

Brahms  
Six Songs, Op. 7  
Treue Liebe  
(Ferrand)  
Op. 7, No. 1

Andante con espressione

*p*

Ein Mägd - lein saß am Mee - resstrand und  
Der A - bend nah - te, die Son - ne sank am

*pp*

*col Pedale*

*rit.* *pp* *a tempo*

blick - te voll Sehnsucht ins Wei - - - te: „Wo bleibst du, mein Liebster, wo  
Saum des Him - mels dar - nie - - - der. „So trägt dich die Wel - le mir

*rit.* *pp*

*Ped.* \*

*pp* *cresc.*

weist du so lang? Nicht ru - - hen läßt mich des Her - - zens Drang. Ach,  
nim - mer zu - rück? Ver - ge - - bens späht in die Fer - ne mein Blick. Wo

*pp* *cresc.*

kämst du, mein Lieb-ster, doch heu - - - te, ach, kämst du, mein Lieb-ster, doch  
 find ich, mein Lieb-ster, dich wie - - - der, wo find ich, mein Lieb-ster, dich

heu - - - tel! Die  
 wie - - - der?!"

Was - ser um-spiel-ten ihr schmeichelnd den Fuß, wie Träu - me von se - li - gen

Stun - - - den, es zog sie zur Tie-fe mit stil - - - - - ler Ge -

walt; p  
nie

*f* *pp* *rit. poco*

*Red.*

Detailed description: This system contains the first two lines of music. The vocal line (top) begins with a half rest followed by a melodic phrase starting on a dotted quarter note, ending with a half note. The piano accompaniment (middle and bottom) features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics range from forte (f) to pianissimo (pp), with a ritardando (rit. poco) marking the end of the system.

*a tempo*  
*espressivo*

stand mehr am U - fer die hol - de Ge - stalt, sie hat den Ge - lieb - ten ge -

*p* *dim.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a melodic phrase starting on a quarter note, ending with a half note. The piano accompaniment consists of chords and simple melodic lines. Dynamics include piano (p) and dimando (dim.).

*rit.* *a tempo*

fun - - - - - den!

*rit.* *pp* *dim.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a half rest followed by a melodic phrase starting on a quarter note, ending with a half note. The piano accompaniment features sixteenth-note patterns in the right hand and chords in the left hand. Dynamics include ritardando (rit.), pianissimo (pp), and dimando (dim.).

*ppp*

Detailed description: This system contains the seventh and eighth lines of music. It features piano accompaniment with sixteenth-note patterns in both hands. The dynamic is pianississimo (ppp).

# 2. Parole

J. v. Eichendorff

Andante con moto

*p*  
Sie

a tempo

stand wohl am Fen - ster - bo - gen und flocht sich trau - rig das Haar, der  
als der Frühling ge - kom - men, die Welt war von Blü - ten ver - schneit, da

*p*  
*col Pedale*

*cresc.*  
Jä - ger war fort - ge - zo - gen, der Jä - ger ihr Lieb - ster war.  
hat sie ein Herz sich ge - nom - men, und ging in die grü - ne Haid.

*cresc.*  
*f*  
*rit.*  
*ped.*

1. 2. *p*  
Und Sie

*f*  
*p*  
*rit.*  
*ped.*

legt das Ohr an den Ra - sen, hört fer - ner Hu - fe  
 A - bends die Wäl - der rau - schen, von fern nur fällt noch ein

*p*

Klang, das sind die Re - he, die gra - sen am  
 Schuß, da steht sie stil - le zu lau - schen: „das

*p*

*p* schat - ti - gen Ber - ges - hang, am schat - ti - gen Ber - ges -  
 war meines Lieb - sten Gruß! das war meines Lieb - sten

*dim. poco rit.*

*dim. poco rit.*

hang. Und Gruß!“ Da

1. 2. 1. 2.

*p*

sprangen vom Fels die Quellen, da flohen die Vögel in das Tal! „Und

*f*

wo ihr ihn trefft, ihr Gesellen, o grüßt mir ihn tausendmal,

*f*

tau - - - send, tau - - - send mal!“

*marc. f*

*ff*

*p*

# 3. Anklänge

J. v. Eichendorff

*Andante moderato p mezza voce e legato*

Hoch ü - ber stil - len Hö - . hen stand

*pp* *mezza voce*

*sempre legato*

The first system of the musical score for 'Anklänge' consists of three staves. The top staff is the vocal line in treble clef, 3/4 time, with lyrics 'Hoch ü - ber stil - len Hö - . hen stand'. The middle staff is the right-hand piano accompaniment in treble clef, and the bottom staff is the left-hand piano accompaniment in bass clef. The piano part features a flowing sixteenth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. Dynamic markings include *pp* and *mezza voce* for the piano part, and *sempre legato* for the overall texture.

