

lieder und Gesänge

(Songs and Ballads)

für eine Singstimme mit Begleitung des Pianoforte

von

Johannes Brahms.

Op.	No.	Titel	Op.	No.	Titel
Op. 3.	No. 1.	Liebestreu. — True Love.	Op. 69.	No. 1.	Klage I. — Lament.
	No. 2.	Liebe und Frühling. — Love and Spring (I).		No. 2.	Klage. — Complaint.
	No. 3.	Liebe und Frühling. — Love and Spring (II).		No. 3.	Abschied. — Parting.
	No. 4.	Lied. — Song.		No. 4.	Des Liebsten Schwur. — The Lovers vow.
	No. 5.	In der Fremde. — Among strangers.		No. 5.	Tambourliedchen. — Drummers Song.
	No. 6.	Lied. — Song.		No. 6.	Vom Strande. — On the shore.
Op. 7.	No. 1.	Treue Liebe. — True Love.		No. 7.	„Ueber die See“ — „Over the sea“
	No. 2.	Parole. — The Huntsman.		No. 8.	Salome. — Salome.
	No. 3.	Anklänge. — Fragment.		No. 9.	Mädchenfluch. — Maiden's curses.
	No. 4.	Volkslied. — National Song.	Op. 70.	No. 1.	„Im Garten, am Seegestade“ — „The garden by the sea“
	No. 5.	Die Trauernde. — The mourning one.		No. 2.	Lerchengesang. — The skylarks song.
	No. 6.	Heimkehr. — Return home.		No. 3.	Serenade. — Question.
Op. 19.	No. 1.	Der Kuss. — The Kiss.		No. 4.	Abendregen. — Evening shower.
	No. 2.	Scheiden und Meiden. — Parting.	Op. 71.	No. 1.	„Es liebt sich so lieblich“ — „O May, love is sweet“
	No. 3.	In der Ferne. — Parted.		No. 2.	An den Mond. — To the moon.
	No. 4.	Der Schmied. — The Forge.		No. 3.	Geheimnis. — The secret.
	No. 5.	An eine Aeolsharfe. — To an Aeolian harp.		No. 4.	Willst du, dass ich geh' — „Wilt thou have me go“
Op. 46.	No. 1.	Die Kränze. — The Garlands.		No. 5.	Minnelied. — Lovesong.
	No. 2.	Magyarisch. — Magyar-love song.	Op. 72.	No. 1.	Alte Liebe. — The old love.
	No. 3.	Die Schale der Vergessenheit. — The cup of oblivion.		No. 2.	Sommerfäden. — Gossamers.
	No. 4.	An die Nachtigall. — To a nightingale.		No. 3.	„O kübler Wald“ — „Oh forest cool“
Op. 47.	No. 1.	Botschaft. — The message.		No. 4.	Verzagen. — Lament.
	No. 2.	Liebesgluth. — Consuming love.		No. 5.	Unüberwindlich. — The untameable.
	No. 3.	Sonntag. — Sunday.	Op. 84.	No. 1.	Sommerabend. — Summer evening.
	No. 4.	„O liebliche Wangen“ — „O fair cheeks“		No. 2.	Der Kranz. — The wreath.
	No. 5.	Die Liebende schreibt. — To the beloved.		No. 3.	In den Beeren. — Amongst the berries.
Op. 48.	No. 1.	Der Gang zum Lieben. — The watchful lover.		No. 4.	Vergebliches Ständchen. — The vain suit.
	No. 2.	Der Ueberläufer. — The false love.		No. 5.	Spannung. — Strained greetings.
	No. 3.	Liebesklage. — The maid forlorn.	Op. 85.	No. 1.	Sommerabend. — Summer eve.
	No. 4.	Gold überwiegt. — Love betray'd.		No. 2.	Mondenschein. — Moonbeams.
	No. 5.	Trost in Thränen. — Comfort in tears.		No. 3.	Mädchenlied. — Servian maidens Song.
	No. 6.	„Vergangen ist mir Glück“ — „Of ev'ry joy I am bereft“		No. 4.	Ade. — Farewell.
	No. 7.	Herbstgefühl. — Autumnal gloom.		No. 5.	Frühlingslied. — Spring morn.
Op. 49.	No. 1.	„Am Sonntag Morgen“ — „Last Sunday morn“		No. 6.	In Waldeseinsamkeit. — In lonely wood.
	No. 2.	An ein Veilchen. — To a violet.	Op. 86.	No. 1.	Therese. — Teresa.
	No. 3.	Sehnsucht. — Wishes.		No. 2.	Feldeinsamkeit. — In summer fields.
	No. 4.	Wiegenlied. — Lullaby.		No. 3.	Nachtwandler. — The sleeper.
	No. 5.	Abenddämmerung. — The twilight hour.		No. 4.	„Ueber die Haide“ — „Over the moor“
				No. 5.	Versunken. — Engulphed.
				No. 6.	Todesehnen. — Shadows of death.

