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# Lieder

von

# Johannes Brahms

für

## PIANOFORTE SOLO

bearbeitet  
von

# Max Reger

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.)
5. Minnelied — *Lovesong.* (Op. 71 No. 5.)
6. Alte Liebe — *The old Love.* (Op. 72 No. 1.)
7. Vergebliches Ständchen — *The vain Suit.* (Op. 84 No. 4.)

### HEFT II.

1. Feldeinsamkeit — *In summer Fields.* (Op. 86 No. 2.)
2. Sapphische Ode — *Sapphic Ode.* (Op. 94 No. 4.)
3. Nachtigall — *Nightingale.* (Op. 97 No. 1.)
4. Immer leiser — *Faint and fainter.* (Op. 105 No. 2.)
5. Auf dem Kirchhofe — *In the Church Yard.* (Op. 105 No. 4.)
6. Ständchen — *The Serenade.* (Op. 106 No. 1.)
7. Mädchenlied — *Song of the maid.* (Op. 107 No. 5.)

### HEFT III.

1. An die Nachtigall — *To a Nightingale.* (Op. 46 No. 4.)
2. Sonntag — *Sunday.* (Op. 47 No. 3.)
3. Wiegenlied — *Lullaby.* (Op. 49 No. 4.)
4. Sommerabend — *Summer Evening.* (Op. 84 No. 1.)
5. In Waldeinsamkeit — *In lonely Wood.* (Op. 85 No. 6.)
6. Nachtwandler — *The Sleep-Walker.* (Op. 86 No. 3.)
7. Über die Heide — *Over the Moor.* (Op. 86 No. 4.)

### HEFT IV.

1. Der Jäger — *The Huntsman.* (Op. 95 No. 4.)
2. Der Tod, das ist die kühle Nacht — *Death is the cooling Night.* (Op. 96 No. 1.)
3. Wir wandelten — *We wandered.* (Op. 96 No. 2.)
4. Dort in den Weiden — *There'mong the willows.* (Op. 97 No. 4.)
5. Wie Melodien zieht es — *Sweet Melodies.* (Op. 105 No. 1.)
6. Salamander — *The Salamander.* (Op. 107 Nr. 2.)
7. Das Mädchen spricht — *The Maiden speaks.* (Op. 107 No. 3.)

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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.

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

See!“  
sea!”

Ein Stein wohl bleibt auf des  
"A stone may rest in the

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

stets  
come

in  
back

die  
to

Höh'  
me."

*poco più mosso*

„Und die  
"And the

Lieb,  
love,

die  
and

du  
love

im  
that

*p*

Her - zen  
binds thy

trägst,  
heart,

brich sie  
Break it

ab,  
off,

brich sie  
ere the

ab,  
hour

mein  
be

*Tempo I.*

Kind!  
past!"

*rit.*

Ob die  
Though the

Blum'  
blos -

auch stirbt,  
som die

wenn  
when the

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

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a steady accompaniment in the right hand and a more active line in the left hand. The vocal line consists of a series of notes with lyrics underneath.

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

Musical notation for the second system, including piano accompaniment and vocal line. The tempo is marked *ancora più mosso*. The piano accompaniment becomes more rhythmic and driving. The vocal line continues with the lyrics.

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, including piano accompaniment and vocal line. The piano accompaniment continues with a consistent rhythmic pattern. The vocal line has a more melodic quality.

Wind da - mit hin - - aus.“ Oh  
throw to the winds at will!”

Musical notation for the fourth system, including piano accompaniment and vocal line. The piano accompaniment features a more active bass line. The vocal line concludes with a final note and the word "Oh".

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

*f*

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

*sempre rit. e dim. sin' al Fine.*

die hält, die hält ihn  
my troth shall brave them

aus.  
still!"

*pp*

# 2. Der Schmied. The Forge.

(Umland.)

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

The first system of the piano accompaniment features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The music is in 3/4 time and begins with a forte (f) dynamic. The notes are primarily eighth and sixteenth notes, creating a steady, rhythmic pattern.

