

Lieder

VON

Johannes Brahms

für
PIANOFORTE SOLO

bearbeitet
von

Max Regier

Mit hinzugefügtem Text.

HEFT I.

1. Liebestreu — *True Love.* (Op. 3 No. 1.)
2. Der Schmied — *The Forge.* (Op. 19 No. 4.)
3. Am Sonntag Morgen — *Last Sunday Morn.* (Op. 49 No. 1.)
4. An ein Veilchen — *To a Violet.* (Op. 49 No. 2.)
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HEFT II.

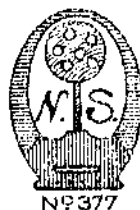
1. Feldeinsamkeit — *In summer Fields.* (Op. 86 No. 2.)
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HEFT III.

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3. Wiegenlied — *Lullaby.* (Op. 49 No. 4.)
4. Sommerabend — *Summer Evening.* (Op. 84 No. 1.)
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6. Nachtwandler — *The Sleep-Walker.* (Op. 86 No. 3.)
7. Über die Heide — *Over the Moor.* (Op. 86 No. 4.)

HEFT IV.

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2. Der Tod, das ist die kühle Nacht — *Death is the cooling Night.* (Op. 96 No. 1.)
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5. Wie Melodien zieht es mir — *Sweet Melodies.* (Op. 105 No. 1.)
6. Salamander — *The Salamander.* (Op. 107 Nr. 2.)
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N. SIMROCK, LEIPZIG
MUSIKVERLAG

XII-86

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1.

Liebestreu.

True Love.

(Rob. Reinick.)

Johannes Brahms, Op. 3. No 1.

Sehr langsam. "O ver - senk', o ver - senk' dein
"Oh my child, oh my child, let thy

Pianoforte.

pp 3

Leid, mein Kind, in die See, in die tie - fe
sor row sink In the depths of the si - lent

Seel' "A Stein wohl bleibt auf des
"sea!" "A stone may rest in the

pp

Mee - res Grund, mein Leid kommt
o - cean bed; My grief will

stets come in die Höh!
 come back to me."

poco più mosso „Und die Lieb, die du im
 "And the love, and the love that

Her binds zen trägst, brich sie ab, brich sie ab, mein
 thy heart, Break it off, ere the hour be

rit. Kind! "past!" *Tempo I.* Ob die Blum' auch stirbt, wenn
 Though the blos - - som die when the

man sie bricht, treu - e Lieb' nicht
bough be vent, True love fades

Musical notation for the first system, featuring a vocal line with lyrics and a piano accompaniment. The piano part consists of chords and moving lines in both hands.

so ge - schwind. „Und die
not so fast.“ „And the
ancora più mosso

Musical notation for the second system, featuring a vocal line with lyrics and a piano accompaniment. The piano part includes the instruction "agitato più f".

Treu' und die Treu', 's war nur ein Wort, in den
troth, and thy troth, so light ly sworn, Thou canst

Musical notation for the third system, featuring a vocal line with lyrics and a piano accompaniment.

Wind da - mit hin - aus.
throw to the winds at will!"

O
"Oh

Musical notation for the fourth system, featuring a vocal line with lyrics and a piano accompaniment.

Mut - ter, und split - tert der Fels auch im Wind, mei - ne
mo - ther, though tem - pests may shat - ter the rock, My

Musical notation for the first system, including piano and vocal staves. The piano part features a dynamic marking of *f* (forte) and a complex texture with many beamed notes. The vocal line is a single melodic line with lyrics.

Treu - e, die hält ihn aus,
troth, it shall brave them still,

Musical notation for the second system, including piano and vocal staves. The piano part continues with a similar texture. The vocal line has lyrics. A performance instruction *sempre rit. e dim. sin' al Fine.* is written below the piano staff.

die hält, die hält
my troth shall brave them

Musical notation for the third system, including piano and vocal staves. The piano part features a dense texture of beamed notes. The vocal line has lyrics.

aus.
still!"

