

Lieder

von

Johannes Brahms

für

PIANOFORTE SOLO

bearbeitet
von

Max Reger

Mit hinzugefügtem Text.

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Verlag und Eigentum für alle Länder

N. SIMROCK G.M.B.H.

BERLIN

LEIPZIG

LONDON W.
Alfred Lengnick & Co
14, Berners Street.



PARIS
Max Eschig,
13, Rue Laffitte.

Sole Agents for the United States of America:
T. B. HARMS COMPANY, NEW YORK.

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Verlag v. G. G. Roder, 6 m. u. H. Leipzig

An die Nachtigall.

Aufführungsrecht vorbehalten.

To a Nightingale.

(Hölty.)

Johannes Brahms, Op. 46. No. 4

Ziemlich langsam.
Rather slowly.

Geuss' nicht so laut der
I pray thee cease, in

Pianoforte.

lieb - ent - flamm - ten Lie - der ton - - rei - ehen Schall
lea - fy spray em - bow - er'd, thy dul - cet song,

vom Blü - ten - ast des Ap - fel - baums her - nie - der, o
for all too loud, oh nigh - tin - gale, is show - er'd its

Nach - ti - gall!
tor - rent strong!

Du
For

tö - nest mir mit dei-ner
when I hear thy raptur'd

sü - ßen Keh-le die
tones up-soaring, my

Lie - be wach;
heart re-plies;

denn schon durch-bebt die
too well I know thy

Tie - fen mei-ner See - le
pangs of love a - do - ring,

dein
thy schmel - zend
mel - ting

Ach,
sighs,

dein
thy

schmel - zend
mel - ting

Ach.
sighs.

Dann flieht der Schlaf

Oh bird, for - bear,

von

neu - em die - ses

or

else by sleep for

p

La - ger, ich

sa - ken I

star - re

hence must

dann

fly,

mit nas - sem

I can - not

Blick

rest,

und

a

to - ten-bleich und
thou - sand tor - ments

ha - ger

wa - ken

den

while

cresc.

Him -

thou

mel

art

an.

nigh.

Fleuch,

Go,

f *p*

Nach - ti - gall, in grü - ne Fin - ster - nis - se, in's Hain - ge
 seek the nest where blissful mate will greet thee, nor leave her

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

sträuch, und spend' im Nest der treu - en Gat - tin
 lone, she will, like me, to si - lence not en -

Musical notation for the second system, including vocal line and piano accompaniment. The piano accompaniment continues with similar rhythmic patterns.

Kiis - se, ent - fleuch,
 treat thee, fly hence,

Musical notation for the third system, including vocal line and piano accompaniment. The piano part shows some dynamic markings like *pp* and *p*.

ent - fleuch!
 be gone!

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part includes dynamic markings: *dim.*, *e*, and *poco rit.*

Sonntag. Sunday.

(Aus Uhland's Volksliedern.)

Nicht zu langsam.
Not too slowly.

Johannes Brahms, Op. 47. No 3.

So hab' ich doch die gan-ze Wo - che mein fei - nes Lieb - chen nicht ge -
And so, since last I saw my Dar - ling, a whole long week is real - ly

Pianoforte.

Musical notation for the first system, including piano and bass staves with lyrics. The piano part is marked *p*. The lyrics are: So hab' ich doch die gan-ze Wo - che mein fei - nes Lieb - chen nicht ge - And so, since last I saw my Dar - ling, a whole long week is real - ly

seh'n; ich sah es an ei - nem Sonn - tag wohl vor der Tü - re
o'er: For I saw her on a Sun - day, as I passed be - fore her

Musical notation for the second system, including piano and bass staves with lyrics. The piano part is marked *p*. The lyrics are: seh'n; ich sah es an ei - nem Sonn - tag wohl vor der Tü - re o'er: For I saw her on a Sun - day, as I passed be - fore her

stehn: das tau - send - schö - ne Jung - frau - lein, das tau - send - schö - ne
door: Oh, mai - den of a thou - sand charms, you draw me with a