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

The second system continues the piano accompaniment with similar rhythmic patterns. The treble staff maintains the melodic line, while the bass staff provides harmonic support with chords and single notes.

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

The third system of the piano accompaniment includes a 'cresc.' (crescendo) marking in the bass staff, indicating a gradual increase in volume. The melodic line in the treble staff continues with eighth notes.

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

The fourth system concludes the piano accompaniment on this page. It features a melodic line in the treble staff and a bass line in the bass staff, ending with a final chord in the bass.

Platz.  
clear.

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

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



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

Musical notation for the first system, featuring piano accompaniment in G minor. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords. A 'cresc.' marking is present in the second measure.

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

Musical notation for the second system. The piano accompaniment continues with a steady eighth-note rhythm. A long melodic line is written across the top of the system, spanning several measures.

ihn.  
stroke.

Musical notation for the third system. The piano accompaniment features a more active eighth-note pattern. A dynamic marking of 'f' (forte) is indicated in the second measure.

Musical notation for the fourth system, concluding the piece with a final cadence in the piano accompaniment.

## 3.

# Am Sonntag Morgen.

## Last Sunday Morn.

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

Andante espressivo.

Johannes Brahms, Op. 49 N<sup>o</sup>1.

Pianoforte.

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

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

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

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

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

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

weint zur Nacht.  
 wept at night;

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*

3

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

3

2/4

rin - - - gen.  
*vrin - - - ging.*

*f*

*p*

## 4.

An ein Veilchen.  
To a Violet.

(Hölty.)

Johannes Brahms, Op. 49 No 2.

**Pianoforte.**

**Andante.**  
*Sehr zart. (delicatamente)*

Birg  
Hide,           o  
                          sweet

The piano introduction consists of two staves in G major, 6/8 time. The right hand plays a melody of eighth notes, and the left hand plays a similar accompaniment. The tempo is marked 'Andante' and the performance instruction is 'Sehr zart. (delicatamente)'. The dynamic is 'p' (piano).

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

The vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment continues with the same eighth-note pattern as the introduction.

birg                   die                   Thrä - - nen           der           Weh - - - -  
Hide                   these                   drops                   of           my           sor - - - -

The vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with the same eighth-note pattern.

muth,  
ron,

bis                   mein  
till                   my

The vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment continues with the same eighth-note pattern.

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

sucht!  
*well.*

Ent - pflückt sie  
*Then, if she*

lä - - - cheind  
*cull thee,*

dich dem  
*Soft - - - ly*

Ra - - - sen,  
*smil - - - ing,*

die Brust mit  
*and lay thee*

dir zu schmü - - - - - cken;  
 on her bo - - - - - som,

*f*

O dann  
 Oh, then

*p* *espress. legato* *poco a poco cresc.*

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

*f* *dim.*

sag'  
tell

ihr,  
her,

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

dass sie Trop - - fen in dei - - nem blau - - em  
Those bright dew - - drops with - in thy pur - - ple

*p molto dolce*

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The instruction *p molto dolce* is written below the piano part.

Kel - - che aus der See - - le des  
cha - - lice Are but tears from the

The third system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same rhythmic and harmonic pattern.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a dotted quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with the same rhythmic and harmonic pattern.



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

net, und den Tod,  
guish longs for death,

den Tod wünscht.  
for death for death.

5.

# Minnelied.

## Lovesong.

(Hölty.)

Johannes Brahms, Op. 71 No 5.

Sehr innig, doch nicht zu langsam.

Pianoforte.

mf

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#).

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

*p*

Musical notation for the vocal line, consisting of a single staff in treble clef. The melody continues from the piano introduction. The accompaniment is provided by the piano in the left hand.

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

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef). The piano continues to play the accompaniment for the vocal line.

Hai - ne. Rö - ther  
 sha - dows. When she

*p*

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef). The piano continues to play the accompaniment. The key signature changes to two sharps (F# and C#).

blü - - hen Thal 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 half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand 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 half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment maintains its rhythmic pattern with some harmonic shifts.

