

SECHS GESÄNGE

für

eine Singstimme

mit Begleitung des Pianoforte

componirt
und

Alex. Dietrich

gewidmet

von

JOHANNES BRAHMS.

Op. 7.

Für das Pianoforte übertragen

von

S. JADASSOHN.

Eigenthum der Verleger.

Leipzig, Breitkopf & Härtel.

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Ent? Sta Gall.

Treue Liebe.

J. Brahms, Op. 7.
bearb. von S. Jadassohn.

Nº 1.

Andante con espressione.

Ein Mägd - lein sass am Mee - res - strand und

pp
col Pedale

a tempo

blickte voll Sehn - sucht ins Wei - - - te: „Wo bleibst du, mein Liebster, wo

rit. *pp*

weilst du so lang? nicht ru - hen lässt mich des Her - zens Drang. - Ach

pp *cresc.*

kämst du, mein Lieb - ster, doch heu - - - te, ach kämst du, mein Lieb - ster, doch

f

heu - - - te!“

Der

f *p* *pp* *p*

Ad. * *Ad.* * *Ad.* *

A - bend nah - te, die Son - ne sank am Saum des Him - mels dar -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes fingerings such as 1, 2, 5, 1, and 1.

a tempo

nie - der. „So trägt dich die Wel - le mir nimmer zu - rück? Ver - ge - bens späht in die

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings *rit.*, *pp*, and *pp*. Fingerings 4 and 5 are indicated in the piano part.

Fer - ne mein Blick. - Wo find' ich, mein Lieb - ster, dich wie - - - der, wo

The third system shows the vocal line and piano accompaniment. The piano part includes the dynamic marking *cresc.* and *f*.

find' ich, mein Lieb - ster, dich wie - - - der?“

The fourth system continues the vocal and piano parts. The piano accompaniment includes dynamic markings *f* and *p*. There are also markings for *Ad.* and **Ad.* at the bottom of the piano part.

Die Was - ser am - spiel - ten ihr schmeichelnd den Fuss, wie

The fifth system shows the final vocal and piano parts. The piano accompaniment includes a triplet marking (3) in the bass line.

Träu - me von se - li - gen Stun - den, es zog sie zur Tie - fe mit

cresc. *f* *f* *f*

stil - - - ler Ge - walt, -

f *pp*
Pedale

a tempo

nie stand mehr am U - fer die hol - de Gestalt, sie hat den Ge - liebten ge -

rit. *poco p espress.* *p* *dim.*

a tempo

fun - - - den!

rit. *pp*

ppp

Parole.

Nº 2.

Andante con moto.

Introduction for piano, marked *f* and *col Pedale*. The music is in G major, 3/4 time, and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The piece concludes with a *rit.* (ritardando) and a *p* (piano) dynamic.

a tempo

Sie stand wohl am Fen - ster - bo - - gen und flocht sich trau - rig das

First system of the vocal and piano accompaniment. The vocal line is in G major, 3/4 time, and begins with a *p* (piano) dynamic. The piano accompaniment is in the same key and time signature, providing a harmonic and rhythmic foundation for the voice.

Haar, der Jä - ger war fort - - ge - zo - - gen, der Jä - ger ihr Liebster

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *cresc.* (crescendo) marking and a *f* (forte) dynamic towards the end of the system.

war.

a tempo

Und als der Früh - ling ge -

Third system of the vocal and piano accompaniment. The vocal line concludes with the word "war." The piano accompaniment features a *f* (forte) dynamic, a *rit.* (ritardando) marking, and a *p* (piano) dynamic. There are also markings for *ped.* (pedal) and ** ped.* (pedal) at the bottom of the system.

kom - - men, die Welt war von Blü - then ver - schneit, da hat sie ein Herz sich ge -

Fourth system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *cresc.* (crescendo) marking.

nom - men und ging in die grü - ne Haid.

Musical notation for the first system, including piano accompaniment and a vocal line. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The vocal line consists of a single melodic line with lyrics.

Sie legt das Ohr an den Abends die Wäl - der

Musical notation for the second system, including piano accompaniment and a vocal line. The piano part continues with a steady accompaniment. The vocal line has lyrics. Performance markings include *p rit.* and *p*.

