

Wolf
Der Genesene an die Hoffnung
(Mörrike)

Langsam und schwer

The musical score is written in G major (one sharp) and common time (C). It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Langsam und schwer'. The lyrics are: 'Tödt - lich grau-te mir der Mor-gen: doch schon lag mein Haupt, wie süß! Hoff-nung, dir - im Schooss ver-bor-gen, bis der Sieg ge - won - - nen hiess - bis der Sieg ge - won - - nen hiess.' The piano accompaniment features various dynamics including *pp*, *p*, *cresc.*, *breit.*, *f*, and *ff*. There are also markings for *leg.* and a triplet in the final system.

Tödt - lich grau-te

mir der Mor-gen: doch schon lag mein Haupt, wie süß! Hoff-nung, dir - im

Schooss ver-bor-gen, bis der Sieg ge - won - - nen hiess -

bis der Sieg ge - won - - nen hiess.

Erstes Zeitmass *p*

O - pfer bracht' ich al - len Göt - tern, doch ver -

p *pp*

*

Detailed description: This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff. The first line of the piano part features a prominent bass line with a dynamic marking of *p* and *pp*. A small asterisk is placed below the first measure of the piano part.

ges - - sen wa - rest du; seit - wärts von den ew' - gen

f *p*

Detailed description: This system contains the third and fourth lines of the song. The key signature changes to two flats (B-flat major). The piano accompaniment continues with a dynamic marking of *f* in the first measure and *p* in the second measure.

Ret - tern — sa - hest du dem Fe - ste zu.

f *p* *pp*

Detailed description: This system contains the fifth and sixth lines of the song. The piano accompaniment features a dynamic marking of *f* in the first measure, *p* in the second, and *pp* in the third.

mit innigster Empfindung

O ver - gieb,

mf *dim* *ppp* *p*

Detailed description: This system contains the seventh and eighth lines of the song. The piano accompaniment features dynamic markings of *mf*, *dim*, *ppp*, and *p* across the measures.

Wolf
Der Knabe und das Immlein
(Mörrike)

Mässig, zart
(leise)

Im Wein-berg auf der Hö - he ein Häus-lein steht so win - de bang;

pp

This system contains the first two staves of music. The vocal line is in G minor, 3/4 time, and begins with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, 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E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362,

tempo

wiss - ten auch die Mäd - chen, wenn sie kaum aus der Schu - le

tempo

pp (*scherzando*)

sind! Dein herz - al - lerb - stes Schätz - chen

poco rit. *Tempo* (*munter*)

ist noch ein Mut - ter - kind. Ich bring' ihm Wachs und

Ho - nig; a - del ich hab' ein gan - zes Pfund;

wie wird das Schätzchen la - chen, ihm wäs - sertschonder Mund — Ach,

rit. p innig

woll - test du ihr sa - gen, ich wüss-te, was viel sü - sser ist: nichts

tempo pp

Lieb - li - chers auf Er - den als wenn man herzt und küsst! Nichts

p pp

Lieb - li - chers auf Er - den als wenn man herzt — und küsst! (*leidenschaftlich*)

(hingebend) poco rit. a tempo

(nachlassend)

ff p dolceiss. dim. pp rit.

Wolf
Ein Stündlein wohl vor Tag
(Mörke)

Mässig

(leise)

Der -

weil ich schla-fend lag, ein Stünd-lein wohl vor Tag, sang vor dem Fenster

auf dem Baum ein Schwälblein mir, ich hört' es kaum, ein Stünd-lein wohl vor Tag:

(mit gesteigertem Ausdruck)

Hör' an was ich dir sag', dein Schätz-lein ich ver -

p

klag': der - weil ich die - ses sin - gen thu',herzt er ein Lieb in gu - ter Ruh', ein

pp

(schmerzlich)

Stündlein wohl vor Tag. O weh! nicht wei - ter sag'! O

f *p* *f*

still! nichts hö - ren mag! Flieg' ab, flieg' ab von mei - nem Baum! - Ach, Lieb' und Treu' ist

p *f* *p* *pp*

wie ein Traum ein Stündlein wohl vor Tag.

dim. *ppp*

Wolf
Jägerlied
(Mörrike)

Ziemlich lebhaft.

The piano introduction for the first system is written in G major (one sharp) and 5/4 time. It consists of two measures. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *fp* (kurz) and *fp*.

