

JOHANNES BRAHMS

Selected Songs with German and English Texts
English Translations by Alice Mattullath

Edited and Revised by
MAX HEINRICH

SERIES II

MAINACHT (<i>A Night in May</i>).....	35	STEIG' AUF GELIEBTER SCHATTEN (<i>Appear, Beloved Spirit</i>)	30
High Voice in F \sharp (S 4809)		High Voice in F \sharp m (S 4836)—Low Voice in E \flat m (S 4837)	
MEINE LIEBE IST GRÜN (<i>My Young Love is Green</i>)	35	TRENNUNG (<i>Parting</i>)	30
High Voice in F \sharp (S 4810)—Low Voice in D (S 4811)		High Voice in A \flat (S 4838)—Low Voice in E \flat (S 4839)	
MINNELIED (<i>Love Song</i>)	30	VERGEBLICHES STÄNDCHEN (<i>The Vain Suit</i>)	30
High Voice in C (S 4812)—Low Voice in B \flat (S 5050)		High Voice in A (S 4840)—Low Voice in G (S 5051)	
MIT VIERZIG JAHREN (<i>At Forty Years</i>)	35	VERRAT (<i>Treachery</i>)	35
High Voice in D m (S 4813)—Low Voice in B m (S 4814)		High Voice in E \flat m (S 4841)—Low Voice in B m (S 4842)	
MONDENSCHEN (<i>Moonlight</i>)	30	VON EWIGER LIEBE (<i>Undying Love</i>)	35
High Voice in B \flat (S 4815)—Low Voice in G (S 4816)		High Voice in C \sharp m (S 4845)—Low Voice in B m (S 5052)	
MUSS ES EINE TRENNUNG GEBEN? (<i>Why Must Lovers E'er Be Parted?</i>).....	40	VORSCHNELLER SCHWUR (<i>The Hasty Oath</i>)	40
High Voice in G m (S 4817)—Low Voice in E m (S 4818)		High Voice in D m (S 4846)—Low Voice in B \flat (S 4847)	
NACHKLANG (<i>After the Rain</i>)	40	WENN UM DEN HOLLUNDER (<i>Caressing the Lilacs</i>)	40
High Voice in F \sharp m (S 4819)—Low Voice in D in (S 4820)		High Voice in D (S 4848)—Low Voice in B (S 4849)	
O WÜSST' ICH DOCH DEN WEG ZURÜCK (<i>If Only I Could Find Again</i>)	35	WIE BIST DU MEINE KÖNIGIN (<i>Thou Art My Queen</i>)	30
High Voice in E (S 4821)		High Voice in E \flat (S 4919)—Low Voice in D \flat (S 4850)	
REGENLIED (<i>Rain Song</i>)	50	WIE FROH UND FRISCH MEIN SINN SICH HEBT (<i>My Heart and Soul are Light and Gay</i>)	40
High Voice in F \sharp m (S 4823)—Low Voice in D m (S 4824)		High Voice in G (S 4851)—Low Voice in E (S 4852)	
RUHE, SÜSSLIEBCHEN (<i>Slumber, My Sweetheart</i>)	40	WIE SOLL ICH DIE FREUDE, DIE WONNE DENN TRAGEN? (<i>Can Rapture so Boundless be Borne by the Living?</i>)	60
High Voice in A \flat (S 4825)—Low Voice in F \sharp (S 4826)		High Voice in A (S 4899)—Low Voice in G (S 4900)	
SANDMÄNNCHEN (<i>Little Sandman</i>)	30	WIEGENLIED (<i>Lullaby</i>)	30
Medium Voice in G (S 5366)		High Voice in F (S 4921)—Low Voice in E \flat (S 4853)	
SAPPHISCHE ODE (<i>Sapphic Ode</i>)	25	WILLST DU DASS ICH GEH? (<i>Must I Go Away</i>)	35
High Voice in F (S 4922)—Low Voice in D (S 4701)		High Voice in D m (S 4854)—Low Voice in C m (S 4855)	
SCHMIED (<i>The Blacksmith</i>)	30	IMMER LEISER WIRD MEIN SCHLUMMER (<i>Sleep to Me No Rest Is Bringing</i>)	35
High Voice in C (S 4827)—Low Voice in B \flat (S 4828)		High Voice in F m (S 5293)—Low Voice in C \sharp m (S 5387)	
SIND ES SCHMERZEN, SIND ES FREUDEN? (<i>Is It Joy or Grief Awaking?</i>)	50	KLAGE (<i>Plaint</i>)	30
High Voice in A \flat (S 4829)—Low Voice in G \flat (S 4830)		High Voice in A (S 5368)—Low Voice in F (S 5369)	
SONNTAG (<i>Sunday</i>)	30	WIE MELODIEN ZIEHT ES MIR (<i>Soft Strains of Music Drifting</i>)	30
Low Voice in F (S 4831)		High Voice in C (S 5370)—Low Voice in A (S 5371)	
SO WILLST DU DES ARMEN (<i>With Kindness Unending</i>)	40		
High Voice in F (4832)—Low Voice in D (S 4833)			
STÄNDCHEN (<i>Serenade</i>)	30		
High Voice in G (S 4834)—Low Voice in E \flat (S 4835)			

