

Wolf
Auf einer Wanderung
(Mörrike)

Leicht bewegt

p *immer staccato*

p

In ein freundliches Städt-chen tret' ich ein, in den Strassen liegt rother

pp

A - bend - schein. Aus einem off - nen Fen - ster e - ben,

pp

ü - ber den reich - sten Blu - men - flor hin - weg, hört man Gold - glo - cken tö - - ne

schwe-ben, und ei-ne Stim-me scheint ein Nach - ti gal len.

p
ppp

chor, *(glühend)* dass die Blü - then be - ben, dass die Lüf - te
allmählig zunehmend

f
mf

le - ben, dass in hö - he-rem Roth die Ro - sen leuch-ten vor.

f
ff

abnehmend
dim. *p*

f
dim.
p

mf *p* *mf* *dim.* *p*

rit. *tempo*
Lang hielt ich stau-nend,
immer langsamer *rit.* *pp* *mf* *pp*

rit. *(flüsternd)*
lust-be-klom-men. Wie ich hinaus vor's Thor gekom-men,
tempo *p* *rit.* *pp* *ppp*

poco rit. - - - *tempo*
ich weiss es wahr-lich sel-ber nicht.
pppp *rit.*

bedeutend langsamer

Ach hier, wie liegt die Welt so licht! — Der Him-mel wogt in

p (ausdrucksvoll) *pp*

pur - pur-nem Ge - wüh-le, rück - wärts die Stadt in gold-nem Rauch; wie rauscht der Erlen-

pp *mf*

beschleunigend

bach, wie rauscht im Grund die Müh-le, ich bin wie trun-ken, irr

p *crese.*

breit

- ge - führt — o Mu - se, du hast

f *rit. ff* *breit* *dim.*

rit. 1⁵ Zeitmass

mein Herz be-rührt mit ei-nem Lie - - bes - hauch!

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a melodic phrase in 2/4 time, marked with a 'rit.' (ritardando) and '1⁵ Zeitmass' (1/5 time signature). The lyrics 'mein Herz be-rührt mit ei-nem Lie - - bes - hauch!' are written below the notes. The piano accompaniment starts with a piano (*p*) dynamic and includes a section marked '(dolce)' and 'rit.' (ritardando). A fermata is placed over the first measure of the piano accompaniment. The system concludes with a 7/8 time signature change.

The second system continues the piano accompaniment from the first system. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamics are marked with *pp* (pianissimo) and *rit.* (ritardando). The system concludes with a 7/8 time signature change.

The third system continues the piano accompaniment. The right hand features a more active eighth-note pattern, while the left hand maintains a steady bass line. The dynamics are marked with *pp* (pianissimo). The system concludes with a 7/8 time signature change.

(zögernd) tempo

pp (ausdrucksvoll) *dim.* *ppp*

The fourth system continues the piano accompaniment. It begins with a section marked '(zögernd)' (hesitant) and 'tempo'. The dynamics are marked with *pp* (pianissimo), '(ausdrucksvoll)' (expressive), *dim.* (diminuendo), and *ppp* (pianississimo). The system concludes with a 7/8 time signature change.

Wolf
Elfenlied
(Mörrike)

Bei Nacht im Dorf der Wäch-ter rief: El - fe! Ein *pp*
(leicht und

f schwer und gewichtig *f* *pp*

ganz kleines Elf - chen im Wal - de schief - wohl um die El - fe! *ritard.*
(schwebend) *ritard.*
immer pp

Mässig

Und meint, es rief ihm aus dem Thal bei sei-nem

poco rit. *a tempo*
Na-men die Nachti - gall, o - der Sil-pe-lit hätt' ihm ge - ru-fen.
poco rit. *a Tempo*

Reibt sich der Elf die Augen aus, be-gibt sich vor sein Schnecken-

ppp

This system contains the first two lines of the song. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part features a complex texture with many sixteenth and thirty-second notes, and a dynamic marking of *ppp* (pianissimo) is indicated.

haus und ist als wie ein trun-ken Mann, sein Schläf-lein war nicht voll ge-

pp

This system contains the third and fourth lines of the song. The vocal line continues in the same staff. The piano accompaniment continues with similar complex textures. A dynamic marking of *pp* (pianissimo) is indicated.

than, und hum-pelt al - so tip - pe tapp durch's Ha - sel - holz in's Thal hin -

This system contains the fifth and sixth lines of the song. The vocal line continues. The piano accompaniment continues with similar complex textures.

ab, schlüpft an der Mau - er hin so dicht, da sitzt der Glühwurm Licht an

This system contains the seventh and eighth lines of the song. The vocal line concludes with a final note. The piano accompaniment concludes with a final chord. The dynamic marking *pp* is still present.

