

# Sechs Gesänge

für eine Singstimme mit Begleitung des Pianoforte

*Albert Dietrich gewidmet*

Johannes Brahms, Op. 7  
(Veröffentlicht 1854)

## 1. Treue Liebe

Eduard Ferrand

**Andante con espressione**

Singstimme *p*

Ein Mäd - lein saß am Mee - resstrand und  
Der A - bend nah - te, die Son - ne sank am

Pianoforte *pp*

*col Pedale*

*rit.* *pp* **a tempo**

blick - te voll Sehnsucht ins Wei - - - te: „Wo bleibst du, mein Liebster, wo  
Saum des Him - mels dar - nie - - - der. „So trägt dich die Wel - le mir

*rit.* *pp* \*

*pp* *cresc.*

weilst du so lang? Nicht ru - - hen läßt mich des Her - - zens Drang. Ach,  
nim - mer zu - rück? Ver - ge - - bens späht in die Fer - ne mein Blick. Wo

*pp* *cresc.*

kämst du, mein Lieb-ster, doch heu - - - te, ach, kämst du, mein Lieb-ster, doch  
 find ich, mein Lieb-ster, dich wie - - - der. wo find ich, mein Lieb-ster, dich

heu - - - tel“ Die  
 wie - - - der?“

*sempre Ped.*

Was - ser um-spiel-ten ihr schmeichelnd den Fuß, wie Träu - me von se - li - gen

*cresc.*

Stun - - - den, es zog sie zur Tie-fe mit stil - - - - - ler Ge -

walt; p  
nie

*f* *pp* *rit. poco*

*ped.*

Detailed description: This system contains the first two lines of the score. The vocal line (top) begins with a half note 'walt;' followed by a series of eighth notes and rests, ending with a half note 'nie'. The piano accompaniment (bottom) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *f*, *pp*, and *rit. poco*. A *ped.* marking is present in the left hand.

*a tempo*  
*espressivo*  
stand mehr am U - fer die hol - de Ge - stalt, sie hat den Ge - lieb - ten ge -

*p* *dim.*

Detailed description: This system contains the third and fourth lines of the score. The vocal line (top) continues with the lyrics 'stand mehr am U - fer die hol - de Ge - stalt, sie hat den Ge - lieb - ten ge -'. The piano accompaniment (bottom) consists of chords and single notes. Dynamics include *p* and *dim.*

*rit.* *a tempo*  
fun - - - - - den!

*rit.* *pp* *dim.*

Detailed description: This system contains the fifth and sixth lines of the score. The vocal line (top) has a long rest followed by the word 'den!'. The piano accompaniment (bottom) features sixteenth-note runs in the right hand and chords in the left hand. Dynamics include *rit.*, *pp*, and *dim.*

*ppp*

Detailed description: This system contains the seventh and eighth lines of the score. The vocal line (top) is mostly silent with a few notes at the end. The piano accompaniment (bottom) features sixteenth-note runs in both hands. Dynamics include *ppp*.

# 2. Parole

J. v. Eichendorff

**Andante con moto**

Singstimme *p* Sie

Pianoforte *f* *p*

**a tempo**

stand wohlam Fen - ster - bo - - gen und flocht sich trau.rig das Haar, der  
als der Frühling ge - kom - - men, die Welt war von Blü - ten ver - schneit, da

*p*

*col Pedale*

*cresc.* *f*

Jä - ger war fort - ge - zo - - gen, der Jä - ger ihr Lieb - ster war. ———  
hat sie ein Herz sich ge - nom - - men, und ging in die grü - ne Haid. ———

*cresc.* *f*

*Ped.*

1. 2. *p*

Und Sie

*f* *p* *rit.* *p*

*Ped.* \*

legt das Ohr an den Ra - sen, hört fer - ner Hu - fe  
A - bends die Wäl - der rau - schen, von fern nur fällt noch ein

*p*

Klang, das sind die Re - he, die gra - sen am  
Schuß, da steht sie stil - le zu lau - schen: „das

*p*

*p* schat - ti - gen Ber - ges - hang, am schat - ti - gen Ber - ges -  
war meines Lieb - sten Gruß! das war meines Lieb - sten

*dim. poco rit.*

*dim. poco rit.*

hang. Und Gruß!“ Da

1. 2. 1. 2.

