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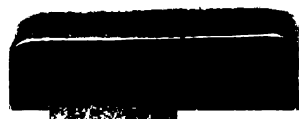
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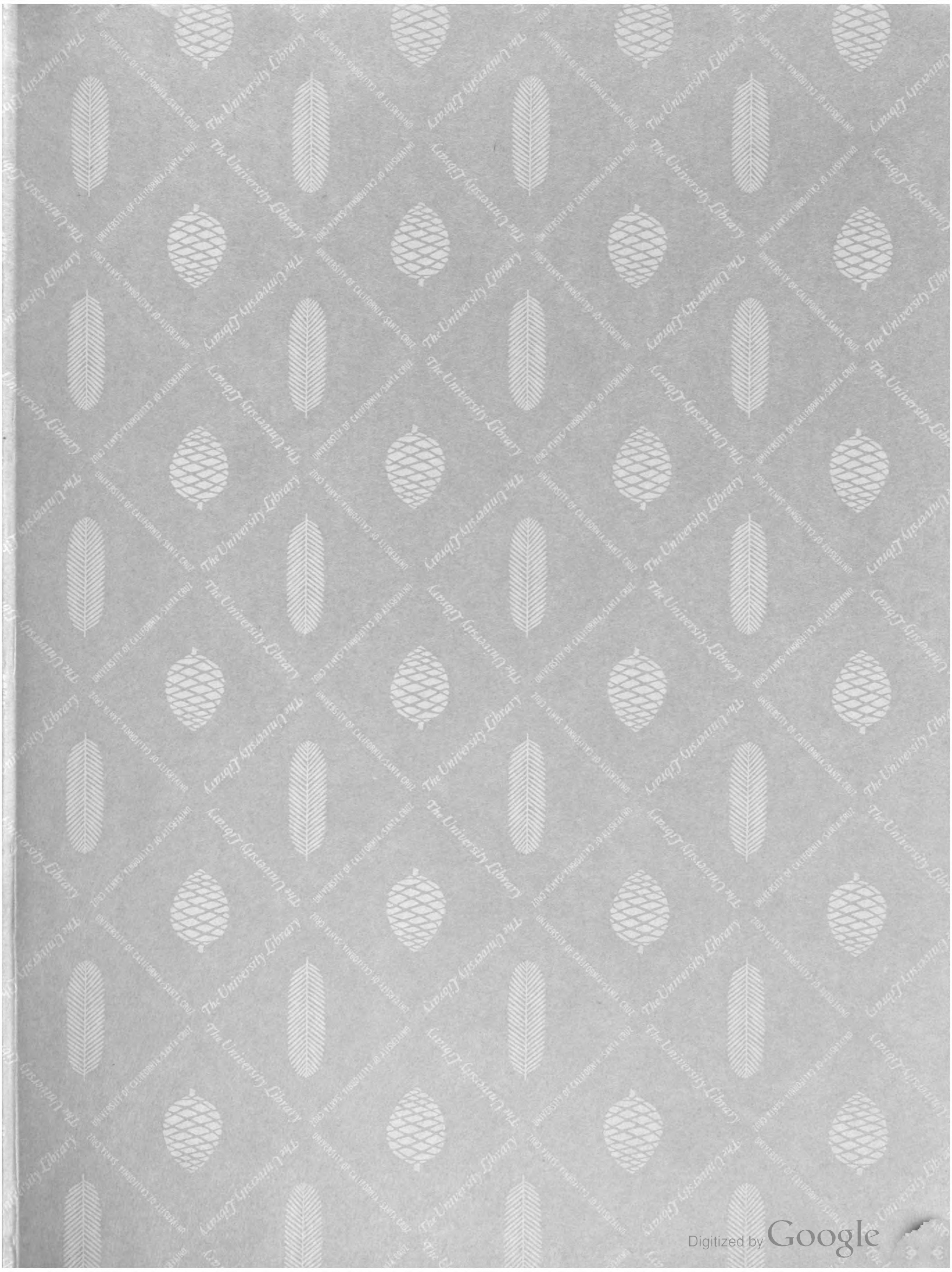
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JOHANNES BRAHMS**

**EDITED BY**

**JAMES HUNEKER**

**FOR HIGH VOICE**



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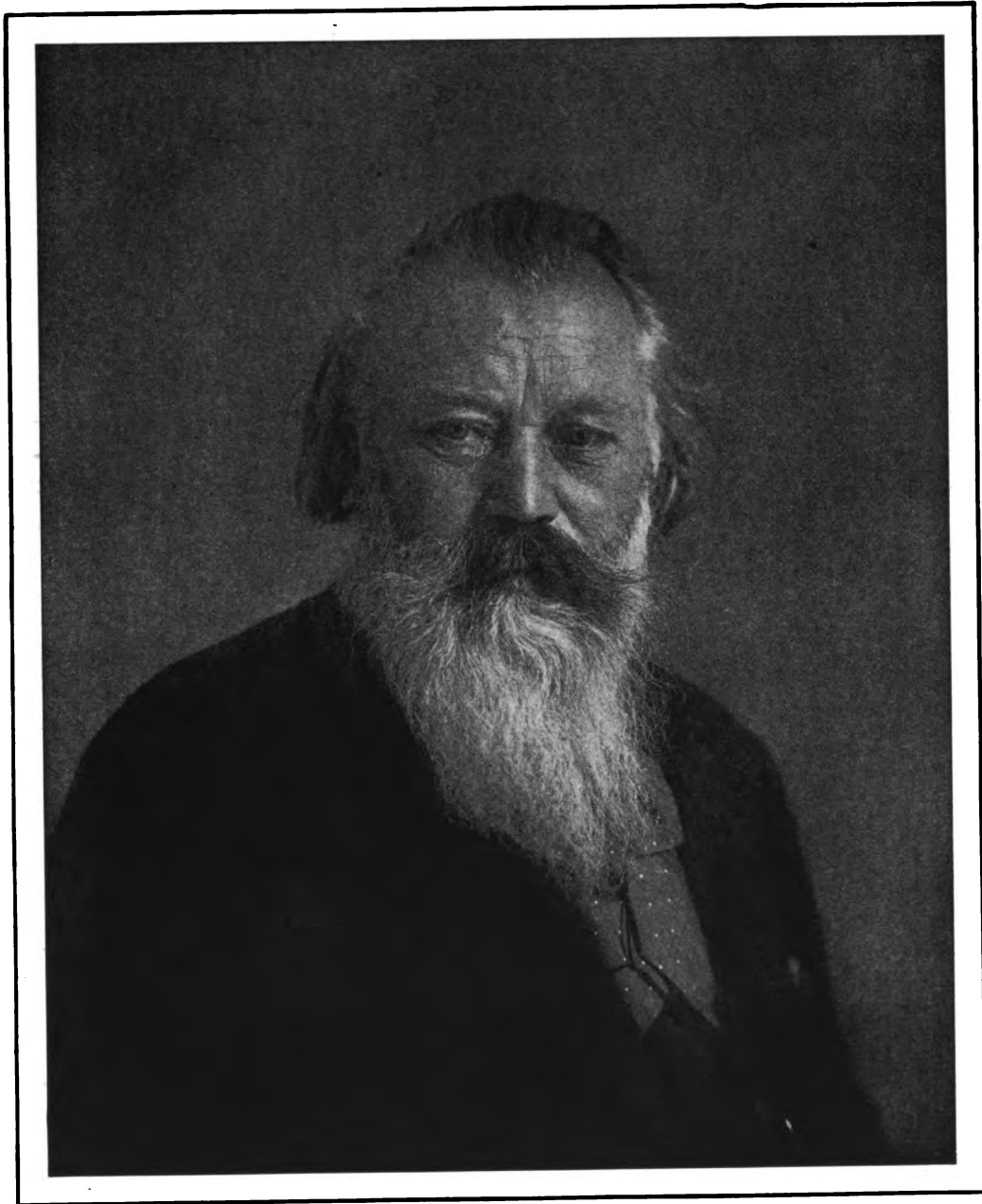


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*J. Perkins.*

# JOHANNES BRAHMS



**T**HE composer Johannes Brahms was born at Hamburg, May 7, 1833. He died at Vienna, April 3, 1897. And as Louis Ehlert wrote: "It is characteristic of his nature that he was born in a Northern seaport and his father a contrabassist. Sea air and basses, these are the ground elements of his music. Nowhere is there to be found a Southern luxuriance, amid which golden fruits smile upon every bough, nor the superabundance that spreads its fragrant breath over hill and dale. Nor may there be met that enervating self-absorption, renunciation of effort or Southern brooding submission to fate. . . . Brahms neither dazzles nor does he conquer by assault. Slowly but surely he wins all those hearts that demand from art not only excitement but also that it be filled with sacred fire and endowed with the lovely proportions of the beautiful."

We shall see presently that if Brahms is often austere and self-contained in his instrumental music, he is the reverse in his songs. It was a primal error in criticism to range Brahms among the classicists. He is a romantic by nature; even his formal edifices, built as they are on Bach and Beethoven, depart widely from traditional outlines. A Brahms symphony is no more like a Schumann than a Beethoven symphony; it stands alone in its severe magnificence of mass and color. Ehlert wittily remarks: "We receive the impression that he feels with his head and thinks with his heart."

If the life of Chopin resolved itself into one overshadowing romance, if Tchaikovsky's career was an enigma to his friends, what may be said of the uneventful record of Brahms's long years of industry? Truly his days were spent in labor, in the unremitting toil Art demands from her votaries, and truly his works are the foundations of his fame. No man devoted himself so

absolutely to his art. It was a consecration. Like Beethoven, Brahms was a bachelor. We catch no glimpses of love disappointments, no tragic partings, no profound griefs except one—the filial regrets over the loss of his mother which culminated in that true temple of manly restrained sorrow and hope, the *German Requiem*. His father was a double-bass player in the Hamburg City Theatre and gave the boy Johannes his first instruction. Later Marxsen took him in hand, drilling him soundly in theory and piano playing. At fourteen he made his first public appearance, playing his own variations on a folk-song. In 1853 he went on a professional tour with Remenyi. He was then twenty, but so accomplished a musician that he transposed at sight the piano part of Beethoven's *Kreutzer Sonata* from A to B flat, the piano being a semitone below pitch.

His piano performances are said to have been brilliant and solid, and not without charm. He wrote for the instrument like a master. We may easily credit the astounding stories told of his memory displayed in the Bach and Beethoven scores. In 1853 Brahms met Joseph Joachim, the Hungarian violin virtuoso, and a lifelong friendship began. Joachim gave the youthful genius, whose powerful head and mobile mask predestined for him a great future, a letter to Robert Schumann. At Düsseldorf that same year he played to Schumann his Opus 1, the C major piano sonata which so impressed the elder composer that he wrote the historic criticism *New Paths*, and in a day Brahms became famous. No adulation, public or critical, could disturb the rhythms of the man's ambitions. He had determined to be Beethoven's successor in the domain of the symphony, and to that goal he marched without haste, without rest. He became conductor of Prince of Lippe-Detmold's orchestra. From 1858 to 1862 he remained in

Hamburg sedulously studying, and then went to Vienna, where he conducted the *Singakademie* until 1864. During the following five years Brahms lived in Hamburg, Zurich and Baden-Baden, making concert tours with Julius Stockhausen, the *Lieder* singer. He returned to Vienna in 1869, where, until 1874, he directed the orchestral concerts of the "Gesellschaft der Musikfreunde." Again he left Vienna, residing near Heidelberg. In 1878 he made Vienna his permanent home, not leaving it except on concert tours or for occasional trips to Italy.

Brahms won wealth, honors and content. His life was a simple one; its emotional experiences may be guessed in his music. His was not the

impassioned, dramatic temperament of a Richard Wagner, against whom he was unfortunately pitted by such critical admirers as Eduard Hanslick. Homely in his tastes, hating notoriety, he led the existence of a prosperous *bourgeois*. He had a few intimate friends, and heartily disliked being "lionized." This trait possibly led him to decline the honor of a degree from Cambridge University in 1877. Rather unsocial and timid, he could come out of his shell and be caustically witty when he so desired. He usually spent his summers at Ischl, where he enjoyed chamber-music in his house. The record given us by his contemporaries proves Johannes Brahms to have been a great and a warm-hearted man.

## II

It is not rashly premature to assign a place among the immortals to Brahms. Coming after the last of the belated romanticists, untouched by the fever of the theatre, a realist with imagination, both a classicist and a romanticist, he led music back into its proper channels by showing that a phenomenal sense of form and a mastery of polyphony, second only to Bach, are not incompatible with the faculty of uttering old things in a new way. Brahms is not a reactionary any more than is Richard Wagner. Neither of these men found what he looked for in modern music, so one harked back to Gluck and the Greeks, the other to Bach and Beethoven. Consider the massiveness of Brahms's tonal architecture; consider those structures erected after years of toil; regard the man's enormous fertility of ideas and his enormous patience in developing them; consider the ease with which he moves, shackled by the most difficult forms—not assumed for the mere sake of the difficulty, but because it was the only form in which he could successfully express himself; consider his leavening genius, his active geniality—a geniality that militates against pedantry, scholastic dryness and the arithmetic music of the *Kapellmeister*; consider also the powerful brain of this composer, and then realize that all great works of art are the arduous victories of

great minds over great imaginations. Brahms ever consciously schooled his imagination.

He was his own severest critic. He worked slowly, he produced slowly, and, born contemplative rather than dramatic, he incurred the reproach of being phlegmatic, Teutonic, heavy and thick. There is enough sediment in his collected works to give the color of truth to this allegation; but from the richness and cloudiness of the ferment is drawn off the finest wine; and how fine, how incomparably stimulating, is a draught of this wine after the thin, acid, frothing and bubbling stuff concocted at every season's musical vintage! Brahms is a living reproach to the haste of a superficial generation. Whatever he wrought, he wrought in bronze and for time and not for the hour. He restored to music its formal beauty; he is the greatest symphonist in the constructive sense since Beethoven. He did not fill the symphony with as romantic a content as Schumann, but he never defaced or distorted its flowing contours. Above all, his themes are symphonic. Not a colorist like Berlioz or Liszt, he is one of the greatest masters of pure orchestral line that ever lived. He is accused of not scoring happily. The accusation is not untrue. Brahms does not display the same gracious sense of voicing the needs and capabilities of the orchestral

army as Berlioz, Dvořák and Richard Strauss. His instrumentation is often drab and opaque; but his nobility of utterance, his remarkable eloquence and ingenuity in treatment, allied with the feeling for the appropriate hue, render one forgetful that he was not a painter of tones. He was first the thinker, and wrote as if to him the garb were naught, the pure form, all.