Oh - ne sie ist al - les todt, welk sind Blüt und Kräu - ter;  
*With - out thee the world is dead I can find no plea - sure,*

The third system shows the vocal line with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment includes a dynamic marking of *p* (piano) and continues with its characteristic accompaniment.

und kein Früh - lings - a - bend - roth dückt 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 with a half note G4, followed by quarter notes F4, E4, and D4. The piano accompaniment features 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*) dynamic 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 chords and melodic lines.

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

Musical notation for the third system, featuring *dolce* and *dim.* dynamic markings. The score includes a treble and bass clef with various chords and melodic lines.

*rit.*

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

## Alte Liebe.

## The old Love.

(Carl Candidus.)

**Bewegt, doch nicht zu sehr.**

Johannes Brahms, Op. 72 No 1.

*With animation, but not too fast.*

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

Pianoforte.

fer - - nem Land zu - rü - ck,  
 wards her nor - - thern home,

die from - men Stör - che  
 the song - sters build and

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

neu - - es Glück.  
 lea - - fy dome.

An  
 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. *pù vivo* Es  
*pi - - nions, dove with the suow white breast. Me -*

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

*f* *p*

*immer bewegter*

draus, ich ath - - 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*  
 (gradually growing tranquil again) an, ein al - - - ter Traum er -  
 near, an old sweet dream hath

**p**



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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of quarter and eighth notes, with some rests. The piano accompaniment is a flowing, arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

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

The second system continues the musical piece. The vocal line has a dynamic marking of *f* (forte) starting in the second measure. The piano accompaniment maintains its arpeggiated texture. The vocal line includes a long note in the final measure of the system.

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

The third system shows the vocal line with a dynamic marking of *p* (piano) in the first measure. The piano accompaniment features a *dolce* (dolce) marking in the right hand. The system concludes with a *Teo.* (Trio) marking.

The fourth system is a piano solo section. It features a complex arpeggiated pattern in the right hand and a bass line in the left hand. The system includes multiple *Teo.* markings and ends with a *Callo* marking.

## 7.

# Vergebliches Ständchen.

## The Vain Suit.

(Niederrheinisches Volkslied.)

Johannes Brahms, Op. 84 N<sup>o</sup>4.**Lebhaft und gut gelaunt.***(With animation good and humour.)*

(Er) Gu - ten A - bend, mein

(He) Fair good ev - en, my

Pianoforte.

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with quarter and eighth notes. The piece begins with a forte (f) dynamic.

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

The first vocal entry is on a single staff in G major, 3/4 time. The melody is simple and direct, with lyrics written below the notes. The piano accompaniment continues from the introduction, with a piano (p) dynamic marking.

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

The second vocal entry is on a single staff in G major, 3/4 time. The melody is more complex, featuring some chromaticism. The piano accompaniment continues, with a pianissimo (pp) dynamic marking.

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

The final piano accompaniment consists of two staves in G major, 3/4 time. The right hand has a melodic line with some chromaticism, and the left hand has a rhythmic accompaniment. The piece ends with a final chord.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (G major). The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in 4/4 time. The vocal line begins with the lyrics 'mach' mir auf, let me in, mach' mir auf, let me in, mach' mir auf die Thür! and ends with a fermata over the final note.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with the lyrics '(Sie) Mein' Thür ist ver - schlos - sen, ich' and '(She) Nay, nay, that can not be, my'. The piano accompaniment features a melodic line in the bass clef and a more rhythmic accompaniment in the treble clef.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'lass' dich nicht ein, ich' and 'door is lock'd fast, my'. The piano accompaniment features a melodic line in the bass clef and a more rhythmic accompaniment in the treble clef. A dynamic marking of *p* (piano) is present.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line begins with the lyrics 'lass' dich nicht ein; Mut - ter, die rät mir klug,' and 'door is lock'd fast; Wise - ly my Mo - ther says'. The piano accompaniment features a melodic line in the bass clef and a more rhythmic accompaniment in the treble clef. A dynamic marking of *pp* (pianissimo) is present.

