

Wolf
Morgentau
(Attributed to Reinhold)

In sanfter Bewegung

Der Früh-hauch hat ge - fä - chelt hin - weg die schwü - le
The breath of ear - ly morn - ing has ban - ished sul - try

p

pp

The first system of the musical score for 'Morgentau'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (D major) and the time signature is 2/4. The tempo/mood is 'In sanfter Bewegung'. The lyrics are in German and English. Dynamics include *p* and *pp*.

Nacht, die Flur hold - se - lig lä - chelt in ih - rer Len - zes -
night, and flowers the earth a - dorn - ing, re - joice ith gold - en

zart

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. The tempo/mood is 'zart'.

pracht; mild singt vom dunk - len Bau - me ein Vög - lein in der
light; on bough with blos - soms teem - ing a - glow with sun - beams

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the eighth-note pattern. The tempo/mood is 'zart'.

Früh, es singt noch halb im Trau - me gar sü - sse Me - lo -
bright, a lin - net half a - dream - ing, gins sing of love's de -

zart

The fourth system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment concludes with the eighth-note pattern. The tempo/mood is 'zart'.

Wolf — 6 Songs for Female Voice

die. — Die Ro-sen-knos-pe he - bet em - por ihr Köpf - chen bang, denn
light. — *Those strains the rose-bud cap - tured, half hid the boughs a - mong; she*

wun-der - sam durch - be - bet hat sie der sü - sse Sang; — und mehr und mehr ent-
trembling, lists en - rap - tured un - to that ma - gic song. — Her pe - tals soft un -

etwas drängend

hül - let sich ih - rer Blät - ter Füll', und ei - ne Trä - ne quil - let her -
furl - ing, would lure the songster near, a cry - stal dew - drop pearl - ing down

zurückhaltend -

vor so heim - lich still. —
falls, a quiv'ring tear. —

a tempo

Wolf
Die Spinnerin
(Rückert)

Lebhaft, spielend und gut zu deklamieren

Vög-lein vom
See, from the

Zweig — gau - kelt her - nie - der; lu - stig so - gleich —
bough — down bird - ie flut - ters; back it goes, now —

schwingt es sich wie - der.
gai - ly it twit - ters.

Jetzt dir so nah, — jetzt sich ver - ste - ckend; a - ber - mals da, —
Now 'tis be - side thee, close it is hid - ing, now 'twould de - ride thee,

Wolf — 6 Songs for Female Voice

scher-zend und ne - ckend,
 chirp - ing and chid - ing,

ta - stest du zu, bist du be - tro - gen, spot - tend im Nu
 wouldst thou be sly, it' will de - ceive thee, close it will fly,

ist es ent - flo - gen. Still! bis zur Hand — wird's dir noch
 lure thee and leave thee. Still! it will dart — near but to

hüp - fen, bist du ge - wandt, — kann's nicht ent - schlü - fen.
 ape thee, art thou a - lert, — it can't es - cape thee!

Ist's denn so schwer—
Doubts may con - found thee,

f *dim.* *pp*

das zu er - war - ten? schau um dich her:— blü - hen - der Gar - ten!
cast - ing their sha - dows! Gaze but a - round thee: blos - som - ing mea - dows!

tr. *tr.*

Ei, du ver - zagst?
Heart ne'er de - spair!

p *leicht*

lass es ge - wä - ren, bis du's er - jagst, kannst du's ent - beh - ren.
Cast a - way sor - row, joy shalt thou share, wait for the mor - row.

rit. *rit.*

etwas langsamer

Wird es auch dann we - nig nur brin - gen; a - ber es kann
Night-in-gale, hark! sings but of sad-ness. Rise with the lark

The first system of the score features a vocal line in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo marking is *etwas langsamer*. The lyrics are: "Wird es auch dann we - nig nur brin - gen; a - ber es kann" and "Night-in-gale, hark! sings but of sad-ness. Rise with the lark". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *p* is present at the beginning of the piano part.

Tempo I

Sü - sse-stes sin - gen.
sing - ing of glad - ness.

The second system continues the vocal line and piano accompaniment. The tempo marking is *Tempo I*. The lyrics are: "Sü - sse-stes sin - gen." and "sing - ing of glad - ness.". The piano accompaniment features a prominent melodic line in the right hand with a trill (*tr.*) and a dynamic marking of *pp*. The left hand provides harmonic support with chords and a steady bass line.

