

# **Badische Landesbibliothek Karlsruhe**

**Digitale Sammlung der Badischen Landesbibliothek Karlsruhe**

## **Fünf Gesänge**

**Brahms, Johannes**

**Berlin, [1877]**

Singstimme & Klavier

[urn:nbn:de:bsz:31-343673](https://nbn-resolving.org/urn:nbn:de:bsz:31-343673)

# Alte Liebe. THE OLD LOVE.

Karl Candidus.

Bewegt, doch nicht zu sehr.  
(With animation, but not too fast.)

Joh. Brahms, Op. 72. No 1.

Singstimme.

Es kehrt die dunk - - - le  
The dus - - - ky swal - - - low

Pianoforte.

*p*

Schwal - - - be aus - - - fer - - - nem Laud - - - zu -  
fly - - - eth to - - - wards - - - her nor - - - thern

*simile legato*

rück, die from - - - men Stör - - - che keh - - - ren und  
home, the song - - - sters build and flut - - - ter be -

brin - - gen neu - - es Glück, neu - - - es  
neath the lea - - - fy dome, the lea - - - fy

7955  
(Original-Ausgabe.)

Glück. An die - sem Früh - lings -  
*dome.* *The morn is warm and*

mor - - gen, so trüb ver - hängt und warm, — ist  
*clou - - dy, the sky be - dimm'd with rains, — my*

mir, als fänd' ich wie - - der den al - - ten Lie - - bes -  
*heart a - wakes from slum - - ber to old for - got - ten*

harm, den al - - ten Lie - - bes - harm.  
*pains, to old for - got - - ten pains.*

Es ist, — als ob — mich lei - - se  
 I feel — a hand — fa - mi - - liar

*pp*

*sotto voce*

wer auf die Schul - - ter schlug, — als ob — ich säu - - seln  
 up - on my shoul - - der rest, — I hear — thy flut - - ting

hör - - te, — wie ei - - ner Tau - - be Flug. — Es  
 pi - - nions, — docc with the snow - - white breast. — Me

*bewegter*

*più vivo*

klopft an mei - - ne Thü - - re, — und ist — doch nie - - mand  
 thinks I hear a knock - - ing, — but none — stands at — my

*f*

*p*

*immer bewegter*

draus; ich ath - - me Jas - min - düf - te, und  
door: I breathe the scent of jas - mine, but

*sempre cresc. ed agitato*

*f*

ha - - be kei - - nen Strauss. Es ruft mir aus der  
I have n'er a flow'r. A voice be - lov'd is

Fer - ne, ein Au - - ge sieht mich  
cal - ling, an eye is beck - - 'ning

*f*

an, ein al - - ter Traum er -  
near, an old sweet dream hath

*allmählig wieder ruhig (gradually growing tranquil again.)*

*p*

fusst mich und führt mich sei - - ne Bahn, ein  
 seizd me, and bears my thoughts a - far, an

al - - ter Traum er - fasst mich und führt mich  
 old - - sweet dream hath seizd me, and bears my

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

*p* *dolce*

# Sommerfäden.

## GOSSAMERS.

Karl Cuddeus.

Andante con moto.

Joh. Brahms, Op. 72, N<sup>o</sup> 2.

Singstimme.

Pianoforte.

The first system of music shows the vocal line (Singstimme) and the piano accompaniment (Pianoforte). The vocal line is a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The tempo is marked 'Andante con moto'. The piano part begins with a dynamic marking of *p espress.* and later changes to *poco f*.

The second system of music includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Som-mer - fä - den hin und wieder flie - gen von den Him - meln nie - der; / On the summer breezes straying gossamer threads are gent - ly swaying;". The piano accompaniment continues with a dynamic marking of *sempre p*.

The third system of music includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "sind den Menschen Hirnge - spinn - ste, Fet - zen gold - ner Lie - bes - / thus they seem in filmy brightness fray - ings from some heavenly". The piano accompaniment continues with a dynamic marking of *sempre p*.

The fourth system of music includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "träume, Fet - zen goldner Lie - bes - träu - me. / curtain, fray - ings from some heavenly cur - tain.". The piano accompaniment continues with a dynamic marking of *dimin.*

7955  
(Original-Ausgabe.)

An die Stauden,  
On the hedges,

*pf* *p*

an die Bäume ha-ben sie sich dort verfan-gen; Hoch-selbst-ei-ge-ne Ge-  
on the branches do they hang their dew-y brightness; soon by ri-sing winds they're

wim-ste se-heu wir da-run-ter hau-gen, se-heu wir da-  
sweat-ter'd, like our dreams that sweet-ly flat-ter'd, like our dreams that

*pp* *f* *pp*

run-ter hau-gen.  
sweet-ly flat-ter'd.

*f* *p*



# O kühler Wald.

## OH FOREST COOL.

Cl. Brentano.

Joh. Brahms, Op. 72. N<sup>o</sup> 3.

Langsam. (*Slowly*)

Singstimme. *p*

O küh - ler Wald, wo rauschest du, in  
*Where dost thou rave, oh fo - rest cool, in*

Pianoforte.

dem mein Liebchen geht? O Wie - der - hall, wo  
*which my mai - den strays? Where dost thou lurk, oh*

lu - schest du, der geru mein Lied, mein Lied ver -  
*E - cho sweet, that wouldst re - peat, re - peat my*

steht? In Her - zen tief, da  
*lays? In heart's re - cess a*

*pp*

7955  
(Original-Ausgabe.)

rauscht der Wald, da rauscht der Wald, in dem mein Lieb-chen  
*lone is found that fo - rest cool in which my mai - den*

geht, in Schmer - - zen schief der Wie - derhall, die  
*strays, that Fi - - cho in my sor - rows slept, I*

Lie - der sind ver - weht, die  
*have for - got the lays, I*

Lie - der sind ver - weht, sind ver - weht.  
*have for - got, I have for - got the lays.*

2955

(Original-Ausgabe.)