Ra - sen, hört fer - ner Hu - fe Klang - das sind die Re - he, die
rau - sehen, von fern nur fällt noch ein Schuss, da steht sie stil - le zu

Musical notation for the third system, including piano accompaniment and a vocal line. The piano part continues with a steady accompaniment. The vocal line has lyrics.

gra - - sen am schat - ti - gen Ber - - ges - hang, am
lau - - sehen: „das war meines Lieb - - sten Gruss!“ das

Musical notation for the fourth system, including piano accompaniment and a vocal line. The piano part continues with a steady accompaniment. The vocal line has lyrics. Performance marking includes *p*.

a tempo

1. schat - ti - gen Ber - ges - hang. Und 2. Gruss!“ Da
war meines Lieb - sten

Musical notation for the fifth system, including piano accompaniment and a vocal line. The piano part continues with a steady accompaniment. The vocal line has lyrics. Performance markings include *dim. poco rit.* and *p*.

spran - gen vom Fels die Quel - - - len, da flo - hen die Vög - lein ins

Musical score for the first system, featuring piano accompaniment for the first two lines of text. The score is in G major and 3/4 time. The piano part consists of a steady eighth-note accompaniment in the bass clef and chords in the treble clef.

Thal. „Und wo ihr ihn trifft, ihr Ge - sel - - len, o

Musical score for the second system, featuring piano accompaniment for the second two lines of text. The piano part continues with the same accompaniment pattern. A dynamic marking of *f* (forte) is present in the second measure of the piano part.

grüsst mir ihn tau - - send - mal, tau - - - send,

Musical score for the third system, featuring piano accompaniment for the third two lines of text. The piano part continues with the same accompaniment pattern. Dynamic markings of *f* (forte) are present in the first and third measures of the piano part.

tau - - - send - mal!

Musical score for the fourth system, featuring piano accompaniment for the fourth two lines of text. The piano part continues with the same accompaniment pattern. A dynamic marking of *f* (forte) is present in the third measure of the piano part. The word *marc.* (marcato) is written above the piano part in the third measure.

Musical score for the fifth system, featuring piano accompaniment for the fifth two lines of text. The piano part continues with the same accompaniment pattern. Dynamic markings of *ff* (fortissimo) and *p* (piano) are present in the piano part.

Anklänge.

Nº 3.

Andante molto.

Hoch ü - - ber stil - - len Hö - -

pp mezza voce
col Pedale

hen stand in dem Wald ein Haus; so ein - - sam

war's zu se - - hen, dort ü - - ber Wald hin - -

aus. Ein Mäd - - chen sass am Fen - -

p
pp
ped.

ster bei stil - - ler A - - bend - - zeit, thät

p
ped.

seid' - - ne Fä - - den spin - - - nen zu ih - - rem Hoch - - zeits -

Ped. *Ped.* *Ped.* *Ped.* *cresc.*

kleid, thät seid' - - ne Fä - - den spin - - - nen zu

f sostenuto e legato

ih - - rem Hoch - - zeits - kleid.

dim. sempre *rit.* *pp*

Volkslied.

Nº 4.

Bewegt.

Die Schwäl - ble zie - het

p

fort, zie - het fort weit an en an - dre, an - dre Ort;

pp *p cresc.* *f*

und i sitz do in Trau - rig - keit, es

isch a bü - se schwe - re Zeit.

Die Trauernde.

Nº 5.

Langsam.

Mei Mueter mag mi net, und kei Schatz han i net, ei warum sterb i net, was thu i do?

Lasst die drei Ro.se stehn, die an dem Kreuzle blühn: hent ihr das Mädle kennt, die drunter liegt?

Heimkehr.

Nº 6.

Allegro agitato.

Introduction for piano. The piece begins in the key of D major with a common time signature. The right hand features a melodic line with a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes, also with a triplet. Dynamics range from *p* to *ff*. The tempo is marked *Allegro agitato*.

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

Vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a dense texture of chords and moving lines. Dynamics include *p* and *sosten.*

stürz nicht Fels, du dräu - est schwer, Welt gehnichtunter, Himmel fall nicht ein,

Vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern. Dynamics include *p* and *cresc.*

Himmelfall nicht ein bis ich mag bei der Lieb - - sten sein, bis ich mag bei der

Vocal line and piano accompaniment. The piano part features a *Qw.* (trill) in the bass line. Dynamics include *ff poco rit.*, *p*, and *sempre cresc.*

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

Vocal line and piano accompaniment. The piano part features a ** (trill)* in the bass line. Dynamics include *f*, *ff*, and *poco rit.*