Brahms is the first composer since Beethoven to sound the note of the sublime in his orchestra. He has been called austere for this. He compassed sublimity at times; and to this is allied a rather forbidding quality, a want of commonplace sympathy, a lack of personal profile that made his music disliked by critic, amateur and professional. He never rendered any concession to popularity; indeed he often and inversely went out of his way to displease. The cheap, facile triumph he despised; he saw all Europe covered with second-rate men in music, and he noted that they pleased; their only excuse for living was to give cheap pleasure. This libertinism in art was abhorred by Brahms, for the naturally serious bent of his mind superinduced a species of puritanism. It is a sign of his great culture and flexible mental operations that he studied and admired Wagner.

When the printed list of Brahms's achievements in song, symphony and choral works of vast proportions is studied, amazement is evoked at the fertility and versatility of the man. It is not alone that he wrote four symphonies of surpassing power, two piano concertos, a violin concerto, a double concerto for violin and violoncello, songs, piano pieces, great set compositions like the *Song of Destiny*, *Rinaldo* and the *German Requiem*, duos, trios, quartets, quintets, sextets, all manners of combinations for wood, wind, strings, voices; it is really the sum total of high excellence, the stern unyielding adherence to ideals sometimes almost frostily inhuman, in a word, the logical, consistent and philosophical trend of the man's mind that forces homage. For half a century he pursued the beautiful in its most elusive and difficult form; pursued it when the fashions of the hour, day and year mocked at

such undeviating devotion, when form was called old-fashioned, sobriety voted dull, and footlight passion had invaded music's realm and menaced it in its very stronghold—the symphony.

In a complete life of Johannes Brahms this trait of fidelity, this marvellous spiritual obstinacy, should be lovingly set forth. Because Brahms refused to challenge current tendencies in art and literature, it was believed that he held himself aloof from humanity, was a Brahmin of art, not a bard chanting its full-blooded wants and woes with full throat. Nothing could be wider of the mark. His music throbs with humanity, with its richest blood. He is the greatest contrapuntist after Bach, the greatest architectonist after Beethoven; yet in his songs he is nearly as naïve, as manly, as tender as Robert Burns. His topmost peaks are tremendously remote and glitter and gleam in a rarefied atmosphere; yet how intimate, how full of charm, of graciousness, are his lyrics!

Brahms's workmanship is well-nigh impeccable, his technical mastery of material as great as Beethoven's and only outstripped by Bach's. His contribution to the technics of rhythm is rich, and he has literally popularized the harmonic cross-relations, rediscovered the arpeggio and elevated it from the lowly position of an accompanying figure to an integer of the melodic phrase. He rescued the chord of the sixth from its Bellini and Verdi servitude, as did Wagner the essential turn. The sharp transitions in modulation, the sharpening of minor chords and sixths, the playing of common time against triple and the use of tonalities and rhythms vague, indeterminate and almost misleading are all truly Brahmsian, and enhance the structural values and beauty of his music. He is a wonderful variationist and has the gift of catching and imprisoning moods we call spiritual. Sobriety, earnestness, an intensity that is like the blow of a steam-hammer and a rich informing fantasy are his, a virile spirit and, as Ehlert says, his "art undoubtedly rests upon the golden background of Bach's purity and concentration."





To the Children of Robert and Clara Schumann  
**THE LITTLE SANDMAN**  
 (SANDMÄNNCHEN)

(Published in 1858)

(Original Key)

Author unknown

JOHANNES BRAHMS  
*Volks-Kinderlieder No 4*

Andante

SINGSTIMME

1. Die Blü - me - lein sie schla - fen schon längst im Mon - den -  
 2. Vö - ge - lein sie san - gen so süß im Son - nen -  
 3. männ - chen kommt ge - schli - chen und guckt durch's Fen - ster -  
 4. männ - chen aus dem Zim - mer es schläft mein Herz - chen

VOICE

1. The flow'r - ets all sleep sound - ly Be - neath the moon's bright  
 2. birds that sang so sweet - ly When noon day sun rose  
 3. see, the lit - tle sand - man At the win - dow shows his  
 4. ere the lit - tle sand - man Is man - y steps a -

PIANO

*molto p e dolce*  
*una corda*

schein, sie ni - cken mit den Kö - pfen aus ih - ren Sten - ge - lein.  
 schein, sie sind zur Ruh ge - gan - gen in ih - re Nest - chen klein.  
 lein, ob ir - gend noch ein Lieb - chen nicht mag zu Bet - te sein.  
 fein, es ist gar fest ver - schlos - sen schon sein Guck - ä - u - ge - lein.

ray, They nod their heads to - geth - er And dream the night a - way.  
 high, With - in their nests are sleep - ing; Now night is draw - ing nigh.  
 head, And looks for all good chil - dren, Who ought to be in bed.  
 way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.

REFRAIN(\*)

Es rüt - telt sich der Blü - then - baum, er säu - selt wie im  
 Das Heim - chen in dem Aeh - ren - grund, es thut al - lein sich  
 Und wo er nur ein Kind - chen fand, streut er ihm in die Au - gen  
 Es leuch - tet Mor - gen mir Will - komm das Aeu - ge - lein so

The bud - ding trees wave to and fro, and mur - mur soft and  
 The crick - et as it moves a - long A - lone gives forth its  
 And, as each wea - ry pet he spies, Throws sand in - to its  
 But they shall ope at morn - ing's light And greet the sun - shine

Traum. }  
 kund. }  
 Sand. }  
 fromm. }

Schla - fe, schla - fe, schlaf' du mein Kin - de - lein!

low. }  
 song. }  
 eyes. }  
 bright. }

Sleep on! sleep on, sleep on, my lit - tle one!

lein!

one!

2. Die  
 3. Sand -  
 4. Sand -

2. The  
 3. Now  
 4. And

FINE

\* Repeat for each of the (4) verses

To Bettina von Arnim  
**FAITHFUL LOVE**  
(LIEBESTREU)

(Published in 1854)

(Original Key)

ROBERT REINICK  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 3, No 1

Molto lento Very slowly (Sehr langsam)

VOICE

*p*

"Drown thy sor - row, thy sor - row and  
„O ver - senk', o ver - senk' dein—

PIANO

*pp*



grief, my — child, In the sea, man - y'a fath - om  
Leid, mein — Kind, in die See, in die tie - fe

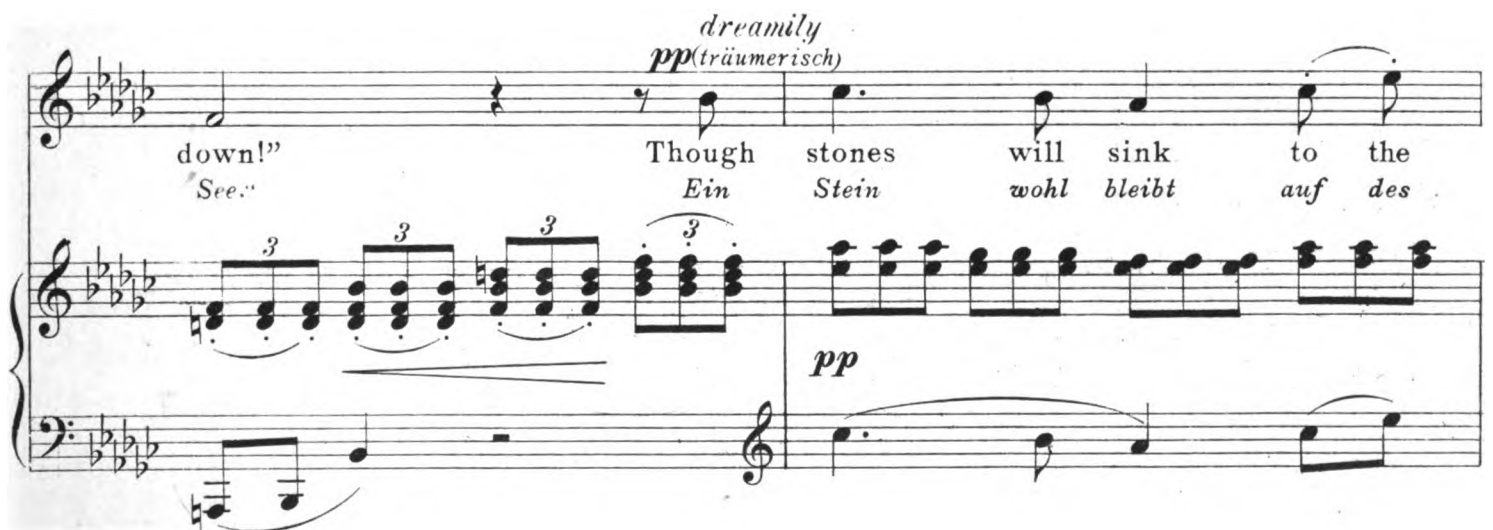


*dreamily*  
*pp*(träumerisch)

down!"  
"See:"

Though stones will sink to the  
Ein Stein wohl bleibt auf des

*pp*



cor - al reef, My sor - row  
 Mee - res Grund, mein Leid kommt

nev - er will drown!  
 stets in die Höh.

*poco più mosso* *p*  
 "And the love that thou in thy  
 „Und die Lieb, die du im

heart dost bear, Cast it out and no more re -  
 Her - zen trägt, brich sie ab, brich sie ab, mein

*rit.* *pp* **Tempo I**

pine!" Kind!"      Though a sev - er'd flow'r will —  
 Ob die Blum' auch stirbt, wenn —

*rit. e dim.* *pp*

sure - ly die, not so — true  
 man sie bricht, treu - e Lieb' nicht

love like mine!  
 so ge - schwind.

*ancora più mosso*

*agitato* *più f*

"And thy troth, and thy troth, 'twas a  
 „Und die Treu', und die Treu', 'swar —

*agitato* *più f*

word, my — child: To the winds with — it a —  
 nur ein — Wort, in den Wind da — mit hin —

way!" Oh, Moth - er, tho' tem - pests can  
 aus." O Mut - ter, und split - tert der

shat - ter the rocks, Yet my troth will en - dure for  
 Fels auch im Wind, mei - ne Treu - e, die hält ihn

*sempre rit. e dim. sin al Fine*

aye,  
aus;

for  
die

*sempre rit. e dim. sin al Fine*

aye,  
hält,

for  
die

aye,  
hält

for  
ihn

aye!  
aus!

*pp*



To Albert Dietrich  
**TRUE LOVE**  
 (TREUE LIEBE)

(Published in 1854)

(Original Key)

**FERRAND**

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 7, No. 1

Andante con espressione

VOICE

1 A maid - en sat by the  
 2 "The day is dy - ing, the  
 1 Ein Mäd - lein sass am  
 2 Der A - bend nah - te, die

col Ped.

lone sea - side, And gaz'd o'er the wa - ter with yearn - ing: "Where  
 sun sinks low; The night doth baf - fle and blind me: The  
 Mee - res - strand, und blick - te voll Seh - n - sucht in's Wei - te: „Wo  
 Son - ne - sank am Saum des Him - mels dar - nie - der. „So

Ped.

\*

art thou, my lov - er, where bid'st thou so long? My  
 waves will ne'er car - ry thee back to me! In  
 bleibst du, mein Lieb - ster, wo weilst du so lang? Nicht  
 trägt dich die Wel - le mir nim - mer zu - rück? Ver -

heart is heav - y with fears that throug. Ah,  
 vain thro' dark - ness mine eyes I strain. Ah,  
 ru - hen lässt mich des Her - zens Drang. Ach,  
 ge - bens späht in die Fer - ne mein Blick. Wo

*pp* *cresc.*

could I but see thee re - turn - ing! Ah,  
 where, my own love, shall I find thee? Ah,  
 kämst du, mein Lieb - ster, doch heu - te, ach,  
 find ich, mein Lieb - ster, dich wie - der, wo

*f*

could I but see thee re - turn - ing!"  
 where, my own love, shall I find thee?"  
 kämst du, mein Lieb - ster, doch heu - te!"  
 find ich, mein Lieb - ster, dich wie - der?"

*sf* *p*

*p*

The wa - ters now spar - kle and  
 Die Was - ser um - spiel - ten ihr

*dolce*  
*p*

*sempre Ped.*

*cresc.*

flash at her feet; They whis - per re - un - ion a -  
 schmei - chelnd den Fuss, wie Träu - me von se - li - gen

*cresc.*

*cresc.*

round her. There calls to the maid - en a  
 Stun - den; es zog sie zur Tie - fe mit

*f*

voice from the deep:  
 stil - ler Ge - walt;

*sf*

*f*

*pp*

*p espressivo*

No more will she stand by the sea-side to weep, For  
 nie stand mehr am U - fer die hol - de Ge - stalt, sie

*poco rit.* *p a tempo*

*dim.* *rit.*

now her true lov - er has found  
 hat den Ge - lieb - ten ge - fun -

*dim.* *rit.*

her!  
 den!

*pp a tempo dim.*

*ppp*

To Albert Dietrich

# THE HUNTSMAN (PAROLE)

(Published in 1854)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 7, No. 2

Andante con moto

PIANO

1 She stood at her cham - ber  
 (2) in the mer - ry  
 1 Sie stand wohl am Fen - ster -  
 (2) als der Früh - ling ge -

*p* *p a tempo*  
*col Ped.*

win - dow, And sad - ly braid - ed her hair. The  
 spring - time, When blos - soms were driv - en like snow, She  
 bo - gen und flocht sich trau - rig das Haar, der  
 kom - men, die Welt war von Blü - then ver - schneit, da

*cresc.*

Hunts - man he was her lov - er; The  
 felt new hope — re - turn - ing, And  
 Jä - ger war fort — ge - zo - gen, der  
 hat sie ein Herz sich ge - nom - men, und

*cresc.*

*f*

Hunts - man he was not there. —  
 in - to the green-wood did go. —  
 Jä - ger ihr Lieb - ster war. —  
 ging in die grü - ne Haid'. —

*f*

*Ad.*

1 2 *p*

2 But 3 She  
 2 Und 3 Sie

*p*

*rit.*

*p*

*Ad.*

(3) laid — her ear to the heath - er, She heard the sound of  
 (4) night in the si - lent for - est A shot the ech - oes doth  
 (3) legt — das Ohr an den Ra - sen, hört fer - ner Hu - fe  
 (4) A - bends die Wäl - der rau - schen, von fern nur fällt noch ein

feet. "The deer" — said she — "are graz - ing Where  
 wake! "My true — love sends — me greet - ing! He  
 Klang — ..das sind — die Re - he, die gra - sen am  
 Schuss, da steht — sie stil - le zu lau - schen: ..das

shad - y the branch - es meet, Where shad - y the branch - es  
 comes to me through the brake! He comes to me through the  
 schat - ti - gen Ber - ges - hang, am schat - ti - gen Ber - ges -  
 war mei - nes Lieb - sten Gruss! das war mei - nes Lieb - sten

*dim. poco rit.*

1 *a tempo* 2 *a tempo* *p*

meet. 4 At brake!" 5 The  
hang" 4 Und Gruss!" 5 Da

mur - mur - ing brooks are plash - ing, The birds they are wing - ing a -  
spran - gen vom Fels — die Quel - len, da flo - hen die Vög - lein in's.