*) NB. Die zuerst genannte Tonart ist immer diejenige der Originallage.

Verlag und Eigenthum für alle Länder von N. Simrock, G. m. b. H., Berlin.

Ausgabe für hohe Stimme. Copyright for the British Empire by ALFRED LENGNICK & CO., LONDON, W, 58, Berners Street. Ausgabe für tiefe Stimme.

Am Sonntag Morgen.

LAST SUNDAY MORN.

(Von Paul Heyse, a. d. Ital. Liederbuch.)

Joh. Brahms, Op. 49, N^o 1.

Andante espressivo.

Singstimme.

Am Sonn - tag Mor - gen zier - lich an - ge - than, wohl
Last Sun - day morn. in fes - ti - val ar - ray, I

Pianoforte.

weiss ich, wo du da bist hin ge - gan - gen, und man - che Leu - te
know the path thou tookst, I know who met thee; and some there are who

wa - ren, die dich sahn, und ka - men dann zu mir, dich zu ver -
saw thee on the way; they came to me and said I should for -

animato
 kla - get - gen, the. Als sie mir's sag - ten hab ich laut ge - lacht
get thee. Ah, when they told me that, I laugh'd for spite.

und in der Kammer dann ge - weint zur Nacht.
 though in my chamber since I've wept at night.

Als sie mir's sag-ten, fing ich an zu sin - gen, um ein-sam dann die
 while yet they spoke to me I fell a - sin - ging, but since that hour des -

Op. 25. Nummer 5 1.50

Hän - - - de wund zu rin - gen.
 pair - - - my heart is rriu - ging.

An ein Veilchen.

TO A VIOLET.

(Von Hölty.)

English words by Paul England.

Joh. Brahms, Op. 49. N^o 2.

Andante.

Singstimme.

Sehr zart. (*delicatamente*)

Birg. o
Hide, sweet

Veil - - chen. in dei - nem blau - en Kel - - che. birg die
blos - - som, with - in thy pur ple cha - lice, Hide these

Thrä - nen der Weh - - muth.
drops of my sor - - row,

bis mein Lieb - chen die - se Quel - - le be -
till my dear one Seek this mur - - mur - ing

sucht!
well.

Ent_pflückt sie lä - chelnd
Then, if she, cull thee,

dolce

dich - dem Ra - sen. die
Soft - ly smil - ing, and

Brust mit dir zu schmie -
lay thee on her bo - - -

f

cken.
som,

p

O dann schmie-ge dich ihr an's Herz, — dann
 Oh, — then nes - tle a - bout her heart, — oh,

espress. legato poco a poco cresc.

schmie - ge dich ihr an's Herz, — dich ihr an's Herz, —
 nes - tle a - bout her heart, — a - bout her heart, —

f

und sag ihr.
 and tell her

dim.

dass die Trop - fen in dei - nem blau - en Kel - che aus der
 Those bright dew - drops with - in thy pur - ple cha - lice Are but

p molto dolce

See - le des treu - sten Jüng - lings flos - sen.
 tears from the heart of him that loves her,

der sein Le - ben ver - wei - net.
 Whose sad spi - rit in an - guish

und den Tod. den Tod
 longs for death, for death, for

wünscht.
 death.