Licht. _____ „Was

pp

p

Detailed description: This system contains the first two lines of the song. The vocal line begins with a long note on 'Licht.' followed by a dotted line and then '„Was'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *pp* and *p*.

sind das hel - le Fen - ster - lein? Da drin wird ei - ne Hoch - zeit sein: die

ppp

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues with 'sind das hel - le Fen - ster - lein? Da drin wird ei - ne Hoch - zeit sein: die'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *ppp*.

Klei - nen sit - zen beim Mah - le, und trei - ben's in dem

ppp

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line continues with 'Klei - nen sit - zen beim Mah - le, und trei - ben's in dem'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *ppp*.

Saa - - le. Da guck' ich wohl ein we - nig 'nein!'

bedeutend langsamer

mf *pp* (zögernd)

Detailed description: This system contains the seventh and eighth lines of the song. The vocal line continues with 'Saa - - le. Da guck' ich wohl ein we - nig 'nein!'. The piano accompaniment changes to a slower tempo, indicated by the instruction 'bedeutend langsamer'. Dynamics include *mf*, *pp*, and '(zögernd)'. The piano part features a more active bass line with some grace notes.

nicht eilen! *p* *mässig* (*sehr zart*)

schneller Pfui, stösst den Kopf an har-ten Stein! El - fe,

(*entschlossen*) *sf* *p* *pp*

gelt, du hast ge - nug? Gu - kuk! El - fe,

gelt, du hast ge - nug? Gu - kuk!

Gu - kuk! Gu - kuk! Gu - kuk!

Wolf
Der Gärtner
(Mörike)

(Lightly and gracefully)
Leicht, graziös

p

(staccato all through)
immer staccato

Auf ih - rem Leib
Up-on her white

röss - lein, so weiss wie der Schnee, die schön - ste Prin - ces - sin reit' durch die Al -
stead, down a green bower'd way A Prin - cess comes ri - ding - as fair - as the

lee.
May.

Der Weg, den das Röss - lein hin - tan - zet so
The sand that I strewed where those state - ly hoofs

mf *pp*

hold, der Sand, den ich streu - te, er blin - ket wie Gold.
go - Like gold in the sun - shine is brave - ly a - glow.

mf

Du ro - sen - farbs Hüt - lein wohl auf und wohl ab, o wirf ei - ne
 O rose coloured Hood - dan - cing up - dan - cing down - Pray waf! me in

pp

Fe - der ver - stoh - len her ab! Und willst du da - ge - gen ei - ne
 se - - cret one plume for mine own And wouldst thou as guer - don one sweet

rit. *tempo*
 Blü - - the von mir, nimm tau - send für Ei - ne, nimm al - le da - für
 blos - - som from me Take thou - sands - take All - for they bloom - but for

pp rit. *tempo* *cresc.* *mf* *p*

für! Nimm tau - send für Ei - - ne, nimm al - - le da - für! - -
 thee. Take thou - sands - take all - for they bloom but for thee. - -
tempo

f *pp rit.* *p* *pp*

ppp

Wolf
Zitronenfalter im April
(Mörike)

Zart, nicht schnell

p Grausame Früh - lings-
pp *durchweg pp*

son - ne, du weckst mich vor der Zeit, dem nur in Mai - en - won

ne die zar - te Kost ge - deiht!

pp Ist nicht ein lie - bes Mäd - chen hier, das auf der Ro - sen - lip - pe

immer ein wenig

mir ein Tröpfchen Honig beut, so muss ich

pp

zurückhaltend

I. Zeitmass

jäm - merlich ver - gehn und wird der Mai mich nimmer sehn in mei - nem

(dolce)

poco rit.

gel - ben Kleid in mei - nem gel - ben

dim. poco rit.

