

Wolf  
Der Freund  
(Eichendorff, trans. Bernhoff)

**Mässig**

Wer auf den Wo - - gen  
Who on life's sea would

*p dolce*

schlie - - - fe, ein sanft ge - wieg - - tes Kind,  
slum - - - ber, as rocked in in - - fant's cot,

kennt nicht des Le - - bens Tie - - - fe, vor sü - ssem Trän - - - men  
knows not of griefs, that cum - - - ber the dreams of mort - - - al

*poco rit.*

*poco rit.*

*a tempo*

blind.  
lot.

Doch wen die Stür - me  
But who mid tem - pests

*a tempo* *ff*

fas - - sen zu wil - - dem Tanz und  
rag - - ing has fought with all his

*mf* *ff*

Fest, wen hoch auf dunk - - len  
might, an hon - - est war - - fare

*mf* *ff*

Strä - - ssen die fal - - sche Welt ver - -  
wag - - ing 'gainst sin and world - - ly

*p* *cresc.*

*sehr rhythmisch*

lässt: \_\_\_\_\_ Der \_\_\_\_\_ lernt sich wak- - - ker \_\_\_\_\_  
 spite: \_\_\_\_\_ Death's \_\_\_\_\_ i - mage ne - - - ver \_\_\_\_\_

rüh - - ren, durch Nacht und Klip - - - pen  
 fear - - ing, with strong right arm and

hin \_\_\_\_\_ lernt der \_\_\_\_\_ das Steu - - er  
 hand, \_\_\_\_\_ with God \_\_\_\_\_ his ves - - sel

*sehr breit*

füh - - ren mit sich - - rem, ern - - stem Sinn.  
 steer - ing, he'll 3 guide her safe to land.

*etwas belebter, jedoch immer gemessen*

Der ist von ech - - tem Ker - - ne, er - - -  
 He cares not what be - - - tide him, on

*p gut gehalten* *f p*

probt zu Lust und Pein, der glaubt an Gott und  
 shore or storm-racked sea, he'll trust the stars to

*p* *f* *p* *f*

Ster - - - ne, der soll mein Schiff-mann sein!  
 guide him: he shall my helms-man be!

*f* *ff* *breit*

Wolf  
Der Musikant  
(Eichendorff, trans. Bernhoff)

Sehr mässig

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. The music is marked with a piano (*p*) dynamic.

Wandern lieb' ich für mein Le - - ben, le - be e - - ben, wie ich kann,  
Oh what joy thro' life to wan - der; tho' I've nei - - ther home nor wealth,

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is written in a single staff, and the piano accompaniment is in two staves. The piano part continues with the same accompaniment pattern as the introduction, marked with a piano (*p*) dynamic.

wollt' ich mir auch Mü - he ge - - ben, passt es mir doch gar nicht an.  
yet I know, tho' oft I pon - - der: there's no wealth like sovereign health.

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with the same melodic structure. The piano accompaniment remains consistent with the previous system, marked with a piano (*p*) dynamic.

The final system shows the piano accompaniment concluding the piece. The right hand has a melodic flourish that ends with a half note, while the left hand plays a final chord. The music is marked with a mezzo-forte (*mf*) dynamic, which then transitions to a piano (*p*) dynamic for the final chord.

Schö - ne al - - te Lie - der weiss ich, in der Käl - - te, oh - ne Schuh',  
*And I sing, with voice me - lo - - dious, fine old songs, mid ice and snow,*

*p dolce*

drau-ssen in die Sai - ten reiss' ich, weiss nicht, wo ich a - bends ruh'!  
*gai - ly pluck the strings har - mo - nious, where I'll rest I ne - ver know!*

*mf* *p* *poco rit. - - - a tempo*

Man - che Schö - ne  
*Many a maid, if*

*p*

macht wohl Au - gen, mei - net, ich ge - fiel' ihr sehr, wenn ich nur was woll - te tau - gen,  
*I would let her, gladly she would answer: Yea! if you'd learn a trade that's bet - ter*

*p*

so ein ar - - mer Lump nicht wär' -  
*than to sing and play all day!"*

Mag dir Gott ein'n Mann be - sche - - ren, wohl mit Haus und  
*Hap - ly Heaven may send an - o - - ther, with a gold - en*