*p*

bove; "Ye brook - lets and birds, if you find him, Oh,  
Thal. „Und wo ihr ihn trifft, ihr Ge - sel - len, o

*f*



*f*  
 wel - come my own true love, ——— Wel - come  
 grüsst mir ihn tau - send mal, ——— tau - send,

my ——— true love!" ———  
 tau ——— send mal!" ———

*marcato f*

*ff* *p*

# MY MOTHER LOVES ME NOT (DIE TRAUERENDE)

(Published in 1854)

(Original Key)

JOHANNES BRAHMS, Op. 7, No 5

VOLKSLIED

(Swabian Folksong)

Translated by E. D'Esterre-Kveeling

VOICE

*Lento* *espressivo*

1 My moth - er loves me not, An' no sweet-heart ha' I got;  
 2 Look! how the oth - ers dance, I nev - er get a chance.

1 Mei Mue - ter mag mi net; und kei Schatz han i net,  
 2 Ge - stern isch Kirch-weih g'wä, mi hot mer g'wis net g'seh,

PIANO

*sostenuto*

Eh, why do I not die? What use am I?  
 Ev'n if I would dance now, I don't know how.

3 Let the three ro - ses blow  
 3 Lasst die drei Ro - se stehn,

ei, wa - rum sterb i net, was thu i do?  
 denn mir isch's gar so weh, i tanz ja net.

*sostenuto*

*pp* *p* *f*

*p* *f* *p* *dim.*

That by yon cross do grow: Knew ye, per - chance, the maid Who there is laid?  
 die an dem Kreu - zle blühn: hent ihr das Mäd - le kennt, die drun - ter liegt?

*p* *f* *p* *dim.* *pp*

# A MAIDEN ROSE AT EARLY DAWN (VOM VERWUNDETEN KNABEN)

(Published in 1861)

(Original Key)

GERMAN FOLKSONG  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.14, N<sup>o</sup>2

Andantino

VOICE

A maid - en rose at ear - ly dawn  
Es wollt ein Mäd - chen früh - auf - stehn

PIANO

And in - to the green - wood to walk had gone.  
und in den grü - nen Wald spa - zie - ren gehn.

And when she came to the green - wood  
Und als sie nun in den grü - nen Wald

fair, A sore - ly wound - ed youth was ly - ing there. —  
*kam, da fand sie ei - nen ver - wund' - ten Knab'n.* —

The wound - ed youth with blood was red;  
*Der Knab', der war von Blut - so roth,*

*p*

And when she turn'd to him, he was dead. —  
*und als sie sich ver - wandt, war er schon todt.* —

*più f*

Where shall I find two mourn - ers  
 Wo krieg ich nun zwei Lied - frau -

*più f*

*cresc. sempre* *più f*

brave To mourn my true love at the grave? Where  
 lein, die mein feins Lieb zu Gra - be wein'n? Wo

*cresc. sempre* *più f*

shall I find six squires — braw My true love to the  
 krieg ich nun sechs Reu - ter - knab'n, die mein feins Lieb zu

*p*

grave to draw? How long, then, shall I mourn for  
 Gra - be trag'n? Wie lang soll ich dem trau - ern

*p*

thee? Till all the wa - ters reach the  
 gehn? Bis al - le Was - ser zu - sam - men

sea? To meet the wa - ters  
 gehn? Ja, al - le Was - ser

nev - er wend, And so my mourn - ing  
 gehn nicht zu - sam'n, so wird mein Trau - ern

*dim.*

can nev - er end.  
 kein En - de han.

# TO AN AEOLIAN HARP (AN EINE AEOLSHARFE)

(Published in 1862)

(Original Key)

EDUARD MÖRIKE (1804-1875)

JOHANNES BRAHMS, Op. 19, No 5

Translated by Francis Hueffer and Arthur Westbrook

*Poco lento*  
*Recit.*

VOICE

Ly - ing here on the i - vied wall of this an - cient  
An - ge - lehnt an die E - pheu - wand die - ser al - ten Ter -

PIANO

*a tempo*

ter - race, Fash - ioned art thou, mys - te - rious harp, for the fin - gers  
ras - se, Du, ei - ner luft - ge - bor - nen Mu - se ge - heim - niss -

*a tempo* *pp*

of some air - - born muse.  
vol - les Sai - - ten - spiel,

Be - gin, once a - gain be - gin  
fang' an, fan - ge wie - der an

*pp dolce*

thy me - lo - - - di - ous plaint.  
dei - ne me - lo - - - di - sche Kla - - - ge.

*sempre rit.*

Ye come, O breez - es, hith - er  
Ihr kom - - met, Win - de, fern her -

*a tempo*

*8 a tempo*  
*p legato*

waft - ed from my be - lov - ed, my un - for - got - ten,  
ü - ber ach! von des Kna - ben der mir so lieb war,

*8*



Yea, from his dwell - ing; and, pass - ing  
 frisch grü - nen-dem Hü - gel. Und Früh - lings -

o - ver blos - soms of the spring, — Ye are la - den with  
 blü - then un - ter - we - ges strei - fend, ü - ber - sät - tigt mit

*poco cresc.*

scent of flow - ers, and sweet,  
 Wohl - ge - rü - chen, wie süß,

*dolce*

how sweet! your way to my heart!  
 wie süß be - drängt ihr dies Herz!

A - mong the harp - strings you mur - mur,  
 Und säu - - selt her in die Sai - ten,

As if fain to a - wake har - mo - ni - ous sor - row,  
 an - ge - zo - gen von wohl - lau - ten - der Weh - muth,

*poco cresc.*

Grow - ing a - pace with my long - -  
 wach - send im Zug mei - ner Sehn - - -

ing;  
 sucht Then soft - - - ly dy - ing.  
 und hin - - - ster - bend wie - - - der.

*Recit.*

But of a sud - den, as the  
A - ber auf ein - mal, wie der

wind fit - ful - ly stir - reth, a ring - ing cry of the  
Wind hef - ti - ger her - stösst, ein hol - der Schrei der

harp - strings meets my ear, re - peat - ing in sweet  
Har - fe wie - der - holt mir zu sü - ssem Er -

ac - - cents what my soul in se - cret has  
schre - - cken mei - ner See - - le plötz - li - che

*poco più lento*

sighed for. And, lo! a full-blown  
 Re - gung, und hier, die vol - le

rose - bush, soft - ly sha - ken, Has at my  
 Ro - se streut ge - schüt - telt all' ih - re

feet scat-ter'd all its pet - als!  
 Blät - ter vor mei - ne Fü - sse!

*dim.*

# MY QUEEN

## (WIE BIST DU MEINE KÖNIGIN)

(Composed in 1864)

*(Original Key)*

G. F. DAUMER 1800-1875.  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 32, No. 9  
(1833-1897)

Adagio

VOICE

PIANO

*p molto espress. e dolce*

*col Ped.*

Ah, sweet my love, my gra-cious queen! As now, I've e'er thy sub-ject  
Wie bist du mei - ne Kö - ni - gin, durch sanf - te Gü - te won - ne -

*espressivo*

been. — Dost thou but smile, then all a - round sweet Spring is smil - ing.  
voll: — Du läch - le nur, Lenz - diif - te weh'n durch mein Ge - mü - the

Thou my queen, thou my queen.  
 won - ne - voll, won - ne - voll!

*p espress.*

Fresh is the bloom the ro - ses  
 Frisch auf - ge - blüh - ter Ro - sen

*espressivo*

wear, Yet can it not with thine — com - pare. Fair - est of  
 Glanz, ver - gleich ich ihn den dei - ni - gen? Ach, ü - ber

flow'rs thou bring - est joy my soul en - tranc - ing. Thou my  
 al - les was da blüht, is dei - ne Bli - the won - ne -

queen, thou my queen.  
*voll, won - ne - voll.*

*p espress.*

Tho' I might roam in des-erts drear, All would be changed should'st thou ap -  
*Durch to - dte Wü - sten wan - dle hin, und grü - ne Schat - ten brei - ten.*

*p*

pear, Fra-grance and sweet re-fresh-ing shade Thou bring'st me  
*sich, ob fürch - ter - li - che Schwü - le dort ohn' - En - de*

*sf*

ev - er, Thou my queen, thou my  
*brü - te, won - ne - voll, won - ne -*

*dim. dolce*

queen, my queen.  
won - ne - voll.

*p* *espressivo*

In thy dear arms I would re - pose, E'en tho' for aye mine eyes might  
Lass mich ver - geh'n in dei - nem Arm! Es ist in ihm ja selbst der

*espressivo*

close, — Wert thou but near, e'en death's sharp pang would harm me nev - er.  
Tod. — ob auch die herb - ste To - des - qual die Brust durch - wü - the,

Thou my queen, thou my queen, my queen.  
won - ne - voll, won - ne - won - ne - voll!

*Ad.* \*



To Julius Stockhausen  
**SLUMBER - SONG**  
(RUHE, SÜSSLIEBCHEN)

from the Magelone Cyclus

(Published in 1868)

(Original Key)

JOHANN LUDWIG TIECK (1778-1853)

Translated by John S. Dwight

JOHANNES BRAHMS, Op. 83, No. 9

Adagio (Langsam)

VOICE

PIANO

*pp sempre e dolce*  
*una corda*

Rest thee, my sweet, in the shad - ow Of the green - ly glim - mer - ing  
 Ru - he, Süß - lieb - chen, im Schat - ten der grü - nen, däm - mern - den

grove; — Soft sigh - eth the grass on the  
 Nacht; — es säu - selt das Gras auf den

*dolce*



Ev - er, ev - er I'll be  
 e - wig, e - wig bin ich

thine.  
 dein.

*p dolce*

*dim.*

Hush ye! in - vis - i - ble cho -  
 Schweigt, ihr ver - steck - ten Ge - sän -

*p dolce*

rus! Dis - turb not her dain - ty re - pose! The  
 ge, und stört nicht die sü - sse - ste Ruh! Es

birds all, hov - er - ing o'er us, Sus - pend their be -  
 lauscht der Vö - gel Ge - drän - ge, es ru - hen die

wil - der - ing cho - rus; So, dar - ling, thine eye - lids  
 lau - ten Ge - sän - ge, schliess', Lieb' - chen, dein Au - ge

*dolce*

close! Sleep, — then, oh, sleep!  
 zu. Schla - fe, schlaf' ein

*p*

No noise — near thee creep!  
 im däm - mern - den Schein,

*poco cresc.*

Faith - ful - lest watch I'll keep, faith  
 ich will dein Wäch - ter sein, ich

*dim.*

ful - lest watch I'll keep.  
 will dein Wäch - ter sein.

*dolce*

**Animato**

Mur - mur, mel - o - dies E - ly - sian!  
 Mur - melt fort, ihr Me - lo - di - en,

*f*

Whis - per low, — thou stream, — thou  
 rau - sche nur, — du stil - ler, du

purl - ing — stream! Charmed by  
 stil - ler — Bach. Schö - ne

some en - chant - ing vis - ion,  
 Lie - bes - phan - ta - sie - en

Full of all de - lights E - ly - sian,  
 spre - chen in den Me - lo - die - en,

She is smil - ing in her  
 zar - te Träu - me schwim - men

dream;  
 nach. Through the  
 Durch den

*sempre più dolce*

*p*

*una corda*

whis - per - ing trees Lit - tle  
 flü - stern - den Hain schwar - men

swarms of gold - en bees  
 gol - de - ne Bie - ne - lein,

Keep und hum - ming to lull thee a -  
sum - men zum Schlum - mer dich

sleep, ein, hum - ming to lull thee, to lull  
sum - men zum Schlum - mer, zum Schlum -

*dim.* *pp*

thee a - sleep.  
mer dich ein.

*p*

*dim. sempre e poco rit.* *pp*



# LOVE IS FOR EVER

## (VON EWIGER LIEBE)

(Published in 1868)

(Original Key, B)

JOS. WENTZIG

JOHANNES BRAHMS, Op. 43, No 1

Translated by R.H. Benson and Arthur Westbrook

Moderato (Mässig)

VOICE

PIANO

*p*

Deep - er and  
Dun - kel, wie

deep - er o'er wood and o'er wold Shad - ow and si - lence the  
dun - kel in Wald und in Feld! A - bend schon ist es, nun

land - scape en - fold. Hush'd with the night is the  
schwei - get die Welt. Nir - gend noch Licht und

song of the lark; Yes, in the twi-light the home-steads are  
 nir-gend noch Rauch, ja, und die Ler-che sie schwei-get nun

dark.  
 auch. Fortth from the vil-lage the  
 Kommt aus dem Dor-fe der

*p*

lov-er is come, Guard-ing the maid-en and lead-ing her home;  
 Bur-sche her-aus, giebt das Ge-leit der Ge-lieb-ten nach Haus,

Choos-ing the path by the wil-lows a-part; Tell-ing her  
 führt sie an Wei-den-ge-bu-sche vor-bei, re-det so

all that lies deep in his heart:  
 viel und so man - cher - lei.

*mf*

“Though men re - proach till thy heart near - ly break,  
 „Lei - dest du Schmach und be - trü - best du dich,

Though they re - proach thee, love, — for my sake,  
 lei - dest du Schmach von An - dern um mich,

True lov - ers part - ed as quick - ly — as — we  
 wer - de die Lie - be ge - trennt so — ge - schwind,

*poco più f*

E - ven as quick - ly u - ni - ted shall be;  
 schnell wie wir frü - her ver - ei - ni - get sind.

Swift come the part - ing as wind o'er the sea,  
 Schei - de mit Re - gen und schei - de mit Wind.

