

N<sup>o</sup>. 4.  
Des Liebsten Schwur

.The Lover's vow"

von  
Johannes Brahms.

Transcription für Pianoforte

von

Theodor Kirchner.

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Ent<sup>l</sup> Stat.Hall.

Verlag und Eigenthum  
von  
N. SIMROCK in BERLIN.

1882.

*Entered according to Act of Congress, in the year 1882 by G. Schirmer  
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**Lieder und Duette**  
 von  
**JOHANNES BRAHMS**  
 in freier Uebertragung für  
**PIANOFORTE**  
 von  
**Theodor Kirchner.**

- |  |               |
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## DES LIEBSTEN SCHWUR.

(Aus dem Böhmischen von Josef Wenzig).

1. Ei, schmolte mein Vater nicht wach und im Schlaf,  
So sagt'ich ihm, wen ich im Gärtelein traf.  
Und schmolle nur Vater, und schmolle nur fort,  
Ich traf den Geliebten im Gärtelein dort.

2. Ei, zankte mein Vater nicht wieder sich ab,  
So sagt'ich ihm, was der Geliebte mir gab.  
Und zanke nur Vater, mein Vaterchen du,  
Er gab mir ein Küsschen, und eines dazu.

3. Ei, klänge dem Vater nicht staunend das Ohr,  
So sagt'ich ihm, was der Geliebte mir schwor.  
Und staune nur, Vater, und staune noch mehr,  
Du giebst mich doch einmal mit Freuden noch her.

4. Mir schwor der Geliebte so fest und gewiss,  
Bevor er aus meiner Umarmung sich riss:  
Ich hätte am längsten zu Hause gesäumt,  
Bis lustig im Felde die Weizensaat keimt.

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## THE LOVER'S VOW.

1. My father look'd crossly 'twixt waking and sleep,  
I told him that some one in the garden I'd met.  
Good father, look crossly, my counsel you'll keep,  
It was my true love in the garden I met.

2. My father he scolded and look'd very grave,  
I told to him what my true love to me gave.  
Nay scold not, good father, nor make such ado,  
He first gave me one kiss and three upon two.

3. My father, yours ears sure would burn with surprise,  
If I were to tell what he vow'd me with sighs.  
Nay wonder not so, my good father, I pray,  
I know that some day you will give me away.

4. My true love he promish'd with many a vow,  
Before from my arms I at last let him go:  
No longer he'd leave me to wait his return,  
Than till in their glory the wheat fields should burn.

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Edited and revised by S.J.

## Des Liebsten Schwur.

THE LOVER'S VOW.

Sehr belebt und heimlich.

Johannes Brahms, Op. 69. N<sup>o</sup> 4.

*p leggiero*

*dolce*

*simile*

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is marked *p leggiero*. The second system continues the piece. The third system is marked *dolce* and features a crescendo hairpin. The fourth system concludes the piece with a decrescendo hairpin and the marking *simile*. Various musical notations are used throughout, including slurs, accents, and dynamic markings.

First system of musical notation. The key signature is one flat (B-flat). The music is marked with a piano (*p*) dynamic. It consists of a treble and bass clef staff with various chords and melodic lines.

Second system of musical notation. The key signature remains one flat. The music is marked with *pp* (pianissimo) and *dolce* (sweetly). The lyrics "un poco ri - - - te -" are written above the treble staff.

Third system of musical notation. The key signature remains one flat. The music is marked with *animato* (with animation) and *mf* (mezzo-forte). The lyrics "- nu - - - to" are written above the treble staff. A repeat sign is present in the middle of the system.

Fourth system of musical notation. The key signature remains one flat. This system features a series of chords, many of which are marked with an asterisk (\*), possibly indicating specific performance techniques or ornaments.

Fifth system of musical notation. The key signature remains one flat. The music concludes with a piano (*p*) dynamic. Like the previous system, it features chords marked with asterisks (\*).

*Ad simile*

*un poco rit.*

*Ad simile*

*a tempo*

*mf*

*f*