Kleid.

tempo

pp p pp ppp

Wolf
Um Mitternacht
(Mörike)

Sehr ruhige Bewegung

p

Ge - las - - sen stieg die

Nacht — an's Land, — lehnt träu - mend an der Ber - - ge Wand, — ihr

Au - - ge sieht — die gold - - ne Wa - ge nun der Zeit — in glei - chen

Scha - len — stil - le ruhn; — und

ke - - cker rau - sehen die Quel - len her - vor, — sie sin - gen der Mut - ter, der

Nacht, in's Ohr — vom Ta - - - ge, vom

heu - te ge - we - se - nen Ta - - - - ge. Das

ur - alt al - te Schlum - mer - lied, — sie ach - tet's nicht, sie

ist — es müd'; — ihr klingt des Himmels Bläu - - e sü - sser noch, — der

flücht - gen Stun - den gleich geschwung'nes Joch.

Doch im - mer behal - ten die Quel - len das Wort, — es

sin - gen die Was - ser im Schla - fe noch fort — vom Ta - - - ge,

vom heu - te gewe - se - nen Ta - - - ge.

immer leiser *ersterbend*

Wolf
Auf eine Christblume I
(Mörrike)

Mässig langsam

p

Toch-ter des Walds, du Li - li - en - ver - wan - dte, so lang von mir ge - such -

pp

pp

— te, un - be - kannte, im frem - den Kirchhof, öd' und win - ter - lich, zum er - sten

ppp

(leise)

mal, o schö - ne, find'ich dich!

Von welcher Hand gepflegt

Etwas langsamer

(zart anschwellend)

pp

pp

— du hier er - blüh - test, ich weiss es nicht, noch wes - sen Grab du hü - test; ist es ein Jüng - ling,

pp

so ge-schah ihm Heil, ist's ei - ne Jung-frau, lieb - lich fiel ihr Theil.

(immer leise)
Im nächt-gen Hain, von Schnee-licht ü - ber-brei tet, wo fromm das Reh an dir vor -

pp
p (cant.)

ü - ber wei - det, bei der Ka-pel le, am krystall-nen Teich, dort such'ich dei-ner Hei -

Im Hauptzeitmasse
(ausdrucksvoll)

— math Zau - berreich. Schön bist du, Kind des Mon - des, nicht der Son - ne.

pp
p

Wolf — Mörike Songs

Dir wä-re tödt-lich and - rer Blu - men Won - ne, dich nährt, den keu-schen

cresc. *pp* (äußerst zart)

Leib voll Reif und Duft, himm - lischer Käl - te bal - sam sü - sse Luft.

pp *p*

etwas langsamer u. sehr ruhig

In dei - nes Bu - sens gold - ner Fül - le grün -

rit. *p* (zart und ausdrucksroll)

— det ein Wohl - ge - ruch, der sich nur kaum ver - kün - det, so duf - te - te,

pp *mf*

be-rührt von En-gels-hand, der be-ne-dei-ten Mut-ter Braut-gewand.

pp *(sart)*

Dich wür-den, mah-nend an das heil'-ge Lei-den,

p *cresc.*

fünf-Pur-pur-tro-pfen schön und ein-zig klei-den: Doch kind-lich zierst du,

pp *pp*

um die Weihnachtszeit, licht-grün mit ei-nem Hauch dein wei-sses Kleid.

ppp

(geheimnisvoll)

pp

Der El - fe, der in mit-ternächtiger Stun - de zum Tan - ze geht im lich -

ter-hel - len Grun - de,

vor dei - ner my - sti - schen Glo - ri - e steht er scheu neu - gie - rig still von

fern und huscht vor - bei.

(sich verlierend)

rit.

pppp

Wolf
Auf eine Christblume II
(Mörike)

Ziemlich langsam

pp

Im Win-ter-bo-den schläft, ein Blu-men-keim, der

sehr zart und durchweg pp

Schmet-ter-ling, der einst um Büsch und Hü-gel in Früh-lings-

nächten wiegt den sammt'-nen Flü-gel; nie soll er

kos-ten dei-nen Ho--nig-seim.

Wer a - ber weiss, ob nicht sein zar - ter Geist, wenn je - de

Zier des Som - mers hin - ge - sun - ken, der - einst, von dei - nem

lei - sen Duf - te - trun - ken, mir un - sicht - bar, dich blü - hen - de um -

tempo
krist?
tempo (ersterbend)

Wolf
Seufzer (Crux Fidelis)
(Mörke)

Langsam und schmerzlich

First system of piano introduction. It consists of three measures. The right hand plays a series of chords and dyads, while the left hand plays a simple bass line. Dynamics are marked *f* and *p* in alternating measures.