Musical notation for the fourth system, including piano and vocal staves. The piano part features a dynamic marking of *pp* (pianissimo) and a texture of beamed notes. The vocal line has lyrics. The system concludes with a double bar line and a fermata over the final chord.

2. Der Schmied. The Forge.

(Uhland.)

Johannes Brahms, Op. 19. No 4.

Allegro.

Pianoforte.

Ich hör' mei - nen Schatz, den Ham - mer er
 My true love I hear, his ham - mer up

schwin - get, das rau - schet, das klin - get, das
 swin - ging, his an - vil is rin - ging, my

dringt in die Wei - te, wie Glo - cken - ge
 heart he re - - joi - ces, it sound like glad

cresc.

läu - te, durch Gas - sen und
 voi - ces of chimes strong and

Platz.
clear.

Am schwar - zen Ka - - min, da sit - zet mein
He stands 'mid the smoke, his arm - zet high up

Lie - ber, doch geh' ich vor - - ü - ber die
fos - sing, when by I am pas - sing the

Bäl - ge dann sau - sen, die Flan - men auf -
 für - nance is roa - ring, the sparks high up

cresc.

brau - sen, und lo - dern um
 soa - ring then fast flies his

ihn.
 stroke.

3.

Am Sonntag Morgen.

Last Sunday Morn.

(Von Paul Heyse, a. d. Ital. Liederbuch.)

Andante espressivo.

Johannes Brahms, Op. 49 No. 1.

Pianoforte.

Am Sonn - tag Mor - gen zier - lich an - ge -
 Last Sun - day morn in Fes - ti - val ar -

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a piano (*p*) dynamic marking. The music is in a simple, lyrical style characteristic of Brahms's early songs.

than wohl weiss ich, wo du da bist hin - ge -
 ray I know the path thou took'st. I know who

The second system of the musical score continues the vocal and piano parts. The piano accompaniment features a steady, rhythmic pattern in the right hand and a more active bass line in the left hand. The vocal line is simple and follows the melody of the piano part.

gan - gen, und man - che Leu - te wa - ren, die dich
 met thee, and some there are who saw thee on the

The third system of the musical score concludes the piece. The piano accompaniment ends with a final chord, and the vocal line finishes with a simple melodic phrase. The overall mood is peaceful and reflective.

sah'n — und ka - men dann zu mir, dich zu ver -
 way, they came to me and said I should for

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 one sharp (F#). The vocal line begins with a half note 'sah'n' followed by a quarter note 'und', then a quarter note 'ka', a quarter note 'men', a quarter note 'dann', a quarter note 'zu', a quarter note 'mir,', a quarter note 'dich', a quarter note 'zu', and a quarter note 'ver -'. The piano accompaniment consists of chords and moving lines in both hands.

kla - gen. Als sie mir's sag - ten, hab ich
 get thee. Ah, when they told me, that I

The second system continues the musical piece. The vocal line has a half note 'kla -', a quarter note 'gen.', a quarter note 'get', a quarter note 'thee.', a quarter note 'Als', a quarter note 'sie', a quarter note 'mir's', a quarter note 'sag -', a quarter note 'ten,', a quarter note 'hab', and a quarter note 'ich'. The piano accompaniment includes a triplet of eighth notes in the right hand.

laut ge - lacht, und in der Kam - mer dann ge -
 laugh'd for spite, though in my cham - ber since I've

The third system shows the vocal line with a half note 'laut', a quarter note 'ge -', a quarter note 'lacht,', a quarter note 'und', a quarter note 'in', a quarter note 'der', a quarter note 'Kam -', a quarter note 'mer', a quarter note 'dann', and a quarter note 'ge -'. The piano accompaniment features a triplet of eighth notes in the left hand and a dynamic marking 'm. d.' (moderato).

weint zur Nacht.
 wept at night;

The fourth system concludes the page with the vocal line having a half note 'weint', a quarter note 'zur', and a quarter note 'Nacht.'. The piano accompaniment includes a dynamic marking 'p' (piano).