Musical notation for the third system, including piano and bass staves with lyrics. The piano part is marked *mf*. The lyrics are: stehn: das tau - send - schö - ne Jung - frau - lein, das tau - send - schö - ne door: Oh, mai - den of a thou - sand charms, you draw me with a

Her - ze - lein, woll - te Gott, woll - te Gott, ich wär' heu - te bei
thou - sand arms, how I long, how I long, just to see you once

Musical notation for the fourth system, including piano and bass staves with lyrics. The piano part is marked *p*. The lyrics are: Her - ze - lein, woll - te Gott, woll - te Gott, ich wär' heu - te bei thou - sand arms, how I long, how I long, just to see you once

ihr,
more,

woll - te Gott,
how I long,

woll - te Gott, ich wär'
how I long, just to

heu - te bei
see you once

Musical score for the first system, featuring piano accompaniment in treble and bass clefs. The music is in a minor key and includes dynamic markings such as *p*.

ihr!
more!

Musical score for the second system, featuring piano accompaniment in treble and bass clefs. The music continues with dynamic markings such as *p*.

So will mir doch die gan - ze
And yet the thought of her, my

Wo - che das
Dar - ling, all the

Musical score for the third system, featuring piano accompaniment in treble and bass clefs. The music includes dynamic markings such as *p*.

La - chen nicht ver - gehn,
week has kept me gay,

ich sah es an ei - nem
For I saw her on a

Sonn - tag wohl in die Kir - che
Sun - day, when to church she took her

Musical score for the fourth system, featuring piano accompaniment in treble and bass clefs. The music includes dynamic markings such as *p*.

geh, das tau - send - schö - ne Jung - frau - lein, das tau - send - schö - ne
 way: Oh, mai - den of a thou - sand charms, you draw me with a

Musical notation for the first system, featuring a piano accompaniment in the left hand and a vocal line in the right hand. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is in a soprano range. A dynamic marking of *mf* is present in the fourth measure.

Her - ze - lein, woll - te Gott, woll - te Gott, ich wär' heu - te bei ihr,
 thou - sand arms, how I long, how I long, just to see you to - day,

Musical notation for the second system, continuing the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment. The vocal line continues with the lyrics. A dynamic marking of *p* is present in the fourth measure.

woll - te Gott, woll - te Gott, ich wär' heu - te bei ihr!
 how I long, how I long, just to see you to - day!

Musical notation for the third system, continuing the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment. The vocal line continues with the lyrics. A dynamic marking of *p* is present in the fourth measure.

Musical notation for the fourth system, concluding the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment. The vocal line concludes with the lyrics. A dynamic marking of *p* is present in the first measure.

Wiegenlied. Lullaby.

Johannes Brahms, Op. 49. No 4.

Pianoforte.

Zart bewegt.
With gentle animation.

Gu - ten A - bend, gut' Nacht, mit
Slum-ber soft - ly, dear love, 'Neath the

Ro - sen be - dacht, — mit Näg' - lein be - steckt schlupf' un - ter die
ro - ses a - bove; — Car - na - tions shall keep Sweet watch o'er thy

Deck': Mor - gen früh, wenn Gott will, wirst du wie - der ge -
sleep. When the dawn's on the pane God will wake thee a -

weckt, mor - gen früh, wenn Gott will, wirst du wie - der ge - weckt.
gain, When the dawn's on the pane God will wake thee a - gain.

Gu - ten A - bend, gut' Nacht, von
 Sleep, my dar - ling, so soft! White

p

Eng' - lein be - wacht, die zei - gen im Traum dir Christkind - leins
 an - gels a - loft Shall lead thee to bowers Of heav'n's fade - less

Baum: Schlaf' nun se - lig und süß, schau' im Traum's Pa - ra -
 flowers. Thou shalt play by the streams In the gar - den of

dies, schlaf' nun se - lig und süß, schau' im Traum's Pa - ra - dies.
 dreams, Thou shalt play by the streams In the gar - den of dreams.

Sommerabend.

Summer evening.

(Hans Schmidt.)

Andante con moto.

Die Mutter. *The Mother.*

Johannes Brahms, Op. 84, No. 1.

