

Lieder

VON

Johannes Brahms

für
PIANOFORTE SOLO

bearbeitet
von

Max Reger

Mit hinzugefügtem Text.

HEFT I.

1. Liebestreu — *True Love*. (Op. 3 No. 1.)
2. Der Schmied — *The Forge*. (Op. 19 No. 4.)
3. Am Sonntag Morgen — *Last Sunday Morn.* (Op. 49 No. 1.)
4. An ein Veilchen — *To a Violet*. (Op. 49 No. 2.)
5. Minnelied — *Lovesong*. (Op. 71 No. 5.)
6. Alte Liebe — *The old Love*. (Op. 72 No. 1.)
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2. Sapphische Ode — *Sapphic Ode*. (Op. 94 No. 4.)
3. Nachtigall — *Nightingale*. (Op. 97 No. 1.)
4. Immer leiser — *Faint and fainter*. (Op. 105 No. 2.)
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6. Salamander — *The Salamander*. (Op. 107 Nr. 2.)
7. Das Mädchen spricht — *The Maiden speaks*. (Op. 107 No. 3.)

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Solitude champêtre 1.
Feldeinsamkeit.

In Summer Fields.

(Hermann Allers.)

English words by Paul England.

Johannes Brahms, Op. 86. No. 2.

Pianoforte. *Langsam. Slowly.* *p*

Ich ru - he still im
Where noon - day sleeps up -

Les hauts herbes m'ont

ho - hen grün - en Gras und sen - de lan - ge mei - nen Blick nach
on the gras - sy hill, I lie and watch the boun - dless blue a -

revoir. un jour de l'été. Et vers le ciel mon œil ravi - sé - le - ve

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

le - - - ve

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

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

wo - - - - - ben.
move me.

Die schö - nen wei - ssen
As o'er me float, a -

Wol - ken ziehn da - hin durchs tie - fe Blau, wie schö - ne stil - le
long the a - zure dome, The faire with clouds, like dream lands si - lent

Träu - - - me, wie schö - ne, stil - le Träu - - - me;
le - - - gions, Sike dream lands, si - lent le - - - gions,

dolce

Mir ist's als ob ich längst ge - stor - ben bin und
My spi - rit seeks a - gain its long - lost home And

p

zie - - he se - lig mit durch ew' - ge Räu - me, und zie - he se - - lig
floats with them through heaven's e - ter - nal re - gions, And floats with them through

mit durch ew' - ge Räu - - - me.
heavens e - ter - nal re - - - gions.

pp

2.

Sapphische Ode.

Sapphic Ode.

(Hans Schmidt.)

English words by Paul England.

Johannes Brahms, Op. 94. No. 4.

Ziemlich langsam.
Rather slowly.

P m. v.

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

Roses et brachées en la nuit

Pianoforte.

Ha - - ge; sü - sser hauch - ten Duft sie, als je am
hedge - - roms Breath'd up - on me sweet - er than e'er by

- ce - re Verdant wiegung qu'au jour leu haléine

Ta - - - ge; doch ver -
day - - - time; Though the

re - - res L'a - me

pp

streu - ten reich die be - weg - - ten Ae - - ste
show' - ring den from the bran - - ches shak - - en,

de - fuit - thau - - to breu - de
Gri - - ne

Thau, der mich näss - - - - te.
Rain'd on my fore - - head.

sous
leur

Auch der Küss - se Duft mich wie nie be - - rück - - te
kis - ses soft - ly culled from thy lips' red gar - - land'

Aux bai - ses sur tes lèvres

die ich Nachts vom Strauch dei - ner Lip - - pen pflück - - te;
Breath'd a dee - per spell t'rough the night's en - chant - - ment;

*Dans la nuit où
 brûlait - ma vie -
 vre.*

doch auch dir, be - wegt im Ge - müth gleich
Though thine eyes, o'er - whelm'd by the ris - ing

*L'air vu
 de
 ses yeux dans la nuit
 me*

je - - - nen thau - - - ten die
pass - - - ion, Wept like the

*chan - me
 four - dro des*

Thra - - - nen.
ras - es.

lar - mes

3.