Als sie mir's sag-ten, fing ich an zu sin-gen,
while yet they spoke to me I fell a-sing-ing,

cresc. *f*

um ein-sam dann die Hän - - de wund zu
but since that hour des - - pair my heart is

f

rin - - gen.
wrin - - ging.

f

p

4.

An ein Veilchen.

To a Violet.

(Höfity.)

Johannes Brahms, Op. 49 No 2.

Andante.
Sehr zart. (delicatamente)

Birg o
Hide, sweet

Pianoforte.

Veil - - - chen, in dei - - - nem blau - - - en Kel - - - che,
blos - - - som, with - in thy pur - - - ple cha - - - lice,

birg die Trä - - - nen der Web - - -
Hide these drops of my sor

mut,
row,

bis mein
till my

Lieb - chen die se Quel - le be -
 dear one Seek this mur - mur - ing

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of quarter and eighth notes, with some slurs. The bass clef staff provides a piano accompaniment with a steady eighth-note pattern.

sucht! Ent - pflückt sie
 well. Then, if she

The second system continues the melody and piano accompaniment. The treble staff shows the vocal line with lyrics, and the bass staff shows the piano accompaniment.

lä - chelnd dich dem
 cull thee, Soft - ly

The third system continues the musical piece. The treble staff has a melodic line with lyrics, and the bass staff has a piano accompaniment.

Ra - sen, die Brust mit
 smil - ing, and lay thee

The fourth system concludes the musical piece. The treble staff features the final vocal notes with lyrics, and the bass staff provides the final piano accompaniment.

dir zu schmä - eken;
 on her bo - som,

O dann
 Oh, then

schmie - ge dich ihr ans Herz, dann schmie - ge dich ihr ans
 nest - le a - bout her heart, oh, nest - le a - bout her

Herz, dich ihr ans Herz und
 heart, a - bout her heart, and

sag'
tell

ihr,
her,

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note G5, followed by a half note A5, and then a quarter note B5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

dass sie
Those bright

Trop - fen in. dei - nem blau - em
dew - drops with - in thy pur - ple

The second system continues the vocal and piano parts. The vocal line has a quarter note G5, a half note A5, and a quarter note B5. The piano accompaniment includes the instruction *p molto dolce* in the left hand. The piano part features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

Kel - che
cha - lice

aus der
Are but

See - le des
tears from the

The third system shows the vocal line with a quarter note G5, a half note A5, and a quarter note B5. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

treu - sten Jüng - lings flos - sen,
heart of him that loves her,

The fourth system concludes the vocal and piano parts. The vocal line has a quarter note G5, a half note A5, and a quarter note B5. The piano accompaniment maintains the eighth-note accompaniment in the right hand and bass line in the left hand.

der sein Le - - ben ver - - wei - -
Whose sad spi - - rit in an - -

Musical notation for the first system, consisting of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. There are fermatas over the first and second measures of the treble staff.

net, und den Tod,
guish longs for death,

Musical notation for the second system, continuing the grand staff. It includes a piano (*p*) dynamic marking in the second measure of the treble staff. The melody continues with some rests in the treble staff.

den Tod wünscht.
for death for death.

Musical notation for the third system, continuing the grand staff. The melody in the treble staff has a fermata over the second measure.

Musical notation for the fourth system, concluding the page. It includes a piano (*p*) dynamic marking in the second measure of the treble staff. The system ends with a double bar line and repeat signs in both staves.

Minnelied.

Lovesong.

(Hölty.)

Johannes Brahms, Op. 71 No 5.

Sehr innig, doch nicht zu langsam.

Pianoforte.

Hol - der klingt der Vo - gel - sang, wenn die En - gel - rei -
 When my ra - - diant one is nigh, when she roams the mea -

ne, die mein Jüng - lingsherz be - zwang wan - - delt durch die
 dows, swee - ter ca - - rols sound on high 'mid the wood - land

Hai - ne.
 sha - dows.

