

Brahms
Eight Songs, Op. 59
Dämmerung senkte sich von oben
(Goethe)
Op. 59, No. 1

Langsam

Däm - rung senk - te sich von

p mezza voce

o - ben, schon ist al - le Nä - he fern, doch zu - erst em -

dolce

por - ge - ho - ben hol - den Lichts der A - bend -

stern. Al - les schwankt ins

sempre molto p

Un - ge - wis - se, Ne - bel schlei - chen in die Höh,

schwarz - ver - tief - te Fin - ster - nis - se wi - der - spie - gelnd

ruht der See.

p

Nun am östlichen Be-rei-che ahn-ich Mon-denglanz- und

Glut, schlan-ker Wei-den Haar-ge-

p

dolce

zwei-ge-scher-zen auf-der näch-sten Flut-

dimin.

Durch be-weg-ter Schat-ten Spie-le zit-tert Lu-nas,

dolce

Lu - nas Zau - - ber - - schein, und durchs Au - ge

schleicht die Küh - le sänf - ti - gend ins Herz hin - ein, durchs

Au - ge schleicht die Küh - le sänf - ti - gend, sänf - ti - gend ins

Herz hin - ein.

2. Auf dem See

Carl Simrock

Etwas bewegt

First system of the musical score, showing the vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The piano part begins with a *p* dynamic marking.

Second system of the musical score. The vocal line contains the following lyrics:

1. Blau - er Him - mel, blau - e
2. Wie - der Kahn - uns hebt - und

Third system of the musical score. The vocal line contains the following lyrics:

Wo - gen, Re - ben - hü - gel um - den See, um den
wie - get, leich - ter Ne - bel steigt - und fällt, steigt und

Fourth system of the musical score. The vocal line contains the following lyrics:

See, drü - ber blau - er Ber - ge Bo - gen schim - mernd
fällt, sü - ßer Him - mels - frie - de lie - get ü - ber

The piano part in this system includes a *dolce* marking.

weiß im rei - nen Schnee, schim - mernd weiß im rei - nen
 der be - glänz - ten Welt, ü - ber der be - glänz - ten

Schnee. Stür - - mend Herz, tu
 Welt.

auf die Au - - gen, sieh um - her und

wer - - - - - de mild;

Glück und Friede - - - - - den magst du

sau - gen aus des Dop - - - pel - him - - - mels

Bild, aus des Dop - - - pel - him - - - mels

Bild.

Spie - gelnd sieh die Flut er - wi - dern Turm und Hü - gel,

Busch und Stadt, Busch und Stadt, al - so spie - le du in

Lie - dern was die Er - de Schön - stes hat, was die

Er - de Schön - stes hat.

3. Regenlied

Klaus Groth

In mäßiger, ruhiger Bewegung

Wal - le,

Re - - gen, wal - le - - nie - - der, we - cke - mir die

Träu - - me wie - der, die ich in der Kind - heit -

träum - te, wenn das Naß im San - - de schäum - te!

Wenn die

The first system of the score shows the vocal line with a few notes and rests, and the piano accompaniment with a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. The key signature is G major (one sharp).

mat - te Som - mer - schwü - le läs - sig - stritt mit

p *m.g.*

The second system continues the vocal line with the lyrics 'mat - te Som - mer - schwü - le läs - sig - stritt mit'. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. Dynamics include piano (*p*) and mezzo-forte (*m.g.*).

fri - scher Küh - le, und die blan - ken Blät - ter

The third system continues the vocal line with the lyrics 'fri - scher Küh - le, und die blan - ken Blät - ter'. The piano accompaniment maintains its eighth-note texture. The key signature remains G major.

tau - ten, und die Saa - ten dunk - ler

m.g.