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the instruction *zurückhaltend*. The lyrics are: "Zier - lich ist des Vo - gels Tritt im Schnee, wenn er wan - delt auf des Ber - ges Höh". The piano accompaniment starts with a pianissimo (*pp*) dynamic labeled "(leicht)" and also includes *zurückhaltend*. The system ends with a forte (*f*) dynamic.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes tempo markings: *tempo*, *rit.*, *tempo*, and *rit.*. The lyrics are: "zier - li - cher schreibt Liebchens lie - be Hand, schreibt ein Brief - lein mir in fer - ne Land". The piano accompaniment also includes *tempo* and *rit.* markings, and ends with a pianissimo (*pp*) dynamic.

The piano introduction for the second system is written in G major and 5/4 time, consisting of two measures. The right hand plays chords and eighth notes, and the left hand plays a steady eighth-note accompaniment. Dynamics include *tempo* and *fp*.

In die Lüf - te hoch ein Rei - her steigt, da - hin we - der Pfeil noch Ku - gel fliegt:

f *più f*

Tau - send - mal so hoch und so - ge - schwind die Ge - dan - ken treu - er Lie - be sind.

langsam *poco rit.* *langsam* *ff* *dim.* *p*

tempo *p* *f* *f*

p *più p* *pp*

Wolf
Der Tambour
(Mörke)

Im Marschtempo

Wenn mei - ne
Mut - ter he - xen könnt,
da müsst sie mit dem Re - gi - ment,
nach Frank - reich,
ü - berall mit hin, und wär' die Mar - ke - ten - de - rin.
Im La - ger, wohl um Mit - ter - nacht, wenn Nie - mand auf ist

pp
cresc.
f
ff
pp

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line is in a simple, march-like style. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings such as *pp*, *cresc.*, *f*, *ff*, and *pp*. The vocal line includes lyrics in German. The score is marked 'Im Marschtempo'.

p zurückhaltend

f (gewichtig)

als die Wacht und Al - les schnar - chet, Ross und Mann, vor mei - ner Trommel säß ich

p zurückhaltend

tempo

dann: die Trom - mel müsst' ei - ne Schüssel sein, ein

(schwer)

f tempo

(leicht)

(*f* pompös)

war - mes Sau - er - kraut da - rein, die Schle - gel Mes - ser und

p scherzando

(keck)

Ga - bel, ei - ne lan - ge Wurst mein Sa - bel, mein

Tscha - ko wär' ein Humpen gut, den füll' ich mit Fur - gunderblut. Und

(zurückhaltend) (zart, etwas zögernd)

weil es mir an Lich - te fehlt, da scheint der Mond — in mein Gezelt;

tempo rit. -

scheint er auch auf Fran - zösch her - ein, mir fällt doch mei - ne Lieb - ste ein: ach

tempo

weh! ach weh! ach weh! weh! — jetzt hat der Spass ein

End! — Wenn nur mei - ne Mutter he - xen könn't!

pp *(kurz)*

pp *ppp*

(wie im Traume)
Wenn meine Mut - ter he - xen könn't!
noch langsamer *Tempo*

rit. *dim.*

ppp *alio*

Wolf
Er ist's
(Mörike)

Sehr lebhaft, jubelnd

Früh - ling lässt sein
blau - es Band wie - der flattern durch die Lüf - te;
sü - ße, wohl - be - kann - te Düs - te strei - fen ah -
- nungs - voll das Land.

p
pp

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets, creating a lively and joyful atmosphere. The vocal line is simple and melodic, with lyrics in German. The score is divided into four systems, each with a vocal staff and a piano staff. The piano part includes dynamic markings of *p* and *pp*.

Veil - chen träu - men

ppp

This system contains the first two lines of music. The vocal line begins with a whole rest followed by the lyrics 'Veil - chen träu - men'. The piano accompaniment features a complex, rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *ppp* (pianissimo) in the left hand.

schon, wol - len bal - de kom - men.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'schon, wol - len bal - de kom - men.'. The piano accompaniment maintains its intricate rhythmic texture, with a dynamic marking of *pp* (pianissimo) in the left hand.

Horch, von fern

pp

ppp

This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'Horch, von fern'. The piano accompaniment includes a dynamic marking of *pp* in the vocal line and *ppp* in the left hand. The right hand features triplet markings over the piano accompaniment.

ein lei - ser Har - fen - ton!

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'ein lei - ser Har - fen - ton!'. The piano accompaniment continues with its characteristic rhythmic pattern, featuring triplet markings in both hands.

