer etwas drängender*

ei - nem Mal in un - be - greif - lich glüh'n - der Qual, die mich zu  
*eyes with tears, my trembling heart with ach - ing fears that ne'er be -*

*I Zeitmass (wie zu Anfang)*

Trä - - nen bringt? ich weiss es nicht.  
*fore it knew? I can - not tell.*

*ff*

*p*

*pp*

*ziemlich bewegt und drängend*

Was ich er - seh - - ne, füh - le, was mich lenkt,  
*All that I long for, weep for as mine own,*

*p*

*p*

*molto cresc.*

*langsam*

*Tempo wie zuvor*

ist nicht in mir: sag' mir, wie ich's er-  
 'tis not in me: tell me how I may

*langsam*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a forte (*f*) dynamic, then softens to piano (*p*). The piano part includes the words "cre - scen - do" written below the notes.

wer - - - - be?  
 gain - - - - it?

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest before the lyrics. The piano accompaniment features a dense texture of chords and moving lines, with a fortissimo (*ff*) dynamic marking towards the end of the system.

*Im Hauptzeitmass (wie zu Anfang)*

Mir zeigt es wohl nur eines And' - ren Huld;  
 It fain would show me but an o - ther's prize;

The third system shows the vocal line and piano accompaniment. The piano accompaniment begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) section, and then returns to piano (*p*). The vocal line has a rest before the lyrics.

da-rein bin ich, seit ich dich sah, versenkt.  
 which since we met, I thought to claim a-lone.

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a piano (*p*) dynamic, followed by a diminuendo (*dim.*) section, then a pianissimo (*pp*) section, and finally a mezzo-forte (*mf*) section. The vocal line has a rest before the lyrics.



*Bewegter*

Mich treibt ein Ja und Nein, ein Süß und  
 I ask a Yea, or Nay, with heart de

*p* *f* *p*

Her - - - be -- da - ran sind  
 spair - - - ing -- and I must,

*immer nachlassender*

*f* *ff* *f* *sf*

*langsam und breit*

Her - rin, dei - - ne Au - - gen Schuld.  
 mis-tress, blame — thy glo - ri - ous eyes.

*langsam und breit* *bewegt wie zuvor*

*f* *p* *pp* *p*

*immer nachlassender*

*p* *mf* *mp* *mf* *p*