The fourth system concludes the vocal line with the lyrics 'tau - ten, und die Saa - ten dunk - ler'. The piano accompaniment continues with eighth-note patterns. Dynamics include mezzo-forte (*m.g.*).

blau - ten, die Saa - ten dunk - - - ler blau - - -

m. g.
f *etwas lebhafter*

cresc. *f*

ten. Wel - che Won - ne, in dem Flie - - Ben dann zu -

p

stehn mit nack - ten Fü - - Ben, an dem Gra - se hin zu strei - - fen und den

Schaum mit Hän - den grei - - fen, o - - der mit den hei - - Ben Wan - gen

kal - te Trop - fen auf - zu - fan -

p cresc. *sf*

- gen, und den neu - er - wach - ten Duf - ten sei - ne

sf *f* *p* *f*

Kin - derbrust zu lüf - ten, sei - ne Kin - der - brust zu

lüf - ten! Wiede

m. v. *p*

Kel - che, die da - trof - fen, stand die See - le at - mend of - fen, wie die

Blu - - men, düf - te - trun - ken, in dem Him - mels - tau ver - sun - ken.

Schauernd kühl - te je - der Trop - fen tief bis

an des Herzens Klop - fen, und der Schöp - - fung hei - lig We - ben drang bis

ins verborg-ne Le-ben, drang bis ins ver-borg-ne Le-ben.

dimin.

Wal-le, Re--gen,

p

wal-le nie-der, we-cke mei-ne al-ten

m.g.

Lie-der, die wir in der Tü-re san-gen,

m.g.

wenn die Trop- - fen drau- - ßen klan- - gen!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is G major (one sharp). The vocal line begins with a whole rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Nach und nach ruhiger und leiser
Möch - te ih- - nen wie - der -

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, and a quarter note E. The piano accompaniment includes a dynamic marking *p* (piano) and features a more active eighth-note accompaniment in the right hand.

lau - - schen, ih- - rem sü- - ßen, feuch - - ten Rau - schen,

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F. The piano accompaniment includes a dynamic marking *m.g.* (moderato giusto) and features a consistent eighth-note accompaniment in the right hand.

mei - - ne See - - le sanft be - - tau - - en mit dem

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F. The piano accompaniment includes a dynamic marking *m.g.* (moderato giusto) and features a consistent eighth-note accompaniment in the right hand.

from - - men Kin - - der - grau - - en, dem from - -

- - men Kin - - der - grau - -

en.

rit. *pp*

4. Nachklang

Klaus Groth

Sanft bewegt

p

Re - gen - trop - fen aus - den - Bäu - men

fal - len in das grü - ne Gras,

m.g.

p

Trä - nen mei - ner trü - ben Au - gen

m.g.

ma - chen mir die Wan - ge naß.

Wenn die

rf *p*

Son - ne wie - der - schei - net, wird der

Ra - sen dop - pelt - grün:

f

dop - pelt wird auf

p

mei - nen Wan - gen mir die hei - ße Trä - ne

cresc.

glühn, mir die hei - ße

p

Trä - ne glühn.

m. g.

p

m. g.

f

p

5. Agnes

E. Mörike

Con moto *poco f*

Ro - senzeit, wie schnell vor - bei,

p *poco f*

schnell vor - bei, bist du doch ge - gan - gen! Wär mein Lieb nur

p *poco f*

blie - ben treu, blie - ben treu, soll - te mir nicht ban - gen, wär mein Lieb nur

p *poco f*

blie - ben treu, blie - ben treu, soll - te mir nicht ban - gen.

Um die Ern - te wohl - ge - mut, wohl - ge - mut

Schütter - in - nen sin - gen, a - ber, ach! mir kran - kem Blut, mir

kran - kem Blut will nichts mehr ge - lin - gen, mir kran -

- kem Blut, mir kran - kem Blut will nichts mehr ge - lin - gen.

Schleiche so durchs Wie - sental,

f *p*

Detailed description: This system contains the first line of the song. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. The dynamic shifts to piano (p) after the first measure.

so durchs Tal, als im Traum ver - lo - ren, nach dem Berg, da

Detailed description: This system contains the second line of the song. The vocal line continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the treble and a bass line with eighth notes.

tau - sendmal, tau - sendmal er mir Treu ge - schwö - ren,

Detailed description: This system contains the third line of the song. The vocal line begins with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the treble and a bass line with eighth notes.

da tau - sendmal, tau - sendmal er mir Treu ge - schwö - ren.