Second system of piano introduction. It consists of four measures. The right hand features a melodic line with a *rit.* marking in the final measure. The left hand continues the bass line. Dynamics include *pp cresc.*, *dim.*, and *rit.*

Third system, starting with the vocal line. The vocal melody is marked *(sehr innig)*. The lyrics are: "Dein Lie - bes - feu - er, ach Herr! wie theu - er wollt'". The piano accompaniment is marked *pp* and features a simple harmonic accompaniment.

ich es he - gen, wollt' ich es pfe - gen!

Hab's nicht ge - he - get und nicht ge - pfe - get, bin todt im

Her - zen — o Höl - len - schmer - zen!

Wolf
Auf ein altes Bild
(Mörike)

Langsam

The piano introduction is in G major (one sharp) and common time. It begins with a whole rest in the treble clef. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The dynamic is marked *pp* (pianissimo).

(sehr zart)

The vocal line begins with a whole rest, followed by the lyrics: "In grü-ner Landschaft Som-mer - flor, bei küh - lem Was - ser,". The piano accompaniment continues with chords and moving lines, maintaining the *pp* dynamic.

The vocal line continues with the lyrics: "Schilf und Rohr, schau, wie das Knäb - lein Sün - de - los frei". The piano accompaniment continues with chords and moving lines, maintaining the *pp* dynamic.

spie - let auf der Jung - frau Schooss!



Und dort im Wal - de won - ne - sam,



ach, grü - net schon des Kreu - zes Stamm!



Wolf
In der Frühe
(Mörike)

Sehr getragen und schwer

Kein Schlaf noch kühlt das Au - ge mir,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and *p*.

dort ge - het schon der Tag her - für an mei - nem Kam - mer - fen - ster.

The second system continues the vocal line and piano accompaniment. The vocal line has a more active melody with eighth and quarter notes. The piano accompaniment features a prominent bass line with chords, marked with *pp*.

Es wü - het mein ver - stör - ter Sinn noch zwi - schen

The third system shows the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment includes chords and moving lines, with dynamic markings of *pp*, *f*, and *p*.

Zwei - feln her und hin und schaf - fet Nacht - ge - spen - ster.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment includes chords and moving lines, with dynamic markings of *f*, *p*, and *pp*.

(innig und zart)
p

— Äng - ste, quä - le dich nicht län - ger, mei - ne See - le!

pp (sehr weich)

Freu' dich! Schon sind da und dor - ten

mf *p* *pp*

Mor - gen - glo - cken wach — — — ger

pp

wor - - - - den.

(allmächtig verklingend) *pppp*

Wolf
Schlafendes Jesuskind
(Mörrike)

Sehr getragen und wehevoll

The piano introduction is in 3/4 time, B-flat major. It begins with a *ppp* dynamic. The right hand features a melodic line with a long, expressive slur over the first two measures, while the left hand provides a harmonic accompaniment with chords and moving lines.

(leise)

The first line of the vocal melody is marked *(leise)*. The lyrics are: "Sohn der Jung-frau, Him - mels - kind! am Bo - den auf dem Holz der". The piano accompaniment continues with a steady accompaniment pattern.

The second line of the vocal melody continues with the lyrics: "Schmerzen ein - ge - schla - fen, das der from-me Mei-ster sinn - voll spie-lend dei - nen". The piano accompaniment features a prominent melodic line in the right hand.

The third line of the vocal melody concludes with the lyrics: "leich - - ten Träu-men un - ter - leg - te;". The piano accompaniment ends with a final chord. The instruction *(sehr ausdrucksoll)* is written above the final piano part.

Blu - me du, noch in der Knos - pe däm - mernd efn - ge - hüllt die Herr - lich - keit des

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Va - ters! O wer se - hen könn - te, wel - che Bil - der hin - ter

(sehr innig)

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo or mood is indicated as *(sehr innig)*.

die - ser Stir - - ne, die - sen schwar - zen Wim - pern, sich in

(zart)

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes the dynamic marking *pp* (pianissimo). The tempo or mood is indicated as *(zart)*.

sanf - tem Wech - sel ma - len!

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes dynamic markings: *ppp* (pianississimo) and *pp* (pianissimo).

Sohn der Jung - frau, Him - mels - kind.

pp (wie in tiefes Sinnen verloren)

The fifth system concludes the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes dynamic markings: *ppp* (pianississimo) and *pp* (pianissimo). The tempo or mood is indicated as *pp (wie in tiefes Sinnen verloren)*.