Geh' schla - fen, Toch - ter, schla - - fen! Schon fällt der
Go slum - ber, daugh - ter, slum - - ber! With dew the

Pianoforte.

The first system of piano accompaniment for 'Sommerabend'. It features a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line.

Thau auf's Gras,
flow' - rets bend,

und they wen die Trop - fen tra - -
sor - rows hove in num - -

The second system of piano accompaniment. The right hand continues with chords and moving lines, and the left hand maintains the bass line. The tempo and dynamics remain consistent with the first system.

fen, weint bald die Au - gen naß,
ber on whom those drops de - scend,

weint bald die
on whom those

The third system of piano accompaniment. It includes a *dim.* (diminuendo) marking in the right hand and a *pp* (pianissimo) marking in the left hand. The musical texture continues with chords and moving lines.

Au - gen naß!
drops de - scend!

Die Tochter. Laß
The Daughter. Oh

wei - - nen, Mut - - ter,
Mo - - ther, let them

The fourth system of piano accompaniment. It features a change in key signature to D major and includes an *animato* marking. The right hand has a more active melodic line, and the left hand provides a supporting bass line. Dynamics include *mp* (mezzo-piano).

wei - - - nen! das Mond - licht leuch - tet hell, und
 sor - - - row! the moon is shi - ning bright, they

Musical notation for the first system, featuring a treble and bass clef with piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#).

wem die Strah - len schei - - - nen, dem trock - nen Thrä - nen
 wake to hap - py mor - - - row on whom those beams a -

Musical notation for the second system, continuing the piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#).

schnell, dem trock - nen Thrä - nen schnell!
 light, on whom those beams a - light!

Musical notation for the third system, including a 'dim.' marking. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#).

Die Mutter. Geh'
 The Mother. Go

Musical notation for the fourth system, concluding the piece. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature changes to two flats (Bb, Eb).

schla - fen. Toch - - ter, schla - - - fen! Schon ruft der
 slum - ber! daugh - - ter, slum - - - ber! I hear the

p

Kauz im Wald, und wen die Tö - ne
 ow - - let's call, grieve shall their paths en -

rf

tra - - - fen, muß mit ihm kla - - gen bald,
 cum - - - ber on whom his bo - - dings fall,

pp

muß mit ihm kla - gen bald! Die Tochter. Laß
 on whom his bo - dings fall! The Daughter. If

dim.

kla - gen, Mut - ter, kla - - gen! die Nach - ti - gall singt
 they must grieve, so let them! the nigh - tin - gale sings

poco animato

hell, und wem die Lie - der schla - - gen, dem
 clear, not long shall sor - row fret them, her

- scen - - do

schwin - det Trau - er schnell, dem schwin - det Trau - er
 thril - ling strains who hear, her thril - ling strains who

p *dim.*

schnell!
 hear!



In Waldeseinsamkeit.

In lonely Wood.

(Karl Lemcke.)

Johannes Brahms, Op. 85. No. 6.

Pianoforte.

Langsam.
Slowly.

p

Ich saß zu dei - nen
Where ar - ching boughs clos'd

Fü - - Ben in Wal - des - ein - sam - keit;
o'er us I sat thy feet be - side;

Win - des - at - men, Seh - - nen ging durch die Wip - fel
Migh - ty year - nings, sigh - - ing, swept through the bran - ches

breit.
wide.

In stum-mem Rin - gen senkt' ich das Haupt
Up - on thy lap I res - ted my throb -

cresc. sempre

in dei-nen Schoß, und mei-ne be-ben - den Hän - de um dei-ne
- bing, bur-ning brow, and clasp'd with tre - mu - lous fin - gers thy knees, with

Knie ich schloß, und mei-ne be-ben - den Hän - de um dei-ne
si - lent vow, and clasp'd with tre - mu - lous fin - gers thy knees, with

Knie ich schloß.
si - lent vow.