Wolf — Mörike Songs

Früh - ling, ja du bist!

f

3

3

3

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and triplets of eighth notes in the left hand.

Früh - ling, ja du bist! dich hab ich ver -

piu f

ff

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The vocal line continues with a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern, with dynamics increasing to *ff*.

nom - men! ja

mf molto cresc.

ff

This system contains the third line of the vocal melody and the third two staves of the piano accompaniment. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment continues with the same rhythmic pattern, with dynamics increasing to *ff*.

bist!

fff feurig

f

This system contains the fourth line of the vocal melody and the fourth two staves of the piano accompaniment. The vocal line has a half rest followed by a quarter note G4. The piano accompaniment continues with the same rhythmic pattern, with dynamics increasing to *fff feurig*.

The image displays a piano accompaniment score for a set of songs by Franz Schubert, titled "Wolf — Mörike Songs". The score is written for piano and consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. Dynamics markings such as *f*, *ff*, *dim.*, *p*, *pp*, and *ppp rit.* are used throughout. Performance instructions like *Reo.* and ** Reo.* are also present. A large, vertical watermark "www.zor.ru" is overlaid on the right side of the page.

Wolf
Das verlassene Mägdlein
(Mörrike)

Langsam

Früh, wann die Häh - ne krähn,

eh' die Sternlein schwinden, muss ich am Her - de stehn, muss Feu - er zün - den.

Schön ist der FlammenSchein, es springendie Fun-ken; ich schaue

so da-rein, in Leid ver - sun - ken.

etwas lebhafter *etwas ruhiger*

Plötz-lich, da kommt es mir, treu-lo-ser Kna-be, dass ich die

f *f* *p*

p

Nacht von dir ge-träu-met ha-be.

pp *ritard.*

(wie zu Anfang)

Thrä-ne auf Thrä-ne dann stür-zet her-nie-der; so kommt der Tag her-an

pp

o ging'er wie-der!

ppp

Wolf
Begegnung
(Mörrike)

Lebhaft bewegt

The piano introduction consists of four measures. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature is B-flat major (two flats) and the time signature is 6/8. Dynamics range from piano (p) to forte (f).

Was doch heut Nacht ein Sturm ge - we - sen, bis erst der Mor - gen sich ge - regt!

The vocal line begins with a half note rest, followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern as the introduction. Dynamics include piano (p) and forte (f).

Wie hat der un - ge - be - tne Besen Ka - min und Gas - sen aus - ge - fegt!

The vocal line continues with a melodic phrase. The piano accompaniment remains consistent. Dynamics include piano (p) and forte (f).

Da kommt ein Mäd - chen schon die Stra - ssen,

The vocal line continues with a melodic phrase. The piano accompaniment features a change in dynamics, including piano (p) and forte (f), and includes a fermata over the final notes.

das halb verschüch-tert um sich sieht; wie Ro - sen, die der Wind zer-blasen, so

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "das halb verschüch-tert um sich sieht; wie Ro - sen, die der Wind zer-blasen, so". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

un - stet ihr Ge - sicht - chen glüht.

The second system continues the vocal line and piano accompaniment. The lyrics are: "un - stet ihr Ge - sicht - chen glüht.". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand towards the end of the system.

Ein schöner Bursch tritt ihr ent - ge - gen, er will ihr voll Ent - zü - cken nahn:

The third system continues the vocal line and piano accompaniment. The lyrics are: "Ein schöner Bursch tritt ihr ent - ge - gen, er will ihr voll Ent - zü - cken nahn:". The piano accompaniment features a dynamic marking of *p* (piano) in the left hand.

wie sehn sich freu - dig und ver - le - gen die un - ge - wohn - ten Schel - me an!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "wie sehn sich freu - dig und ver - le - gen die un - ge - wohn - ten Schel - me an!". The piano accompaniment features a dynamic marking of *pp* (pianissimo) in the left hand.

p *cresc.* *f*

Er scheint zu fra - gen, ob das Lieb - chendie Zö - pfe schon zu - recht ge - macht,

pp

die heu - te Nacht im off - nen Stübchen ein Sturm in Un - ord - nung ge - bracht.

rit. *rit.* *tempo*

rit. *rit.* *tempo*

Der

f

Bur - sche träumt noch — von den Kü - ssen, die ihm das sü - sse Kind ge - tauscht, er

p

This system contains the first two staves of the musical score. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The piano part begins with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

steht, von An - muth hin - ge - ri - ssen, derweil sie um die E - cke rauscht.