Sehnsucht.

WISHES.

(Aus dem Böhmischen.)

Joh. Brahms, Op. 49, N^o 3.

Langsam.

Slowly.

Singstimme.

Pianoforte.

Hin - ter je - nen
Where - yon dis - tant

dich - ten Wäl - dern weißt du mei - ne
hills - are dark - ling is thy home - my

Süß - ge - lieb - te. weit. ach
own - my fai - rest! Oh so

weit! Weit. ach weit!
far! Oh so far!

Lebhaft.
with animation.

Ber - - - stet, ihr Fel - - - sen, eb - - - net euch, Thä - - - ler.
Rocks, could I rend ye! space. could I bend thee!

The first system of the musical score features a vocal line in a 3/4 time signature with a key signature of one flat. The lyrics are written below the notes. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

das- ich er - se - - he, dass ich er - spä - - he
that I might meet her, that I might greet her.

The second system continues the vocal and piano parts. The piano part begins with a dynamic marking of *p* (piano). The musical notation includes various note values and rests, with the piano accompaniment providing harmonic support for the vocal melody.

mei - - - ne fer - - - ne, mei - - - ne
who from yon - der shines my

The third system shows the continuation of the piece. The piano accompaniment features a more active rhythmic pattern in the right hand, while the left hand maintains a steady bass line. The dynamic marking *p* remains.

fer - - - ne su - - - sse Maid!
heart's be - - nig - - nant star!

The final system of the page concludes the musical phrase. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand. A dynamic marking of *f* is present at the end of the system.

dass ich er - se - - he. dass ich er - spä - - he
 That I might meet her. that I might greet her.

mei - - ne fer - - ne, mei - - ne
 who from yon - - der shines up -

sü - sse, mei - - ne fer - - ne sü - sse,
 on me, my be - lord, my heart's be -

sü - - sse Maid!
 nig - - nant star!

Wiegenlied.

LULLABY. — BERCEUSE.

(An B F in Wien.)

English words by Paul England.

Joh. Brahms, Op. 49, No. 4.

Zart bewegt.

Singstimme.

Gu-ten A - bend gut' Nacht, mit
Slumber soft - ly, dear love, 'Neath the
 An-ge ro - sea l'oeil bleu, sur les

Teneramente con moto.

p

Pianoforte.

Ro - sen be - dacht. mit Näg - lein be steckt schlupf un ter die
 ro - ses a - bove; *Car - na - tions shall keep Sweet watch o'er thy*
 bras de ta mè - re. Sous la gar - de de Dieu Ferme en paix ta pau -

Deck Mor - gen früh. wenn Gott will. wirst du wie - der ge -
 sleep. *When the dawn's on the pane God will wake thee a -*
 pie - re: Qu'un som - neil ré - pa - ra - teur Sur ta tè - te sé -

weckt, mor - gen früh. wenn Gott will. wirst du wie - der ge - weckt.
 gain, *When the dawn's on the pane God will wake thee a - gain.*
 pan - de, Qu'il te ber - ceet te ren - de Plus fraiche qu'un ne fleur.

Gu - ten A - - bend, gut' Nacht, von
Sleep, my dar - ling, so soft! White
 Que ton an - - ge gar - dien, Ma mi -

Eng' - lein be - wacht, die zei - gen im - Traum dir Christ - kind - leins
an - gels a - loft Shall lead thee to bowers Of heav'n's fade-less
 gnou - nea - do - ré - e, Ce soir ta - bri - te bien Sous son ai - le do -

Baum: Schlaf' nun se - - lig und süß. schau' im Traum's Pa - ra -
flowers, Thou shalt play by the streams In the gar - den of
 re - e: Que la rei - - ne du ciel. Se pen - chant sur ta

dies. schlaf' nun se - - lig und süß. schau' im Traum's Pa - ra - dies.
dreams, Thou shalt play by the streams In the gar - den of dreams.
 cou - che, Dé - po - se sur ta bou - - che Un bai - ser ma - ter - nel!