*sempre più f e poco stringendo*

E - ven as swift shall our re - un - ion be!  
 schnell wie wir frü - her ver - ei - ni - get sind!

*f*

*dim. e rit. poco*

*a poco*

Rather slowly (*Ziemlich langsam*)

*pp dolce*

And the maid - en an - swer - ed straight; "Our love shall  
 Spricht das Mäg - de - lein, Mäg - de - lein spricht: Un - se - re

*un poco animato*

nev - er be part - ed by fate: Strong - tho' the steel and the  
 Lie - be, sie tren - net sich nicht! Fest - ist der Stahl und das

*un poco animato e*

i - ron for aye, Our love is strong - er and sur - er than  
 Ei - sen gar sehr. un - se - re Lie - be ist fe - ster noch

*cresc.* *mf*

they.  
 mehr.

*dim.* *un poco rit.*

I - ron and steel can be sev - er'd in twain; Our love shall  
 Ei - sen und Stahl, — man schmei - det sie um. un - se - re

*un poco animato*

ev - er un - chan - ged re - main; I - ron and steel will not  
 Lie - be wer wan - delt sie um? Ei - sen und Stahl, sie

*p* *un poco animato e*

al - way a - vail; Our love is plight - ed, our love is plight - ed and  
 kön - nen zer - gehn, un - se - re Lie - be, un - se - re Lie - be muss

*cresc.* *f*

nev - er, nev - er shall fail?"  
 e - wig, e - wig be - stehn!"

*f* *molto rit.* *p*

# THAT NIGHT IN MAY (DIE MAINACHT)

47

(Published in 1868)

(Original Key, *E♭*)

LUDWIG H. C. HÖLTY (1748-1776)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 43, No. 2

*Largo ed espressivo (Sehr langsam und ausdrucksvoll)*

VOICE

When the moon sil-ver-bright Shines thro' the  
Wann der sil-ber-ne Mond durch die Ge-

PIANO

*p*

tan-gled trees, And her lan-guor-ous light Shim-mers on  
sträu-che blinkt, und sein schlum-mern-des Licht ü-ber den

clus-ter'd leaves, And the night-in-gale sings, *eth*  
Ra-sen streut, und die Nach-ti-gall flö- - tet,



Sad - ly I wan - der from glade to glade.  
wandl' ich trau - rig von Busch zu Busch.

Hid - ing there in the shade I hear the tur - tle-doves Soft - ly coo - ing of  
Ü - ber - hül - let vom Laub gir - ret ein Tau - ben - paar sein Ent - zü - cken mir

*p* *cresc.*

love. Leav - ing them far be - hind,  
vor; a - ber ich wen - de mich,

*f*

I press on to deep - er shad - - ows;  
su - che dunk - le - re Schat - - - ten,

*p dim.*

And I weep for ut for lone  
und die ein - sa - me Thrä

*espressivo*

li - ness.  
ne rinnt.

*dim. rit.*

When, O maid of my heart, Fair as the smil - ing morn  
Wann, o lä - cheln - des Bild, wel - ches wie Mor - gen - roth

*a tempo* *simile*

Thy love - ra - di - ant face When shall I look up - on?  
durch die See - le mir strahlt, find' ich auf Er - den dich?

*and*

See, the tears of my great lone - - -  
 Und die ein - - sa - me Thrä - - -

*p cresc. legato*

- - li - ness pour, burn - - ing,  
 - - ne bebt mir hei - - sser,

*mf*

burn - - ing, my cheeks a -  
 hei - - sser die Wang' her-

*p*

long.  
*ab.*

*p* *dim. rit.*

# TO THE NIGHTINGALE (AN DIE NACHTIGALL)

51

(Published in 1868)

(Original Key)

H. von HÖLTY (1828-1887)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 46, No. 4

Rather slowly (*Ziemlich langsam*)

VOICE

Oh, cease to pour thy pas-sion-glow-ing  
Geuss' nicht so laut der lieb-ent-flamnten

PIANO

son-nets, Thy love - some tale, Down from the  
Lie - der ton - rei - chen Schall vom Blü - then -

spray of ten - der ap - ple - blos-soms, O Night - in -  
ast des A - pfel - baums her - nie - der, o Nach - ti -

gale! I hear the clear notes from thy sweet throat shak-en, And  
gall! Du tö - nest mir mit dei-ner sü - ssen Keh - le die

Love re - plies. Thy melt - ing meas - ures by-gone mem'ries waken  
Lie - be wach; denn schon durch-bebt die Tie - fen mei-ner See - le

In won - drous wise, in  
dein schmel - zend Ach, dein

won - drous wise.  
schmel - zend Ach.

Then from my couch a - gain re - pose is ban - ished, And  
 Dann flieht der Schlaf von neu - em die - ses La - ger, ich

*p*

long I stare With tear - ful eye, from  
 star - re dann, mit nas - sem Blick und

*cresc.*

which all hope has van - ished, To Heav - -  
 tod - ten-bleich und ha - ger den Him - -

*f*

- en there. Go,  
 - mel an. Fleuch,

*p*

Night - in-gale; hence to thy green a-byss - es With blos - - - soms  
 Nach - ti-gall, in grü - ne Fin - ster-nis - se, in's Hain - - - ge -

gay; And greet thy lov - ing mate with lov - ing  
 sträuch, und spend' im Nest der treu - en Gat - tin

kiss - - - es. A - - - way!  
 Küs - - - se, ent - - - fleuch,

A - - - way!  
 ent - - - fleuch!

*dim. e poco rit.*

# THE WATCHFUL LOVER (DER GANG ZUM LIEBCHEN)

55

(Published in 1868)

Bohemian Folksong  
Translated by Natalia Mucfarren

(Original Key, E minor)

JOHANNES BRAHMS, Op. 48, No. 1

*Con grazia*

VOICE

The moon in high heav - en the white clouds hath riv - en; I'll  
Es glänzt der Mond nie - der, ich soll - te doch wie - der zu

PIANO

*p*

*con Pedale*

go to my dear one and stand at her door.  
mei - nem Lieb - chen, wie mag es ihr geh'n?

*p*

*animato*

Sad vig - il she keep - eth, she sigh - eth and  
Ach weh, sie ver - za - get und kla - get, und

*animato*



weep - eth, And thinks that in life she will ne'er see me more!  
 kla - get, dass sie mich nim - mer im Le - ben wird seh'n!

## Tempo I

The moon is near wa - ning; my  
 Es ging der Mond un - ter, ich

*p*  
*con Pedale*

love is com - plain - ing; I'll has - ten and watch that no ri - val comes  
 eil - te doch mun - ter, und eil - te, dass kei - ner mein Lieb - chen ent -

nigh.  
führt.

*p*

*animato*

Ye doves I hear woo-ing, oh, cease from your coo-ing Un -  
Ihr Täub - chen, o gir - ret, ihr Lüft - chen, o schwir-ret, dass

*animato*

til to my dear one, my dear one I fly!  
kei - ner mein Lieb - chen, mein Lieb - chen ent - führt!

# TO A VIOLET

## (AN EIN VEILCHEN)

(Published in 1868)

(Original Key)

H. von HÖLTY (1828-1887)  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 49, No. 2

Andante Very softly (*Sehr zart*)

VOICE

Hide, O  
Birg, o

PIANO

*p*

vio - let, with - in thine az - ure chal - ice -  
Veil - chen, in dei - nem blau - en Kel - che,

Hide these pale tears of sor -  
birg die Thrä - nen der Weh -

row, muth, Till bis my mein

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are "row, muth, Till bis my mein". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and ties.

true love finds thee here by the  
Lieb - chen - die - se Quel - le be -

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "true love finds thee here by the Lieb - chen - die - se Quel - le be -". The vocal line has a melodic line with some ties and slurs. The piano accompaniment continues with a steady rhythmic pattern.

brook! And if she,  
sucht! Ent - pflückt sie

*dolce*

The third system of the musical score features the lyrics "brook! And if she, sucht! Ent - pflückt sie". The piano part is marked *dolce*. The vocal line has a melodic line with some ties and slurs. The piano accompaniment continues with a steady rhythmic pattern.

smil - ing, bend to  
lä - chelnd dich dem

The fourth system of the musical score features the lyrics "smil - ing, bend to lä - chelnd dich dem". The vocal line has a melodic line with some ties and slurs. The piano accompaniment continues with a steady rhythmic pattern.

pluck thee And place thee  
*Ra sen, die Brust mit*

in her bos - - her - om,  
*dir zu schmie - - cken;*

*f*

*p*

*espress., legato, poco -*

Oh, — then nes - tle up - on her heart, — then  
*O — dann schmie - ge dich ihr avs Herz, — dann*

*a - poco - cresc.*

nes - tle up - on her heart, — up - on her heart, —  
 schmie - ge dich ihr an's Herz, — dich ihr an's Herz, —

*f*

And tell her:  
 und sag' ihr,

*dim.*

That the drops hid with - in thine az - ure chal - ice  
 dass die Trop - fen in dei - nem blau - en Kel - che

*p molto dolce*

Flowed in grief from a soul to her de - vo - ted,  
 aus der See - le des treu' - sten Jüng - lings flos - sen,

Who, la - ment - ing, de - -  
der sein Le - ben ver - -

spair - - ing, sighs for death,  
wei - - net, und den Tod,

and sighs in vain.  
den Tod wünscht.

To B.F. in Vienna  
**CRADLE SONG**  
(WIEGENLIED)

(Published in 1868)

(Original Key, E $\flat$ )

KARL SIMROCK (1802 - 1876)  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 49, No. 4

With gentle motion (*Zart bewegt*)

VOICE

Lul - la - by and good  
Gu - ten A - bend, gut'

PIANO

*p*

night! With ro - ses be - dight, Creep in - to thy  
Nacht, mit Ro - sen be - dacht, mit Näg - lein be -

bed, There pil - low thy head. If God will, thou shalt  
steckt schlupf' un - ter die Deck: Mor - gen früh, wenn Gott



wake when the morn - ing doth break, If God will, thou shalt  
will, wirst du wie - der ge - weckt, mor - gen früh, wenn Gott

wake when the morn - ing doth break.  
will, wirst du wie - der ge - weckt.

Lul - la - by and good night; Those  
Gu - ten A - bend, gut' Nacht, von

blue eyes close tight; — Bright an-gels are near, So sleep with - out  
 Eng'-lein be - wacht, — die zei - gen im Traum dir Christ-kind - leins

fear. They will guard thee from harm With fair dream-land's sweet  
 Baum: Schlaf' nun se - lig und süß, schaw' im Traum's Pa - ra -

charm, They will guard thee from harm With fair dream-land's sweet charm.  
 dies, schlaf' nun se - lig und süß, schaw' im Traum's Pa - ra - dies.

# REMEMBRANCE

## (ERINNERUNG)

(Published in 1874)

(Original Key)

MAX von SCHENKENDORF (1788-1817)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 6

Fervently (*Innig*)

VOICE

The fair - est maid be - neath the heav'n Once graced this  
Ihr wun - der - schö - nen Au - gen - bli - cke, die Lieb - lich -

PIANO

*p legato*

vale of pure de - light With her dear pres - ence and the  
ste der gan - zen Welt hat euch mit ih - rem ew' - gen

fea - tures So bright and fair, so fair and bright.  
Glü - cke, mit ih - rem sü - ssen Licht er - hellt.

*with increasing animation**(allmählig lebhafter)*

O bow - ers, shrines we con - se - cra - ted, Ye  
Ihr Stel - len, ihr ge - weih - ten Plä - tze, ihr

bear the im - age of my fair; What mem - 'ries lie in  
trugt ja das ge - lieb - te Bild, was Wun - der habt ihr,

your cool shad - ows, What treas - ured sweets are hid - den  
was für Schä - tze vor mei - nen Au - gen dort ent -

there! Ye gar - dens gay, ye  
hüllt! Ihr Gär - ten, all' ihr

*animato sempre*

*p legato*

ver - dant mead-ows, Ye vine - yards glow - ing on the hill, Thrice  
 grü - nen Hai - ne, du Wein - berg in der sü - ssen Zier, es

hal - low'd ye since she con - sent - ed My cup of hap - pi -  
 nah - te sich die Heh - re, Rei - ne in Züch - ten gar zu

ness ————— to fill. O words she  
 freund - lich mir. Ihr Wor - te,

here to me hath spo - ken! O sweet, half - breathed, half -  
 die sie da ge - spro - chen, du schön - stes, halb - ver -

spo - ken word! Your mag - ic charm can ne'er be  
 hauch - tes Wort, dein Zau - ber - bann wird nie ge -

bro - ken; Its sound and spell my soul have stirred.  
 bro - chen, du klingst und wir - kest fort und fort.

Tempo I

The fair - est maid be - neath the  
 Ihr wun - der - schö - nen Au - gen -

*f* *rit. e dim.* *p legato*

heav'n — Once loved thee, vale of pure de - light. I gaze on  
 bli - cke, ihr lacht und lockt in ew' - gem Reiz. Ich schau - e

thee with ten - der long - ing For her most pre - cious in —  
 sehn - suchts - voll zu - rü - cke voll Schmerz und Lust und Lie -

— my sight.  
 - bes - geiz.

# MY HEART IS IN BLOOM (MEINE LIEBE IST GRÜN)

(Published in 1874)

(Original Key)

FERD. SCHUMANN

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 63, No 5

With animation (*Lebhaft*)

VOICE

Oh, my heart is in bloom  
 Mei - ne Lie - be ist grün

PIANO

*f*

like the li - lac tree, And my  
 wie der Flie - der - busch, und mein

Love like a sun - beam glow - eth, my  
 Lieb ist schön wie die Son - ne, mein



Love like a sun - beam glow - eth; She  
 Lieb ist schön wie die Son - ne; die

has but to glance at my li - lac tree, And  
 glänzt wohl her - ab auf dem Flie - der - busch und

*p*

lo! in - to blos - som it blow - eth, And  
 füllt ihn mit Duft und mit Won - ne, und

lo! in - to blos - som it  
 füllt ihn mit Duft und mit

blow  
Won

eth.  
ne.

string.

*f*

string.

*poco ten.*

*f*

*p*

*p*

And my soul has the wings  
Mei - ne See le hat Schwin

*f*

Who, la - ment - ing, de - -  
der sein Le - ben ver - -

spair - - ing, sighs for death,  
wei - - net, und den Tod,

and sighs in vain.  
den Tod wünscht.