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Sapphic Ode.

Sapphische Ode.
(Hans Schmidt.)



English version by
ALICE MATTULLATH.

JOHANNES BRAHMS, Op. 94, No. 4.

Original Key.

Edited by Max Heinrich.

Rather slow. (*Ziemlich langsam.*)

Voice.



Ros - es red I gath - erē be - neath the moons pale ray;

Ro - sen brachich Nachts mir am dunklen Ha - ge;

Piano.



strict rhythm

p mezza voce

Red.

mf *dim.*

sweeter far their per - fumethan eēr - by day;

sü - sser hauchten Duft sie, als je - am Ta - ge,

and there

doch ver -



mf

dim.

fell like rain from the fra - grant flow - ers

streu - ten reich die be - weg - ten Ae - ste

dew - drops in

Tau - () der mich



cresc.

show ers.

näss - te.



16 *p* 17 18 19

Sweet-er bliss at night o'er my soul was steal - ing
 Auch der Küss-se Duft mich wie nie be - rück - te,

20 21 22 *mf* 23

when thy lips in kiss - es thy love were re - veal - ing: O'er thy
 die ich Nachts vom Strauch deiner Lip - pen pflück - te: Doch auch

24 25 26

cheek, like ros - es in moon - light glow - ing, si - lent tears were
 dir, be - wegt im Ge - müt - gleich je - nen, tau - ten die

27 28 29 *pp*

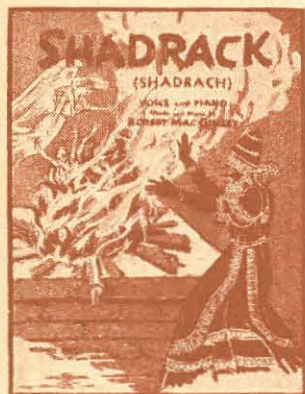
flow ing. *no rit.*
 Trä nen.

SONGS

FOR VOICE AND PIANO

Songs Which Have Been Used—or Are Suitable to Use—On Contest Programs

NOTE on range indications: Small letters indicate notes above or below the staff. Capital letters, notes within the staff.



