

Brahms  
Five Songs, Op. 72  
Alte Liebe  
(Candidus)  
Op. 72, No. 1

Bewegt, doch nicht zu sehr

Es kehrt die dunkle Schwalbe aus

*p*

*a. g.*

The first system of the musical score for 'Alte Liebe' consists of a vocal line and a piano accompaniment. The vocal line is in G minor, 4/4 time, and begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment starts with a piano (*p*) dynamic and a mezzo-forte (*a. g.*) articulation. It features a steady eighth-note accompaniment in the bass and a more active melody in the treble.

fernem Land zurück, die frommen Störche

*simile legato*

The second system continues the vocal line with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F4. The piano accompaniment continues with the same eighth-note accompaniment and melodic line in the treble, marked *simile legato*.

kehren und bringen neues Glück,

The third system continues the vocal line with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a half note F4. The piano accompaniment continues with the same eighth-note accompaniment and melodic line in the treble.

neu - - - - es Glück. An

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. There is a long rest for the vocal line for the next two measures, followed by a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of eighth notes in the left hand. The key signature is G minor (two flats) and the time signature is 4/4.

die - sem Früh - lings - mor - gen, so trüb ver - hängt und

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. This is followed by a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment continues with similar rhythmic patterns, including some triplet-like figures in the right hand. The key signature remains G minor.

warm, — ist mir, als fänd ich wie - der den

The third system shows the vocal line with a half note F4, a quarter note E4, a quarter note D4, and a quarter note C4. This is followed by a half note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with its characteristic rhythmic accompaniment. The key signature remains G minor.

al - ten Lie - bes - harm, den al - ten Lie - bes -

The fourth system shows the vocal line with a half note F4, a quarter note E4, a quarter note D4, and a quarter note C4. This is followed by a half note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with its characteristic rhythmic accompaniment. The key signature remains G minor.

harm. Es ist, als ob mich

*p* *pp* *sotto voce*

lei - se wer auf die Schul - terschlug, als

ob ich säu - selhör - te, wie ei - ner Tau - be

*bewegter*  
Flug. Es klopft an mei - ne Tü - re, und

*più vivo*

*immer bewegter*

ist doch nie - mand draus; ich at - me Jas - min -

düf - te, und ha - be kei - nen Strauß. Es

ruft mir aus der Fer - ne, ein Au - - - ge

sieht mich an, ein

*allmählig wieder ruhig*

*p* *sempre cresc. ed agitato* *f*

*f*

al - ter Traum — er - faßt mich und führt mich sei - ne

Bahn, ein al - ter Traum — er - faßt mich und

führt mich sei - - - ne, sei - - - ne Bahn.

# 2. Sommerfäden

Karl Candidus

Andante con moto

The piano introduction consists of three measures. The right hand has a whole rest. The left hand plays a rhythmic pattern of eighth notes in the bass clef. The first measure is marked *p espress.* and the second measure is marked *poco f*.

Som-mer - fä-den hin und wieder fliegen von den Him-meln nieder;

The piano accompaniment features a flowing eighth-note pattern in the left hand and a more melodic line in the right hand. The marking *sempre p* is present.

sind den Menschen Hirn-ge-spinn-ste, Fe - tzen gold - ner Liebes -

The piano accompaniment continues with the eighth-note pattern in the left hand and a melodic line in the right hand.

träu-me, Fe - tzen gold-ner Lie-bes-träu - me.

The piano accompaniment concludes with a *dimin.* marking over the final measures.

An die Stauden,

*pf* *p*

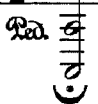
an die Bäume ha-ben sie sich dort ver-fangen; hoch selbst-ei-ge-ne Ge-

winn-ste se-hen wir da-run-ter han-gen, se-hen wir da-

*pp* *f* *pp*

run-ter han-ten.

*rf* *p*



# 3. O kühler Wald

Cl. Brentano

Langsam

O kü - ler Wald, wo rauschest du, in  
 dem mein Liebchen geht? O Wie - der - hall, wo  
 lau - schest du, der gern mein Lied, mein Lied ver -  
 steht? Im Her - zen tief, da



rauscht derWald, da rauscht derWald, in dem mein Lieb-chen

geht, in Schmer - zen schief der Wie - der.hall, die

Lie - der sind ver - weht, die

Lie.der sind ver - - - weht, sind ver - weht.

# 4. Verzagen

Karl Lemcke

Mäßig bewegt

Andante con moto

*p*

1. Ich sitz am Stran - de der  
2. Die Wo - gen rau - schen zum

rauschenden See, ——— und su - che dort ——— nach  
Stran - de hin, ——— sie schäu - men und ——— ver -

*cre*

Ruh, und su - che dort nach  
 gehn, sie schä - men und ver - do -  
*scen* *do*

Ruh, ich schau e - dem  
 gehn, die Wol - ken, die

Trei - ben der Wo - gen mit dump - fer Er -  
 Win - de da - rü - ber, die kom - men

ge - bung zu, mit  
 und ver - wehn, die

dump - - - - - fer Er - ge - - - - - bung  
 kom - - - - - men und ver - - - - -

zu .  
 wehn .

*p*

Du un - ge - stü - mes

*cresc.*

Herz sei still und

gib dich doch zur

Ruh, du sollst mit Win - den und

Wo - gen dich trö - sten, was wei - nest, was

wei - nest du? was

*p*

*rf*

*pp*

wei - - - - - nest, - - - - - wei - - - - - nest

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with a long note on 'wei' and a shorter note on 'nest', repeated. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and sixteenth notes in the left hand.

du?

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'du?'. The piano accompaniment features a dynamic marking of *p* (piano) and includes a large slur over the right-hand part.

The third system shows the piano accompaniment continuing. It features a large slur over the right-hand part and a dynamic marking of *pp* (pianissimo) at the end.

*dimin.* - - - - - *pp*

The fourth system shows the piano accompaniment continuing. It features a dynamic marking of *dimin.* (diminuendo) and *pp* (pianissimo). The system ends with a double bar line and a repeat sign.

# 5. Unüberwindlich

Goethe

**Vivace**

Hab ich  
 tau-send-mal ge-schwo-ren die-ser Fla-schenicht zu trau-en, die-ser  
 Fla-schenicht zu trau-en, bin ich doch wie neu-ge-bo-ren, läßt mein  
 Schen-ke fern sie schau-en, läßt mein Schen-ke fern sie schau - - -

*f* *p*

D. Scarlatti

en. Al.les ist an ihr zu

*f*

lo-ben, Glas.kry-stall und Pur - purwein; wird der Propf her - aus ge - ho -

*piu f*

- ben, wird der Propf her - aus ge - ho - ben, sie ist leer und ich nicht mein, sie ist

*f*

leer, und ich nicht mein, sie ist leer und ich nicht mein.

*sf sf*



Hab ich tau - sendmal ge - schwö - ren,

*f sempre*

die - ser Fal - schen nicht zu tra - en, und doch

*p*

bin ich neu ge - bo - ren, läßt sie sich ins Au - geschauen, läßt sie sich ins Au - ge

schau - - en. Magsie

doch mit mir ver-fah-ren, wies dem stärk-sten Mann geschah, dei-ne Scheer in

*più f*

mei-nen Haa - ren, dei-ne Scheer in mei-nen Haaren, al - ler - lieb-ste De - li -

*f*

la, al - ler - lieb - ste De - li - la, al - ler - lieb - ste De - li -

la!

*f sf sf*