Rö - ter
 When she

blü - - hen Tal und Au, grü - ner wird der Wa - - sen, wo die
colls the buds of May, then are fair the bow - - ers, where her

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Fin - - ger mei - ner Frau Mai - - en - blu - men la - sen.
ten - - der foot - steps stray, brigh - - ter bloom the flo - wers.

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic contour with some slurs. The piano accompaniment maintains its rhythmic pattern with some harmonic shifts.

Oh - ne sie ist al - les tot, welksind Blüt und Kräu - ter,
With - out thee the world is dead I can find no plea - sure,

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) and features some more complex chordal textures.

und kein Früh - lings - a - bend - rot dünkt mir schön und hei - ter.
e - v'ry joy for me is fled if with - out my trea - sure.

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and ends with a final chord.

Trau - te, min - nig - li - che Frau, wol - lest nim - mer flie -
 Oh my heart's de - light and Queen, be thou e - ver near

Musical notation for the first system, featuring a piano (*p*) marking. The score consists of a treble and bass clef with various chords and melodic lines.

hen, dass mein Herz, gleich die - ser Au mög' in Won - ne
 me, grant me still these joys se - rene, in my heart I'll

Musical notation for the second system, continuing the piano accompaniment with various chordal textures.

blü - hen, mög' in Won - ne blii - hen!
 wear thee, in my heart I'll wear thee!

Musical notation for the third system, featuring a *dolce* marking and a *dim.* (diminuendo) marking. The piano part includes a large slur over the final measures.

rit.

Musical notation for the fourth system, starting with a *rit.* (ritardando) marking and ending with a *p* (piano) marking. The score concludes with a double bar line and repeat signs.

6. Alte Liebe. The old Love.

(Carl Candidus.)

Bewegt, doch nicht zu sehr.
With animation, but not too fast.

Johannes Brahms, Op. 72 No 1.

Es kehrt die dunk - - le Schwal - - be aus
The dus - - ky swal - - low fly - - eth to-

Pianoforte.

p

fer - - nem Land zu - rück, die from - men Stör - che
wards her nor - - thern home, the song - sters build and

keh - - ren und brin - - gen neu - - es Glück,
flat - - ter be - neath the sea - - fy dome, the

neu - - es Glück. An
sea - - fy dome. The

die - sem Früh - lings - mor - - gen, so trüb' ver - hängt und
 morn is warm and clou - - dy, the sky be - dimm'd with

warm, ist mir als fänd' ich
 rains, my heart a - wakes from

wie - - der den al - - ten Lie - bes - harm, den
 slum - - ber to old for - got - ten pains, to

al - - ten Lie - bes - harm. Es
 old for - got - ten pains. I

ist als ob mich lei - - se wer auf die Schul - - ter
feel a hand fa-mi - - liar u - pon my shoul - - der

sotto voce
(linke Hand über der rechten)

schlug, als ob ich säu - - - seln
rest, I hear thy flut' - - - ring

hör - - te, wie ei - - ner Tau - - be Flug. *più vivo* Es
pi - - nions, dove with the suow white breast. Me -

klopft an mei - ne Tü - re und ist doch nie - - mand
thinks I hear a kno - king, but none stands at - - my

f *p*

immer bewegter

draus, ich at - - me Jas - - min - düf - - te und
 dour, I breathe the scent of jas - - min, but

sempre cresc. ed. agitato *f*

ha - - be kei - - nen Strauss. Es ruft mir aus der
 I have ne'er a flow'r. A voice be- lov'd is

Fer - ne ein Au - - ge sieht mich
 cal - ling an eye is beck - - 'ning

f

allmählich wieder ruhiger
 an, (gradually growing tranquil again) ein al - - ter Traum er -
 near, an old sweet dream hath

p

fasst mich und führt mich sei - - ne Bahn, ein
sei'd me, and bears my thoughts a - far, an

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The vocal line is in the treble clef, with lyrics written above the notes.

al - - - ter Traum er - fasst mich und führt mich
old sweet dream hath sei'd me and bears my

Musical notation for the second system, including piano accompaniment and vocal line. The piano part continues with the eighth-note accompaniment. The vocal line has a melodic line with some slurs and a fermata over the final note.

sei - - - ne, sei - - - ne Bahn.
thoughts my thoughts a - far.