*p*

To B.F. in Vienna  
**CRADLE SONG**  
(WIEGENLIED)

(Published in 1868)

(Original Key, E $\flat$ )

KARL SIMROCK (1802 - 1876)  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 49, No. 4

With gentle motion (*Zart bewegt*)

VOICE

Lul - la - by and good  
Gu - ten A - bend, gut'

PIANO

*p*

night! With ro - ses be - dight, Creep in - to thy  
Nacht, mit Ro - sen be - dacht, mit Näg - lein be -

bed, There pil - low thy head. If God will, thou shalt  
steckt schluff' un - ter die Deck: Mor - gen früh, wenn Gott

wake when the morn - ing doth break, If God will, thou shalt  
 will, wirst du wie - der ge - weckt, mor - gen früh, wenn Gott

wake when the morn - ing doth break.  
 will, wirst du wie - der ge - weckt.

Lul - la - by and good night; Those  
 Gu - ten A - bend, gut' Nacht, von

blue eyes close tight; — Bright an - gels are near, So sleep with - out  
 Eng' - lein be - wacht, — die zei - gen im Traum dir Christ-kind - leins

fear. They will guard thee from harm With fair dream-land's sweet  
 Baum: Schlaf' nun se - lig und süß, schau' im Traum's Pa - ra -

charm, They will guard thee from harm With fair dream-land's sweet charm.  
 dies, schlaf' nun se - lig und süß, schau' im Traum's Pa - ra - dies.

# REMEMBRANCE

(ERINNERUNG)

(Published in 1874)

(Original Key)

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Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.63, No 2

Fervently (*Innig*)

VOICE

The fair - est maid be - neath the heav'n Once graced this  
 Ihr wun - der - schö - nen Au - gen - bli - cke, die Lieb - lich -

PIANO

*p legato*

vale of pure de - light With her dear pres - ence and the  
 ste der gan - zen Welt hat euch mit ih - rem ew' - gen

fea - tures So bright and fair, so fair and bright.  
 Glü - cke, mit ih - rem sü - ssen Licht er - hellt.

*with increasing animation*  
(allmählig lebhafter)

O bow - ers, shrines we con - se - cra - ted, Ye  
Ihr Stel - len, ihr ge - weih - ten Plä - tze, ihr

bear the im - age of my fair; What mem - 'ries lie in  
trugt ja das ge - lieb - te Bild, was Wun - der habt ihr,

your cool shad - ows, What treas - ured sweets are hid - den  
was für Schä - tze vor mei - nen Au - gen dort ent -

there! hüllt! Ye gar - dens gay, ye  
Ihr Gär - ten, all ihr

*animato sempre*

*p legato*



ver - dant mead-ows, Ye vine - yards glow - ing on the hill, Thrice  
 grü - nen Hai - ne, du Wein - berg in der sü - ssen Zier, es

hal - low'd ye since she con - sent - ed My cup of hap - pi -  
 nah - te sich die Heh - re, Rei - ne in Züch - ten gar zu

ness to fill. O words she  
 freund - lich mir. Ihr Wor - te,

here to me hath spo - ken! O sweet, half - breathed, half -  
 die sie da ge - spro - chen, du schön - stes, halb - ver -

spo - ken word! Your mag - ic charm can ne'er be  
 hauch - tes Wort, dein Zau - ber - bann wird nie ge -

bro - ken; Its sound and spell my soul have stirred.  
 bro - chen, du klingst und wir - kest fort und fort.

Tempo I

The fair - est maid be - neath the  
 Ihr wun - der - schö - nen Au - gen -

*f* *rit. e dim.* *p legato*

heav'n — Once loved thee, vale of pure de - light. I gaze on  
 bli - cke, ihr lacht und lockt in ew' - gem Reiz. Ich schau - e

thee with ten - der long - ing For her most pre - cious in  
 sehn - suchts - voll zu - rü - cke voll Schmerz und Lust und Lie -

— my sight.  
 - bes - geiz.

# MY HEART IS IN BLOOM (MEINE LIEBE IST GRÜN)

(Published in 1874)

(Original Key)

FERD. SCHUMANN

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 63, No 5

With animation (*Lebhaft*)

VOICE

Oh, my heart is in bloom  
Mei - ne Lie - be ist grün

PIANO

*f*

like the li - lac tree, And my  
wie der Flie - der - busch, und mein

Love like a sun - beam glow - eth, my  
Lieb ist schön wie die Son - ne, mein

Love like a sun - beam glow - eth; She  
 Lieb ist schön wie die Son - ne; die

has but to glance at my li - lac tree, And  
 glänzt wohl her - ab auf dem Flie - der - busch und

lol in - to blos - som it blow - eth, And  
 füllt ihn mit Duft und mit Won - ne, und

lol in - to blos - som it  
 füllt ihn mit Duft und mit

blow  
Won

eth.  
ne.

string.

3

3

3

3

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'blow' and a dotted half note 'Won'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 3/4. The piano part includes triplets in the right hand.

string.

f

Detailed description: This system contains the next two measures. The vocal line is silent. The piano accompaniment continues with a similar rhythmic pattern. The piano part includes a forte dynamic marking 'f' and a 'string.' marking. The right hand features a melodic line with slurs and ties.

poco ten.

f

p

La

p

Detailed description: This system contains the next two measures. The vocal line is silent. The piano accompaniment continues with a similar rhythmic pattern. The piano part includes a 'poco ten.' marking, a forte dynamic marking 'f', and a piano dynamic marking 'p'. The right hand features a melodic line with slurs and ties. The left hand has a bass line with a piano dynamic marking 'p'.

And my soul has the wings  
Mei - ne See le hat Schwin

f

Detailed description: This system contains the final two measures. The vocal line begins with 'And my soul has the wings' and 'Mei - ne See le hat Schwin'. The piano accompaniment continues with a similar rhythmic pattern. The piano part includes a forte dynamic marking 'f'.

of a night - in - gale; He  
gen der Nach - ti - gall und

lives 'mid the li - lac flow - ers, He  
wiegt sich in blü - hen - dem Flie - der, und

lives 'mid the li - hen - lac flow - ers, In  
wiegt sich in blü - hen - dem Flie - der, und

ec - sta - sy sing - ing his mad - ding lay, For  
jauch - zet und sin - get vom Duft be - rauscht viel

*p*

joy of his per - fumed bow - ers, For  
 lie - bes - trun - ke - ne Lie - der, viel

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note 'joy' and continues with 'of his per - fumed bow - ers, For'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

joy of his per - fumed bow  
 lie - bes - trun - ke - ne Lie

The second system continues the vocal line with 'joy of his per - fumed bow' and the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

ers.  
 der.

The third system shows the piano accompaniment for the words 'ers.' and 'der.'. The right hand features a triplet of eighth notes, and the left hand has a simple bass line. A dynamic marking of *f* is present.

*poco ten.*

The fourth system continues the piano accompaniment with the instruction *poco ten.* (poco tenuto). The right hand has a complex melodic line with slurs and ties, while the left hand has a bass line. Dynamic markings of *f* and *p* (piano) are used throughout the system.



# OH, THAT I MIGHT RETRACE THE WAY (O WÜST' ICH DOCH DEN WEG ZURÜCK)

(Published in 1874)

KLAUS GROTH (1819-1899)

(Original Key)

JOHANNES BRAHMS, Op. 63, No 8

Rather slowly (*Etwas langsam*)

VOICE

PIANO

The first system of the score shows the beginning of the piece. The voice line is mostly rests, while the piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The tempo is marked 'Rather slowly' and the dynamic is 'p' (piano).

Oh, that I might re - trace the way, The  
 O wüsst' ich doch den Weg zu - rück, den

The second system contains the first line of lyrics. The voice line begins with the melody, and the piano accompaniment continues with its characteristic accompaniment.

hap - py way - to child - hood's land! A - far from home why  
 lie - ben Weg - zum Kin - der - land! O - wa - rum sucht' ich

The third system contains the second line of lyrics. The voice line continues the melody, and the piano accompaniment provides harmonic support.

did I stray, And leave my moth - er's hand, my moth - er's  
 nach dem Glück und liess der Mut - ter Hand, der Mut - ter

The fourth system contains the third line of lyrics and concludes the piece with a double bar line. The piano accompaniment features a final flourish in the right hand.

with growing animation  
(lebhafter werdend)

hand?  
Hand?

Oh, how I long to  
O wie mich seh - net

be at rest, Nor dai - ly wake to care and toil, To  
aus - zu - ruh'n, von kei - nem Stre - ben auf - ge - weckt, die

*cresc.*

close my eyes in slum - ber blest, 'Neath love's en - dear - ing  
mü - den Au - gen zu - zu - thun, von Lie - be sanft - be -

smile, 'neath love's en - dear - ing smile!  
deckt, von Lie - be sanft be - deckt!

No more to ques - tion nor to need, To pass the hours  
 Und nichts zu for - schen, nichts zu spä'n, und nur zu träu - me.

*cresc.*

dream - ings mild, The check - er'd times no  
 leicht und lind, der Zei - ten Wan - del

more to heed; A - gain to be a child, a -  
 nicht zu seh'n, zum zwei - ten Mal ein Kind, zum

gain to be a child! Oh,  
 zwei - ten Mal ein Kind! O

*poco rit.*

would that I might find the way, The bless - ed way — to  
 zeigt mir doch den Weg zu - rück, den lie - ben Weg — zum

Tempo I

*p*

child-hood's land. In vain I seek! Wher - e'er I stray is  
 Kin - der - land! Ver - ge - bens such' ich nach dem Glück, rings

lone and des - ert strand, des - ert strand!  
 um ist ö - der Strand, ö - der Strand!

*pp*

*p*

*rit.*

# SONG OF THE SKYLARK (LERCHENGESANG)

(Published in 1877)

(Original Key)

KARL CANDIDUS

Translated by Natalia Macfarren

JOHANNES BRAHMS, Op.70, No 2

Andante espressivo

VOICE

PIANO

*p* *espressivo*

E - the - re - al, far - off voi - ces,  
Ae - the - ris - che fer - ne Stim - men,

The  
der

sky - lark's rap - tur - ous meas - ures,  
Ler - chen himmli - sche Grü - sse,

Ye bring me deep - est  
wie regt - ihr mir - so

*dolce*

pleas - ures, O sweet, ce - les - tial voi - ces, O sweet, ce -  
 sü - sse die Brust, ihr liebli - chen Stim - men, die Brust, ihr

les - tial voi - ces!  
 lieb - li - chen Stim - men!

*espress.*

I close my eye - lids, dream - ing;  
 Ich schlie - sse leis' mein Au - ge,

Fond mem' - ries come, and vi - sions Of gold - en days E -  
 da zieh'n Er - in - ne - run - gen in sanf - ten Däm - me -

ly - sian,                      Fond mem'ries come, and vi - sions                      Of  
run - gen,                      da zieh'n Er - in - ne - run - gen                      in

*dol.*

gol - den days — E - ly - sian,                      While Spring — o'er  
sanf - ten Däm - me - run - gen,                      durch - weht — vom

*dol.*

all — is beam - ing.  
Früh - lings - hau - che.

*espress.*

*Ped.*

# LOVE SONG

(MINNELIED)

(Composed in 1877)

(Original Key)

N. HÖLTY (1828-1887)

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 71, No. 5

(1838-1897)

With much tenderness but not too slowly  
(Sehr innig doch nicht zu langsam)

VOICE

Sweet - er  
Hol - der

PIANO

*mf* *p*

sounds the song of birds When she roams the mead\_ows, When she comes with step so  
klingt der Vo - gel - sang, wenn die En - gel - rei - ne, die mein Jüng - lings - herz be -

light, 'Mid the wood-land shad-ows.  
zwang, wan - delt durch die Hai - ne.



Bright-er is the bloom-ing Spring, Green-er are its bow-  
 Rö-ther blü-hen Thal und Au, grü-ner wird der Ra-

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

- ers, When, with ten-der fin-gers' touch She doth gath-er  
 - sen, wo die Fin-ger mei-ner Frau Mai-en-blu-men-

The second system continues the musical score. The vocal line has a melodic line with some accidentals. The piano accompaniment features a more active bass line with some chromaticism.

flow-ers: But for thee all joy were dead, All earth's  
 la-sen. Oh-ne sie ist al-les todt, welk sind

The third system shows a change in mood. The vocal line has a more somber melody. The piano accompaniment includes a piano (*p*) dynamic marking and features a more complex harmonic structure.

bright-ness fa-ded. E'en the glow of eve-ning sky Were for  
 Blüt' und Kräu-ter; und kein Früh-lings-a-bend-roth dückt mir

The fourth system concludes the page. The vocal line has a descending melodic line. The piano accompaniment features a forte (*f*) dynamic marking and ends with a final chord.

me o'er-shad - ed. Dear - est sov - reign of my  
 schön und hei - ter. Trau - te, min - nig - li - che

heart, Leave, oh! leave me nev - er, Bloom sweet blos - soms of thy  
 Frau, wol - lest nim - mer flie - hen, dass mein Herz, gleich die - ser

love, In my soul for ev - er, In my soul for ev -  
 Au, mög' in Won - ne bli - hen, mög' in Won - ne bli -

er.  
 hen.

*rit.*

*dolce* *dim.* *p*

No more to ques - tion nor to need, To pass the hours in  
 Und nichts zu for - schen, nichts zu spä'n, und nur zu träu - men

*cresc.*

dream - ings mild, The check - er'd times no  
 leicht und lind, der Zei - ten Wan - del

more to heed; A - gain to be a child, a -  
 nicht zu seh'n, zum zwei - ten Mal ein Kind, zum

gain to be a child! Oh,  
 zwei - ten Mal ein Kind! O

*poco rit.*

would that I might find the way, The bless - ed way — to  
 zeigt mir doch den Weg zu - rück, den lie - ben Weg — zum

Tempo I

*p*

child-hood's land. In vain I seek! Wher - e'er I stray is  
 Kin - der - land! Ver - ge - bens such' ich nach dem Glück, rings

lone and des - ert strand, des - ert strand!  
 um ist ö - der Strand, ö - der Strand!

*pp*

*rit.*



pleas - ures, O sweet, ce - les - tial voi - ces, O sweet, ce -  
 sü - sse die Brust, ihr liebli - chen Stim - men, die Brust, ihr

les - tial voi - ces!  
 lieb - li - chen Stim - men!