Detailed description: This system contains the fourth line of the song. The vocal line begins with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the treble and a bass line with eighth notes.

O - ben auf des Hü - gels Rand,

ab - gewandt, wein ich bei der Lin - de; an dem Hut mein Ro - senband von

sei - ner Hand, spie - let in dem Win - de, mein Ro - senband von

sei - ner Hand, spie - let in dem Win - de.

6. Eine gute, gute Nacht

G. F. Daumer

Poco Andante

The piano introduction is in 2/4 time, marked *Poco Andante*. It features a *grazioso* melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has one sharp (F#).

Ei - ne gu - te, gu - te Nacht pflegst du

The vocal line begins with a half rest followed by the lyrics. The piano accompaniment continues with a rhythmic pattern, marked *p*.

mir zu sa - gen - ü - ber

The vocal line continues with the lyrics. The piano accompaniment features a more active melodic line in the right hand, marked *rf*.

die - ses eit - le Wort, o wie muß ich kla - gen!

The vocal line concludes with the lyrics. The piano accompaniment features a melodic line in the right hand, marked *p* and *rf*.

Daß du mei_ner See - le Glut nicht so grausam nähr - test, nicht so

dimin.

grau - - - sam nähr - test; ei - ne gu - te, gu - te

dolce *piu p*

Nacht, daß du sie ge - währ - test, daß du sie ge - währ -

f

test!

dimin. *p*

7. Mein wundes Herz

Klaus Groth

Bewegt

The piano introduction is in G major and 3/4 time. It begins with a treble clef staff containing a whole rest. The right hand of the piano starts with a series of eighth notes in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. Dynamics include *f* (forte) and *sf* (sforzando).

Mein wun.des Herz ver . langt nach mil . . . der Ruh, o

poco f

hau . . . che sie ihm ein!

f

p

Es fliegt dir wei . nend, ban . . . ge schla . gend zu, — o

hül - le du es ein, o hül - le du es

ein!

cresc.

Wie wenn ein Strahl durch schwe - re Wol - - - ken bricht, so

poco f

win - - - kest du ihm zu:

O läch - le fort mit dei - nem mil - den

dolce *p*

Licht, mit dei - - nem mil - - den Licht! Mein

poco cresc.

Pol, mein Stern bist du, mein Pol, mein Stern,

p

mein Stern bist du!

8. Dein blaues Auge

Klaus Groth

Ziemlich langsam

The piano introduction begins in the key of B-flat major (two flats) and 4/4 time. It features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The first measure is a whole rest in the vocal line, followed by a series of chords and moving lines in the piano.

Dein blau - es Au - ge hält so still, ich

The vocal line enters with a half note 'Dein' followed by a quarter note 'blau', a dotted quarter note 'es', a quarter note 'Au', a quarter note 'ge', a half note 'hält', a quarter note 'so', a quarter note 'still', and a quarter note 'ich'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand.

bli - cke bis zum Grund. Du fragst mich, was ich se - hen will? Ich

The vocal line continues with a quarter note 'bli', a quarter note 'cke', a quarter note 'bis', a quarter note 'zum', a quarter note 'Grund', a quarter rest, a quarter note 'Du', a quarter note 'fragst', a quarter note 'mich', a quarter note 'was', a quarter note 'ich', a quarter note 'se', a quarter note 'hen', a quarter note 'will', and a quarter note 'Ich'. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

se - he mich ge - sund. Es

The vocal line concludes with a quarter note 'se', a quarter note 'he', a quarter note 'mich', a quarter note 'ge', a quarter note 'sund', a quarter rest, and a quarter note 'Es'. The piano accompaniment ends with a melodic flourish in the right hand and chords in the left hand.

brann - te mich ein glü - hend Paar, noch schmerzt, noch schmerzt das

Nach - ge - fühl: das dei - ne ist wie See so klar

und wie ein See so kühl, und wie ein See so

kühl.