The third system shows the piano accompaniment with trills (*tr.*) and dynamic markings of *f* and *p*. The right hand features a melodic line with trills, while the left hand plays chords and a bass line.

The fourth system continues the piano accompaniment with dynamic markings of *p accel. e cresc.*, *mf*, and *rit. p*. The right hand features a melodic line with a fermata over a group of notes, while the left hand plays chords and a bass line.

Wolf
Die Spinnerin
(Rückert)

Unruhig bewegt, doch nicht zu geschwind

0 sü - sse Mut - ter: ich kann nicht spin - nen, ich
0 dear - est mo - ther, my thoughts will wan - der, now

p

The first system of the musical score is in 2/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The tempo/mood is 'Unruhig bewegt, doch nicht zu geschwind'.

kann nicht sit - zen im Stüb - chen in - nen, im en - gen Haus;
let me go to the mea - dows yon - der and leave my wheel!

v

The second system continues the musical score. The piano accompaniment features a more active right hand with chords and eighth notes, while the left hand remains simple. A dynamic marking of *v* (vibrato) is present at the end of the system.

es stockt das Räd - chen, es
No more 'tis turn - ing, my

mf *p*

The third system concludes the piece. The piano accompaniment includes a triplet of eighth notes in the right hand. The vocal line ends with a final note. Dynamic markings of *mf* and *p* are used.

reisst das Fäd - chen, o sü - sse Mut - ter, ich muss hin - aus.
heart is yearn - ing, o could I tell thee what joy I feel!

cresc.

ff feurig *p weich*

Der Früh - ling gu - cket hell durch die Schei - ben;
The sun - beams thro' the win - dow are peep - ing;

wer kann nun sit - zen, wer kann nun blei - ben und flei - ssig sein? o
who'd stay at home now, work - ing or sleep - ing, or sit and sigh? I'd

rit.
f p f rit. p p

a tempo

lass — mich ge - hen und lass — mich se - hen, ob
fain — go trip - ping, o'er mea - dows skip - ping and

streng im Takt

ich kann flie - gen wie Vö - gelein.
try if I like a lark — can fly.

pp *sehr zart*

etwas zurückhaltend

O
I

a tempo

lass mich se - hen, o lass mich lau - schen, wo Lüft - lein we - hen, wo
long to rest near the brook - let flow - ing, by winds car - ressed, where the

pp

Wolf — 6 Songs for Female Voice

Bäch - lein rau - schen, wo Blüm - lein blüh'n.
 rose is glow - ing and vio - lets grow.

The first system of music 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 sharp (F#). The lyrics are written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) appearing in the second measure.

Lass sie mich plü - cken und
 Fair - as the morn - ing the

The second system continues the musical piece. The vocal line has a rest in the first measure, followed by the lyrics. The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure and a triplet of eighth notes in the third measure.

schön mir schmü - cken die brau - nen Lo - cken mit bun - tem Grün.
 earth a - dorn - ing with ver - nal blos - soms I'd deck my brow.

The third system continues the musical piece. The vocal line has a rest in the first measure, followed by the lyrics. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Und
 An

ff feurig

The fourth system concludes the piece. The vocal line has a rest in the first measure, followed by the lyrics. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and the instruction *ff feurig* (very loudly, fiery). The system ends with a dynamic marking of *mf* (mezzo-forte) and a triplet of eighth notes.

kom - men Kna - ben in wil - den Hau - fen, so will ich tra - ben, so
lads come shout - ing, and rude - ly flout - ing, or mak - ing mer - ry, I

will ich lau - fen, nicht stil - le stehn;
will not tar - ry, but haste a - way;

p
 will hin - ter He - cken mich hier ver - ste - cken, bis sie mit Lär - men vor -
safe - ly I'll hide me, let none de - ride me, till they have gone or have

pp *cresc.*

ü - ber - gehn.
ceased to play.

ff

f *stacc.* *dim.*

nach und nach ein wenig langsamer

p *pp*

Mässig, aber nicht schleppend

Bringt a - ber Blu - men ein
But if fair ros - es a

from - mer Kna - be, die ich zum Kran - ze just nö - tig ha - be; was
gen - tle lad - die should bring me, shall I not take them glad - ly, nor

soll ich tun?
proud - ly chide?