Abenddämmerung.

THE TWILIGHT HOUR.

(Adolf Friedr. von Schack.)

Joh. Brahms, Op. 49. N^o 5.

*Ruhig.
Tranquilly.*

Singstimme.

Pianoforte.

The first system of the score shows the vocal line (Singstimme) and the piano accompaniment (Pianoforte). The piano part begins with a *p dolce* marking. The key signature is one sharp (F#) and the time signature is 3/4.

The second system continues the piano accompaniment and introduces the vocal line. The lyrics "Sei will-Gen-tle" are written above the vocal staff.

The third system features the vocal line with the lyrics: "kom - men, Zwie - lichtstun - de! Dich vor al - len lieb' - ich" and "twi - light, come - sur-round me! Hour of sad - ness, hour - of". The piano accompaniment continues below.

The fourth system continues the vocal line with the lyrics: "längst, die du, lin - dernd je - de Wun - de, un - sre See - le" and "calm! Ev' - ry grief that e'er hath bound me, thou canst soothe - with". The piano accompaniment concludes the piece.

mild um fängst.
hea ling balm.

dim.

Hin durch dei - - ne Dämmer - hel - - le, in den Lüf - ten, a - - bend.
In thy sha - - dows dim and ten - - der, in thy bree - zes fraught with

p dolce

feucht, schweben Bil - - der, die der grel - - le Schein des lau - ten Tags ge -
den, I can trace a vanishd splen - dour, and the dis - tant past re -

scheucht.
viev.

Träu - me und Er - in - ne - run - gen na - hen aus der Kin - der -
Mem - ry fond is now re - cal - ling child - hood's brief and hap - py

p

zeit, flü - stern mit den Gei - ster - zun - gen von ver -
dream; Ghost - ly shades a - round me fal - ling, whis - per

gang' - ner Se - lig - keit.
ma - nu a che - rish'd name.

Und zu
Dear com -

dim.

Ju - gendlust = Ge - nos - sen keh - ren wir in's Va - ter - haus; Ar - me,
 pa - nics joy - ous - hear - ted, be - kon tow'rd our home of yore, ten - der

pp legato

die uns einst umschlos - sen, breiten neu sich nach uns aus. Nach dem
 hands, too soon de - par - ted, fondly clasp our own once more. Then the

sempre un poco animato

sempre un poco animato

Tren - nungsschmerz dem lan - gen, dür - fen wir noch ein - mal nun De - nen,
 pangs of ab - sence va - nish, then the lord and lost re - turn, fear and

sempre molto piano

die da hin ge - gan - gen, an ge - lieb - ten Her - zen ruh'n.
 grief a - like we ba - nish, in their arms we cease to mourn.

poco a poco

Und in -
On the

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

Tempo I.

des zum Au - gen - li - de sanft der Schlummer nie der
 eye sweet sleep - de - scen - deth. touch'd by mem'ries gen - tle

The second system continues the musical score with the vocal line and piano accompaniment. The piano accompaniment is marked *pp* (pianissimo) and features a dense texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are written below the vocal line.

rinnt. sinkt auf uns ein sel - ger Frie - de aus dem Land - wo
 hand. o'er us wat - ching soft she ben - deth from the far, - the

The third system continues the musical score with the vocal line and piano accompaniment. The piano accompaniment maintains the same texture as the previous systems, with sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are written below the vocal line.

Je - ne sind.
 si - lent land.

The fourth system concludes the musical score with the vocal line and piano accompaniment. The piano accompaniment features a final cadence with sustained chords in the right hand and a steady eighth-note bass line in the left hand. The lyrics are written below the vocal line.