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

Musical notation for the first system, featuring a piano accompaniment with treble and bass staves. The music is in D major and 4/4 time. The piano part consists of chords and moving lines in both hands.

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

Musical notation for the second system, featuring a piano accompaniment with treble and bass staves. The piano part continues with chords and moving lines. A dynamic marking of *poco f* is present in the bass staff.

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

Musical notation for the third system, featuring a piano accompaniment with treble and bass staves. The piano part continues with chords and moving lines.

Wind, so ei - sig der  
 wind, so i - cy the

Musical notation for the fourth system, featuring a piano accompaniment with treble and bass staves. The piano part continues with chords and moving lines. A dynamic marking of *p* is present in the bass staff.

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,

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

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

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

lass sie lö - - - schen nur! 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 - guish'd 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!*

# Der Jäger. The Huntsman.

(Friedrich Halm.)

Johannes Brahms, Op. 95. No 4.

Aufführungsrecht vorbehalten.

**Lebhaft.**  
*With life.*

1. Mein  
2. Mein  
1. *My*  
2. *My*

Pianoforte.

The piano introduction consists of two staves in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with quarter and eighth notes. The piece begins with a forte (*f*) dynamic.

1. Lieb ist ein Jä - - - - ger, und grün ist sein Kleid,  
2. Lieb ist ein Jä - - - - ger, trifft im - mer in's Ziel,  
1. love is a hun - - - - ter, Coat green as you see,  
2. love is a hun - - - - ter, Ne'er miss - es, but still.

The first vocal entry is on a single staff in 3/4 time. It begins with a piano (*p*) dynamic. The melody is simple and follows the rhythm of the lyrics.

1. und blau ist sein Au - ge, nur sein  
2. und Mäd - chen be - rückt er, so  
1. *And* blue are his eyes But his  
2. *Sweet* lass - us en - snar - eth Wher -

The second vocal entry is on a single staff in 3/4 time. It begins with a *legg.* (lento) dynamic. The melody is more complex, with some chromaticism and a slower tempo.

1. Herz ist zu weit, nur sein Herz ist zu weit.  
2. viel er nur will, so viel er nur will.  
1. heart is too free, His heart is too free.  
2. ev - er he will, Wher - ev - er he will.

The final piano accompaniment consists of two staves in 3/4 time. It begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The right hand has a melodic line with some chromaticism, and the left hand has a simple accompaniment.

3. Mein Lieb ist ein  
3. My love is a

*f*

Jä - - - ger, kennt We - ge und Spur,  
hun - - - ter, Knows spur and wild way,

*p*

zu mir a - ber kommt er durch die Kirch-thü - re nur, durch die  
But to me shall come on - ly thro' the church door, I say, thro' the

*legg.* *mf* *p*

Kirch-thü - re nur.  
church door, I say.

*f*



# „Der Tod, das ist die kühle Nacht“ „Death is the cooling Night“

(H. Heine.)

Johannes Brahms, Op. 96. No 1.

**Sehr langsam.***Very slowly.*

Der Tod, das ist die küh - le Nacht, das Le - ben  
Death, - Death is the cool - ing Night, And Life, Life

Pianoforte.

ist der schwü - le Tag.  
is the sul - try Day.

Es dun - kelt schon,  
The dark - ness falls,

mich schlä - fert,  
I slum - ber,

der Tag  
The Day

hat mich müd' ge -  
hath a - wearied me

macht.  
quite.

Ü - ber mein Bett  
Ov - er my bed

er - hebt sich ein Baum, d'rin  
thro' green - leaves stream, The

sing - die jun - ge Nach - ti - gall; sie singt von lau - ter  
song, - the song of night - in - gale; She sings of love, - and

*a poco*

Lie - - be, von lau - ter Lie -  
lov - - ing, of love, and lov -

*f* *sf*

be, ich hör' es, ich hör' es so - gar im Traum,  
ing, I hear it, I hear it e'en through my dream,

*f* *sf* *p* *più p*

so - gar im Traum.  
E'en through my dream.

