

SECHS GESÄNGE

für

eine Singstimme

mit Begleitung des Pianoforte

componirt
und

Alex. Dietrich

gewidmet

von

JOHANNES BRAHMS.

Op. 7.

Für das Pianoforte übertragen

von

S. JADASSOHN.

Eigenthum der Verleger.

Leipzig, Breitkopf & Härtel.

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Ent? Sta Gall.

Treue Liebe.

J. Brahms, Op. 7.
bearb. von S. Jadassohn.

Nº 1.

Andante con espressione.

Ein Mägd - lein sass am Mee - res - strand und

pp
col Pedale

a tempo

blickte voll Sehn - sucht ins Wei - - - te: „Wo bleibst du, mein Liebster, wo

rit. *pp*

weilst du so lang? nicht ru - hen lässt mich des Her - zens Drang. - Ach

pp *cresc.*

kämst du, mein Lieb - ster, doch heu - - - te, ach kämst du, mein Lieb - ster, doch

f

heu - - - te!“

Der

f *p* *pp* *p*

Ad. * *Ad.* * *Ad.* *

A - bend nah - te, die Son - ne sank am Saum des Him - mels dar -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes fingerings such as 1, 2, 5, 1, and 1.

a tempo

nie - der. „So trägt dich die Wel - le mir nimmer zu - rück? Ver - ge - bens späht in die

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings *rit.*, *pp*, and *pp*. Fingerings 4 and 5 are indicated in the piano part.

Fer - ne mein Blick. - Wo find' ich, mein Lieb - ster, dich wie - - - der, wo

The third system shows the vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking and a dynamic marking of *f* (forte).

find' ich, mein Lieb - ster, dich wie - - - der?“

The fourth system continues the vocal and piano parts. The piano accompaniment features dynamic markings *f* and *p*. There are also markings for *ped.* (pedal) and **ped.* (sustained pedal).

Die Was - ser am - spiel - ten ihr schmeichelnd den Fuss, wie

The fifth system shows the final vocal and piano parts. The piano accompaniment includes a triplet marking (3) in the bass line.

Träu - me von se - li - gen Stun - den, es zog sie zur Tie - fe mit

cresc. *f* *f*

stil - - - ler Ge - walt, -

f *pp*
Pedale

a tempo

nie stand mehr am U - fer die hol - de Gestalt, sie hat den Ge - liebten ge -

rit. *poco p espress.* *p* *dim.*

a tempo

fun - - - den!

rit. *pp*

ppp

Parole.

Nº 2.

Andante con moto.

Introduction for piano. The piece is in G major and 3/4 time. It begins with a forte (*f*) dynamic and includes the instruction *col Pedale*. The melody features a series of eighth-note patterns with slurs and accents. The piece concludes with a *rit.* (ritardando) and a piano (*p*) dynamic.

a tempo

Sie stand wohl am Fen - ster - bo - - gen und flocht sich trau - rig das

Piano accompaniment for the first vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line. The dynamic is marked *p* (piano).

Haar, der Jä - ger war fort - - ge - zo - - gen, der Jä - ger ihr Liebster

Piano accompaniment for the second vocal line. The piano part continues with the eighth-note accompaniment. The dynamic is marked *f* (forte) and includes the instruction *cresc.* (crescendo).

war.

a tempo

Und als der Früh - ling ge -

Piano accompaniment for the third vocal line. The piano part features a steady eighth-note accompaniment. The dynamic is marked *f* (forte) and includes the instruction *rit.* (ritardando). There are also *p* (piano) markings and asterisks (*) indicating specific points in the music.

kom - - men, die Welt war von Blü - then ver - schneit, da hat sie ein Herz sich ge -

Piano accompaniment for the fourth vocal line. The piano part continues with the eighth-note accompaniment. The dynamic is marked *cresc.* (crescendo).

nom - men und ging in die grü - ne Haid.