*a tempo*  
*- p zart*  
 Hof ver - seh'n! Wenn wir zwei zu - sam - men wä - - ren, möcht' mein Sin - gen  
*wed - ding - ring! If we two e'er lived to - geth - - er, I should soon for -*

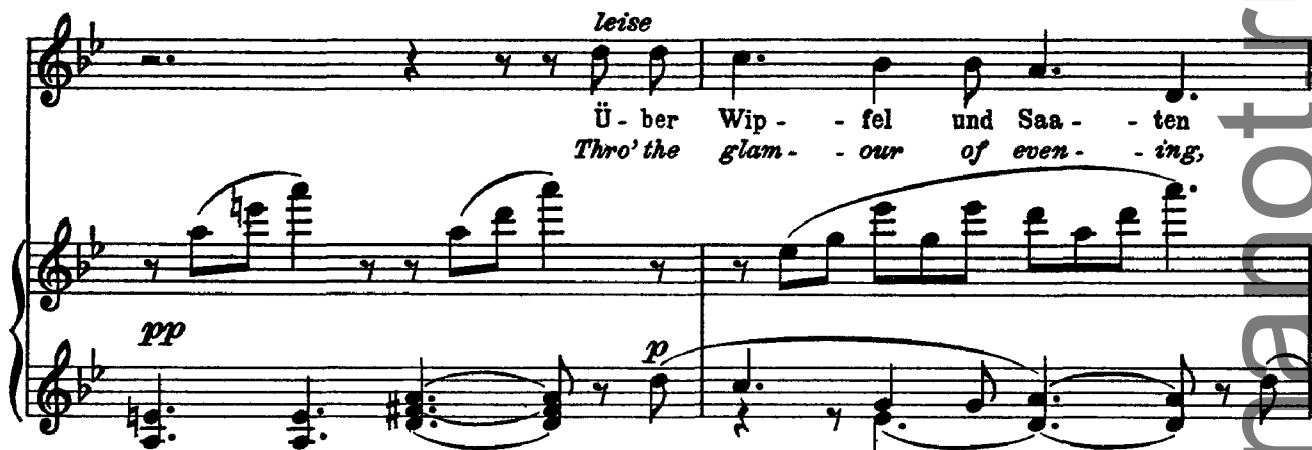
mir ver - geh'n.  
*get to sing.*

Wolf  
Verschwiegene Liebe  
(Eichendorff, trans. Bernhoff)

Sanfte Bewegung und immer sehr zart



*pp*  
*p*  
ausdrucksvoll und weich



*leise*  
Ü - ber Wip - - fel und Saa - - ten  
Thro' the glam - - our of even - - ing,



in den Glanz hin - ein, wer mag sie er - ra - - ten, wer  
o'er each wood - ed height, who'll tell us their mean - - ing, or



hol - - te sie ein? Ge -  
stay their swift flight? Fond

*rit.*  
*pp*



dan - - ken sich wie - - - gen, die Nacht ist ver-schwie - - gen, Ge-  
 love - thoughts con - ceal - - - ing, to Night all re-veal - - ing, sweet

dan - - - - ken sind frei. Er-  
 fan - - - - cy must roam! An

rät' es nur Ei - - ne, wer an sie ge-dacht, beim  
 one maid would share them, read those thoughts a - right ye

Rau - - schen der Hai - - ne, wenn nie - - mand mehr wacht,  
 breez - - es, oh, bear them, nor stay their swift flight!

*rit.* als die Wol - - ken, die flie - - - gen, - mein  
be ye clouds their al - li - - - ant, my

*a tempo*

*pp* *p*

Detailed description: This system contains the first two lines of the song. The vocal line begins with a *rit.* (ritardando) marking and ends with an *a tempo* marking. The piano accompaniment features a delicate texture with *pp* (pianissimo) and *p* (piano) dynamics. The key signature is two sharps (D major) and the time signature is 6/8. Measure numbers 12 and 13 are indicated.