Wolf
Karwoche
(Mörike)

Langsam.

O Wo - che, Zeu - gin hei - li - ger Be - schwer - de!

du stimmst so ernst zu die - - ser Früh - lings - won - ne, du brei -

- test im - ver - jü - ng - ten Strahl der Son - ne des Kreu - zes Schat - - ten auf die

lich - - te Er - de, und sen - - kest schwei - - gend dei - ne

Wolf — Mörike Songs

(sehr zart)

Flö - re nie - der; der Früh - ling darf in - des - sen im - mer kei - men, das

pp *dolcissimo*

Detailed description: This system contains the first two lines of the song. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. It features a melodic line with a triplet of eighth notes. The piano accompaniment is in a grand staff (treble and bass clefs) and consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *pp* and *dolcissimo*.

Veil - chen duf - tet un - ter Blü - then - bäu - men und al - le Vög - lein sin - gen Ju - bel - lie - der.

pp *dolcissimo*

Detailed description: This system contains the next two lines of the song. The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with the first system. Dynamics include *pp* and *dolcissimo*.

0 schweigt, ihr Vög - lein

pp (*zart u. weich*) *p*

Detailed description: This system contains the third line of the song. The vocal line has a rest for the first two measures, followed by the lyrics. The piano accompaniment features a wavy, tremolo-like texture in the right hand, indicated by a wavy line and the number '8'. Dynamics include *pp* (*zart u. weich*) and *p*.

auf den grü - nen Au - en! es hal - len rings die dum - pfen Glo - cken - klän - ge, die En -

pp *dolcissimo*

Detailed description: This system contains the final two lines of the song. The vocal line continues with a similar melodic pattern. The piano accompaniment features a wavy, tremolo-like texture in the right hand. Dynamics include *pp* and *dolcissimo*.

- gel sin - gen lei - se Grab - ge - sän - ge; o still, ihr Vög - lein hoch im

noch etwas langsamer
Him - mel - blau - en! *(zart u. ausdrucksroll)* Ihr Veil - chen, kränzt heut kei - ne

Lo - cken - haa - re! Euch pflicht mein frommes Kind zum dunklen Strausse,

ihr wan - dert mit zum Mut - ter - got - tes - hau - se, da sollt ihr wel - ken auf des Herrn Al - ta -

Erstes Zeitmass

- re. Ach dort, von Trau-er-me-lo-die-en

tran-ken, und süß be-täubt von schwe-ren Weih-rauch-düf-ten,

sucht sie den Bräu-ti-gam in To-des-grüf-ten, und Lieb' und Früh-

- ling, Al-les ist ver-sun-ken!

Wolf
Zum neuen Jahr
(Mörke)

Mässig, (nicht eilen)

p
Wie

(dolcissimo)

heim - li - cher Wei - se ein En - ge - lein lei - se mit ro - si - gen Fü - ssen die

Er - de be - tritt, so nah - te der Mor - gen. Jauchzt ihm, ihr From - men, ein

mf *f*

rit. *a tempo*

hei - lig Will - kom - men, ein hei - lig Will - kom - men! Herz, jauchze du mit!

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 two sharps (F# and C#). The tempo markings are *rit.* (ritardando) and *a tempo*. The lyrics are "hei - lig Will - kom - men, ein hei - lig Will - kom - men! Herz, jauchze du mit!". The piano accompaniment includes dynamic markings *sf rit.* and *ff*.

ein wenig ruhiger
p

In Ihm

The second system continues the musical score. The tempo marking is *ein wenig ruhiger* (a little slower) with a dynamic marking of *p* (piano). The lyrics are "In Ihm". The piano accompaniment continues with a dynamic marking of *p*.

sei's be - gon - nen, der Mon - de und Son - nen an blau - en Ge - zel - ten des Him - mels be -

The third system of the musical score features a vocal line and piano accompaniment. The lyrics are "sei's be - gon - nen, der Mon - de und Son - nen an blau - en Ge - zel - ten des Him - mels be -".

(sehr innig) *belebter*

wegt. Du, Va - ter, du ra - the! len - ke du und

The fourth system of the musical score features a vocal line and piano accompaniment. The tempo marking is *(sehr innig)* (very intimate) and *belebter* (more lively). The lyrics are "wegt. Du, Va - ter, du ra - the! len - ke du und". The piano accompaniment includes a dynamic marking of *pp* (pianissimo).