*p*

# „Wir wandelten“

## “We wandered”

(Fr. Daumer.)

Johannes Brahms, Op. 96. No. 2.

Andante espressivo.

Pianoforte.

*p dolce*

The first system of the piano accompaniment consists of two staves. The treble staff begins with a melodic line of eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with quarter and eighth notes. The key signature is three flats (B-flat major or D-flat minor) and the time signature is common time (C).

Wir wan - del - ten, wir  
 We wand - er'd once, we

The second system continues the piano accompaniment. The vocal line enters in the right hand with the lyrics. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present in the right hand.

zwei zu - sam - - - men,  
 two to - geth - - - er,

ich  
 I

The third system concludes the piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a final melodic flourish in the right hand. Dynamic markings include *p* and *f*.

war so still und du so stil - - - le; ich gä - be  
 was so still and thou so qui - - - et; Would I might

viel, um zu er - fah - - - ren, was du ge - dacht in je - nem  
 know, would I might know, what thy thoughts were that hap - - py

Fall. Was ich ge - dacht, un - aus - ge - spro - - -  
 hour. What my thoughts were un - spok - en, ev - - -

chen ver - blei - be das! Nur Ei - nes sag' ich,  
 er may that re - main! But this I tell thee,

*p* *dim.* *pp*

Ei - nes sag' ich: So schön war Al - les,  
 This I tell thee: All that I thought, all

Musical notation for the first system, featuring a treble and bass clef with piano and *pp* markings.

was ich dach - te, so himm - lisch hei - ter war es  
 was so love - ly, So heav'n - ly glad its mag - ic

Musical notation for the second system, featuring a treble and bass clef with a *pp* marking.

all? In mei - nem Haup - te die Ge - dan - ken,  
 pow'r, That in my head the thoughts were sing - ing,

Musical notation for the third system, featuring a treble and bass clef with a *pp* marking.

sie läu - te - ten wie gold' - ne Glöck - - chen;  
 As gol - den bells were gai - ly ring - - ing,

Musical notation for the fourth system, featuring a treble and bass clef with a *dolce* marking.

so wun - - der - süß, so wun - der - lieb - -  
*More* wond - - rous sweet, more wond - rous love - -

lich ist in der Welt kein and' - rer Hall, — so  
 ly, Than an - y sound of earth - ly down'r, — *More*

wun - der - süß, so wun - der - lieb - lich ist in der Welt kein  
 wond - rous sweet, more wond - rous love - ly, Than an - y sound of

and' - - rer Hall.  
 earth - - ly down'r.

# „Dort in den Weiden“ „There 'mong the willows“

(Niederrheinisches Volkslied.)

**Lebhaft und anmuthig.**  
*Animated and with grace.*

Johannes Brahms, Op. 97. No 4.

1. Dort	in den Wei - den	steht ein Haus,	da
2. Des	Mor - gens fährt er	auf dem Fluß,	und
3. Die	Nach - ti - gall im	Flie - der - strauch,	was
1. A	cot stands 'mong the	wil - lows there,	And
2. At	earl - y morn he	sails a - way	And
3. The	night - in - gale on	Eld - er - bough,	I

Pianoforte.

1. schaut die Magd	zum	Fen - ster 'naus!	Sie	schaut strom - auf,	sie
2. singt her - ü -	ber	sei - nen Gruß,	des	A - bends, wenn's Glüh -	
3. sie da singt,	ver -	steh' ich auch,	sie	sa - get: ü - ber's	
1. from it looks	a	maid - en fair!	She	look - eth up and	
2. sings a - cross	to	me, "Good Day!"	At	ev - en, when the	
3. un - der - stand	her	sing - ing now;	She	says, next year,	O

1. schaut strom - ab:	ist	noch nicht da	mein	Her - zens - knab?	Der
2. wü - rm - chen fliegt,	sein	Na - chen an	das	U - fer wiegt,	da
3. Jahr ist Fest,	hab'	ich, mein Lie -	ber,	auch ein Nest,	wo
1. down the stream,	For	him of whom	her	heart doth dream,	The
2. glow - worm flies,	His	light boat rock'd	at	an - chor lies,	And
3. lov - er blest,	That	I, I too shall	have	a nest,	And