in dem Wald ein Haus; so ein - sam wars zu

The second system continues the musical score. The vocal line has lyrics 'in dem Wald ein Haus; so ein - sam wars zu'. The piano accompaniment continues with its characteristic sixteenth-note texture. The system concludes with a fermata over the final notes of the piano part.

se - - hen dort ü - . bern Wald hin - aus. Ein

The third system concludes the musical score. The vocal line has lyrics 'se - - hen dort ü - . bern Wald hin - aus. Ein'. The piano accompaniment continues with its characteristic sixteenth-note texture. The system concludes with a fermata over the final notes of the piano part.

*p*  
Mäd - chen saß dar - in - - - nen bei stil - ler A - bend - zeit,  
*pp*  
*ped.* *ped.*

tät seid - ne Fä - - den spin - - - nen zu ih - rem Hoch - zeits -  
*cresc.*  
*cresc.*  
*ped.* \* *ped.* \* *ped.* \* *ped.* \*

*f sostenuto*  
kleid, tät seid - - ne Fä - - den spin - - - nen zu  
*mf sostenuto e legato*

*dim.* *p*  
ih - - rem Hoch - zeits - kleid.  
*dim. sempre* *rit.* *pp*



# 4. Volkslied

Bewegt

Die Schwäl - ble zie - het  
Könt i no fort durch

fort, zie - het fort, weit an en an - dre, an - dre Ort;  
d'Welt, fort durch d'Welt, weil mirs hie gar - net, gar - net g'fällt!

und i sitz do in Trau - rig - keit, es  
O Schwäl - ble komm, i bitt, i bitt!

isch - a bö - se, schwe - re Zeit.  
zeig mir de Weg und nimm mi mit!

1. 2.

1. 2.

The piano introduction consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The second system has a grand staff (treble and bass clefs). Both systems feature a first ending (1.) and a second ending (2.).

## 5. Die Trauernde

Volkslied

Langsam *p* *espressivo*

Mei Mue - ter mag mi net, und kei Schatz han i net,  
Ge - stern isch Kirchweih g'wä, mi hot mer g'wis net g'sch,

The first system of the song features a vocal line in treble clef and a piano accompaniment in grand staff. The time signature is 3/4. The tempo is marked 'Langsam' (slow) with dynamics 'p' (piano) and 'espressivo'.

ei wa - rum sterb i net, was tu i do?  
denn mir ischs gar so weh, i tanz ja net. Laßt diedrei Ro - se stehn,

*sostenuto* *p* *f*  
*sostenuto* *p* *f*

The second system continues the vocal and piano parts. It includes dynamic markings such as 'sostenuto', 'p' (piano), and 'f' (forte). The piano accompaniment features a 'pp' (pianissimo) marking in the second ending.

die an dem Kreuzle blühn: hent ihr das Mädle kennt, die drun - ter liegt?

*p* *f* *p* *dim.*  
*p* *f* *p* *dim.* *pp*

The third system concludes the song. It features dynamic markings including 'p', 'f', 'pp', and 'dim.' (diminuendo). The piano accompaniment ends with a 'pp' marking.

# 6. Heimkehr

L. Uhland

**Allegro agitato**

The piano introduction begins in the key of D major and 2/4 time. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a rhythmic accompaniment of sixteenth-note chords, with some triplets. Dynamics range from *p* to *ff*. The tempo is marked **Allegro agitato**.

The vocal line enters with the lyrics "O brich nicht, Steg, du zit - terst sehr, o". The piano accompaniment features a *rit.* section followed by a *sostenuto* section. The piano part includes sixteenth-note chords and triplets. Dynamics include *p* and *ff*.

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

The vocal line continues with the lyrics "stürz nicht, Fels, du dräu - est schwer; Welt, geh nicht un - ter,". The piano accompaniment continues with sixteenth-note chords and triplets. Dynamics include *p*.

stürz nicht, Fels, du dräu - est schwer; Welt, geh nicht un - ter,

*cresc.*

Him - mel, fall nicht ein, Him - mel, fall nicht ein, bis

*ff poco rit.*

*p*

*a tempo*

*sempre cresc.*

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

*f*

*poco rit.*

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

*f*

*ff*

*poco rit.*

Lieb - - - - - sten sein!