- Shadrack (Shadrach)**.....MacGimsey .60
This song presents the Bible story of Shadrach, Meshach and Abednego, "in the fiery furnace," delivered in the Negro manner and style. Sung by Nelson Eddy, Thomas L. Thomas and featured on the air by Frank Black, Gus Haenschen and many others.
Medium Voice in A \flat (c—E \flat (g \flat))
- When my Dear One Comes**.....Bruch .50
A very singable, appealing melody from the Spanish. 1938 is this famous composer's centenary year. This is one of a group that Bruch gave Carl Fischer shortly before his death and we have just "re-discovered" them.
Med. in A \flat (E \flat —F)
- To My Mother**.....MacGimsey .50
Written in a nostalgic mood, this simple song is in reality a prayer of gratitude. Its smooth, flowing melody is well sustained by a moving accompaniment. Sung by Flagstad, Thomas and Tibbett.
High in B \flat (F—F) *Med. in A \flat (E \flat —E \flat) Low in F (c—C)
*Vocal Orch., .50
- Come Along and Dance**.....Pennington .50
The rhythm of this song is of Spanish (bolero) character. The melody trips along at a rapid pace and expresses a highly festive mood.
High in Dm (d—a or g) Med. in Cm (c—g or F) Low in B \flat m (b \flat —F or E \flat)
- Camel Bells**.....Hipkins .50
Not just another "song of the desert," but an exotic composition of rare original charm in the spirit that the title suggests.
Med. in E \flat (E \flat or d \sharp —F)
- Autumn**.....Dungan .50
With true autumnal coloring, this new song is brimful of mellowing atmosphere and glowing warmth. Attractive melodic line.
High in G (E—a)
- A Parting Prayer**.....Brahe .50
The lyric of this beautiful, simple song is really a "parting invocation" and its musical setting is in keeping with its direct appeal. Dignified and chord-like accompaniment.
Low in B \flat (b \flat —E \flat) Med. in C (c—F) High in E \flat (E \flat —a \flat)
- Love is Such a Gentle Thing**.....Klemm .40
An outstanding vocal novelty. Charming vocal line, set to a quaint lyric of Elizabethan savor.
High in A (E—F \sharp) Low in F (c—D)
- Little River**.....Dungan .50
A naive and charming song, with graceful and simple rhythm. Wholesome, refreshing, appealing.
Med. in C (E—E)
- Sweet Little Jesus Boy**.....MacGimsey .50
A song that is alive with sincerity and simplicity. Its simple and melodic line is admirably suited to the text. Sung by some of America's first singers.
Med. in F (F—F) Low in D (d—D)
- Two Roses**.....Gilberté .50
Very effective use of the refrain. "Sing soft, sing sweet, sing low." The minor key gives it a richly poignant quality.
High in Gm (c \sharp —g) Med. in Fm (b—F) Low in Dm (g \sharp —d)
- Sonnet**.....Fergusson .50
English and old French words. Charles d'Orleans, a mediaeval French poet wrote the poem of this delightful love sonnet and the composer has captured their charming spirit.
Med. in F (c—g)
- Song of the Brook**.....Burleigh .50
A frolicsome song, light and jaunty in character, set to the poem of Alfred Tennyson. A favorite of Galli-Curci.
High in B \flat (d \flat —g) Low in G (b \flat —E)
- When Chloris Sleeps**.....Samuels .50
Dedicated to and sung by Mme. Galli-Curci. With proper artistry and expression this song can be done with great effect.
High in Em (d—b or g) Med. in Dm (c—a or F)
- Dream Song**.....Warford .50
A lovely song in the minor key, with a piano accompaniment.
High in Am (d—a) Med. in Gm (c—g) Low in Em (a—E)
- Song of the Wind**.....Behr .50
A touching song, wistful and melancholy.
Low in B \flat (a \flat —D \flat)
- 'Neath My Window Ledge**.....Bruch .50
A bright, spring song with an attractive piano accompaniment.
High in G (E—g \sharp)



- Going Down to London**.....Colby .50
A merry song whose lively rhythmic swing will carry over to the audience. The words are easy to put across and have a wry twist to them.
High Voice in G (d—g)
- Sweetgrass Range**.....Warren .50
Sung with the proper feeling, this song is capable of making a tremendous impression. It has appeared on the programs of Lawrence Tibbett.
High in D (F \sharp —F \sharp or a) Low in B \flat (d \flat —D \flat or F)
- To Apollo**.....Thatcher .50
Based on the oldest musical manuscript in existence—a Grecian hymn in 5-8. Stately in character but very melodious.
Med. in G (b—g)
- There is a Ladye**.....Bury .50
The simplicity of both lyric and music have made this song a classic, though the composer is contemporary. John McCormack uses this setting.
High in G (E—g) Low in E (c \sharp —E)
- Red, Red Rose**.....Cottenet .65
Robert Burns' poem is given an appropriately joyous setting that has found favor with leading singers. It is easy to learn and easy to sing.
High in G (d—b \flat) Medium in F (c—a \flat) Low in E \flat (b \flat —g \flat)