*pp*  
Lieb ist verschwie - - gen und schön - - - wie die  
love is as si - - lent and fair - - - as the

*pp* *p* *mf*

Detailed description: This system contains the third and fourth lines of the song. The piano accompaniment continues with *pp*, *p*, and *mf* (mezzo-forte) dynamics. The vocal line has a long note on 'schön' and 'wie'. Measure numbers 14 and 15 are indicated.

Nacht.  
Night.

*p* *p* *zart dim.*

Detailed description: This system contains the fifth and sixth lines of the song. The piano accompaniment features a *p* (piano) dynamic and a *zart dim.* (softly diminishing) instruction. The vocal line has a long note on 'Nacht.' and 'Night.'. Measure numbers 16 and 17 are indicated.

*pp*

Detailed description: This system contains the final two lines of the song, which are purely instrumental for the piano. The piano accompaniment features a *pp* (pianissimo) dynamic. Measure numbers 18 and 19 are indicated.

Wolf  
Das Ständchen  
(Eichendorff, trans. Bernhoff)

**Mässig**

Auf die Dä - - cher zwi - schen blas - - - sen  
O'er the si - - lent vil - lage dream - - - ing,

*Begleitung immer pp*

Wol - - - ken schaut der Mond her - für,  
shines the moon from heav'n a - bove.

ein Stu - dent dort auf der Gas - sen singt  
*Neath her win - dow bright - ly gleam - ing, sings*

vor sei - - ner Lieb - sten Tür. Und die  
*a min - strel to his love. And the*

Brun - - nen rau - - schen wie - - der durch die  
*fount - - ains' sil - - vry plash - - ing through the*

stil - - - le Ein - - sam - - keit und der  
*so - - - li - - tude of night, and the*

Wald vom Ber - ge nie - - - der, wie in  
*fer - est trees' soft rustl - ing call back*

al - - - - ter, schö - - - - ner Zeit.  
*days of sweet de - light.*

*rit. a tempo*

So in mei - nen jun - gen Ta - - - - gen hab' ich  
*Sad - ly now my soul re - mem - - - - bers many a*

man - - - - che Som - man - - - - mer - nacht auch die  
*glor - - - - ious sum - - - - mer - night, when my*

Lau - - - te hier ge - schla - - gen und manch  
*thoughts, in heart-felt num - - bers, ming - led*

lust'ges Lied er - dacht.  
*with the voice of night.*

A - - - ber von der stil - len Schwel - le tru - - gen  
*Ah, cold Death, that knows not pi - ty, snatched from*

*p dolce* *mf* *p*

*Begleitung pp*

sie mein Lieb zur Ruh',  
*Earth her fair - - - est flower,*

*rit.* *a tempo*

*rit.* *a tempo*

und du, fröh - li - cher Ge - sel - - le,  
but thou, min - strel, sing thy dit - - ty,

*p* *mf* *p*

*etwas zurückhaltend* *a tempo*  
sin - ge, sing' nur im - mer zu!  
bid it soar to love's sweet bower!

sing' nur zu, — im - - mer  
sing, sing on! sing, sing

*p*  
*etwas zurückhaltend*

*dim.* *p*

*a tempo*  
zu!  
on!

*pp* *verklingend* *ppp*

Wolf  
 Der Soldat I  
 (Eichendorff, trans. Bernhoff)

Frisch

Introduction for piano. The music is in 3/8 time and G major. The right hand features a melodic line with eighth notes and a final half-note chord. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and *durchweg staccato*.

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in G major, starting with a half-note rest followed by a quarter-note melody. The piano accompaniment continues with eighth notes. Dynamics include piano (*p*) and forte (*f*).

Ist auch schmuck nicht mein  
 True, my nag he's no

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody continues with eighth notes and a final half-note. The piano accompaniment remains consistent. Dynamics include piano (*p*).

Röss - lein, so ist's doch recht klug, trägt im  
 beau - ty, yet dul - lard he's not: to my

Vocal line and piano accompaniment for the third line of lyrics. The vocal melody concludes with a half-note. The piano accompaniment ends with a final chord. Dynamics include piano (*p*).