Nachtigall. Nightingale.

Roussignol

(C. Reinhold.)

English Text by M^{rs} John P. Morgan.

Langsam.
Slowly.

Johannes Brahms, Op. 97. No 1.

Pianoforte.

f *espressivo*

Musical score for the piano introduction, consisting of two staves in 2/4 time with a key signature of two flats (B-flat and E-flat).

Nach - ti - - gall, dein
night - in - - gale, thy

cham. *leur des bois, ta*

Musical score for the first vocal line, including a vocal staff and piano accompaniment.

sü - sser Schall, er drin - - get mir durch
plain - tive call, Hath wound, hath wound me

dou - ce - - voix me - fait en semble

Musical score for the second vocal line, including a vocal staff and piano accompaniment.

Mark und Bein.
thro' and thro':

hier *near of here*

Musical score for the third vocal line, including a vocal staff and piano accompaniment.

Nein, trau - ter Vo - - gel, nein was in mir
 No! dear - est bird - ling, No! No sweet pain

p dolce *de son que* *l'ame vive* *cresc. poco a poco*

schaft so sü - - sse Pein, das ist nicht dein,
 thou hast wak'd a new, to thee I owe,

chance any down here n'est pas la vie

Das ist von an - - - - - dern
 No, it is oth - - - - - er

pp *quand je suis* *cresc.*

Him - - - mels - - - schö - - - nen, nun längst für
 heav - - - en haunt - - - ed, Tones of the

f *moi* *le* *un long mur*

mich ver - klun - ge - nen Tö - - nen, in
 Long A - - go en chant - ed, That

me re doue comme *p* *re - ve, de chu pied* *p*

dei - - nem Lied - - lein lei - - ser Wie - - - der -
 thro' thy song in e - - cho soft - - - ly

des heures *pp* *d'au - tre*

hall,
 fall,

doux *dim.*

ein lei - - ser Wie - - - der - hall!
 in e - - cho soft - - - ly fall!

douce *des heures* *d'au - tre* *doux* *pp*

au journal le jour fait trece
4.

„Immer leiser wird mein Schlummer.“ Faint and fainter is my slumber.

(Hermann Lingg.)

English Text by M^{rs} John P. Morgan.

Langsam und leise.

Johannes Brahms, Op. 105. No 2.

Slow and soft.

Pianoforte.

Im - - mer lei - - ser wird mein Schlum - - mer,
Faint and faint - er is my slum - - ber,

Nur wie Schlei - er liegt mein Kum - - mer
But a reel, my sor - - ron's cum - - ber

zit - ternd ü - - ber mir, ii - ber mir.
Tremb - ling ov - er me, ov - er me.

Oft im Trau - me hör' ich dich ru - - fen
Oft in dream I hear thee, Cal - - ling

draus vor mei - ner Thür, Nie - mand
there be fore my door No one

Handwritten notes: *je l'ai soulevé tout* (under vocal line), *pp* (under piano accompaniment), *mais tout* (under piano accompaniment).

wacht und öff - net dir
there to op - en more,

Handwritten notes: *dort* (under piano accompaniment), *ou dim. n'ou s're pas* (under piano accompaniment).

ich er - - wach' und wei - - ne bit - ter -
I a - - wake and weep - - ing bit - ter -

Handwritten notes: *je m'éveille* (under piano accompaniment), *et* (under piano accompaniment), *pleure bête* (under piano accompaniment).

lich, wei - - ne bit - ter - lich.
ly, weep - - ing bit - ter - ly.

Handwritten notes: *meurt* (under piano accompaniment), *p* (under piano accompaniment), *pleure* (under piano accompaniment), *plus de* (under piano accompaniment), *plus de* (under piano accompaniment), *meurt* (under piano accompaniment), *pp* (under piano accompaniment).