*espress.*

I close my eye - lids, dream - ing;  
 Ich schlie - sse leis' mein Au - ge,

Fond mem - ries come, and vi - sions Of gold - en days E -  
 da zieh'n Er - in - ne - run - gen in sanf - ten Däm - me -

ly - sian,                      Fond mem'ries come, and vi - sions                      Of  
 run - gen,                      da zieh'n Er - in - ne - run - gen                      in

*dol.*

gol - den days — E - ly - sian,                      While Spring — o'er  
 sanf - ten Däm - me - run - gen,                      durch - weht — vom

*dol.*

all — is beam - ing.  
 Früh - lings - hau - che.

*espress.*

*Ped.*

# LOVE SONG

(MINNELIED)

(Composed in 1877)

(Original Key)

N. HÖLTY (1829-1887)

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 71, No. 5

(1838-1897)

With much tenderness but not too slowly  
(Sehr innig doch nicht zu langsam)

VOICE

Sweet - er  
Hol - der

PIANO

*mf* *p*

sounds the song of birds When she roams the mead-ows, When she comes with step so  
klingt der Vo - gel - sang, wenn die En - gel - rei - ne, die mein Jüng - lings - herz be -

light, 'Mid the wood-land shad-ows.  
zwang, wan - delt durch die Hai - ne.



Bright-er is the bloom-ing Spring, Green-er are its bow-  
 Rö-ther blü-hen Thal und Au, grü-ner wird der Ra-

-ers, When, with ten-der fin-gers' touch She doth gath-er  
 -sen, wo die Fin-ger mei-ner Frau Mai-en-blu-men-

flow-ers: But for thee all joy were dead, All earth's  
 la-sen. Oh-ne sie ist al-les todt, welk sind

bright-ness fa-ded. E'en the glow of eve-ning sky Were for  
 Blüt' und Kräu-ter; und kein Früh-lings-a-bend-roth dückt mir

me o'er-shad - ed. Dear - est sov - reign of my  
 schön und hei - ter. Trau - te, min - nig - li - che

heart, Leave, oh! leave me nev - er, Bloom sweet blos - soms of thy  
 Frau, wol - lest nim - mer flie - hen, dass mein Herz, gleich die - ser

love, In my soul for ev - er, In my soul for ev -  
 Au, mög' in Won - ne bli - hen, mög' in Won - ne bli -

er.  
 hen.

*rit.*

*dolce* *dim.* *p*

# THE QUIET WOOD

## (O KÜHLER WALD)

(Published in 1877)

(Original Key, Ab)

CL. BRENTANO (1778-1842)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, No. 3

Lento Slowly (*Langsam*)

VOICE

Where shall I find the  
O küh - ler Wald, wo

PIANO

*p*

qui - et wood  
rau - schest du,

In which  
in dem

my loved one strays?  
mein Lieb - chen geht?

The  
O

ech - o soft  
Wie - der - hall,

where shall I seek,  
wo lau - schest du,

That knows  
der gern

and loves,  
mein Lied,

and loves my lays? With  
 mein Lied ver - steht? Im

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "and loves my lays? With / mein Lied ver - steht? Im". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a series of chords in the right hand and a more active bass line in the left hand.

in my heart there stirs the wood, there  
 Her zen tief, da rauscht der Wald, da

The second system continues the musical score. The vocal line has the lyrics: "in my heart there stirs the wood, there / Her zen tief, da rauscht der Wald, da". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) at the beginning. The piano part features a flowing melody in the right hand and a steady bass line in the left hand.

stirs the wood In which my loved one strays: The  
 rauscht der Wald, in dem mein Lieb - chen geht, in

The third system concludes the musical score. The vocal line has the lyrics: "stirs the wood In which my loved one strays: The / rauscht der Wald, in dem mein Lieb - chen geht, in". The piano accompaniment continues with a similar texture, featuring a melodic line in the right hand and a supporting bass line in the left hand.

ech - o in my sor - rows sleeps; For -  
 Schmer - zen schief der Wie - der - hall, die

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'ech' followed by a quarter note 'o', then a half note 'in', a quarter note 'my', a half note 'sor', a quarter note 'rows', and a half note 'sleeps;'. The piano accompaniment consists of a treble and bass clef. The bass clef part has a dynamic marking 'p' and includes a series of chords and moving lines. The treble clef part has a long slur over the first six measures.

got - ten, are my lays, for -  
 Lie - der sind ver - weht, die

The second system continues the musical score. The vocal line has a half note 'got - ten,' followed by a half note 'are', a half note 'my', a half note 'lays,', and a half note 'for -'. The piano accompaniment features a dynamic marking 'p' and includes a series of chords and moving lines. The treble clef part has a long slur over the first six measures.

got - ten, all for - got - ten are my lays!  
 Lie - der sind ver - weht, sind ver - weht.

The third system concludes the musical score. The vocal line has a half note 'got - ten,' followed by a half note 'all', a half note 'for -', a half note 'got - ten', a half note 'are', a half note 'my', and a half note 'lays!'. The piano accompaniment features a dynamic marking 'p' and includes a series of chords and moving lines. The treble clef part has a long slur over the first six measures. The system ends with a double bar line and a repeat sign.

# LAMENT (VERZAGEN)

(Published in 1877)

(Original Key)

KARL LEMCKE

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 72, No 4

Con moto (Bewegt)

VOICE

PIANO

1 I sit a-lone by the  
 2 The bil-lows beat on the  
 1 Ich sitz' am Stran-de der  
 2 Die Wo-gen rau-schen zum

shore of the sea, And here would fain find  
 sand - y shore; They break and dis - ap -  
 rau - schen - den See, und su - che dort nach  
 Stran - de hin, sie schäu - men und ver -

rest, and here would fain find  
 pear, They break and dis ap -  
 Ruh, und su - che dort nach  
 geh'n, sie schäu - men und ver -

rest. I gaze at the  
 pear. The wind blown clouds  
 Ruh; ich schau e dem  
 geh'n; die Wol ken, die

foam - crest - ed bil - lows, And heav - y the  
 sweep - o'er the o - cean, And van - ish, I  
*Trei - ben der Wo - gen mit dum - pfer Er -*  
*Win - de da - rü - ber, die kom - men*

heart in my breast, Oh,  
 know not where, They  
*ge - bung zu, mit*  
*und ver - weh'n, die*

heav - y the heart in my  
 van - ish, I know not  
*dum - pfer Er - ge - bung*  
*kom - men und ver -*



breast! \_\_\_\_\_  
 where! \_\_\_\_\_  
 zu. \_\_\_\_\_  
 weh'n. \_\_\_\_\_

3 O rest - less, throb - bing  
 3 Du un - ge - stü - mes

*cresc.*

R. H.  
 L. H.

heart, \_\_\_\_\_ Be still \_\_\_\_\_ and \_\_\_\_\_  
 Herz, \_\_\_\_\_ sei still \_\_\_\_\_ und \_\_\_\_\_

give my spir it  
 gib dich doch zur

rest, And know the storm - clouds and  
 Ruh', du sollst mit Win - den und

bil - lows as kin - dred. Why art thou so  
 Wo - gen dich trö - sten, was wei - nest, was

sore dis - trest? Ah,  
 wei - nest du? was

<sup>\*)</sup> Alternative notes

Why so sore dis  
wei nest wei nest

trest?  
du?

*p*

*R.H.*  
*L.H.*

*dim.*  
*R.H.*  
*L.H.*  
*pp*

# THE DISAPPOINTED SERENADER (VERGEBLICHES STÄNDCHEN)

(Published in 1882)

(Original Key)

Lower Rhine Folksong  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 84, No. 4

With animation and good humor (*Lebhaft und gut gelaunt*)

VOICE

(He) Ah, good eve - ning, fair  
(Er) Gu - ten A - bend, mein

PIANO

maid - en, good eve - ning, my dear,  
Schatz, gu - ten A - bend, mein Kind,

Pleas - ant eve - ning, my dear! Love brings me here to thee;  
gu - ten A - bend, mein Kind! Ich komm' aus Lieb' zu dir,

So throw me down thy key, throw me down thy key, throw it down,  
 ach, mach' mir auf die Thür, mach' mir auf die Thür, mach' mir auf,

throw it down, throw me down thy key! (She) My  
 mach' mir auf, mach' mir auf die Thür! (Sie) Mein

door's lock'd and bolt - ed; I can't let you in,  
 Thür ist ver - schlos - sen, ich lass' dich nicht ein,

I can't let you in. My moth - er said, you see,  
 ich lass' dich nicht ein; Mut - ter, die rath mir klug,

If you came in to me I would rue the day, I would rue,  
 wärst du her - ein mit - Fug, wär's mit mir vor - bei, wär's mit mir,

I would rue, I would rue the day!  
 wär's mit mir. wär's mit mir vor - bei!

*poco f*

(He) The night is so cold, so chill - y the  
 (Er) So kalt ist die Nacht, so ei - sig der

wind, so chill - y the wind,  
 Wind, so ei - sig der Wind,

*p*

My heart will freeze right soon, And all my love be gone.  
 dass mir das Herz er - friert, mein' Lieb' er - lö - schen wird,

Cru - el maid, be kind, cru - el maid, cru - el maid,  
 öff - ne mir, mein Kind, öff - ne mir, öff - ne mir,

*Faster (lebhafter)*  
 cru - el maid, be kind! (She) Now if thy  
 öff - ne mir - mein Kind! (Sie) Lö - schet dein'

*Più animato*

love's go - ing, then let it go,  
 Lieb, lass sie lö - schen nur,

yes, then let it go! Pray, let it  
 lass sie lö - schen nur, Lö - schet sie

*pluggiero*

go for aye, And here no long - er stay, Pleas-ant dreams, young  
 im - mer zu, geh heim zu Bett, zur Ruh, gu - te Nacht, mein

man; So, good night, go to bed, pleas-ant dreams, young  
 Knab', gu - te Nacht, gu - te Nacht, gu - te Nacht, - mein

man!  
 Knab'l

*f.* *sf*



# IN LONELY WOOD (IN WALDESEINSAMKEIT)

(Published in 1882)

(Original Key)

KARL LEMCKE

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 85, No. 6

Slowly (*Langsam*)

VOICE

I once in si - lent wood - lands re -  
 Ich sass zu dei - nen Fü - ssen in

PIANO

*p*

clined at thy dear side, While the hill - winds,  
 Wal - des - ein - sam - keit; Win - des - ath - men,

sigh - ing, swept through the branch - es wide. Up -  
 Seh - nen ging durch die Wip - fel breit. In



sink - - ing; the lights grew soft and pale.  
 un - - ter, der Tag ver - glüh - te all,

Dis - - tant, dis - - tant,  
 fer - - ne, fer - - ne,

*rit. sempre*

*pp dim. rit. sempre*

dis - - tant war - - bled a night - in-gale,  
 fer - - ne sang ei - ne Nach - ti - gall,

*dolce*

war - - bled a night - - bled - in - gale!  
 sang ei - ne Nach - - - ti - gall.

*pp*

# IN SUMMER FIELDS (FELDEINSAMKEIT)

(Published in 1882)

HERMANN ALMERS

Translated by Paul England (Verse I)  
and Frederic Field Bullard (Verse II)

(Original Key, *f*)

JOHANNES BRAHMS, Op. 86, N<sup>o</sup> 2

Slowly (*Lungsam*)

VOICE

In sum-mer fields I  
Ich ru-he still im

PIANO

lie 'mid deep green grass, I lie and watch the bound-less blue a -  
ho - hen grü - nen Gras und sen - de lan - ge mei - nen Blick nach

bove me, a - bove me; The  
o - ben, nach o - ben; von

whirr of ti - ny wings is nev - er still; To won - drous vi - sions  
 Gril - len rings um-schwirrt v ohn' Un - ter - lass, v von Him - mels bläu - e

heav - en's glo-ries move me, To won - drous vi - sions heav - en's glo - ries  
 wun - der - sam um - wo - ben, v von Him - mels - bläu - e v wun - der - sam um -

move — me. The  
 wo - ben. Die

fair white clouds ride slow - ly o - ver-head, A - thwart the blue, like  
 schö - nen wei - ssen Wol - ken zieh'n da - hin v durch's tie - fe Blau, wie

*dim.*

pure and ra - diant vi - sions, Like pure and ra - diant  
schö - ne stil - le Träu - me, *v* wie schö - ne stil - le

vi - sions. I feel the while as tho' I long were  
Träu - me; mir ist, als ob ich längst ge - stor - ben

*dolce.*

dead, And borne on wings a - loft to fields E - ly - sian, And  
bin, und zie - he se - lig mit durch ew' - ge Räu - me, *v* und

borne on wings a - loft to fields E - ly - sian.  
zie - he se - lig mit *v* durch ew' - ge Räu - me.

*pp*

# ARISE, BELOVED VISION

(STEIG' AUF, GELIEBTER SCHATTEN)

(Published in 1884)

(Original Key)

FRIEDRICH HALM

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 94, No 2

Sustained (*Gehalten*)

VOICE

A - rise, be - lov - ed Vi - sion, To  
Steig' auf, ge - lieb - ter Schat - ten, vor

PIANO

*poco f*

me in dead of night! Shake off this death - ly  
mir in tod - ter Nacht, und lab' mich To - - des

lan - guor; Be with me in Thy might, — be with me  
mat - ten mit dei - - ner Nä - he Macht, — mit dei - ner

*p*





vine. Then come, and stay my weep-ing. Lift up my soul, I  
 bot. So komm! Still' mei - ne Thrü - nen, gieb' mei-ner See - le

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* (forte) is placed above the piano accompaniment.

pray, And take me in Thy keep-ing, And make me young for  
 Schwung, und Kraft den wel - ken Seh - nen und mach' mich wie - der

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features a prominent melodic line in the right hand. A dynamic marking of *p* (piano) is placed above the piano accompaniment.

aye, — and make me young — for aye!  
 jung — und mach' mich wie - - der jung.

The third system concludes the musical score. The vocal line ends with a long note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamic markings of *dim.* (diminuendo) and *pp* (pianissimo) are placed above the piano accompaniment.

# SAPPHIC ODE

(SAPPHISCHE ODE)

(Published in 1884)

HANS SCHMIDT  
Translated by Arthur Westbrook

(Original Key, D)

JOHANNES BRAHMS, Op. 94, No. 4

Rather slowly (*Ziemlich langsam*)

VOICE

PIANO

*p mezza voce*

Ro - ses culled at night from the dark - 'ning  
Ro - sen brach ich Nachts mir am dunk - len

hedge - rows Sweet - er than by day all their fragrance were breath - ing,  
Ha - ge; Sü - sser hauch - ten Duft sie, als je - am Ta - ge;

Tho' the lad - en branch - es were mov - ing a - bove me,  
Doch ver - streu - ten reich die be - weg - ten Ae - ste

Show - ers be - dew - ing.  
Thau, der mich näss - te.

