

Lieder

von

Johannes Brahms

für

PIANOFORTE SOLO

bearbeitet
von

Max Reger

Mit hinzugefügtem Text.

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Der Jäger. The Huntsman.

(Friedrich Halm.)

Johannes Brahms, Op. 95. No 4.

Lebhaft.
With life.

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

Pianoforte.

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

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

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

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

f

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

p

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

legg. *mf* *p*

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

f

„Der Tod, das ist die kühle Nacht“

„Death is the cooling Night“

(H. Heine.)

Johannes Brahms, Op. 96. No 1.

Sehr langsam.

Very slowly.

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

Pianoforte.

Musical notation for the first system, piano accompaniment. It features a grand staff with treble and bass clefs. The music is in G major and 4/4 time. The tempo is marked 'Sehr langsam' (Very slowly). The first measure is marked with a piano dynamic 'p'. The melody consists of chords and single notes, with some grace notes.

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

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

Musical notation for the second system, piano accompaniment. It continues the grand staff from the first system. The dynamics are marked 'pp' (pianissimo) and 'dim.' (diminuendo). The melody continues with chords and single notes.

mich schlä - fert,
I slum - ber,

der Tag hat mich müd' ge -
The Day hath a - wearied me

Musical notation for the third system, piano accompaniment. It continues the grand staff. The dynamics are marked 'rfz' (ritardando forzando). The melody continues with chords and single notes.

macht.
quite.

Ü - ber mein Bett er - hebt sich ein Baum, d'rin
Ov - er my bed thro' green - leaves stream, The

Musical notation for the fourth system, piano accompaniment. It continues the grand staff. The dynamics are marked 'p ben legato' and 'cresc. poco'. The melody continues with chords and single notes.

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

a poco

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

f

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

f sf p più p

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

p

„Wir wandelten“

“We wandered”

(Fr. Daumer.)

Johannes Brahms, Op. 96. No. 2.

Andante espressivo.

Pianoforte.

p dolce

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a melodic line of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The tempo is marked 'Andante espressivo' and the dynamics are 'p dolce'.

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

The second system continues the piano accompaniment. It features a change in the right-hand melody and includes a dynamic marking of 'p' (piano) in the right hand. The left hand continues with its accompaniment pattern.

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

ich

I

The third system concludes the piano accompaniment. It features a melodic flourish in the right hand and a final accompaniment pattern in the left hand. The dynamic remains 'p'.

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

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

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

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

p *dim.* *pp*

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

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

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

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

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

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

più dolce

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

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

pp

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

(Niederrheinisches Volkslied.)

Lebhaft und anmuthig.
Animated and with grace.

Johannes Brahms, Op. 97. No. 4.

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

Pianoforte.

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

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

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

p cresc.

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

f

1. 2. *p* 3.

„Wie Melodien zieht es mir_“

„Sweet Melodies_“

(Klaus Groth.)

Johannes Brahms, Op. 105. N^o 1.

Zart. Wie Me - lo - di - en _____
 Tenderly. Sweet me - lo - dies _____ are _____

Pianoforte. *p sempre dolce*

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

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

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

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

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

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

dim.

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

und
They

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

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

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

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

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

dim.

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

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

ruft.
tear.

rit.

Salamander.

The Salamander.

(Carl Lemcke.)

Mit Laune.
With humor.

Johannes Brahms, Op. 107. No 2.

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

Pianoforte.

The first system of the piano accompaniment is in 3/4 time, marked *p*. It features a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

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

The second system of the piano accompaniment is marked *poco f* and *p*. It continues the melodic and harmonic development from the first system, with the right hand playing a more active role.

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

The third system of the piano accompaniment is marked *f* and *p*. It features a more dynamic and rhythmic accompaniment, with the right hand playing a series of chords and moving lines.

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

The fourth system of the piano accompaniment is marked *rf*. It concludes the piece with a final, dynamic flourish in the right hand.

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

p *mf*

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

f *p*

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

f *vivace*

f *p*

Das Mädchen spricht.

The Maiden speaks.

(O. Fr. Gruppe.)

Lebhaft und anmutig.
With life and grace.

Johannes Brahm's, Op. 107. No 3.

Pianoforte.

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

Schwal - be, sag' mir an, ist's dein al-ter
Swa - low, tell me, pray, Is't thine old mate,

The first vocal phrase is set in G major and 3/4 time. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves. The lyrics are: "Schwal - be, sag' mir an, ist's dein al-ter Swa - low, tell me, pray, Is't thine old mate,". A dynamic marking of *p* (piano) is shown at the start.

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

The second vocal phrase continues in G major and 3/4 time. The vocal line and piano accompaniment are on the same staves as the previous phrase. The lyrics are: "Mann, mit dem du's Nest ge-baut, mit dem du's Nest ge- say, Thou madest thy nest be-side, thou madest thy nest be-".

baut? side? Or, der say,

The third vocal phrase concludes the piece in G major and 3/4 time. The vocal line and piano accompaniment are on the same staves. The lyrics are: "baut? side? Or, der say,". A dynamic marking of *f* (forte) is shown at the start.

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

p *dim.* *poco rit.*

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

p *f* *in tempo*

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

p *pp*

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

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

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

f

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

p *dim.*

nicht lan - ge Braut,
not long a bride?

nicht lan - ge Braut?
no long a bride?

poco rit. *p*

f in tempo