Musical score for the first system, featuring piano accompaniment with dynamic markings like 'f' and 'rit.' The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Sie legt das Ohr an den Abends die Wäl - der

Musical score for the second system, featuring piano accompaniment with dynamic markings like 'p rit.' and 'p'. The melody continues in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Ra - sen, hört fer - ner Hu - fe Klang - das sind die Re - he, die
rau - sehen, von fern nur fällt noch ein Schuss, da steht sie stil - le zu

Musical score for the third system, featuring piano accompaniment. The melody continues in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

gra - - sen am schat - ti - gen Ber - - ges - hang, am
lau - - sehen: „das war meines Lieb - - sten Gruss!“ da

Musical score for the fourth system, featuring piano accompaniment with dynamic marking 'p'. The melody continues in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

a tempo

1. schat - ti - gen Ber - ges - hang. Und 2. Gruss!“ Da
war meines Lieb - sten

Musical score for the fifth system, featuring piano accompaniment with dynamic markings 'dim. poco rit.' and 'p'. The melody continues in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

spran - gen vom Fels die Quel - - - len, da flo - hen die Vög - lein ins

Thal. „Und wo ihr ihn trifft, ihr Ge - sel - - len, o

grüsst mir ihn tau - - send - mal, tau - - - send,

tau - - - send - mal!

Anklänge.

Nº 3.

Andante molto.

Hoch ü - - ber stil - - len Hö - -

pp mezza voce

col Pedale

Detailed description: This system shows the first two staves of the piano accompaniment. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante molto' and the dynamics are 'pp mezza voce'. A 'col Pedale' instruction is present at the bottom.

hen stand in dem Wald ein Haus; so ein - - sam

Detailed description: This system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. The lyrics 'hen stand in dem Wald ein Haus; so ein - - sam' are written above the staff.

war's zu se - - hen, dort ü - - ber Wald hin - -

Detailed description: This system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. The lyrics 'war's zu se - - hen, dort ü - - ber Wald hin - -' are written above the staff.

aus. Ein Mäd - - chen sass am Fen - -

p

pp

ped.

Detailed description: This system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. The lyrics 'aus. Ein Mäd - - chen sass am Fen - -' are written above the staff. Dynamics include 'p' and 'pp'. A 'ped.' instruction is present at the bottom.

ster bei stil - - ler A - - bend - - zeit, thät

p

ped.

Detailed description: This system continues the piano accompaniment. The right hand has a more active melodic line with some grace notes. The left hand continues with a steady accompaniment. The lyrics 'ster bei stil - - ler A - - bend - - zeit, thät' are written above the staff. Dynamics include 'p'. A 'ped.' instruction is present at the bottom.

seid' - - ne Fä - - den spin - - - nen zu ih - - rem Hoch - - zeits -

Ped. *Ped.* *Ped.* *Ped.* *cresc.*

kleid, thät seid' - - ne Fä - - den spin - - - nen zu

f sostenuto e legato

ih - - rem Hoch - - zeits - kleid.

dim. sempre *rit.* *pp*

Volkslied.

N^o 4.

Bewegt.

Die Schwäl - ble zie - het

p

fort, zie - het fort weit an en an - dre, an - dre Ort;

pp *p cresc.* *f*

und i sitz do in Trau - rig - keit, es

isch a bü - se schwe - re Zeit.

Die Trauernde.

Nº 5.

Langsam.

Mei Mueter mag mi net, und kei Schatz han i net, ei warum sterb i net, was thu i do?

Lasst die drei Ro.se stehn, die an dem Kreuzle blühn: hent ihr das Mädle kennt, die drunter liegt?

Heimkehr.

Nº 6.

Allegro agitato.

Introduction for piano. The piece begins in the key of D major with a common time signature. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes, also with a triplet. Dynamics range from *p* (piano) to *ff* (fortissimo).

O brich nicht Steg, du zit - terst sehr, o

Vocal line and piano accompaniment for the first phrase. The vocal line is in a higher register, and the piano accompaniment consists of chords and moving lines. Dynamics include *p* and *sosten.* (sostenuto).

stürz nicht Fels, du dräu - est schwer, Welt gehnichtunter, Himmel fall nicht ein,

Vocal line and piano accompaniment for the second phrase. The piano accompaniment features a dense texture of chords. Dynamics include *p* and *cresc.* (crescendo).

Himmelfall nicht ein bis ich mag bei der Lieb - - sten sein, bis ich mag bei der

a tempo

Vocal line and piano accompaniment for the third phrase. The tempo is marked *a tempo*. Dynamics include *ff poco rit.* (fortissimo, poco ritardando) and *p* (piano). The piano accompaniment has a complex texture with many notes.

Lieb.sten sein, bis ich, bis ich mag bei der Lieb - - sten sein!

Vocal line and piano accompaniment for the fourth phrase. Dynamics include *f* (forte) and *ff poco rit.* (fortissimo, poco ritardando). The piece concludes with a final chord.