

Brahms
Eight Songs, Op. 58
Blinde Kuh
(Italian, trans. Kopisch)
Op. 58, No. 1

Vivace

p molto leggiero e sempre p

The piano introduction consists of three systems of music. The first system shows the vocal line with a whole rest and a fermata, followed by a repeat sign. The piano accompaniment begins with a rhythmic pattern of eighth and sixteenth notes. The second system continues the piano accompaniment with a key signature change to one sharp (F#). The third system concludes the introduction with a final cadence.

Im Fin-tern geh ich su - chen, mein Kind, wo steckst du wohl? Ach,
Im Fin-tern geh ich su - chen, mein Kind, wo steckst du wohl? Ich,

The first system of the vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

sie ver-steckt sich im - mer, daß ich ver - schmach - ten soll,
der den Ort nicht fin - de, ich irr im Kreis um - - her,

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic pattern and includes a key signature change to one sharp (F#).

daß ich ver - schmach - - - - - ten soll!
ich irr im Kreis um - her!

The third system of the vocal and piano accompaniment. The vocal line concludes with a fermata. The piano accompaniment continues with the rhythmic pattern and includes a key signature change to one sharp (F#).

animato

Wer

um dich stirbt, der hat kei - ne Ruh!

Kind - chen, er - barm dich, Kind - chen, er - barm dich und

p leggiero

komm her - - zu! Wer um dich stirbt, der

hat kei - ne Ruh! Kind - chen, er - barm dich,

p leggiero

Kind - chen, er - barm dich und komm her - - zu, ja

animato

cresc. animato

komm her - - zu, her - - zu,

komm her - - zu!

f

8.....

2. Während des Regens

Aug. Kopisch

Lebhaft

p molto leggiero.

Vol - - ler, dich - - ter tropft - - ums Dach da,

stacc.

Trop - - - fen sü - - ßer Re - - - gen - güs - -

p

se; mei - nes Lieb - - chens

hol - de Küs - se meh - - - - ren sich, je

p

mehr, je mehr ihr trop - fet!

Tropft ihr, darf ich sie um -

dolce

fas - sen, laßt ihrs,

will sie mich ent - las - - - - -

- - - - - sen, will sie mich ent -

las - - - - - sen;

Him - - mel, wer - - de nur nicht lich - - ter,

p leggiero

animato

Trop - - - fen, trop - fet im - mer dich - - ter,

animato sempre

im - - - mer, im - mer dich - - - ter,

più p sempre

dich - - - ter,

dich - - - - -

ter!

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3. Die Spröde

Aus dem Calabresischen von Aug. Kopisch

Grazioso

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a whole rest in the right hand and a series of eighth notes in the left hand. The melody in the right hand features a series of eighth notes, some with triplets, and is marked with a piano (*p*) dynamic and the tempo marking *grazioso*.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Ich sa - he ei - ne / Sah auch die har - ten". The piano accompaniment continues with eighth notes and triplets.

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Tig - - - rin im dunk - len Hai - - - ne, im / Stei - - - ne, ja Mar - mel - stei - - - ne, die". The piano accompaniment continues with eighth notes and triplets.

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "dunk - - - len Hai - - - ne, und / har - - - ten Stei - - - ne, er". The piano accompaniment continues with eighth notes and triplets.

doch mit mei - nen Trä - - - nen konnt ich sie
weicht vom Fall der Trop - - - fen Ge - stalt an -

zäh - - - men, konnt ich sie zäh - - -
neh - - - men, Ge - stalt an - neh - - -

men.
men.