# Verzagen.

## LAMENT.

Carl Lemcke.

Joh. Brahms, Op. 72, N. 4.

**Singstimme.** **Bewegt. (Con moto.)**

**Pianoforte.** *p*

*p*

1. Ich sitz' am Stran - de der  
2. Die Wo - gen rau - - sehen zum  
1. *I* watch the waves as they  
2. *And* as the tide bears each

rauschen - den See, und su - che dort nach  
Stran - de hin, sie schäu - men und ver -  
beat on the shore my wea - ry heart seeks  
wave to shore cres it foams and melts a

Ruh, und su - che dort nach  
 gehn, sie schäu - men und ver  
*rest, my wea - ry heart* *seeks*  
*way, it foams and melts a - do*  
*ent*

Ruh, ich schau - e dem  
 gehn, die Wol - ken, die  
*rest, the thea - ters come*  
*way, the wind - lif - ted*

Trei - ben der Wo - gen mit dum - pfer Er -  
 Win - de da - rü - ber, die kom - men  
*da - shing to - wards me, no life stirs my*  
*clouds sail - ing yon - der, they too dis*

ge - bung zu, mit  
 und ver - wehn, die  
*joy - less breast, no*  
*solee like spray, they*

du - pfer Er - ge - bung  
 kom - men und ver -  
 life stirs my joy less  
 too dis - solve like

zu -  
 wehu -  
 breast.  
 spray.

Du un - - ge - stü - - mes  
 Thou sad im - pa - - tient

*cresc.*

Herz. sei still und  
 heart be still, la -

gieb dich doch zur  
*ment, la - ment not*

Ruh, du sollst mit Win - den und  
*so: in clouds and bil - lows, canst*

Wo - gen dich trö - sten, was wei - nest, was  
*thou not find com - fort? none o - ther for*

wei - nest du? was  
*aye shalt thou know, none*

7955

wei - - - nest, - - - wei - - - nest.  
o - - - ther - - - shall - - - thou

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "wei - - - nest, - - - wei - - - nest." on the first line and "o - - - ther - - - shall - - - thou" on the second line. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a similar pattern with some grace notes.

du?  
know.

The second system continues the vocal line with the lyrics "du?" and "know." on a single line. The piano accompaniment features a dynamic marking of *p* (piano) and includes a large slur over the right-hand part, indicating a sustained or arpeggiated texture.

The third system is primarily piano accompaniment. The vocal line is mostly empty, with a few notes at the beginning. The piano part continues with complex textures, including a large slur over the right-hand part and various rhythmic patterns in both hands.

*dimin.* *pp*

The fourth system features dynamic markings of *dimin.* (diminuendo) and *pp* (pianissimo). The piano accompaniment includes a large slur over the right-hand part and concludes with a double bar line and repeat sign.

7955

# Unüberwindlich. THE UNTAMEABLE.

Goethe.

Joh. Brahms, Op. 72, N<sup>o</sup> 5.

Vivace.

Singstimme. *Hab' ich  
Though I've*

Pianoforte. *f*

D. Scarlatti.

tau - send - mal ge - schwo - ren die - ser Fla - sche nicht zu trau - en, die - ser  
*would that I will pe - rish ere the flask a - gain I che - rish, ere the*

Fla - sche nicht zu trauen, bin ich doch wie neu - ge - bo - ren, lässt mein  
*flask a - gain I cherish, yet a life renew'd comes o'er me when I*

*p*

Schen - ke fern sie schau - en, lässt mein Schen - ke fern sie schau -  
*see it gleam be - fore me, when I see it gleam be - fore*

7955  
(Original - Ausgabe.)



eu.  
me.

Al - les ist an ihr zu  
Charming is its ev - ry

lo - ben. Glas - kry - stall und Pur - pur - wein; wird der Propf her - aus - ge - ho -  
feature, crystal flash and ru - by red, but I can - - not tame the crea -

*più f*

- ben, wird der Propf heraus - ge - ho - ben, sie ist leer, und ich nicht mein, sie ist  
- ture, but I can - not tame the creature, once its fumes are in my head, once its

leer, und ich nicht mein, sie ist leer und ich nicht mein.  
fumes are in my head, once its fumes are in my head.

*sf sf*

Hab ich tau - sendmal ge - schwo - ren,  
 Though I row'd that I will pe - rish

*f sempre*

die - ser Falschen nicht zu trau - en, und doch  
 ere the faith-less fair I che - rish, yet a

*p*

bin ich neu - ge - bo - ren, lässt sie sich in's Au - ge schau - en, lässt sie sich in's Au - ge  
 life renew'd comes o'er me when her witching smile's be - fore me, when her wit - ching smile's be -

schau - en. Mag sie  
 fore me. Do your

doch mit mir ver-fah-ren, wie's dem stärk-sten Mann ge-schah, dei-ne Scheer' in  
 cru-el will up-on me, Sam-son was a stron-ger man, on-ly love, when

mei-nen Haa-ren, deine Scheer' in mei-nen Haaren, al-ler-lieb-ste De-li-la,  
 you've un-done me, on-ly love, when you've un-done me, sweet Da-li-la, if you

la, al-ter-lieb-ste De-li-la, al-ler-lieb-ste De-li-la,  
 can, sweet Da-li-la, if you can, sweet Da-li-la, if you

la!  
 can!

