

Siegener

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.)
7. Vergebliches Ständchen — *The vain Suit.* (Op. 84 No. 4.)

HEFT II.

1. Feldeinsamkeit — *In summer Fields.* (Op. 86 No. 2.)
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.)
5. Auf dem Kirchhofe — *In the Church Yard.* (Op. 105 No. 4.)
6. Ständchen — *The Serenade.* (Op. 106 No. 1.)
7. Mädchenlied — *Song of the maid.* (Op. 107 No. 5.)

HEFT III.

1. An die Nachtigall — *To a Nightingale.* (Op. 46 No. 4.)
2. Sonntag — *Sunday.* (Op. 47 No. 3.)
3. Wiegenlied — *Lullaby.* (Op. 49 No. 4.)
4. Sommerabend — *Summer Evening.* (Op. 84 No. 1.)
5. In Waldeinsamkeit — *In lonely Wood.* (Op. 85 No. 6.)
6. Nachtwandler — *The Sleep-Walker.* (Op. 86 No. 3.)
7. Über die Heide — *Over the Moor.* (Op. 86 No. 4.)

HEFT IV.

1. Der Jäger — *The Huntsman.* (Op. 95 No. 4.)
2. Der Tod, das ist die kühle Nacht — *Death is the cooling Night.* (Op. 96 No. 1.)
3. Wir wandelten — *We wandered.* (Op. 96 No. 2.)
4. Dort in den Weiden — *There'mong the willows.* (Op. 97 No. 4.)
5. Wie Melodien zieht es mir — *Sweet Melodies.* (Op. 105 No. 1.)
6. Salamander — *The Salamander.* (Op. 107 Nr. 2.)
7. Das Mädchen spricht — *The Maiden speaks.* (Op. 107 No. 3.)

Aufführungsrecht vorbehalten.
Verlag und Eigentum für alle Länder

N. SIMROCK G.M.B.H.

BERLIN

LONDON W.
Alfred Lengnick & Co.
14, Berners Street.

LEIPZIG



PARIS
Max Eschig,
13, Rue Laffitte.

Sole Agents for the United States of America:
T. B. HARMS COMPANY, NEW YORK.

Copyright 1907 by N Simrock G.m.b.H Berlin.
Copyright for the British Empire by Schott & Co, London.

Uth Aest v G.G. Roder, G.m.b.H Leipzig.

1.
Feldeinsamkeit.
In Summer Fields.

(Hermann Allers.)

English words by Paul England.

Johannes Brahms, Op. 86. № 2.

Pianoforte.

Langsam.
Slowly.

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

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

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

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 - drons vi - sions

This system contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The lyrics are in both English and German, describing the flight of tiny wings.

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

This system contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics continue from the previous system, describing the movement of heaven's high glories.

wo - - - - ben.
move me.

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

This system contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics describe the movement of clouds floating over the dome.

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

This system contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics describe the clouds moving through the dome, fair and blue, like dream lands silent.

Träu - - me, wie schö - ne, stil - le
Träu - - me; le - - gions,

wie schö - ne, stil - le
Sike dream lands, si - lent

Träu - - me;
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

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.

2.

Sapphische Ode.

Sapphic Ode.

(Hans Schmidt.)

English words by Paul England.

Johannes Brahms, Op. 94. № 4.

Ziemlich langsam.
Rather slowly.

Pianoforte. {

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

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

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

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

Piano accompaniment details: Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with changing dynamics and harmonic patterns.

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

Piano accompaniment details: Measures 3-4 feature sustained chords in the bass line, providing harmonic support for the vocal line.

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

Piano accompaniment details: Measures 5-6 show a continuation of the harmonic and rhythmic patterns established in the previous measures.

die ich Nachts vom
 Breath'd a dee - per Strauch dei - ner Lip - pen pflück - te;
 spell trough the night's en - chant - ment;

doch auch dir, be - weg't im Ge - müth gleich
 Though thine eyes, o'er - whelm'd by the ris - ing

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

Thrä - - - - - nen.
 ras - - - - - es.

3.

Nachtigall.

Nightingale.

(C. Reinhold.)

English Text by Mrs John P. Morgan.

Langsam.
Slowly.

Johannes Brahms, Op. 97. № 1.

Pianoforte.

The musical score is divided into four sections, each with a different vocal line and piano accompaniment. The first section starts with a piano introduction in 2/4 time, marked *f espressivo*. The lyrics are:

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

The second section begins with a piano accompaniment, followed by a vocal line with lyrics:

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

The third section features a piano accompaniment with lyrics:

Mark und Bein.
thro' and thro'

The fourth section concludes the piece.

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

A musical score for piano and voice. The top staff shows a vocal line with lyrics in German and English. The piano accompaniment is provided by the bottom staff. The music is in common time, with a key signature of one flat. The vocal line consists of eighth and sixteenth notes, with a sustained note over a fermata. The piano part features harmonic chords.