Musical notation for the third system, including piano accompaniment and vocal line. The piano part has a dynamic marking of 'p' (piano) and a 'Tad' (ritardando) marking. The vocal line has a dynamic marking of 'dolce' (dolce).

Musical notation for the fourth system, including piano accompaniment and vocal line. The piano part has three 'Tad' (ritardando) markings and ends with a 'Cresc.' (crescendo) marking. The vocal line has a 'Cresc.' marking and ends with a fermata.

7.

Vergebliches Ständchen.

The Vain Suit.

(Niederrheinisches Volkslied.)

Johannes Brahms, Op. 84 No. 4.

Lebhaft und gut gelaunt.

(With animation good and humour.)

(Er) Gu - ten A - bend, mein

(He) Fair good ev - en, my

Pianoforte.

The first system of the piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature is two sharps (D major) and the time signature is 3/4. The dynamic marking is *f*.

Schatz, gu - ten A - - bend, mein Kind,
dar - ling, good ev - en, my dear,

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking is *p*.

gu - ten A - bend, mein Kind! Ich komm aus
fair good ev - en, my dear! I love thee

The piano accompaniment for the second vocal line continues with the same rhythmic pattern. The dynamic marking is *pp*.

Lieb' zu dir, ach, mach' mir auf die Tür, mach' mir auf die Tür,
more and more, come down and ope thy door, come and ope thy door,

The piano accompaniment for the third vocal line concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

mach' mir auf, mach' mir auf, mach' mir auf die Tür!
 let me in, let me in, and to thee be near.

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

(Sie) Mein' Thür ist ver - schlos - sen, ich
 (She) Nay, nay, that can not be, my

Musical notation for the second system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#).

lass' dich nicht ein, ich
 door is lock'd fast my

Musical notation for the third system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). A dynamic marking of *p* is present.

lass' dich nicht ein; Mut - ter, die rät mir klug,
 door is lock'd fast, Wise - ly my Mo - ther says

Musical notation for the fourth system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). A dynamic marking of *pp* is present.

wärst du her - ein mit Fug, wär's mit mir vor - bei, wär's mit mir,
If I'd rue it all my days, rue it all my day if I did

wär's mit mir, wär's mit mir vor - bei!
if I did what of me you ask!

(Er) So kalt ist die Nacht, so ei - sig der
 (He) So chill is the night, so i - cy the

Wind,
wind,

so ei - sig der
 so i - cy the

Wind, dass mir das Herz er - friert, mein Lieb' er - lö - schen wird,
 wind, my heart's con - geal'd with cold, love in such plight won't hold,

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music consists of several measures with various note values and rests.

öff - ne mir, mein Kind, öff - ne mir, öff - ne mir,
 heart's de - light, be kind, ope thy door, ope thy door,

Musical notation for the second system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music includes a dynamic marking 'p' (piano) and a fermata over a measure.

öff - ne mir, mein Kind! **Lebhafter.** (Sie) Lö - schet dein'
 come and ope thy door. (Quicker) (The) Nay if thy

Musical notation for the third system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music includes a dynamic marking 'f' (forte) and a fermata over a measure.

Lieb, lass sie lö - - - schen nur,
 love will not hold thro' all,

Musical notation for the fourth system, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music includes a dynamic marking 'f' (forte) and a fermata over a measure.

lass 'sie lö - - sehen sur! Lö - schet sie
if't wout hold thro' all! Let it ex

p legg.

im - mer zu, geh heim zu Bett, zur Ruh', gu - te Nacht, mein
tin - guishd be go home nor think of me, so good night, faint

Knab', gu - te Nacht, gu - te Nacht, gu - te Nacht, mein
heart, so good night, so good night, so good night, faint

Knab',
heart!