Erstes Zeitmass

wen - de! Herr, dir in die Hän - de sei An -

f *p* *cresc.*

fang und En - - de, sei Al - - les, sei

(überströmend) *ritard.*

f

Al - les ge - legt!

a tempo

ff *p* *dolce*

f *p* *dolce*

dim. *pp* *rit.* *ppp*

dim. *pp* *rit.* *ppp*

Wolf
Gebet
(Mörike)

(Smoothly)
Getragen

Musical score for the first system, featuring a vocal line and piano accompaniment in G major, 4/4 time. The piano part starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

(with devotion and fervour)
(fromm und innig)

Musical score for the second system, including the vocal line and piano accompaniment. The piano part features dynamics of forte (*f*), fortissimo (*ff*), piano (*p*), and pianissimo (*pp*).

Herr! schi-cke was du willst, ein
Lord send what Thou deemst best - Be

Musical score for the third system, including the vocal line and piano accompaniment. The piano part ends with a forte (*f*) dynamic.

Lie-bes o - der Lei - des; ich bin ver-gnügt, dass Bei - - des aus dei-nen
it or joy or grieo - ing I wait Thy Will - be - lie - - - ving That both Thy

Hän - den quillt. Wol - lest mit Freu - den und wol - lest mit Lei - den mich
 Love at - test. Not with - out me - sure Give sad - ness or plea - sure All -

pp *mf* *sf*

— nicht ü - ber - schüt - ten! Doch in der Mit - ten —
 mer - ci - ful Fa - ther! For mid - way ra - ther —

p *pp* (*delicately and with expression*)
 (*Zart und ausdrucksoll.*)

doch in der Mit - ten liegt hol - des Be - schei - - den.
 For mid - way ra - ther Lies - Hearts Ease pure trea - - - sure.

dim.

ppp

Wolf
An den Schlaf
(Mörrike)

Sehr ruhig

The piano introduction is in 4/4 time, key of B-flat major. It features a delicate melody in the right hand and a simple harmonic accompaniment in the left hand. The dynamic marking is *pp* (pianissimo).

(leise)

The first vocal line is marked *(leise)*. The lyrics are: Schlaf! süs - ser Schlaf! ob-wohl dem Tod wie du nichts

The second vocal line continues the lyrics: gleicht, auf die-sem La-ger doch will - kommen heiss' ich dich!

denn oh - ne Le - ben so, wie lieb -

dolce *pp* *pp*(weich)

This system contains the first two lines of the song. The vocal line begins with a rest, followed by the lyrics 'denn oh - ne Le - ben so, wie lieb -'. The piano accompaniment features a delicate texture with a *dolce* marking and *pp* dynamics.

- - lich lebt es sich so weit vom Ster

f *p* *f* *p*

This system contains the third and fourth lines of the song. The vocal line continues with '- - lich lebt es sich so weit vom Ster'. The piano accompaniment features a more active texture with *f* and *p* dynamics.

- - ben, ach, wie stirbt es sich so leicht

pp *f* *p* *dim.*

This system contains the fifth and sixth lines of the song. The vocal line concludes with '- - ben, ach, wie stirbt es sich so leicht'. The piano accompaniment features a delicate texture with a *pp* marking and a *dim.* marking.

pp *ppp*

This system contains the piano solo at the end of the piece. The piano accompaniment features a delicate texture with *pp* and *ppp* dynamics.

Wolf
Neue Liebe
(Mörike)

Langsam und mit der innigsten Empfindung

Musical score for the first system. The vocal line begins with a whole rest, followed by the lyrics "Kann auch ein Mensch des". The piano accompaniment starts with a piano introduction marked *p* (*sehr ausdrucksvoll*), transitioning to *pp* for the vocal entry.

Musical score for the second system. The vocal line continues with the lyrics "an - dern auf der Er - de ganz, wie er möch - te, sein?". The piano accompaniment features a mezzo-forte (*mf*) section and a piano (*p*) section with a *(sart)* marking.

Musical score for the third system. The vocal line concludes with the lyrics "— in lan - ger Nacht be - dacht' ich mir's, und muss - te sa - gen, nein!". The piano accompaniment includes a piano (*p*) section and a fortissimo (*f*) section, ending with a piano (*pp*) section.