1. schön - ste Bursch am gan - zen Rhein, den nenn' ich mein, den  
 2. kann ich mit dem Bur - schen mein bei - sam - men sein, bei -  
 3. ich dann mit dem Bur - schen mein die froh'st' am Rhein, die  
 1. dear - est lad - die on the Rhine, I call him mine, I  
 2. I can all to him con - fide, There side by side, There  
 3. I and thou, dear lad - die mine, Shall hap - piest be, Up -

*p cresc.*

1. nenn' ich mein, den nenn' ich mein!  
 2. sam - men sein, bei - sam - men sein!  
 3. froh'st' am Rhein, die froh'st' am Rhein!  
 1. call him mine, I call him mine!  
 2. side by side, There side by side!  
 3. on the Rhine, Up - on the Rhine!

*f*

1. 2. *p* 3.



# „Wie Melodien zieht es mir\_“ „Sweet Melodies\_“

(Klaus Groth.)

Johannes Brahms, Op. 105. No 1.

**Zart.**      Wie      Me - lo - di - en \_\_\_\_\_  
*Tenderly.*    *Sweet*    *me - lo - dies* \_\_\_\_\_      *are* \_\_\_\_\_

Pianoforte. *p sempre dolce*

zieht      es      mir      lei - se      durch      den Sinn,      wie  
*sing*      *ing*      *With*      *in*      *my list*      *ning heart,*      *As*

Früh - lings - blu - men blüht      es,      und      schwebt      wie Duft      da -  
*flow'rs*      *of hope*      *are spring*      *ing,*      *and*      *fra - grance rare*      *im -*

hin, *part,* und schwebt wie Duft da -  
*And* fra - grance rare im -

hin. *part.* Doch kommt das  
*But when to*

Wort und faßt es und führt es vor das  
*words I'd chain them, And set be - fore the*

Aug' wie Ne - bel-grau er - blaßt es und  
*eye, In vain may I re - tain them, They*

*dim.*

schwin - det wie ein Hauch,  
*va - nish like a sigh,*

und  
*They*

schwin - det wie ein Hauch.  
*va - nish like a sigh.*

Und den - noch ruht — im —  
*And yet per - chance my —*

Rei - me ver - bor - gen wohl ein Duft,  
*rhym - ing Some hid - den thought may bear,*

den mild aus stil - lem  
*That with the mo - ment*

Kei - me ein feuch - tes Au - ge ruft,  
 chim - ing May draw thun - bid - den tear,

Musical notation for the first system, including piano accompaniment and a *dim.* marking.

den mild aus stil - lem Kei - me ein  
 That with the mo - ment chim - ing May

Musical notation for the second system, including piano accompaniment.

feuch - tes, ein feuch - tes Au - ge  
 draw, may draw thun - bid - den

Musical notation for the third system, including piano accompaniment.

ruft.  
 tear.

Musical notation for the fourth system, including piano accompaniment and a *rit.* marking.

# Salamander.

## The Salamander.

(Carl Lemcke.)

Mit Laune.  
With humor.

Johannes Brahms, Op. 107. No 2.

Es saß ein Sa - la - man - der auf ei - nem küh - len  
There sat a sal - a - man - der Up - on the chil - ly

Pianoforte.

Musical notation for the first system of the piano accompaniment, marked *p*. The score consists of two staves (treble and bass clef) with a grand staff brace on the left. The music is in 3/4 time and features a simple, rhythmic accompaniment.

Stein, da warf ein bö - ses Mäd - chen in's Feu - er ihn hi -  
stone, Till he by wan - ton mai - den Back in the fire was

Musical notation for the second system of the piano accompaniment, marked *poco f* and *p*. The score continues with two staves, showing a slight increase in dynamics and more complex harmonic textures.

nein, in's Feu - er ihn hi - nein.  
thrown, back in the fire was thrown.