Fin - stern zu 'nem Schloß - lein mich rasch noch ge - nug.  
 La - dy - love on, du - ty, right brisk - ly he'll trot



Ist das Schloss auch nicht prächtig, zum  
 Tho' her home boast no splendour, be -

Gar - ten aus der Tür tritt ein Mäd - chen doch all -  
 side the gar - den gate, there a maid - en fair and

näch - tig dort freundlich her - für.  
 splend - er at night time doth wait.

*rit.* *a tempo*

ein wenig zurückhaltend  
 zart

Und ist auch die Klei - ne nicht die schönst' auf der  
 O - thers may be fair - er, rich - er, grand - er, than

ein wenig zurückhaltend

*p* *rit.*

*a tempo* *frisch*

Welt, so gibt's doch just kei - - - ne,  
 she, yet I do pre - fer - - - her,

*frisch*

*sehr zart*

die mir bes - ser ge - fällt, die mir bes - ser ge -  
 she is dear - er to me, she is dear - er to

*p*

fällt; die mir bes - ser ge - fällt.  
 me, she is dear - er to me.

*Red.*

*p* *f*

Und spricht sie vom Frei - - - en, so  
 An she talk of court - - - ing, I

*p*

*p* *gedehnt*

schwing' ich mich auf mein Ross, \_\_\_\_\_ ich blei - be im  
*mount on my nag, and roam: \_\_\_\_\_ Else - - - where I'll go*

*gedehnt*

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of rhythmic chords and moving lines in both hands. Dynamic markings include *p* and *pp*. The tempo marking *gedehnt* (stretched) is placed above the vocal line.

*a tempo*

Frei - - - en, und sie auf dem Schloss, \_\_\_\_\_  
*sport - - - ing, and she'll stay at home, \_\_\_\_\_*

*a tempo*

The second system continues the musical score. The vocal line has a melodic phrase followed by a rest. The piano accompaniment features a more active bass line. Dynamic markings include *p* and *mf*. The tempo marking *a tempo* is placed above the vocal line.

und sie auf dem Schloss, \_\_\_\_\_ und sie auf dem  
*and she'll stay at home, \_\_\_\_\_ and she'll stay at*

The third system shows the vocal line with a melodic phrase and a rest. The piano accompaniment continues with rhythmic accompaniment. Dynamic markings include *mf*.

Schloss.  
*home.*

The fourth system shows the vocal line with a melodic phrase and a rest. The piano accompaniment concludes with a final chord. Dynamic markings include *mf*, *p*, *dim.*, and *pp*.

Wolf  
Der Soldat II  
(Eichendorff, trans. Bernhoff)

Eilig und heftig

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes in a descending sequence, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Wa - gen musst du und flüch - tig er - beu - - - ten,  
Seize your boo - ty while onward we're dash - - - ing,

The piano accompaniment for the first vocal line features a complex rhythmic texture with many sixteenth and thirty-second notes. Dynamics range from *pp* (pianissimo) to *f* (forte).

hin - ter uns schon durch die Nacht hör' ich's schrei - - - ten,  
close at our heels ghast - ly spec - tres come rush - - - ing,

The piano accompaniment for the second vocal line continues the rhythmic intensity, with dynamic markings of *pp* and *f*.

schwing' auf mein Ross dich nur schnell und küß' noch im Flug mich, wild -  
mount on my charger in haste, we'll kiss as we speed on, wild -

The piano accompaniment for the third vocal line features a dense texture of chords and moving lines, with a dynamic marking of *p*.

schö- nes Kind, geschwind, denn der Tod ist ein rascher Ge-  
 na- ture's child, a- way, it were death here a minute to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment starts with a forte (f) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include f, p, and pp.

sell, ge- schwind, denn der Tod ist ein ra- scher Ge-  
 waste, then haste! it were death here a min- ute to

The second system continues the vocal and piano parts. The vocal line has a similar melodic contour to the first system. The piano accompaniment maintains its rhythmic drive, with dynamics ranging from p to f.

sell, geschwind, geschwind, geschwind,  
 waste, a- way, a- way, a- way!

The third system is characterized by a more active piano accompaniment. The vocal line is simpler, with the lyrics "sell, waste, a-way, a-way, a-way!". The piano part features a "molto cresc." (molto crescendo) marking, leading to a fortissimo (ff) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

denn der Tod ist ein ra- scher Ge- sell.  
 it were death here a min- ute to waste.