(leidenschaftlich)

So kann ich Nie-mands hei - ssen auf der Er - de, und Nie - mand wä -

- re mein? — aus Fin-ster-nis-sen hell in mir auf-zückt ein Freu - den -

rit. a tempo

ff rit. pp cresc. f

schein: sollt' ich mit Gott nicht kön-nen sein, so wie ich

(sehr innig)

ff p (sehr ausdrucksvoll)

möch - te, Mein und Dein? Was hiel - te mich, dass ich's nicht

p heu - te wer - de? *pp* Ein sü - sses Schre - eken geht durch

(zart) *ppp*

mein Ge - beint mich wun - - dert, dass es mir' ein Wun

- der woll - te sein, Gott selbst zu ei - gen ha - ben auf der Er - del

f *fff* *p* *pp*

(feierlich gemessen)

p *f* *p* *pp*

Wolf
Wo find' ich Trost
(Mörrike)

Langsam und sehr ausdrucksvoll

The piano introduction is in 4/4 time, B-flat major, and begins with a whole rest in the treble clef. The right hand starts with a series of chords and moving lines, marked with a forte *f* dynamic. The left hand provides a steady accompaniment with chords and eighth notes. The piece concludes with a piano *p* dynamic and a *dim.* (diminuendo) marking.

The first vocal phrase is: "Ei - ne Lie - be kenn' ich, die ist treu, war ge - treu, so lang ich sie ge - fun - den,". The piano accompaniment continues with a piano *p* dynamic, featuring chords and moving lines in both hands.

The second vocal phrase is: "hat mit tie - fem Seuf - - zen im - mer neu, stets ver - söhn - lich, sich mit mir ver -". The piano accompaniment continues with a piano *p* dynamic, featuring chords and moving lines in both hands.

bun - den. Wel - cher einst mit himm - - li - schem Ge - dul - - den

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 dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *pp*, *f*, and *p*.

bit - ter bit - tern To - - des - tro - pfen trank, hing am Kreuz und

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and continues with eighth and quarter notes. The piano accompaniment features dynamic markings of *f* and *p*.

büss - te mein Ver - schul - den, bis es in ein Meer

The third system shows the vocal line and piano accompaniment. The vocal line starts with a dotted quarter note followed by an eighth note, then a quarter note, and continues with eighth and quarter notes. The piano accompaniment includes dynamic markings of *f* and *p*.

— von Gna - de sank. (sehr ausdrucksstoll)

The fourth system concludes the piece. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and continues with eighth and quarter notes. The piano accompaniment features dynamic markings of *dim.* and *pp*.

drängend

Und was ist's nun, dass ich trau - rig bin, dass ich angst-voll mich am Bo - den win - de?

p *cresc.*

I^{te} Zeitmass

Fra - ge: Hü - ter, ist die Nacht bald hin?

ff

Und: was ret - tet mich von Tod und Sün - de?

mf *dim.*

p

Ar - ges Her - ze! Ja ge - steh' es nur, du hast wie - der bö -

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 treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "Ar - ges Her - ze! Ja ge - steh' es nur, du hast wie - der bö -". The piano accompaniment consists of chords in the right hand and a more active bass line in the left hand. Dynamic markings include *f* (forte) and *p* (piano).

- se Lust em - pfan - gen; from - mer Lie - be, from - mer Treu - e Spur,

The second system continues the vocal line and piano accompaniment. The lyrics are: "- se Lust em - pfan - gen; from - mer Lie - be, from - mer Treu - e Spur,". The piano accompaniment maintains its harmonic support with dynamic markings of *f* and *p*.

ach, das ist auf lan - - ge nun ver - gan - gen. *(sehr ausdrucksroll)*

The third system shows the vocal line and piano accompaniment. The lyrics are: "ach, das ist auf lan - - ge nun ver - gan - gen." followed by the performance instruction *(sehr ausdrucksroll)*. The piano accompaniment features a *f* to *p* dynamic shift and a *dim.* (diminuendo) marking.

Ja, dass ist's auch, dass ich trau - rig bin, dass ich

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Ja, dass ist's auch, dass ich trau - rig bin, dass ich". The piano accompaniment includes dynamic markings of *dim.*, *pp* (pianissimo), and *p*.

drängend

I^s Zeitmass.

angstvoll mich am Bo - den win - de!

Hü - ter, Hü - ter, ist die

cresc.

ff

Nacht bald hin?

Und was ret - tet mich

von Tod und Sün - de?

mf

dim.

p

ff

mf

p

pp

dim.

ppp