This system contains the second two staves of the musical score. The piano accompaniment continues with the same eighth-note pattern, maintaining a consistent texture throughout the system.

p *f* *p* *f*

This system shows the piano accompaniment for the third system. It features dynamic markings of piano (*p*) and forte (*f*) alternating across the measures, with a crescendo leading into the second *f* section.

p *dim.* *pp*

This system shows the piano accompaniment for the fourth system. It includes dynamic markings of piano (*p*), decrescendo (*dim.*), and pianissimo (*pp*), ending with a double bar line and repeat signs.

Wolf
Nimmersatte Liebe
(Mörike)

Sehr mässig

So

ist die Lieb! So ist die Lieb! Mit Küssen nicht zu stil - len: wer ist der Thor und

will ein Sieb mit ei - tel Wasser fül - len? und schöpft du an die tau - send Jahr; und

kü - sest e - wig, e - wig gar, du thust ihr nie zu Wil - len.

etwas belebter

(*ausdrucksvoll*) Die Lieb', die Lieb' hat al - le Stund neu wun - derlich Ge -

lü - - sten; wir bis - sen uns die Lip - penwund, da wir uns heu - te

zurückhaltend

(*zart*) *immer erregter*

küss - ten. Das Mäd - chen hielt in gu - ter Ruh', wie's Lämm - lein un - ter'm

Mes - ser; ihr Au - ge bat: nur im - mer zu, je we - her, desto

ritard.

lang (Wie zu Anfang)

bes - ser! So ist die Lieb, und war auch so, wie

p *pp* *p*

(zögernd)

tempo (mit Humor)

lang es Lie - be gibt, und an - ders war Herr Sa - lo - mo, der

p

tempo

Wei - se, nicht ver - liebt — und an - ders war Herr Sa - lo - mo, der

rit. *f* *ff* *p*

Wei - se, nicht ver - liebt.

sf *p*

Wolf
Fussreise
(Mörrike)

Ziemlich bewegt

Am

frisch ge-schnitten Wan-der-stab wenn ich in der Frü-he

su durch Wäl-der zie-he, Hü-gel auf und ab:

Dann,

— wie's Vög-lein im Lau - - be sin - get und sich rührt, —

pp

This system contains the first line of the song. The vocal line is in G major and 4/4 time, with lyrics under the notes. The piano accompaniment features a delicate texture with a treble clef melody and a bass clef accompaniment of eighth notes.

o - der wie die gold - ne Trau - be Won - ne - gei - ster spürt — in der

This system contains the second line of the song. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system.

er - sten Mor - gen - son - - ne.

f *p*

This system contains the third line of the song. The vocal line has a longer note value for 'son - - ne'. The piano accompaniment features a dynamic shift from *f* to *p* in the right hand.

so fühlt auch mein al - ter, lie - ber

This system contains the fourth line of the song. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth notes.

A - dam Herbst- und Früh - lings - fie - ber, gott - be - herz - te, nie ver - scherz - te

cresc.

Erst - lings - Pa - ra - di - ses - won - ne.

f

etwas ruhiger

Al - so bist du nicht so schlimm,

sf *p*

al - - - ter A - - - dam, wie die stren - gen Leh - rer sa - gen;

Liebst und lobst du im mer doch,

singst und prei-sest im - mer noch, wie an e - wig neu - en Schöpfungs-

ta - - gen, Dei - nen lie - - - ben Schö - - - pfer

und Er - - hal - - - ter.

First system of musical notation, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A *dim.* marking is present in the right hand of the piano part.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Mücht' es die-ser ge-ben, und mein". The piano part includes dynamic markings *pp* and *p*, and tempo markings *rit.* and *a tempo*.

Third system of musical notation, including vocal line and piano accompaniment. The vocal line continues with the lyrics "gan-zes Le-ben wär' im leich-ten Wan-der-schweisse ei-ne sol-che". The piano part includes dynamic markings *cresc.* and *f*.

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line begins with the lyrics "Mor-gen - rei - se!". The piano part includes dynamic markings *p* and *mf*, and tempo markings *rit.* and *a tempo*.

Fifth system of musical notation, including piano accompaniment. The piano part includes dynamic markings *f*, *dim.*, *p*, *rit.*, and *pp*. The system concludes with a double bar line, a *Ca.* marking, and an asterisk.