The fourth system concludes the piece. The vocal line has a final melodic phrase. The piano accompaniment features a dynamic of mf (mezzo-forte) and includes specific markings for the right hand (R.H.) and left hand (L.H.), such as pp (pianissimo) and sf (sforzando). The piece ends with a final chord in the piano part.

Wolf  
Die Zigeunerin  
(Eichendorff, trans. Bernhoff)

Mässig

*pp* ruhig

Am  
By the

*p* *pp* *p* *pp*

Kreuz - weg da lan - - sche ich, wenn die Stern' und die  
cross - way I stand and hark, when no star and no

*p* *pp*

Feu - - er im Wal - - de ver - gлом - - men, und  
fire in our camp is burn - - ing, the

wo der er - ste Hund bellt von fern,  
watch - - dog's first low bark from. a - far

*pp*

da wird mein Bräut' - gam her - kom - - men.  
tells me my lov - - er's re - turn - - ing.

*mf*

*p* *pp* *p*  
La la la  
La la la

*pp* *p*  
la la la la la  
la la la la la

la la la.

*p* *pp*

Etwas bewegter

„Und als der  
„And as the

*p* *ppp* *mf* *p*

Tag graut, durch das Ge-hölez sah ich ei-ne Ka-tze sich  
day dawned, a black wild cat I saw, slowly camp ward a-

*mf* *p*

schlin-gen, ich schoss ihr auf den  
steal-ing she got it hot with



nuss - brau - nen Pelz, wie tat die weit ü - ber - sprin - gen!  
*slug, ball — and shot. how that sent her back ward reel - ing!*

wie tat die weit ü - ber - sprin - gen! Ha ha ha ha ha ha  
*off she dart - ed spit - ting, squeal - ing! Ha ha ha ha ha ha*

ha ha ha ha ha ha ha ha  
 ha ha ha ha ha ha ha ha

— ha ha ha ha.“  
 — ha ha ha ha.“

*höhnisch*  
*p*

Schad' nur ums Pelz - lein, du kriegst mich nit!  
*You've scorched her skin, but you've missed the cat!*

Erstes Zeitmass

*bestimmt* *f* *beschleunigend*

mein Schatz muss sein wie die an - - dern: *lang*  
*my love must be like the o - - thers:*

*mf* *beschleunigend* *ff*

*p* *keck* *f*

braun und ein Stutz - bart auf ung' - - ri-schen Schnitt und ein  
*brown, with mus-ta-chios, Hun-gar-ian at that, and a*

erstes Tempo

fröh - - li-ches - Her - - ze zum Wan - - dern.  
*heart like his wan - - der-ing broth - - ers.*

*p* *dimin.*

*p*

La  
La

la  
la

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains two measures of music. The lyrics 'La' and 'La' are written below the notes in the first measure, and 'la' and 'la' in the second. The piano accompaniment is written on two staves (treble and bass clefs) and features a triplet of eighth notes in the right hand. The dynamic marking *p* is placed at the beginning of the system.

la  
la

la  
la

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains two measures of music. The lyrics 'la' and 'la' are written below the notes in the first measure, and 'la' and 'la' in the second. The piano accompaniment is written on two staves (treble and bass clefs) and continues with the triplet pattern from the first system.

la la la la la la la la la  
la la la la la la la la la

*cresc.*

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains two measures of music. The lyrics 'la la la la la la la la la' are written below the notes in the first measure, and 'la la la la la la la la la' in the second. The piano accompaniment is written on two staves (treble and bass clefs) and features a crescendo, indicated by the marking *cresc.*

*pp*

*ad lib.*

la.  
la.

*pp*

*f*

*Red. \**

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains two measures of music. The lyrics 'la.' and 'la.' are written below the notes in the first measure. The piano accompaniment is written on two staves (treble and bass clefs) and features dynamic markings *pp* and *f*. The system concludes with a repeat sign and the marking *Red. \**.

Wolf  
Nachtzauber  
(Eichendorff, trans. Bernhoff)

Sanft fliegend

pp  
p  
piu p

The piano introduction consists of three measures. The right hand plays a continuous eighth-note pattern in G major, starting on G4 and moving up stepwise to G5. The left hand plays a similar eighth-note pattern, starting on G3 and moving up stepwise to G4. The first measure is marked *pp*, the second *p*, and the third *piu p*.