Die Son - ne ging hin -
The wes - tern sun was

pp

un - - ter, der Tag ver - glüh - te all,
sin - - king, up - - rose the twi - - light pale,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part includes a *pp* dynamic marking.

fer - - - ne, fer - - - ne,
far off, plai - - - ning,

The second system continues the vocal and piano parts. The piano accompaniment features a triplet of eighth notes in the bass line. The dynamic marking is *pp dimin. rit. sempre*.

fer - - - ne sang ei - ne Nach - ti-gall,
cal - - - ling, lone sang a night - in-gale,

The third system shows the vocal line and piano accompaniment. The piano part is marked *dolce*.

sang ei - ne Nach - - - ti - gall.
lone sang a night - - - in - gale.

The fourth system concludes the vocal and piano parts. The piano accompaniment ends with a *pp* dynamic marking and a final cadence.

Nachtwandler.

The Sleep-Walker.

(Max Kalbeck.)

Langsam.

Johannes Brahms, Op. 86. No 3.

Slowly.

Pianoforte.

molto dolce ed espressivo

1. Stö	- re	nicht	den	lei -	- sen
2. Sor	- gen	und	Ge	- fah -	- ren
1. Trou	- ble	not	his	peace	- ful
2. Care	and	dan -	- ger	may	be

1. Schlum	- mer	deß,	den	lind	ein	Traum	um -	fan -	gen!
2. dro	- hen,	a	- ber	kei -	ne	wird	ihn	schre -	cken,
1. dream	- ing,	Who	from	dreams	some	hope	can	bor -	row!
2. loom	- ing,	Yet	will	none	of	these	ap -	pal	him

1. Laß ihm sei - nen sü - - Ben Kum - mer! ihm sein
 2. kommst du nicht, den Schla - - fes - fro - hen durch ein
 1. For in slum - ber joy is beam - ing, Leave him
 2. If to sence of trou - - bles com - ing Earth - ly

p
poco ritard.

1. schmerz - li - ches Ver - lan - gen, sein schmerz - li - ches Ver - lan - gen!
 2. har - tes Wort zu we - cken, ein har - tes Wort zu we - cken.
 1. then his bliss - ful sor - row, his bliss - - ful sor - row!
 2. sound do not re - call him, do not, do not re - call him.

e dim. - - - *pp*

1. *in tempo*
 2. *in tempo*
 3. Still in sei - nen Traum ver -
 3. While in realms of fan - cy

p *pp dolce*

sun - ken, geht er ü - - ber Ab - - grund - tie - fen,
 sun - ken He - o'er diz - - zy heights be - takes him,

wie vom Licht des Voll - monds trun - ken, wie vom
Pu - rest joy his soul hath drun - ken, Pu - rest

poco cresc.

Licht des Voll - - monds trun - ken, weh' den Lip - pen, die ihn
joy his soul hath drun - ken, But a - las for him who

rit. - - poco

rie - fen, den Lip - pen, die ihn rie - - - fen!
wakes him, A - - las - for him who wakes - - - him!

a dim. poco *pp*

in tempo

pp

Über die Haide. Over the Moor.

(Theodor Storm.)

Johannes Brahms, Op. 86. No 4.

Ziemlich langsam, gehend. *Rather slowly, but with movement.*

Ü - ber die Hai - de hal - let mein Schritt; dumpf aus der
O - ver the moor my foot-steps re - sound; dank is the

Pianoforte.

p

Er - de wan - dert es mit.
bra - cken ly - ing a - round.

Herbst ist ge -
Au - tumn has

kom - men, Früh - ling ist weit, gab es denn ein - mal se - li - ge -
come, and spring ta - ken flight, ah, were there e - ver days of de -

Zeit?
light?

Brau - en - de Ne - bel gei - sten um - her,
Thron - ging like ghosts the white mists a - rise,

p

schwarz ist das Kraut und der Him - mel so leer, schwarz ist das
 black is the her - bage and emp - ty the skies, black is the

cresc. *poco f*

Kraut und der Him - mel so leer.
 her - bage and emp - ty the skies.

p

Wär' ich nur hier nichtge-gan-gen im Mai! Le - ben und
 Ah that I ne'er had come hi - ther in May! Life and sweet

p

Lie - be - wie flog es vor - bei!
 love, did ye pass in a day!

p