Musical score for piano duet, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat. The music consists of eighth-note chords. The lyrics are written above the notes. The first measure contains the words 'Das No,'. The second measure contains 'ist it'. The third measure contains 'von is'. The fourth measure contains 'an oth'. The fifth measure contains 'dern er'. Below the first staff, there is a dynamic marking 'pp' (pianissimo) with a crescendo arrow pointing upwards. Below the second staff, there is a dynamic marking 'cresc.' with a crescendo arrow pointing upwards. There are also some vertical bar lines and dots indicating harmonic changes.

A musical score for piano and voice. The piano part is in the bass clef, with a dynamic marking of *f*. The vocal part is in the soprano clef, with lyrics in German and English. The lyrics are: "Him - - mels - - schö - - nen," and "heav. - - en haunt - - ed," followed by "nun Tones längst of für the." The music consists of two staves: a bass staff for the piano and a soprano staff for the voice.

mich ver - klun - ge - nen Tö - - nen,
Long Ago en chant - ed,

in
That

Piano part: Treble clef, 2/4 time, key signature of four flats. Dynamics: **p**, **p**. Voice part: Melodic line with eighth and sixteenth notes.

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

Piano part: Treble clef, 2/4 time, key signature of four flats. Dynamics: **p**, **pp**, **(3)**. Voice part: Melodic line with eighth and sixteenth notes.

hall,
fall,

dim.

Piano part: Treble clef, 2/4 time, key signature of four flats. Dynamics: **p**, **p**. Voice part: Melodic line with eighth and sixteenth notes.

ein lei - - ser
in e - - cho

Wie - - - - der - hall!
soft - - - - ly fall!

dolce

pp

Piano part: Treble clef, 2/4 time, key signature of four flats. Dynamics: **p**, **pp**. Voice part: Melodic line with eighth and sixteenth notes.

4.

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

(Hermann Lingg.)

English Text by Mrs John P. Morgan.

Langsam und leise.
Slow and soft.

Johannes Brahms, Op. 105. № 2.

Pianoforte.

The musical score consists of five staves of music. The top staff is for the voice, starting with the lyrics "Im - mer lei - ser wird mein Schlum - mer," with a dynamic of *pp sempre e legato*. The second staff is for the piano, providing harmonic support. The third staff continues the vocal line with "Nur wie Schlei - er liegt mein Kum - mer." The fourth staff shows a melodic line for the piano with dynamics *ov - er me.* The fifth staff concludes the section with "zit - ternd ü - ber mir," followed by a piano dynamic *dim.*

Below these five staves, there are three additional staves, each consisting of a vocal line above a piano line. The first of these three groups starts with "Oft im Trau - me hör' ich dich ru - fen," with a piano dynamic *Oft in dream I hear thee, Cal - ling*.

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

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

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

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

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 hall and cold,
 bleich and kalt.
pale and cold.



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



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

Willst Wouldst du
thou

mich
me

noch once
ein move
mal be
sehn,
hold,

poco cresc.

komm,
come,

kom - - - me
come bald,
soon,

f

komm,
come,

kom - - - me
come bald!
soon.

5.

Auf dem Kirchhofe.

In the Church Yard.

(Detlev von Liliencron.)

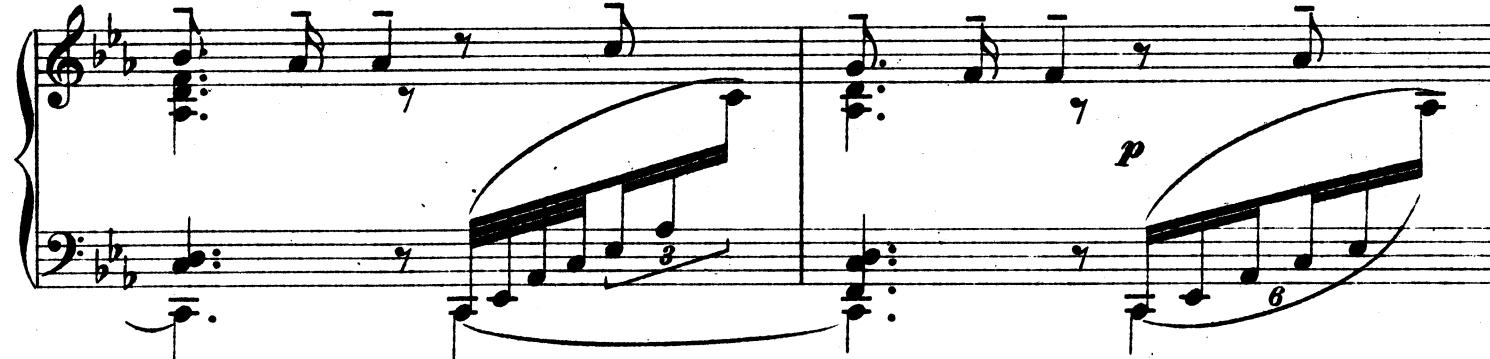
English Text by Mrs John P. Morgan.