*p*  
Hörst du nicht die Quel-len  
Hear'st thou not the brook-lets

*pp*

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line begins with a whole rest, followed by a half note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the eighth-note pattern from the introduction. The first measure is marked *p*, and the second measure is marked *pp*.

ge - hen zwischen Stein und Blu - men weit \_\_\_\_\_  
stream - ing where sweet Spring, her blos - soms strewed, \_\_\_\_\_

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line begins with a quarter note G5, a quarter note A5, a quarter note B5, a quarter rest, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern from the introduction. The first measure is marked *pp*.

nach den stil - len Wal - des - se - - en, wo die Mar - mor - bil - der  
*where the wood - land lakes are dream - - ing, by the mar - ble i - cons*

*poco a poco cre -*

ste - - - hen in der schö - - - nen Ein - - sam -  
*gleam - - - ing in sweet Na - - - ture's so - - li -*

*- scendo mf p*

keit? Von den Ber - gen  
*tude? From the mount - ain*

*pp p*

sacht her - nie - - der, wek - kend die ur - al - ten Lie - - der,  
*slopes de - scend - ing, an - cient strains me - lo - dious blend - ing,*

*rit. rit.*

*pp* *ruhig*

steigt die wun - der - ba - re Nacht, — und die  
 on — ward comes ma - jes - tic Night, — up from

*ruhig*

*a tempo*

Grün - - de glän - zen wie - der, wie du's oft im Traum ge -  
 sil - - vangroves a - scend - ing vi - sions, fair as dreams, de -

*a tempo*

*pp* *mf*

dacht, — wie du's oft im Traum ge - dacht.  
 light, — charm the sens - es, haunt the sight.

*p* *dim.* *pp*

*pp*

*p hervortretend* *più p*

*p*

Kennst die Blu-me du, ent-spros-sen in dem  
*Knowst the flow'ret fair, un-fold-ing to the*

mond - - be-glänz - ten Grund? ——— Aus der Knos - pe,  
*moon its gold - en tips? ——— From the blos - som,*

*rit.* *a tempo*  
 halb erschlossen, jun - ge Glied-er bli-hend spros - sen,  
*na-ture's moulding, limbs are seen their charms un-fold - ing,*

*p poco a poco crescendo mf*

wei - sse Ar - - me, ro - - ter Mund,  
*snow - y arms, and crim - - son lips,*

*p pp*

*mit immer gesteigertem Ausdruck*

und die Nach - ti - gal - len schla - gen  
and the night - in - gale is plead - ing

und rings hebt es an zu kla - - - gen,  
neath the si - lent stars re - ced - - - ing,

ach, — vor Lie - be to - - des - wund, — von ver -  
ah! — fond me - mory loves to rove — in the

sunk' - - nen schö - nen Ta - gen — komm, —  
grove, where love lies bleed - ing — come, —



*f* *p*  
o komm zum stil - - - len  
o come to si - - - lent

Grund!  
große!

*p*  
komm!  
come!

*pp*  
komm!  
come!

*pp* *ppp rit.*

Wolf  
Der Schreckenberger  
(Eichendorff, trans. Bernhoff)

Keck und verwegen

Aufs Wohl - - - sein mei - ner Da - - me, ei - ne  
A. health to my fair Dame, Sir! See a

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with a half note followed by a quarter note, then a series of eighth notes. The piano accompaniment starts with a forte (ff) dynamic and consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand.

Wind-fahn' ist ihr Pa - nier, For - tu - na ist ihr  
vane her ban-ner dis - plays, Dame For - tune is her

The second system continues the musical score. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains its rhythmic pattern, with some changes in chord voicings and dynamics.