Wolf
An eine Äolsharfe
(Mörrike)

Sehr gehalten

p

An - ge - lehnt an die E - pheu - wand die - ser al - ten Ter -

immer pp

ras - se, du, ei - ner luft - ge - bor - nen Mu - se ge

pp

heim - niss - vol - les Sai - ten - spiel, fang' an, fan - ge

wie - der an dei - ne me - lo - di - sche Kla - ge!

Gleiche Bewegung

pppp *pp* *dolcissimo*

Ihr kom-met,

Win - de, fern her - ü - ber, ach! von des Kna - ben, der mir so

(nicht arpeggiert)

lieb war, frisch grün-ndem Hü - gel. Und

p

Früh - lings blü - then un - ter - we - ges strei - fend, ü - ber sät - tigt mit

Wohl - ge - rü - chen, wie süß, wie süß, wie

süß be - drängt ihr dies Herz! — — — — — wie süß be - drängt ihr dies

Herz! — — — — — Und säu - selt her in die Sai - ten, an - ge -

pp

dim.

ppp

zo - gen von wohl lautender Wehmuth, — wach - send im Zug mei - ner

cresc.

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a prominent triplet accompaniment in the bass line. The first measure of the piano part is marked with a forte dynamic (**f**).

Sehnt, — und hin - ster - bend wie - der.

rit.

dim. *p* *pp* *rit.*

This system contains the next two staves of music. The vocal line continues in the upper staff. The piano accompaniment is in the lower two staves. The piano part continues with the triplet accompaniment. The dynamics are marked as *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo), with a *rit.* (ritardando) marking at the end of the system.

a tempo

a tempo

This system contains the next two staves of music. The vocal line is mostly silent, with only a few notes at the end of the system. The piano accompaniment is in the lower two staves. The piano part continues with the triplet accompaniment. The tempo is marked as *a tempo* at the beginning of the system.

A - ber auf ein - mal, wie der Wind hef - tiger

f *p* *f*

This system contains the final two staves of music. The vocal line is in the upper staff. The piano accompaniment is in the lower two staves. The piano part continues with the triplet accompaniment. The dynamics are marked as *f* (forte), *p* (piano), and *f* (forte).

her stösst, ein holder Schreider Har - fe wie - derholt, mir zu süßem Er -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note 'her', followed by a quarter note 'stösst,'. The piano accompaniment consists of a steady eighth-note triplet pattern in the bass line and a more complex rhythmic pattern in the treble line, including chords and single notes.

schrecken, meiner See - - le plötz - li - che Reg - ung;

The second system continues the vocal line with 'schrecken,' followed by a quarter note 'meiner', a half note 'See - - le', and a quarter note 'plötz - li - che'. The piano accompaniment continues with the triplet bass line and treble accompaniment. A dynamic marking of *pp* (pianissimo) is present in the piano part.

und hier — die vol - le Ro - se streut, ge -

The third system shows the vocal line with 'und hier —' followed by a quarter note 'die', a half note 'vol - le', and a quarter note 'Ro - se'. The piano accompaniment features a more active treble part with chords and eighth notes, while the bass line remains a steady triplet pattern.

schüt - telt, all' ih - re Blät - ter vor mei - ne Fü - ssel

etwas zurückhaltend

The fourth system concludes the vocal line with 'schüt - telt,' followed by a quarter note 'all'', a half note 'ih - re', and a quarter note 'Blät - ter'. The piano accompaniment continues with the triplet bass line and treble accompaniment. A dynamic marking of *etwas zurückhaltend* (slightly restrained) is placed above the piano part.

im tempo

ppp dolceissimo

ppp

pppp

(verklingend)

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Wolf
 Verborgenheit
 (Mörrike)

Mässig und sehr innig

Lass, o Welt, o lass mich sein!
 Tempt me not, O World a - gain -

lo-cket nicht mit Lie - bes - ga - ben, lasst dies Herz al - lei - ne ha - ben sei - ne Won -
 Lure me not with joys that per - ish - Let my Heart, un - spo - ken, cher - ish - All its rap -

rit tempo
 - ne, sei - ne Pein! Was ich trau - re weiss ich nicht, es ist un - be -
 - ture - all its pain. Un - known grief con - sumes my days - T'is with eyes all

kann - tes We - he; im - mer - dar durch Thränen se - he ich der Son - ne
 veiled by sor - row - That, when dawns each hope - less mor - row - On the glo - rious

nach und nach belebter und leidenschaftlicher

lie - bes Licht. Oft bin ich mir kaum be-wusst,
Sun I gaze. On - ly dreaming bring me rest -

und die hel - le Freu - de zücket durch die Schwere, so mich drücket
On - ly then a ray - of gladness Sent from Heaven; cheers my sadness -

rit. **Tempo I**
wön - nig-lich in meiner Brust. Lass, o Welt, o lass mich sein! locket nicht mit
Lights the gloom within my breast. Tempt me not - O World a - gain - Lure me not with

rit.
Lie - bes-ga - ben, lasst dies Herz al - lei - ne ha - ben sei - ne Won - ne, sei - ne Pein!
joys that per - ish - Let mine Heart, un - spo - ken, cherish All its rap - - ture - all its pain.