Ja, ich wer - de ster - ben
I must die, jea soon be

müs - - sen,
miss - - ing,

ei - ne An - dre wirst du küs - - sen,
And an - oth - er though bett kiss - - ing

Wenn ich bleich und kalt,
When I'm pall and cold,

bleich und kalt.
pale and cold.

Eh' die Mai - en - lüf - - te wehn, eh die
Ere the May nirds reach the wold, Ere the

Dros - sel singt im Wald:
wood - land ma is tune:

Willst du
Wouldst thou

Handwritten notes in piano part: *grande chapele aux bois*, *pp*

mich
me

noch ein - mal sehn,
once more be - hold,

Handwritten notes in piano part: *vivo*, *poco cresc.*, *moderato a due*

komm,
come,

o

kom - me bald,
come come soon,

Handwritten notes in piano part: *ho cher a*, *mouy ha te toi*

komm,
come,

o

kom - me bald!
come come soon.

Handwritten notes in piano part: *ha - to*, *ha - te*

Le Cimetièrre

5.

Auf dem Kirchhofe.
In the Church Yard.

(Detlev von Liliencron.)

English Text by Mrs John P. Morgan.

Johannes Brahms, Op. 105. No 4.

Moderato.
Mässig.

Pianoforte.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a forte (f) dynamic and features a sweeping melodic line in the right hand and a supporting bass line in the left hand. The first measure includes the instruction 'Ped.' (pedal) under the bass line.

Musical notation for the first line of the song, including vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Der Tag ging / The day pass'd / jour les au-". The piano accompaniment features a melodic line with a triplet of eighth notes in the final measure. The dynamic is marked 'mf' (mezzo-forte).

Musical notation for the second line of the song, including vocal line and piano accompaniment. The lyrics are: "re - gen - schwer / dark with rain / und / and / sturm - be - wegt / si - - lent - ly, / ich / to / - glots du ciel / ne - laut et gris / fer-". The piano accompaniment features a melodic line with a triplet of eighth notes in the final measure. The dynamic is marked 'p' (piano).

war an manch' ver - - gess' - - nem Grab ge - -
 ma - - my long for - - göt - - ten graves I

raes tout seul par moi les froids des

we - - sen, ver - wit - tert Stein und Kreuz,
 wan - der - ed, storm beat - en, stone and cross,

pierrés Com beaux et croix dim. longues

die Krän - - ze alt die Na - men ü - - ber -
 the gar - - lands old, the names wash'd out and

bouquet flétris L'oublié couvrant les

wach - sen, kaum zu le - - sen.
 blurr'd, soar - ecto de - ci - - pher.

name d'un tombeau pierre sf

f
Ped.

Der Tag ging sturm - be - wegt und
The day pass'd stop - mi - ly, in

mf sous les saut glorie du ciel pe -

re - gen - schwer, auf al - - len Grä - - bern
hea - vy rain, on all the graves the

saut et gris *p* sur chaque tombe Ho

fror das Wort: ge - - we - - sen.
fro - - zen vord: De plo - - ved.

li - - saut Pour die Pre *p*

Wie stur - mes - todt die Sär - ge schlum - mer -
Like temp - est dead, the dead too slum - - ber

pp legato
mais les cercueils sont leur tom - veils

ten, auf al - - len Grä - - bern thau - - te
ed, on ev' - - ry grave it melt - - ed

tous les que
tous se mur - me -

still: Ge - - ne - -
soft: Res - - to - -

still: soft:
vient
Et se

seu. red.

seu. red.
p
pp

6. Ständchen. The Serenade.

(Franz Kugler)

Translated into English by M^{rs} John P. Morgan.

Anmuthig bewegt.
Moving gracefully.

Johannes Brahms, Op. 106. No 1.

Pianoforte.