Und du, so ei - ne

dimin. *p iù p e p iù dolce*

zar - - - te, hold - sel - ge Klei - - ne, du

dolce

lachst zu mei - nem Seuf - - zen und bit - - - tern

Grä - - men, du lachst zu meinem bit - - - tern

ad libitum

Grä - - - men.

p

4. O komme, holde Sommernacht

M. Grohe

Lebhaft und heimlich

molto p *leggero* *s. v.* *m. v.*

O kom - me, hol - de Som - mer - nacht, ver -
 schwie - - - - gen; dich hat die Lie - be recht ge - macht zum
 Sie - - - - gen! O kom - me, hol - de Som - mer - nacht, ver -
 schwie - - - - gen; dich hat die Lie - be

recht ge-macht zum Sie - - - - - gen! Da

bre - - chen man - che Knos - pen los, ver - - stoh - - - - -

len, da öff - - nen ih - ren sü - ßen Schoß Vi -

o - - - - - len, da

p dolce

neigt ihr Haupt im Däm - mer - schein die Ro - - -

pp s. v.

se, da wird mein Lieb - chen auch noch mein, das

lo - - - se, das lo - - -

p

- - - se!

ritard. pp

5. Schwermut

Carl Candidus

Sehr langsam

Mir

sotto voce

p

Detailed description: This system shows the beginning of the song. The vocal line starts with a whole rest for four measures, then enters with a half note G4. The piano accompaniment begins with a half note G3 in the bass and a half note Bb3 in the treble, moving to a half note chord of G3-Bb3 in the second measure. The tempo is marked 'Sehr langsam' and the dynamics include 'sotto voce' and 'p'.

ist so weh ums Herz, mir ist, als ob ich

pp

poco a poco cresc.

Detailed description: The vocal line continues with the lyrics 'ist so weh ums Herz, mir ist, als ob ich'. The piano accompaniment features a series of chords in the bass and treble, with a crescendo marked 'poco a poco cresc.' in the final measure of the system. Dynamics include 'pp'.

wei - - nen möch - te vor Schmerz!

p

dimin.

Detailed description: The vocal line continues with the lyrics 'wei - - nen möch - te vor Schmerz!'. The piano accompaniment includes a dynamic marking of 'p' and a 'dimin.' (diminuendo) instruction. The music concludes with a final chord in the piano part.

Ge - - dan - - ken - satt und

pp

Detailed description: The vocal line concludes with the lyrics 'Ge - - dan - - ken - satt und'. The piano accompaniment features a series of chords, ending with a final chord marked 'pp'.

le - - bens - matt möcht

dimin.

ich das Haupt hin - le - - - gen in

p

die Nacht der Näch - - - te, in die Nacht der

Näch - - - te!

p

pp

6. In der Gasse

Fr. Hebbel

Gehend

Ich bli-cke hin-ab in die

Gas - se, dort drü - ben hat sie ge - wohnt; das ö -

de, ver - las - se - ne Fen - ster, wie hell be - scheints der Mond, wie

hell be - scheints der Mond!

poco animato

Es gibt so viel zu be-leuch-ten; o hol-de Strah-len des

poco animato

Lichts, was webt ihr denn ge-spen-stisch um

f sempre più agitato

je- - ne Stät-te des Nichts, — um je- - - ne Stät - -

te des Nichts!

p

f

7. Vorüber

Fr. Hebbel

Sehr langsam

Ich leg - te mich un - ter den

p

Lin - den.baum, in dem die Nach - ti - gall

poco sostenuto

schlug; sie sang, sie sang mich in den sü - - - Be - sten

più sostenuto

una corda molto dolce

Traum, sie sang mich in den sü - - - Be - sten Traum, der

währ - te, der währ - te auch lan - ge ge - nug.

The first system of the score features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are "währ - te, der währ - te auch lan - ge ge - nug." The piano accompaniment consists of a flowing eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics include *f* and *p*.

Denn nun ich er - wa - che, nun ist sie

The second system continues the vocal line with the lyrics "Denn nun ich er - wa - che, nun ist sie". The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a forte (*sf*) dynamic. The left hand continues with a steady eighth-note accompaniment.

espress.
fort, und welk be - deckt mich das Laub, und

The third system begins with the tempo marking *espress.* and the lyrics "fort, und welk be - deckt mich das Laub, und". The piano accompaniment is characterized by a rhythmic pattern of eighth notes with a dotted quarter note, creating a sense of forward motion.

welk be - deckt mich das Laub; doch lei - der noch

The fourth system concludes the vocal line with the lyrics "welk be - deckt mich das Laub; doch lei - der noch". The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The dynamic marking *p poco a poco cresc.* is present.

nicht wie am dunk - - - lern Ort, wie am dunk - lern Ort, ver -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "nicht wie am dunk - - - lern Ort, wie am dunk - lern Ort, ver -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady accompaniment of chords and moving lines in both hands.

glüh - - te A - - sche, ver - - glüh - - te

The second system continues the musical score. The vocal line has the lyrics "glüh - - te A - - sche, ver - - glüh - - te". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' and a 'f' (forte) dynamic. The bass line continues with a steady accompaniment.