Musical notation for the third system of the piano accompaniment, marked *f* and *p*. The score shows a dynamic contrast with a forte section followed by a piano section, with more intricate chordal patterns.

Sie meint, er soll ver - bren - nen, ihm  
No doubt she thought to burn him; To

Musical notation for the fourth system of the piano accompaniment, marked *rf*. The score concludes with a final, more active piano section, ending with a strong cadence.

ward erst wohl zu Mut, wehl wie mir kühl - lem  
 him new life it brought! Just as with us cold

Musical score for the first system, featuring piano accompaniment. The music is in G major (one sharp) and 4/4 time. The first staff is the treble clef, and the second is the bass clef. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Teu - fel die hei - ße Lie - be tut, die  
 fel - lows, Whom ar - dent love hath caught, Whom

Musical score for the second system, featuring piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

hei - ße Lie - be tut.  
 ar - dent love hath caught.

Musical score for the third system, featuring piano accompaniment. The dynamic is *f vivace* (forte, lively).

Musical score for the fourth system, featuring piano accompaniment. Dynamics include *f* (forte) and *p* (piano).

# Das Mädchen spricht.

## The Maiden speaks.

(O. Fr. Gruppe.)

Lebhaft und anmutig.  
With life and grace.

Johannes Brahms, Op. 107. No 3.

Pianoforte.

The piano introduction consists of two staves in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The piece begins with a forte (*f*) dynamic.

Schwal - be, sag' mir an,  
Swal - low, tell me, pray,

ist's dein al-ter  
Is't thine old mate,

The first vocal line is written on a single staff in G major and 3/4 time. It begins with a piano (*p*) dynamic. The melody is simple and conversational, with lyrics in German and English.

Mann, mit dem du's Nest ge-baut,  
say, Thou madest thy nest be-side,

mit dem du's Nest ge-  
thou madest thy nest be-

The second vocal line continues the melody from the first line. It features a piano (*p*) dynamic and includes a fermata over the final note of the phrase.

baut?  
side?

o der  
Or, say,

The third vocal line concludes the piece with a forte (*f*) dynamic. The melody is more active, featuring eighth and sixteenth notes. The lyrics are in German and English.

hast du jüngst erst dich ihm ver  
didst thou now e'en thy heart con -

Musical notation for the first system, including piano and vocal staves. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *dim.*, and *poco rit.*

traut, fide? dich ihm ver - traut?  
thy heart con fide? in tempo

Musical notation for the second system, including piano and vocal staves. Dynamics include *p* and *f*. The tempo marking *in tempo* is present.

Sag; was zwit - schert  
Say, what whis - per

Musical notation for the third system, including piano and vocal staves. Dynamics include *p* and *pp*.

ihr, sag; was flü - stert ihr des  
ye, say, what whis - per ye at

Musical notation for the fourth system, including piano and vocal staves.



Mor - gens so ver - traut,  
morn, so dear con - fide?

des Mor - gens so ver - traut?  
at morn, so dear con - fide?

Musical score for the first system, featuring piano accompaniment for the first two lines of lyrics. The score is written in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by flowing eighth and sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is present at the end of the system.

Gelt, du bist wohl auch noch  
Aye, thou art, too, sure - ly

Musical score for the second system, featuring piano accompaniment for the second two lines of lyrics. The score continues from the first system. It includes dynamic markings of *p* (piano) and *dim.* (diminuendo). The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

nicht lan - ge Braut,  
not long a bride?

nicht lan - ge Braut?  
no long a bride?

Musical score for the third system, featuring piano accompaniment for the third two lines of lyrics. The score includes dynamic markings of *poco rit.* (poco ritardando) and *p* (piano). The piano part continues with its characteristic rhythmic pattern, ending with a final chord in the right hand.

Musical score for the fourth system, featuring piano accompaniment for the final line of lyrics. The score includes a dynamic marking of *f in tempo* (forte in tempo). The piano part concludes with a final chord in the right hand and a bass line in the left hand.

  
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