So thy kiss - es' fra - grance as naught has  
 Auch der Küss - se Duft mich wie nie be -

charmed me, Kiss - es caught by night from thy lips! — red blos - som;  
 rück - te, Die ich Nachts von Strauch dei - ner Lip - pen pflück - te:

Tho' from eyes with deep — e - mo - tion glow - ing.  
 Doch auch dir be - wegt im Ge - müth — gleich je - nen,

Tears were flow - ing.  
 Thau - ten die Thrä - nen.

# MY EVERY THOUGHT IS WITH THEE, LOVE

(BEI DIR SIND MEINE GEDANKEN)

111

(Published in 1884)

(Original Key)

FRIEDRICH HALM

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 95, No. 2

VOICE

PIANO

Quickly and intimately (*Schnell und heimlich*)

*p sotto voce*



1 My ev - 'ry thought is with thee, Love,  
2 My ev - 'ry thought is with thee, Love,  
1 Bei dir sind mei - ne Ge - dan - ken  
2 Bei dir sind mei - ne Ge - dan - ken



And hov - - ers, hov - - ers round thee  
Re - fus - - ing from thee, — from thee to  
und flat - tern, flat - tern um dich  
und wol - len von dir, — von dir nicht



there, And tells me, they'd all be  
 part, And tells me, of earth's fair  
 her; sie sa - gen, sie hät - ten  
 fort; sie sa - gen, das wär' auf

lone - ly When - ev - er they leave my  
 pla - ces The fair - est is where thou  
 Heim - weh, hier litt' es sie nicht  
 Er - den der al - ler - schön - ste

*sempre dim. e rit.*

*p* *sempre dim. e rit.*

fair, when - ev - er they leave  
 art, the fair - est is where  
 mehr, hier litt' es sie  
 Ort, der al - ler - schön -

*pp dolce*

my fair.  
 thou art.  
 nicht mehr.  
 ste Ort.

*a tempo*

*p a tempo*

3 They say they dare not go  
3 Sie sa - gen, un - lös - bar

near thee, For dan - ger thy mag -  
heil - te dein Zau - ber sie fest -

- ic brings; Al - read - y  
ge - bannt; sie hät - ten

thy ra - diant glan - ces Have  
an dei - nen Bli - cken die

*poco rit.*  
*f* *p* *sempre dim. e rit.*

burned their ten der wings, have  
Flü gel sich ver brannt, die

This system contains the first line of the musical score. It features a vocal line in treble clef with lyrics and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The piano part includes chords and melodic lines with slurs.

burned their ten der  
Flü gel sich ver

*pp*

This system contains the second line of the musical score. The vocal line continues with lyrics. The piano accompaniment features a *pp* (pianissimo) dynamic marking and includes a crescendo hairpin. The piano part continues with chords and melodic lines.

*a tempo*  
wings.  
brannt.

*p a tempo*

This system contains the third line of the musical score. The vocal line has a rest followed by the lyrics. The piano accompaniment features a *p a tempo* dynamic marking and includes a crescendo hairpin. The piano part continues with chords and melodic lines.

This system contains the fourth line of the musical score. It features the piano accompaniment in grand staff. The piano part continues with chords and melodic lines, ending with a double bar line and repeat dots.

# MAIDEN'S SONG (MÄDCHENLIED)

(Published in 1884)

(Original Key)

PAUL HEYSE (1830 - )

(after the Italian)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 95, No 6

Commodo (*Behaglich*)

VOICE

At ear-ly morn a-broad I rove, And go at once to—  
Am jüng-sten Tag ich auf-er-steh' und gleich nach mei-nem

PIANO

*p*

seek my Love: And if my Love I do not meet,  
Lieb-sten sek, und wenn ich ihn nicht fin-den-kann,

*dolce*

I hie me back — to slum-ber sweet, I hie me back to slum-ber  
leg' wie-der mich — zum Schla-fen dann, leg' wie-der mich zum Schla-fen

*poco rit.*

*dim. poco rit.*



*a tempo*

sweet. What grief is ours, what end-less pain, Till,  
dann. O Her-ze-leid, du E-wig-keit. Selb-

hand in hand, we meet a - gain! And, if my Love cast  
an - der nur ist Se - lig - keit! Und kommt mein Lieb - ster

*p* *dolce*

out should be, There'll be no Par - a - dise for me, — there'll be no  
nicht hin - ein, mag nicht im Pa - ra - die - se sein, — mag nicht im

Par - a - dise for me!  
Pa - ra - die - se sein.

*p*

# OH, DEATH IS LIKE THE COOLING NIGHT

(DER TOD, DAS IST DIE KÜHLE NACHT)

(Composed in 1886)

(Original Key)

HEINRICH HEINE (1799-1856)

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 96, No. 1

Molto lento Very slowly (*Sehr langsam*)

VOICE

Oh, Death is like the cool - ing Night,  
Der Tod, das ist die küh - le Nacht,

PIANO

*p*

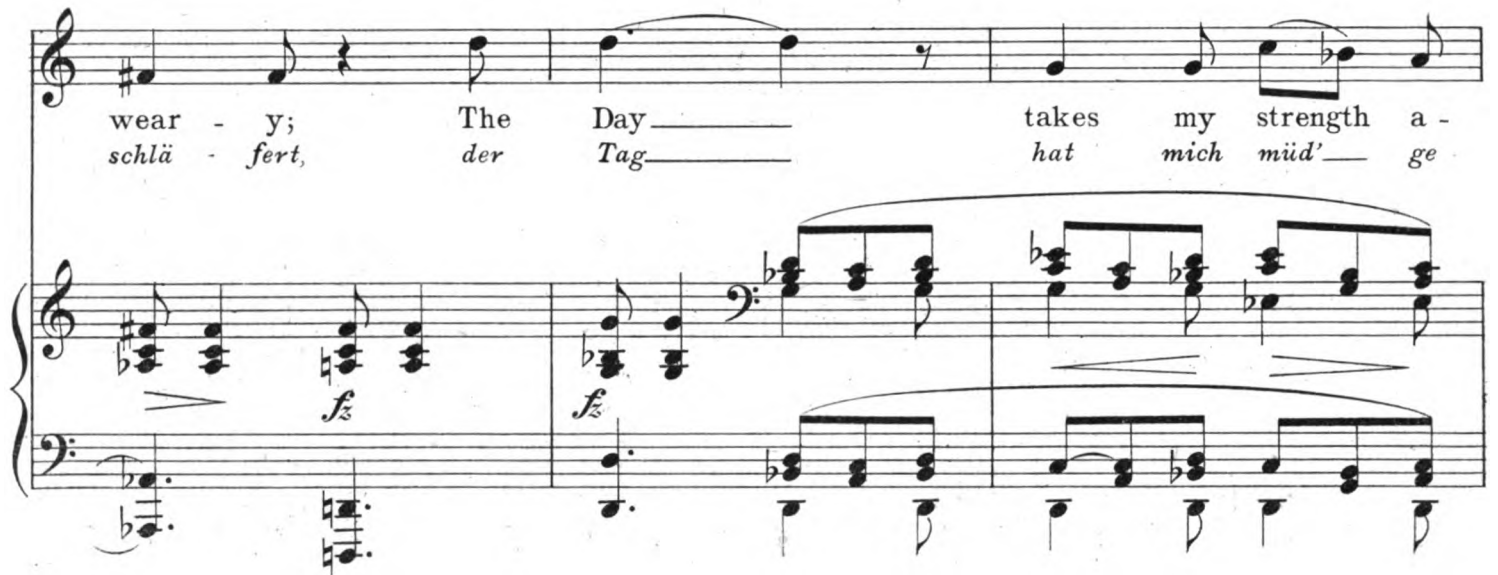
And Life is like the sul - try Day.  
das Le - ben ist der schwü - le Tag.

*pp*

The Night is near; I'm  
Es dun - kelt schon, mich

*dim.*

wear - y;      The Day \_\_\_\_\_      takes my strength a -  
schlä - fert,      der Tag \_\_\_\_\_      hat mich müd' - ge



way.      O - ver my couch      there  
macht.      Ü - ber mein Bett      er -

*p ben legato*



grows a green tree,      Where - in \_\_\_\_\_ a ten - der  
hebt sich ein Baum,      d'rin singt \_\_\_\_\_ die jun - ge

*cresc. poco*      *a poco*



night - in - gale Doth sing a - loud — for  
 Nach ti - gall; sie singt von lau - - ter

ver - - y love, doth  
 Lie - - be, von

sing — for ver - - y love! I  
 lau - - ter Lie - - be, ich

hear him, I hear him e'en while — I  
hör' es, ich hör' es so - gar — im

*sf* *p*

dream, e'en while — I dream.  
Traum, so - gar — im Traum.

*più p*

*p*

# NIGHTINGALE

121

(NACHTIGALL)

(Published in 1886)

(Original Key)

C. REINHOLD

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No. 1

Slowly (*Langsam*)

VOICE

PIANO

*f* *espresso*

O Night - in - gale, thy plain - tive — lay My —  
O Nach - ti - gall, dein sü - sser — Schall, er —

*p*

ver - y — soul doth — deep - ly — sway.  
drin - get — mir durch — Mark und — Bein.

*f*

*dolce*

Nay, wee, wise song-ster, nay; — What brings this  
 Nein, trau-ter Vo-gel, nein! — was in mir

*f* *p dolce* *cresc. poco a poco*

hap - py pain to - day Is not thy lay. — It comes from  
 schafft so sü - sse Pein, das ist nicht dein, — das ist von

*pp*

*rit.*

ac - - cents deep and ring - ing, Which long were  
 an - - dern, him - mel - schö - nen, nun längst für.

*cresc.* *f* *f rit.*

si - lent in my — sing - ing,      And soft - ly now re -  
 mich ver - klun - ge - nen      Tö - nen,      in      dei - nem Lied ein

*p*      *p*

ech - o      in      thy      lay,  
 lei - ser      Wie      der - hall,

*pp*      *dim.*

re - ech - o      in      thy      lay.  
 ein lei - ser      Wie      der - hall!

*dolce*      *pp*



## A BIRD FLIES OVER THE RHINE

(AUF DEM SCHIFFE)

Published in 1886)

(Original Key)

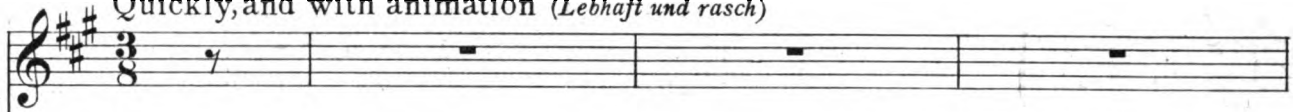
C. REINHOLD

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No. 2

Quickly, and with animation (*Lebhaft und rasch*)

VOICE



PIANO



A lit - tle bird flies o - ver the  
 Ein Vö - ge - lein fliegt ü - ber den

Rhine And flut - ters his wings in the glad sun -  
 Rhein und wiegt — die Flü - gel im Son - nen -

shine; Sees vine - clad  
 schein, . sieht Re - ben .

hills and the riv - er green, In gold - en  
 hü - gel und grü - ne Fluth in gold' - ner

sheen, — in gold — en sheen.  
 Gluth, — in gold' — ner Gluth.

How hap - py he, how hap - py  
 Wie wohl das thut, wie wohl das

he, — On high — up — lift — ed at  
 thut, — so hoch — er — ho — ben im

morn — to — be! —  
 Mor — gen — hauch! —

With him there, soar -  
 Beim Vög - lein dro -

ing, I fain would be,  
 ben o wär' ich auch,

I fain, fain  
 o wär' ich, wär'

would be!  
 ich auch!

# COME SOON (KOMM BALD)

(Published in 1886)

(Original Key)

KLAUS GROTH, (1819 - 1899)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No 5

Tenderly (*Zart bewegt*)

VOICE

1 Why are we  
2 And who can  
1 Wa - rum denn  
2 Wer kommt und

PIANO

*m.v.*

*p*

The first system of the score shows the vocal line and the piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a piano (*p*) dynamic and a mezzo-vivace (*m.v.*) tempo marking. The music features a mix of chords and moving lines, with some notes beamed together.

wait - ing from day to day, While ev - 'ry  
count them, bloom - ing so fair? His eyes would  
war - ten von Tag zu Tag? Es blüht im  
zählt es, was blüht so schön? An Au - gen

The second system continues the vocal and piano parts. The vocal line has lyrics in English and German. The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

flow - er blooms when it may?  
fail him, see - ing them there.  
Gar - ten was blü - hen mag.  
fehlt es, es an - zu - sehn

The third system concludes the vocal and piano parts. The piano part ends with a mezzo-vivace (*m.v.*) tempo marking. The music features a mix of chords and moving lines, with some notes beamed together.

Mine own eyes wan - der from flow'r to stream. Me -  
 Die mei - nen wan - dern vom Strauch zum Baum; mir

thinks to you, — too, — 'twere like a dream, Me - thinks to  
 scheint auch An - - dern wär's wie ein Traum, mir scheint auch

*p*

*p dim.*

you, — too, — 'twere like — a dream.  
 An - dern wär's wie — ein Traum.

*pp*

*m. v.*

And when I think of those I hold true,  
 Und von den Lie - ben, die mir ge - treu,

*p*

More than all oth - ers I'd fain have you,  
 und mir ge - blie - ben, wär'st du da - bei,

*p* *f*

I'd fain, I'd fain have you.  
 wär'st du, wär'st du da - bei!

*p*

*Pa*

# DO YOU OFTEN CALL TO MIND? (KOMMT DIR MANCHMAL IN DEN SINN?)

131

(From Gipsy Songs)

(Zigeunerlieder)

(Published in 1888)

(Original Key)

German text by HUGO CONRAT  
from the Hungarian  
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 103, No. 7

*Andantino grazioso*

VOICE

Do you oft - en call to mind, my on - ly love,  
Kommt dir manch - mal in den Sinn, mein sü - sses Lieb,

PIANO

*p*

What you prom - ised once - the ho - ly  
was du einst mit heil' - gem Ei - de

vows you made?  
mir ge - lobt? Do you oft - en  
Kommt dir manch - mal

*dolce*



call to mind, my on - ly love,  
in den Sinn, mein sü - sses Lieb,

What you prom - ised once - the ho - ly vows you made?  
was du einst mit heil' - gem Ei - de mir ge - lobt?