etwas gedehnt - *ppp*

lebhafter *zurückhaltend*

Darf ich wohl ni - ckend, ihm freund - lich bli - ckend, o
 Why — should I leave him, or sore - ly grieve him; o

p lebhafter *zurückhaltend*

etwas heftig *p zögernd*

sü - sse Mut - ter, zur Seit' ihm ruh'n?
 mayn't I rest at the lad - die's side?

schneller *mf* *p* *pp zögernd*

a tempo

ff feurig *f* *p sehr weich*

p *pp zögernd*

Wolf
Wiegenlied im Sommer
(Reinick)

Gemächlich und durchweg leise

Vom Berg hin-ab-ge-stie-gen ist
The gold-en day is dy-ing, the

nun des Ta-ges Rest; mein Kind liegt in der Wie-gen, die
sun sinks in the west, my babe i'th cot is ly-ing, the

Vö-gel all' im Nest, nur ein ganz klein Sing-vö-ge-lein ruft
birds have sought their nest; one ti-ny bird a-mong them all in

weit da-her im Däm-mer-schein: „Gut' Nacht! Gut' Nacht! Lieb'
for-est-glade doth soft-ly call: „Good night! Good night! sweet

Kind-lein, gu - te Nacht!
ba - by, now good night!

ausdrucksvoll

p

Die Wie - ge geht im Gle - se, die
I sit and rock the cra - - dle, the

Uhr tickt hin und her, die Flie - gen nur ganz lei - - se sie
clock goes tick - y tack; the bees all ho - ney - lad - - en, re -

pp

sum - men noch da - her. Ihr Flie - gen, lasst mein Kind in Ruh! Was
turn on home - ward track. When hov'r - ing round the blos - soms near, what

ppp

summt ihr ihm so heimlich zu? „Gut' Nacht! Gut'
did ye buzz in ba-by's ear? Good night! Good

rit. *p* *sanft* *a tempo*

Nacht! Lieb' Kind-lein, gute Nacht!
night! sweet ba-by, now good night!

ausdrucksvoll *p*

Der Vo - gel und die
The birds, the stars in

Ster - -ne und al - le rings um - her, sie ha - ben mein Kind so
Heav - -en, each flow'r and ripp-ling rill they love mother's dar-ling

Wolf — 6 Songs for Female Voice

pp rit.

ger - - - ne, die En - gel noch viel mehr. Sie
 fond - - - ly, the An - gels far more still: They

rit.

rit. -

de - cken's mit den Flü - geln zu und sin - gen lei - se: Schlaf' in Ruh! Gut'
 shield it neath their pin - ions blest, and sing so soft - ly: Sleep and rest! Good

pp

rit. -

a tempo

Nacht! Gut' Nacht! Lieb' Kind - lein, gu - te Nacht!
 night! Good night! sweet ba - by, now good night!

p sanft

ausdrucksvoll

rit.

pp

Wolf
Wiegenlied im Winter
(Reinick)

Bewegt

Schlaf'
Sweet

p *mf* *p*

The first system of the musical score is in 6/8 time, key of B-flat major. It features a vocal line and a piano accompaniment. The piano part begins with a dynamic marking of *p* (piano), followed by *mf* (mezzo-forte) and *p* (piano) again. The tempo is marked 'Bewegt' (moderately). The system concludes with the instruction 'Schlaf' Sweet'.

ein, schlaf' ein, schlaf' ein, mein sü - sses Kind, schlaf'
babe, now go to sleep, in heav'n a - bove the

pp

The second system continues the vocal line and piano accompaniment. The lyrics are: 'ein, schlaf' ein, schlaf' ein, mein sü - sses Kind, schlaf' / babe, now go to sleep, in heav'n a - bove the'. The piano part has a dynamic marking of *pp* (pianissimo).

ein, mein sü - sses Kind, da drau - ssen geht der Wind, er
stars be - gin to peep, the night-winds soft - ly sigh, they

The third system continues the vocal line and piano accompaniment. The lyrics are: 'ein, mein sü - sses Kind, da drau - ssen geht der Wind, er / stars be - gin to peep, the night-winds soft - ly sigh, they'.

pocht ans Fen-ster und schaut hi - nein, und hört er wo ein
rap and in at the win - dow pry, and if they hear a

sfp *sfp* *sfp*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: 'pocht ans Fen-ster und schaut hi - nein, und hört er wo ein / rap and in at the win - dow pry, and if they hear a'. The piano part has dynamic markings of *sfp* (sforzando piano).

