

Wolf

Wohl denk' ich oft

(Michelangelo, trans. Berthhoff)

Ziemlich getragen, schwermütig

Wohl denk' ich oft an
I oft - en ponder

p *mf* *p*

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

p

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

mf *p* *mf* *p*

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

pp

etwas belebter

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

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piano accompaniment starts with a bass clef and a dynamic marking of *p*. The music is in a minor mode, with a key signature of one flat (Bb).

gemessen

auch mich zu flüch-ten aus der Menschen Schar
 and raise my hopes from earth to realms a-bove

genannt in Lob und Ta-
 some praise my works and some

The second system continues the musical score. The vocal line shows a change in key signature to two sharps (F# and C#) and a dynamic marking of *ff*. The piano accompaniment features a complex texture with many chords and a dynamic marking of *f*.

riten.

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

The third system shows the vocal line with a dynamic marking of *f* and a *riten.* marking. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a dynamic marking of *f*.

The fourth system consists of piano accompaniment in both treble and bass clefs. It features a dynamic marking of *ff* and includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are also some markings like *Red.* and ** Red.* at the bottom.

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

Langsam und getragen

gedämpft

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

pp

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo/mood is 'Langsam und getragen' and the dynamic is 'gedämpft'. The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note F#4. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a series of chords in the left hand and a melodic line in the right hand.

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

The second system of the musical score. The vocal line continues with the lyrics: 'was ent - ste - het. Al - les, al - les rings ver - ge - het, once must per - ish, friends, re - la - tions, all we cher - ish,'. The piano accompaniment continues with chords and a melodic line.

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

p

The third system of the musical score. The vocal line continues with the lyrics: 'denn die Zeit flieht, und die Son - ne sieht, dass al - les for the time flees and the sun - light sees how all things'. The piano accompaniment continues with chords and a melodic line. The dynamic is marked *p*.

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

The fourth system of the musical score. The vocal line continues with the lyrics: 'rings ver - ge - het, die and per - ish, Den - ken, Re - den, Schmerz und Won - ne; mus - ing, sad - ness, pain and glad - ness;'. The piano accompaniment continues with chords and a melodic line.

etwas bewegter

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

etwas bewegter

f — *ff* — *dim.* — *p*

pp

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

pp

p

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

mf — *mf* — *mf* — *mp*

p — *f* — *p poco ritard.*

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

poco ritard.

pp — *p* — *f* — *p* — *dim.*

I Zeitmass
pp

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

pp

f

p

se - het.
nourished,

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

p

mf

pp

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

p

mf

p

mf

mp

dim.

pp

Wolf
Fühlt meine Seele
(Michelangelo, trans. Berhhoff)

Sehr langsam und ruhig

pp

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

mf p

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

poco cresc. mf

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

p f p

etwas bewegter

Klang,
voice

ein Traum - ge - sicht,
a dream or spell,

das Aug' und Herz mir füllt mit
that haunts the soul and fills mine

pp

p

immer etwas drängender

ei - nem Mal in un - be - greif - lich glüh'n - der Qual,
eyes with tears, my trembling heart with ach - ing fears

die mich zu
that ne'er be -

p

p

I Zeitmass (wie zu Anfang)

Trä - - nen bringt?
fore it knew?

ich weiss es nicht.
I can - not tell.

ff

p

pp

ziemlich bewegt und drängend

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

p

p

molto cresc.

langsam

Tempo wie zuvor

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

langsam

First system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes dynamic markings *f* and *p*, and the word *cre - scen - do* is written across the piano part.

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

Second system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes dynamic markings *ff* and *pp*.

Im Hauptzeitmass (wie zu Anfang)

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

Third system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes dynamic markings *p* and *pp*.

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

Fourth system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes dynamic markings *p*, *dim.*, *pp*, and *mf*.

Bewegter

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

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

immer nachlassender

langsam und breit

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

langsam und breit *bewegt wie zuvor*

immer nachlassender