*p*  
spran-gen vom Fels\_ die Quel- len, da flo - hen die Vög-lein ins Tal! „Und

wo ihr ihn trifft, ihr Ge - sel - len, o grüßt mir ihn tau - send mal, \_\_\_\_\_

tau - - - send, tau - - - - - - - - send mal!“ \_\_\_\_\_

## 3. Anklänge

J. v. Eichendorff

Andante moderato *p mezza voce e legato*

Singstimme

Hoch ü - ber stil - len Hö - hen stand

Pianoforte

*pp* *mezza voce*

*sempre legato*

in dem Wald ein Haus; so ein - sam wars zu

se - hen dort ü - bern Wald hin - aus. Ein

*p*

Mäd - chen saß dar - in - - - nen bei stil - ler A - bend - zeit,

*pp*

*Red.*

*cresc.*

tät seid - ne Fä - - den spin - - - nen zu ih - rem Hoch - zeits -

*cresc.*

*Red.* \*

*f sostenuto*

kleid, tät seid - - ne Fä - - den spin - - - nen zu

*mf sostenuto e legato*

*dim.* *p*

ih - - rem Hoch - zeits - kleid.

*dim. sempre* *rit.* *pp*



## 4. Volkslied

**Bewegt**

Singstimme *p*

Die Schwäl - ble zie - het  
Könnt i no fort durch

Pianoforte *p*

*pp* *p cresc.* *f*

fort, zie - het fort, weit an en an - dre, an - dre Ort;  
d'Welt, fort durch d'Welt, weil mirs hie gar - net, gar - net g'fällt!

*pp* *p cresc.* *f*

*p*

und i sitz do in Trau - rig - keit, es  
O Schwäl - ble komm, i bitt, i bitt!

*p*

*rf* *rit.* *pp*

isch - a bö - se, schwe - re Zeit.  
zeig mir de Weg und nimm mi mit!

*rf* *pp*

1. 2.

1. 2.

The piano introduction consists of two systems. The first system has a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains two measures of whole notes. The second system has a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains two systems of music, each with first and second endings. The first system of the second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system of the second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The first ending of the second system ends with a repeat sign, and the second ending of the second system ends with a double bar line.

## 5. Die Trauernde

Volkslied

Langsam *p* *espressivo*

Singstimme

Mei Mue - ter mag mi net, und kei Schatz han i net,  
Ge - stern isch Kirchweih g'wä, mi hot merg'wis net g'seh,

Pianoforte

*p*

The piano introduction for the song is in 3/4 time and one sharp key signature. It features a slow tempo and expressive character. The piano accompaniment is in the left hand, with a bass line and chords. The vocal line is in the right hand, with a melodic line and lyrics. The piano part starts with a piano (*p*) dynamic and an expressive (*espressivo*) character. The vocal part starts with a piano (*p*) dynamic and an expressive (*espressivo*) character. The piano part has a first ending and a second ending. The vocal part has a first ending and a second ending. The piano part ends with a double bar line.

*sostenuto*  
*p* *f*

ei wa - rum sterb i net, was tu i do?  
denn mir ischs gar so weh, i tanz ja net.

Laßt diedrei Ro - se stehn,

*sostenuto*  
*p* *f*

*pp*

The piano accompaniment continues with a *sostenuto* marking and a piano (*p*) dynamic. The vocal line continues with a piano (*p*) dynamic and a *f* dynamic. The piano part has a first ending and a second ending. The vocal part has a first ending and a second ending. The piano part ends with a double bar line.

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

die an dem Kreuzle blühn: hent ihr das Mädle kennt, die drun - ter liegt?

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

The piano accompaniment continues with a piano (*p*) dynamic and a *dim.* marking. The vocal line continues with a piano (*p*) dynamic and a *dim.* marking. The piano part has a first ending and a second ending. The vocal part has a first ending and a second ending. The piano part ends with a double bar line.

## 6. Heimkehr

L. Uhland

Allegro agitato

Singstimme

Pianoforte

O brich nicht, Steg, du zit - terst sehr, o

stürz nicht, Fels, du dräu - est schwer; Welt, geh nicht un - ter,

*cresc.*  
Him - mel, fall nicht ein, Him - mel, fall nicht ein, bis

*cresc.* 6 6 6 6 6 6 6 6 6 6 6 6

*ff poco rit.* *p* *a tempo* *sempre cresc.*  
ich mag bei der Lieb - - sten sein, bis ich mag bei der

*poco rit.* *p* *sempre cresc.*  
Ped. 6 \*

*f* *poco rit.*  
Lieb - - sten sein, bis ich, bis ich mag bei der

*f* *ff* *poco rit.*

Lieb - - - - - sten sein!

6 3 3 6 6