A - - sche der Staub.

The third system of the musical score features the vocal line with the lyrics "A - - sche der Staub.". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' and a 'sf' (sforzando) dynamic. The bass line continues with a steady accompaniment.

The fourth system of the musical score shows the vocal line with a final note and a fermata. The piano accompaniment continues with a steady accompaniment, marked with a 'p' (piano) dynamic. The system concludes with a double bar line and repeat signs.

8. Serenade

Adolf Friedr. von Schack

Grazioso

Le - se, um dich

p dolce

Detailed description: This system shows the first two measures of the song. The vocal line (treble clef) has a whole rest in the first measure and a half note 'Le' in the second, followed by a quarter note 'se,' and a half note 'um dich'. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. The tempo/mood is marked 'Grazioso' and the dynamics are 'p dolce'.

nicht zu we - cken, rauscht der Nacht - wind, teu - re Frau! Le - se in das

Detailed description: This system covers measures 3 to 6. The vocal line continues with 'nicht zu we - cken, rauscht der Nacht - wind, teu - re Frau!' and 'Le - se in das'. The piano accompaniment maintains the rhythmic pattern. The key signature changes to one sharp (F#) in the second measure of this system.

Mar - mor - be - cken gießt der Brun - nen sei - - - - nen Tau.

p

Detailed description: This system covers measures 7 to 10. The vocal line sings 'Mar - mor - be - cken gießt der Brun - nen sei - - - - nen Tau.' The piano accompaniment continues with the same rhythmic pattern. The dynamics are marked 'p'.

Wie das Was - ser,

p dolce

Detailed description: This system covers measures 11 to 14. The vocal line begins with 'Wie das Was - ser,'. The piano accompaniment continues with the same rhythmic pattern. The dynamics are marked 'p dolce'.

nie - der - trop - fend, Krei - se ne - ben Krei - se zieht, al - so zit - tert,

sostenuto legato

lei - - se - klop - fend, mir — das Herz, das Herz bei die - - sem

f

Lied.

dimin.

Schwingt euch, Tö - ne mei - ner Zi - ther, schwingt euch auf - wärts, flü - gel - leicht;

durch das reb - um - kränz - te Git - ter in der Schö - nen Kam - - - mer

The image shows a page of sheet music for Brahms' Eight Songs, Op. 58. It consists of eight systems, each with a vocal line and a piano accompaniment. The lyrics are in German. The piano part includes various dynamics such as *p*, *p dolce*, *pp*, and *ppp*. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8. The lyrics are: "schleicht. „Ist denn, lieb - - li - che Do - lo - res“, al - so singt in ih - - ren Traum - - „in der Mu - - schel dei - nes Oh - res für kein Per - len - wört - - chen Raum, für kein Per - len - wört - - chen Raum? O dem Freund nur ei - ne Stun - de, wo dein Arm ihn heiß um - schlingt, und der Kuß von dei - nem".

Mun - de feu - rig bis ans Herz ihm dringt, feu - rig bis ans Herz ihm

dringt, feu - rig bis ans Herz ihm dringt!

Hast du ihn so ganz ver - ges - sen?

dimin. *p*

Ein - sam harrt er am Bal - kon, ü - berm Wip - fel der Cy - pres - sen

bleicht des Mon - des Si - - - chel schon.

p

Wie das Was - ser, nie - der - trop - fend, Krei - se ne - ben

p dolce

Krei - se zieht, al - - so zit - - tert, lei - - se klop - - fend,

sostenuto legato

ihm das Herz, das Herz bei die - - sem Lied, ihm

— das Herz bei die - - - - sem Lied“

p