Wolf — 6 Songs for Female Voice

Kind - lein schrei'n, da schilt und summt_ und brummt er sehr, holt
 ba - by cry, they scold and blow_ and whis - per low, then

gleich sein Bett voll Schnee da - her und deckt es auf die
 haste and fetch their bed of snow, and cov - er ba - by

Wie - - - gen, wenn's Kind nicht still will lie - - - gen.
 cry - - - ing, till babe a - sleep is ly - - - ing.

Schlaf'
 My

Wolf — 6 Songs for Female Voice

ein, schlaf' ein, schlaf' ein, mein sü-sSES Kind, schlaf'
 babe, now go to sleep, now go to sleep, the

ein, mein sü-sSES Kind, da drau-ssen geht der Wind, er
 stars be-gin to peep, o'er for-ests dark and deep the

rüt-telt an dem Tan-nen-baum, da fliegt he-raus ein
 soft winds moan, the moon-light beams, they bear my ba-by

schö-ner Traum, der fliegt durch Schnee und Nacht und Wind ge-
 sweet-est dreams of Sant'-a Claus who'll bring his toys for

schwind, ge - schwind zum lie - ben Kind und singt von Licht und
 ba - by boys — that go to sleep; and soon in gold - en

Krän - zen, die bald am Christ - baum glän - zen.
 flit - ter the Christ - mas tree shall glit - ter.

Schlaf' ein, — schlaf' ein, — schlaf'
 Now go — to sleep, — my

ein, mein sü - sses Kind, — schlaf' ein, mein sü - sses Kind, — da draussen bläst der
 darl - ing ba - by, rest — by mother's hand car - ressed, — the sun is in the

Wind, — doch ruft die Son - ne: „Grüss euch Gott!“ bläst —
 west, — his fare - well beam on babe is shed, whose —

p

— er dem Kind die Ba - cken rot, und sagt der Früh - ling:
 — darl-ing cheeks are glow - ing red. When spring doth bid my

cresc. —

„Gu - ten Tag!“ bläst — er die gan - - ze Er - de wach, und
 babe good day, he'll — blow the snow — and ice a - way, and

f

was erst still ge - le - - - gen, springt lu - stig al - - ler -
 Earth in slum - ber dream - ing, shall wake with blos - soms

pp dolce

we - - gen. Jetzt
 teem - - ing. Now

schlaf', — jetzt schlaf', — jetzt schlaf', mein sü - sses Kind, — da
 go — to sleep — my babe, and sweetly rest, — the

poco rit. *a tempo* *pp*

draussen bläst der Wind, — schlaf' ein, mein sü - sses Kind. — Schlaf'
 sun is in the west, — good night, sweet babe, now rest. — Good

ein!
 night!

Wolf
Mausfallensprüchelein
(Mörrike)

Leicht bewegt

p

Klei - ne Gä - ste, klei - nes Haus, lie - be Mäu - sin, o - der
Ti - ny guests and ti - ny house, Mis - tress Mouse or Mis - ter

sehr zart

Maus, stel - le dich nur kecklich ein heu - te Nacht bei Mon - den - schein, Mon - den -
Mouse, won't you kind - ly call to - night, when the moon shines clear and bright, clear and

dim.

verhallend

schein, Mon - den - schein! _____ Mach' a - ber die Tür fein hin - ter dir
bright, moonlight night! _____ Close win - dow and door; on en - tring, my

pp *pp*

zu, hörst du? hörst du? Da - bei hü - te dein Schwänzchen!
dear, d'you hear? d'you hear? lest your tail get a nip - ping!

pp *mf* *p* *mf* *pp*

hörst du? hörst du? Dein Schwänzchen!
d'you hear? d'you hear? A nip-ping.

Nach Ti-sche sin - gen wir, nach Ti-sche sprin - gen wir und ma - chen ein
We'll feast till break of day, and sing a roun - da-lay, then gai-ly go

Tänz - chen, ein Tänz - chen! Witt witt! Witt witt! mei - ne al - te Kat - ze
trip - ping, go trip - ping! Witt witt! Witt witt! Tab - by, my old cat, he'll

tanz - t wahrscheinlich mit, hörst du? - hörst du? hörst du?
dance, an you per - mit, d'you hear? d'you hear? d'you hear?