Der Mond steht ü - ber dem
The moon hangs ev - er the

Ber - ge so recht für ver - lieb - te Leut; im
moun - tain, just right for lov - ers dear; In

Gar - ten rie selt ein Brun - - nen sonst Stil - - le,
gar - den mur - murs a foun - - tain And si - - lence

weit und breit.
far and near.

tout est si laide
p

Ne - ben der Mau - er im Schat - ten da stehn der Stu - den - ten
To - jon - der arch in the sha - dow, there stand three stu - dents

à côté de leur dans l'ombre
trois étudiants se ten

drei mit Flöt' und Geig' und Zi - ther, und
nigh with flute and fi - dle and zither, and And

une flûte - à l'aeset no lous

sin - gen und spie - len da - bei, sin - - gen und
sing - ing and play - ing there by, sin - - ging and

chantant et jouant les sous glets
cresc.

spie - - - len da - - - bei.
 play - - - ing there by.

seul cresc. à part de l'op

p *doux*

Die
The

Klän - - ge schlei - - ehen der Schön - - sten sacht in den
 mu - - sic strags to the dear one, Light thro' - her

ce récit vers le rouge de la plus belle qui re-gar-
dolce

Traum hin - - ein
 dream is - - wrought,

Sie
 She

- den - son Anlauf et

schaut den blon - - den Ge - lieb - - ten und
 sees her fair hair lov - - er and

chi - cho - lle

lis - - - pelt: ver - - giss nicht
 whis - - - pers: "for get me

me *pp* m'oi - - ble pas me m'ouble

mein:
 not!"

pp

7. Mädchenlied. Song of a maid.

(Paul Heyse.)

Translated into English by M^{rs} John P. Morgan.**Leise bewegt.***Lightly.*

Johannes Brahms, Op. 107 No 5.

| | | | | | |
|---------|-------|-------|-------|-----------------|----------|
| Auf die | Nacht | in | der | Spinn - stub'n | da |
| Spinnt | Je - | des | am | Braut - schatz, | dass der |
| At | night | at | their | spin - ning | Maid's |
| Each | spins | bri - | dal | irea - - sure' | Her |

Pianoforte.

The first system of piano accompaniment features a treble and bass clef with a key signature of two sharps (D major) and a 3/8 time signature. The music is marked 'p' (piano) and includes a first ending bracket. The melody in the treble clef is supported by a bass line in the bass clef.

| | | | | | |
|------------|------|-------------|-------|---------------|------|
| sin - gen | die | Mäd - chen, | da | la - - chen | die |
| Lieb - ste | sich | freut. | Nicht | län - - ge | so |
| sing - as | they | trin - die | To | vil - - lage' | lads |
| dear - est | to | bring | Eve | long the | glad |

The second system of piano accompaniment continues the melody and bass line from the first system, maintaining the 3/8 time signature and D major key signature.

| | | | | | |
|--------------|-----|-------------|-------|-------|--------------|
| Dorf - bub'n | wie | flink | gehn | die | Räd - - - - |
| giebt | es | Hoch - zeit | ge - | läut. | - - - - |
| smi - ling, | How | swift | fließ | the | spin - - - - |
| church bell | Her | wed - ding | will | ring. | - - - - |

The third system of piano accompaniment concludes the piece with a 'dolce' marking. The music ends with a double bar line and repeat dots.

chen!

die.

The fourth system of piano accompaniment shows the final chords of the piece, including a first ending bracket and a final cadence.

2 3 4 3 2 4 2 1

4 2

Kein Mensch, der mir gut ist, will nach mir fra - gen; wie
Not one that me near - eth Care of me ow - ning; My

piu p

5 12 1 2 1 2 3

bang mir zu Muth ist, wem soll ich's kla -
tim - id heart fear - eth, Who'll hear my moan -

dolce

4 3 2 1 4 3 2

gen?
ing?

Die
The

7 1 4

Thrä - - nen rin - nen mir ü - bers Ge - - sicht.
tears are run - ning, My face ov - er - - flow.

dolce

2 3 2 3

Wo - - für soll ich spin - nen?
O my am I spinn - ing

Ich weiss es nicht! Ich weiss es
I do not know! I do not

nicht Ich weiss es
know I do not

nicht!
know!