Wolf
Im Frühling
(Mörrike)

Gemächlich

p
Hier lieg' ich auf dem Früh - lingshü - gel:

p

pp

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line, starting with a whole rest followed by a half note G4, then quarter notes A4, B4, C5, B4, A4, G4. The bottom staff is the piano accompaniment, starting with a half note G3, then quarter notes A3, B3, C4, B3, A3, G3. Dynamics include piano (*p*) and pianissimo (*pp*).

die Wol - ke wird mein Flü - gel, ein Vo - gel fliegt mir vor -

p (*sehr ausdrucksoll*)

Detailed description: This system contains the second two staves. The vocal line continues with quarter notes D5, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and a performance instruction (*sehr ausdrucksoll*).

(*leidenschaftlich*)
aus. Ach, sag' mir, all - ein - zi - ge Lie -

f *p* *f*

Detailed description: This system contains the third two staves. The vocal line begins with a half rest, followed by quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment has a more active bass line. Dynamics include piano (*p*), piano fortissimo (*f*), and a performance instruction (*leidenschaftlich*).

be, wo du bleibst, dass ich bei dir blie - - be!

p *dim.*

Detailed description: This system contains the final two staves. The vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and a decrescendo (*dim.*).

(ruhig) *rit.*

doch du und die Lüf - te, ihr — habt kein

pp *rit.*

a tempo

Haus. Der Son - nen - blu - me

a tempo *p*

gleich steht mein Ge - mü - the of - fen, seh - nend,

p

(leidenschaftlich)

sich deh - nend in Lie - - - - - ben und

f *ff*

p (wieder ruhiger)

Hof - - - fen. Früh - ling, was bist du ge -

ff *p*

willt? wenn werd'ich ge - stillt?—

dim. *pp*

(leise)

Die Wol - - - ke seh' ich

pp *pp* (sehr weich)

wan - - - deln und den Fluss, — es dringt —

der Son - - ne gold - ner Kuss mir tief bis in's Ge-blüt hin -

ein; *p* die Au - - gen, wun - - der-bar be - rauschet, thun, *pp*

(sehr leise)
als schliefen sie ein,
(immer ppp)

nur noch das Ohr — dem Ton der Bie - ne lau - - - schet.

ppp

mf p

den - ke Diess und den - ke Das, ich seh - ne

pp (sehr ausdrucksroll)

mich, und weiss nicht recht, nach was: halb ist es

mf

Lust, halb ist es Klage; mein Herz, o

sa - ge, was webst du für Er - in - ner - ung in gol - den grü - ne

Zwei - ge Däm - - - - - mer - ung?

Sehr breit u. gedehnt

— Al - te un - nenn - ba - re Ta - gel

Wolf
Agnes
(Mörrike)

Ziemlich langsam, schwermüthig

Ro - sen-zeit! wie schnell vor-bei, schnell vor-bei bist du doch ge - gan-gen!

Wär mein Lieb'nur blie-ben treu, blie-ben treu, soll - te mir nicht ban - - gen.

Um die Ern - te wohl - ge-muth, wohl - ge-muth

Schnit-ter-rin-nen sin-gen. A-ber, ach! mir kran-ken Blut, mir

pp

kran-ken Blut, will nichts mehr ge-lin-gen.

p

cresc. - - - *pp*

Schlei-che so durch's Wie-sen-thal, so durch's Thal,

pp

als im Traum ver-lo-ren, nach dem Berg, da tau-send-mal,

mf *f*

tau - send mal er mir Treu' ge - schwö - ren.

0 - ben auf des Hü - gels Rand, ab - ge wandt,

wein' ich bei der Lin - de; an dem Hut mein Ro - sen-band, von sei - ner Hand,

pp *(zögernd)*

pp *zögernd*

a tempo

spie - let in dem Win - - - de.

a tempo *pp* *dimin.*