Na - me, das La - ger ihr Quar - tier! Und wen - det sie sich  
name, Sir, from camp she sel - dom strays! Yet, if she turn and

etwas langsamer

The third system concludes the piece. The tempo marking 'etwas langsamer' (slightly slower) is placed above the vocal line. The piano accompaniment ends with a piano (p) dynamic. The overall structure of the score is consistent, with a vocal line and a piano accompaniment in grand staff.

wei - ter, ich küm - re mich nicht drum, da drau - ssen oh - ne  
 leave - me, I neith - er grieve nor scold: my pride it is, - be -

*cresc. - - -*

Rei - ter, da geht die Welt so dumm. Statt Pul - ver - blitz und  
 liebe me, to be a rid - er bold. Our mus - kets should be

*- - - sf p f*

Knat - tern aus je - dem wü - sten Haus Ge - vat - tern sehn - und  
 rat - tling, where now the old folks stand, all prat - tling, cack - ling,

*nüselnd*

*p mf mf*

schnat - - tern al - le Lust zum Land hin - aus. For -  
 chatt'r - - ing: Who could live in such a land? Dame

*natürlich rit. rit. dim. - - -*

*a tempo*

tu - na weint vor Ar - ger, es rin - net Perl' auf  
 For - tune wept and said naught, but shed full many a

*a tempo*

*p*

Perl': \_\_\_\_\_ „Wo ist der Schrek - ken - ber - ger?  
 tear: \_\_\_\_\_ "Where is that Cap - tain Dread - naught?"

*cresc.*

Das war ein and - rer Kerl!"  
 I would that he were here!"

*f* *ff* *mf*

Sie tut den Arm mir rei - chen, Fa - ma bläst das Ge -  
 Her arm to me ex - tend - ing; - Glo - ry her - alds our

*p* *cresc.*

leit, — so zu dem Tem - pel stei - gen wir der  
name; — slow - ly the steps we a - scend that lead to

*f* *cresc.*

Un - sterb - - lich - keit.  
im - mort - - al fame.

*ff* *pompös* *fff*

*fff*

*fff* *sf*

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Wolf  
 Der Glücksritter  
 (Eichendorff, trans. Bernhoff)

Keck und etwas gemessen

Wenn For - tu - na sprö - de tut, lass' ich sie in Ruh',  
 When Dame For - tune acts the prude, I put on my pride,

sin - ge recht und trin - ke gut, und For - tu - na - kriegt auch Mut,  
 drink and sing in - mer - ry mood, then Dame For - tune acts the shrewed:

*kurz*

setzt sich mit da - zu. Doch ich geb' mir  
 sits down by my - side. Heedless of the

kei - ne Müh! „He, noch ei - ne her!“ kehre den Rück - ken  
 cunning lass: „Heigh! more mead!“ I roar! Drink full many a

ge - gen sie, lass' hoch le - ben die - und die - das ver -  
 foam - ing glass to the health of many a lass, that ag -

driesst sie sehr. Und bald rückt sie  
 grieves her sore. Soft she whis - pers

*poco rit.* *a tempo*  
 sacht zu mir: „Hast du de - ren mehr?“  
 in mine ear: „Hast thou an - y more?“

*zart*

*f*

„Wie Sie sehn, drei Kan - nen schier, und das lau - ter Kle - be - bier!  
 „Dame, you see three bum - pers here, filled with mead, the heart to cheer:

*gedehnt*

's wird mir gar nicht schwer.“ Drauf sie zu mir  
 I could drink a score!“ Says to me, with

*a tempo*

*rit.* *a tempo*

lä-chelt fein: „Bist ein gan-zer Ker!“ ruft den Kell-ner, schreit nach Wein,  
 smile di-vine: “You’re a man in - deed!” calls the tend-er, or - ders wine,

trinkt mir zu und schenkt mir ein, ech - te Blum' und Perl!  
 fills our glass-es, clinks with mine, drinks the sparkl-ing bead.



*etwas breiter*

*gedehnt*

Sie be - zah - let Wein und Bier, und ich, wie - der  
*tr* She then pays for wine and cheer, and my score to

*ff* *f* *p rit.*

*p Tempo I*

gut, füh - re sie am Arm mit mir aus dem Haus wiën Ka - va - lier,  
 boot. I, who taught Dame For - tune fear, lead her forth, her cav - al - ier.

*p* *pa tempo*

al - les zieht den Hut.  
*All* the mates salute.

*cresc.* *ff* *p* *keck*

*piu p*

*ff* *f*