Leave me not! For - sake me not!  
Täusch mich nicht, ver - lass mich nicht

*mp*

You know not how dear - ly I love thee;  
 du weisst nicht wie lieb — ich dich hab,

*cresc.*

Love me then, as I love you — And the smile of  
 lieb' du mich — wie ich dich, — dann strömt Got - tes

God shall bless us two.  
 Huld auf dich her - ab!

*dolce*

# A THOUGHT LIKE MUSIC

## (WIE MELODIEN ZIEHT ES MIR)

(Composed in 1889)

(Original Key, A)

KLAUS GROTH (1819- )

Translated by Isabella G. Parker.

JOHANNES BRAHMS, Op.105, No. 1

(1833-1897)

Tenderly (Zart)

VOICE

A thought, like mu - sic, — hold - ing My  
Wie Me - lo - di - en — zieht es mir

PIANO

*p sempre dolce*

heart in soft con - trol, Like flow'rs of spring un -  
lei - se durch den Sinn, Wie Früh - lings - blu - men

fold - ing, It thrill - eth through my soul,  
blüht es und schwebt wie Duft da - hin,

It thrill - eth through my soul.  
und schwebt wie Duft da - hin.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a series of chords and moving lines in both hands, with a prominent melodic line in the right hand.

But if a word be spo - ken, Its beau - ty to con -  
Doch kommt das Wort und fasst es und führt es vor das

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the texture established in the first system.

vey, The spell at once is bro - ken, 'Twill  
Aug' Wie Ne - bel - grau er - blasst es und

The third system shows the vocal line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment includes a dynamic marking 'dim.' (diminuendo) at the end of the system, indicating a gradual decrease in volume.

van - ish quite a - way, 'Twill  
schwin - det wie ein Hauch, und

The fourth system concludes the musical score. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line.

van - ish quite a - way.  
 schwin - det wie ein Hauch.

In mel - o - dy deep  
 Und den - noch ruht im

hid - den, A fra - grance lies con - ceal'd, That  
 Rei - me ver - bor - gen wohl ein Duft, Den

bring - eth tears un - bid - den; Un  
 mild aus stil - lem Kei - me ein

*dim.*

spo - - ken joy 'twill yield,  
feuch - - tes Au - - ge ruft,

That bring - eth tears un - bid - den; Un -  
Den mild aus stil - lem Kei - me ein

spo - ken, un - spo - ken joy 'twill  
feuch - tes, ein feuch - tes Au - ge

yield.  
ruft.

*rit.*

# LIGHTER FAR IS NOW MY SLUMBER

## (IMMER LEISER WIRD MEIN SCHLUMMER)

(Published in 1889)

(Original Key, C#)

HERMANN LINGG

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.105, No 2

Slow and soft (*Langsam und leise*)

VOICE

Light - er far is now my slum - ber,  
Im - mer lei - ser wird mein Schlum - mer,

PIANO

*pp sempre e legato*

And my sor - rows with - out num - ber seem a shad - owy  
nur wie Schlei - er liegt mein Kum - mer zit - ternd ü - ber

veil \_\_\_\_\_ o - ver me. \_\_\_\_\_ Oft in  
mir, \_\_\_\_\_ ü - ber - mir. \_\_\_\_\_ Oft im

*dim.*

dreams thy voice a - gain Call - eth to me ten - der - ly;  
 Trau - me hör' ich dich ru - fen draus vor mei - ner Thür,

But the door is closed to thee:  
 Nie - mand wacht und öff - net dir,

*pp* *dim.*

Then I wake and weep for bit - ter pain, bit -  
 ich er - wach und wei - ne bit - ter - lich, wei -

*f* *p*

- ter, bit - ter pain.  
 - ne bit - ter - lich.

*pp*



Ah, my love, I soon shall per - ish,  
Ja, ich wer - de ster - ben müs - sen,

And an - oth - er love thou'tt cher - ish  
ei - ne An - dre wirst du küs - sen,

When I'm pale and cold, ——— pale — and  
wenn ich bleich und kalt, ——— bleich — und

*dim.*

cold. ——— Ere the May - wind warms the wold, Ere the  
kalt. ——— Eh' die Mai - en - lüf - te weh'n, eh' die

thros - tle trills his tune,      Wouldst thou me  
 Dros - sel singt im Wald:      Willst du mich

*pp*

a - gain be - hold,      Seek, oh,  
 noch ein - mal seh'n,      komm', o

*poco cresc.*

seek me soon,      seek, oh,  
 kom - me bald,      komm', o

*f*

seek me soon!  
 kom me bald!

*p*

# TREACHERY

## (VERRATH)

(Published in 1889)

(Original Key, B minor)

KARL LEMCKE

Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 105, No 5

Andante assai (Angemessen bewegt)

VOICE

Con moto

PIANO

*mf* *p*

'Twas on a sum-mer  
Ich stand in ei - ner

night I stood Where lin - den - trees were grow - - ing;  
lau - en Nacht an ei - ner grü - nen Lin - - de,

The moon was bright, the wind was light, The  
der Mond schien hell, der Wind ging sacht, der

tor - rent swift was flow - ing, was flow - ing.  
 Giess - bach floss ge - schwin - de, ge - schwin - de.

*mf*

The lin - dens near a cot - tage grew; I heard the door - hinge  
 Die Lin - de stand vor Lieb - chens Haus, die Thü - re hört ich

*p*

grat - ing. My false love let a stran - ger out, And  
 knar - ren. Mein Schatz liess sacht ein Manns - bild 'raus: „Lass

*sotto voce*

*pp*

said, "Don't keep me wait-ing! To-mor-row do not keep me wait-ing, Sweet, I  
 mor - gen mich nicht har - ren; lass mich nicht har - ren, sü - sser

pray! Oh, how I love thee, dear - - y! Just tap up-  
 Mann, wie hab' ich dich so ger - - ne! An's Fen - ster

on my win-dow-pane. The oth - er's far a -  
 klo - pfe lei - se an, mein Schatz ist in - der

*poco rit.*

way, far a - - way!"  
 Fer - - ne, ja Fer - - nel!"

*More spirited (Lebhafter)*

"Have done with word and kiss!" said I, "And you, sir, in silk and  
 Lass ab vom Druck und Kuss, Fein's-lieb, du Schö-ner im Sam-met -  
*Più mosso*

*f* *p*

feath - er, Make speed - y haste, You thief of love! Now,  
 klei - de, nun spu - te dich, du fei - ner Dieb, ein

*sf* *sf* *sf* *sf*

man to man on the heath - er, on the - heath - er!  
 Mann harrt auf der Hai - de, ja Hai - de.

*sf* *p*

The moon is bright, the turf is green And  
 Der Mond scheint hell, der Ra - sen grün ist

*f marcato*

firm for your un - do - - ing. You bear a sword! Mine  
 gut zu uns - 'rem Be - geg - - nen, du trägst ein Schwert und

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in a minor key, with lyrics 'firm for your un - do - - ing.' The piano accompaniment consists of chords and single notes, with dynamic markings *p* and *sf*.

own is keen. My bless - ing, my bless - ing on your  
 nickst so kühn, dein' Lieb - schaft, dein' Lieb - schaft will ich

The second system continues the vocal and piano parts. The vocal line has lyrics 'own is keen. My bless - ing, my bless - ing on your'. The piano accompaniment features a more active bass line and dynamic markings *sf* and *f*.

woo - ing, my bless - ing, my bless - ing on your woo - -  
 seg - - nen, dein' Lieb - schaft, dein' Lieb - schaft will ich seg - -

The third system shows the vocal line with lyrics 'woo - ing, my bless - ing, my bless - ing on your woo - -'. The piano accompaniment includes a *cresc.* marking, indicating a crescendo in the accompaniment.

ing, your woo - - - ing!"  
 nen, ja seg - - - nen!

The fourth system concludes the page with the vocal line lyrics 'ing, your woo - - - ing!"' and 'nen, ja seg - - - nen!'. The piano accompaniment features a *f* dynamic marking and a more complex harmonic structure.

As at the beginning  
(Wie zu Anfang)

*ff* *p* *pp* *p*

And  
Und

when the rud - dy, glow - ing sun A - rose up - on the mor - - row,  
als er - schien der lich - te Tag, was fand er auf der Hai - de?

A corpse 'mid tramp - led blos - soms lay, To that false maid - en's  
Ein Tod - ter in den Blu - men lag zu ei - ner Fal - schen

*p*

sor - - row, to her sor - - row.  
Lei - - de, ja Lei - - de.

*ff*



# SERENADE (STÄNDCHEN)

(Published in 1889)

(Original Key)

FRANZ KUGLER

Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op.106, No 1

Allegretto grazioso With graceful motion (*Anmuthig bewegt*)

VOICE

PIANO

The first system of the score shows the voice line and piano accompaniment. The voice line is a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass clefs, with a key signature of one sharp. The tempo and mood are indicated as 'Allegretto grazioso With graceful motion (Anmuthig bewegt)'. The piano part begins with a piano (*p*) dynamic.

The second system includes the first line of lyrics. The voice line continues with the melody. The piano accompaniment features a *dolce* marking. The lyrics are: "The moon hangs o - ver the hill - tops, And now is the time for love. / Der Mond steht ü - ber dem Ber - ge, ' so recht für ver - lieb - te Leut;".

The third system includes the second line of lyrics. The voice line continues with the melody. The piano accompaniment continues with the *dolce* marking. The lyrics are: "A foun - tain plays in the gar - den. No / im Gar - ten rie - selt eie Brun - nen, V sonst".

crea - ture there doth move:  
 Stil - le weit und breit.

Till to the foot of the ter - race Three stu - dents come in the  
 Ne - ben der Mau - er 'im Schat - ten. da steh'n der Stu - den - ten

shade, With man - do - lins and a zith - er, A -  
 drei, mit Flöt' und Geig' und Zi - ther, und

sing - ing a ser - e - nade,  
sin - gen und spie - len da - bei.

V Sing - ing a  
V sin - gen und

cre -

The first system of the musical score features a vocal line in G major with lyrics in German and English. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Trills are indicated by a '3' over the notes.

dul - cet ser - e - nade.  
spie - len da - bei.

scen - do

*f*

The second system continues the vocal line and piano accompaniment. The piano part features a prominent trill in the right hand, marked with a forte (*f*) dynamic. The lyrics continue in German and English.

The third system shows the piano accompaniment continuing with a rhythmic pattern of eighth notes in both hands. The right hand has a melodic line with some grace notes, while the left hand provides a harmonic foundation.

The mu - sic floats to the maid - en, And in a vi - sion fair  
 Die Klün - ge schleichen der Schön - sten sacht in den Traum hin - ein,

*p* *dolce*

She sees the face of her lov - er, And mur - murs, "For -  
 sie schaut den blon - den Ge - lieb - ten ' und lis - pelt: V., ver -

*pp*

get me ne'er!"  
 giss nicht mein!"

*p*

# THE FROST WAS WHITE (ES HING DER REIF)

(Published in 1889)

(Original Key)

KLAUS GROTH (1819 - 1899)  
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 106, No 3

*Dreamily (Traumerisch)*

**VOICE**

The frost was  
Es hing der

**PIANO**

*p* *molto p e dolce* *col da*

white on ev - 'ry tree, And ev - 'ry sun - beam  
Reif im Lin - den - baum, wo - durch das Licht wie

sil - ver gleamed; The lit - tle cot - tage where you  
Sil - ber floss: ich sah dein Haus, wie hell im

dwel An elf - in pal - ace seemed, an elf - - - in  
 Traum, ein blit - zend Fe - en - schloss, ein blit - - - zend

*La*      \**La*      \**La*      \**La*      \**La*      \**La*

pal - ace seemed. Wide o - - - pen  
 Fe - en - schloss. Und of - - - fen

*\*La*      \**La*      \**La*      *p*

was your lat - tice there, And I \_\_\_\_\_ could see your  
 stand das Fen - ster dein, ich kann - - - te dir in's

*più p*

form\_ with - in, All ra - diant  
 Zim - mer seh'n - Da tratst du

*p*  
*con Pedale*

in the sun - shine fair, — My dark - eyed Elf - in  
 in den Son - nen - schein, du dun - kel - ste der

*dim.*

Queen. — I paused,  
 Feen. — Ich bebt'

*pp*

So love - ly was the sight, For  
 in se - li - gen Ge - nuss, so

warm and fair as Spring you seemed: But in your  
 früh - lings - warm und wun - der - bar: da merkt ich

greet - ing cold and chill The frosts of Win - ter  
 gleich an dei - nem Gruss, dass Frost und Win - ter

gleamed, the frosts of Win -  
 war, dass Frost und Win -

- ter gleamed.  
 - ter war.



# MY SONGS (MEINE LIEDER)

(Published in 1889)

(Original Key)

JOHANNES BRAHMS, Op. 106, No. 4

ADOLF FREY

Translated by Frederic Field Bullard

Spirited and soft (*Bewegt und leise*)

PIANO

*p dolce*

Musical notation for the piano introduction, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music is marked *p dolce* and includes various ornaments and phrasing slurs.

When my heart in po - et -  
 Wenn mein Herz be - ginnt zu

Musical notation for the first line of the song, including the vocal line and piano accompaniment. The piano part continues with the same accompaniment as the introduction.

mad - ness With a song would  
 klin - gen und den Tö - nen

Musical notation for the second line of the song, including the vocal line and piano accompaniment.

tell its glad - ness,  
 löst die Schwin - gen,

Musical notation for the third line of the song, including the vocal line and piano accompaniment. The piano part is marked *dolce* and features a change in texture.

Min - - - gled in the rhyth - - - mic  
 schwe - - - ben vor mir her und

meas - - - ures Come - - - fond dreams - - - of  
 wie - - - der blei - - - che Won - - - nen

by - - - gone pleas - - - ures With the  
 un - - - ver - ges - - - sen, und die

*dim.* *pp*

shad - ows of the cy - press.  
 Schat - ten von Cy - - pres - sen.

*calando*

All my songs are songs of  
dun - - kel klin - - gen mei - - ne

sad - - ness, All my songs are  
Lie - - der, dun - - kel klin - - gen

songs of sad - - ness!  
mei - - ne Lie - - der!

*p*

*rit.*













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