Johannes Brahms, Op. 105. № 4.

Moderato.

Mässig.

Pianoforte.

Der Tag ging
The day pass'dre - gen - schwer
dark with rainund
andsturm - be - weg't
si - lent - ly,ich
to

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

(d = d)
 we - - sen, ver - wit - tert Stein und Kreuz,
 wan - der - ed, storm beat - en, stone and cross,
 p dim.

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

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

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

re-gen-schwer, *auf*
hea-vy rain, *on* *al-all-en Grä-*
ber the

fro-das Wort: *ge-we-*
fro-zzen vord: *De-plo-* *-sen.*

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

pp legato

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

still:
soft:

Ge - - ne - -
 Res - - to - -

sen.
 red.

p C o e

6.

Ständchen.

The Serenade.

(Franz Kugler.)

Translated into English by Mrs John P. Morgan.

Anmuthig bewegt.
Mowing gracefully.

Johannes Brahms, Op. 106. № 1.

Pianoforte.

The musical score consists of four staves of music for piano, arranged in two systems. The first system starts with a treble clef, a key signature of one sharp (F#), and common time. It includes dynamic markings *p* and *dolce*. The lyrics in German and English are:

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

dolce

Ber - ge sq recht für ver - lieb - te Leut;
moun - tain; just right for lov - ers dear;

im
In

The second system continues with a treble clef, a key signature of one sharp (F#), and common time. It includes dynamic markings *p*, *pp*, and *ppp*. The lyrics are:

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

weit
far und breit.
near.

Piano score for system 1. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *p*. The vocal line consists of sustained notes and short eighth-note chords.

Ne - ben der Mau - er im Schat - ten
To - jen - der arch in the sha - dow;

da stehn der Stu - den - ten
there stand three stu - dents

Piano score for system 2. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *p*. The vocal line consists of eighth-note chords and eighth-note patterns.

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

und
And

Piano score for system 3. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *p*. The vocal line consists of eighth-note chords and eighth-note patterns.

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

sin - - - gen und
sin - - - ging and

Piano score for system 4. Treble and bass staves. Key signature: F major (one sharp). Time signature: Common time. Dynamics: *cresc.* The vocal line consists of eighth-note chords and eighth-note patterns. Measure 3 is marked with a 3 over the bass staff.

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

A musical score for piano and voice. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The key signature is A major (two sharps). The vocal line starts with eighth-note chords, followed by a dynamic instruction "cresc." and a forte dynamic "f". The piano accompaniment consists of eighth-note chords. The vocal line continues with eighth-note chords, followed by a dynamic instruction "p" (pianissimo).

A continuation of the musical score. The piano accompaniment provides harmonic support with eighth-note chords. The vocal line follows a similar pattern of eighth-note chords.

A continuation of the musical score. The piano accompaniment provides harmonic support with eighth-note chords. The vocal line follows a similar pattern of eighth-note chords. The vocal line concludes with a dynamic instruction "p" (pianissimo) and a fermata over the final note.

Die
The

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

A continuation of the musical score. The piano accompaniment provides harmonic support with eighth-note chords. The vocal line follows a similar pattern of eighth-note chords. The vocal line concludes with a dynamic instruction "dolce" (softly) and a fermata over the final note.

Traum dream hin - is ein wrought,
Sie She

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

lis whis - - - pelt: pers: „ver - - giss nicht me

mein!“ not!”

Mädchenlied.

Song of a maid.

(Paul Heyse.)

Translated into English by Mrs John P. Morgan.

Leise bewegt.*Lightly.*

Auf die Nacht in der
Spinn Je - des am
At night bri - dal

Johannes Brahms, Op. 107 No. 5.

Spinn - stub'n da
Braut - schatz, dass der
spin - ning Maid's
trea - sure' Her

Pianoforte.

Sheet music for piano in 3/8 time, major key. The right hand part is shown with three staves of musical notes. The lyrics for the first section are:

Auf die Nacht in der
Spinn Je - des am
At night bri - dal

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

Sheet music for piano in 3/8 time, major key. The right hand part is shown with three staves of musical notes. The lyrics for the second section are:

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

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

Sheet music for piano in 3/8 time, major key. The right hand part is shown with three staves of musical notes. The lyrics for the third section are:

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

chen!

dle.

Sheet music for piano in 3/8 time, major key. The right hand part is shown with three staves of musical notes. The lyrics for the fourth section are:

chen!
dle.

Kein Mensch, der mir gut ist,
Not one that me near - eth

will nach mir
Care of me

fra - gen; wie
ow - ning; My

più p

bang mir zu
tim - id heart Muth ist,
fear - eth,

wem soll ich's
Wholl hear my

kla -
moan -

dolce

gen?
ing?

Die
The

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

dolce

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



Ich weiss es nicht!
 I do not know!

Ich weiss es
 I do not

nicht.
 know.

Ich
 I weiss
 do not

nicht!
 know!