

6. Alte Liebe. The old Love.

(Carl Candidus.)

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

Johannes Brahms, Op. 72 No 1.

Es kehrt die dunk - - le Schwal - - be aus
The dus - - ky swal - - low fly - - eth to-

Pianoforte.

p

fer - - nem Land zu - rück, die from - men Stör - che
wards her nor - - thern home, the song - sters build and

keh - - ren und brin - - gen neu - - es Glück,
flat - - ter be - neath the sea - - fy dome, the

neu - - es Glück. An
sea - - fy dome. The

die - sem Früh - lings - mor - - gen, so trüb' ver - hängt und
 morn is warm and clou - - dy, the sky be - dimm'd with

warm, ist mir als fänd' ich
 rains, my heart a - wakes from

wie - - der den al - ten Lie - bes - harm, den
 slum - - ber to old for - got - ten pains, to

al - - ten Lie - bes - harm. Es
 old for - got - ten pains. I

ist als ob mich lei - - se wer auf die Schul - - ter
feel a hand fa-mi - - liar u - pon my shoul - - der

sotto voce
(linke Hand über der rechten)

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

schlug, als ob ich säu - - - seln
rest, I hear thy flut' - - - ring

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same structure as the first system. The piano accompaniment features a consistent eighth-note pattern in the left hand and a melodic line in the right hand.

hör - - te, wie ei - - ner Tau - - be Flug. *più vivo* Es
pi - - nions, dove with the suow white breast. Me -

The third system of music includes the tempo change to *più vivo*. The piano accompaniment becomes more active, with a more complex rhythmic pattern in the left hand and a more melodic line in the right hand. The vocal line continues with the same melodic contour.

klopft an mei - ne Tü - re und ist doch nie - - mand
thinks I hear a kno - king, but none stands at - - my

The fourth system concludes the page. The piano accompaniment features a dynamic change from *f* (forte) to *p* (piano). The vocal line and piano accompaniment maintain the same structure as the previous systems.

immer bewegter

draus,
dour,

ich at - - me Jas - - min - düf - - te und
I breathe the scent of jas - - min, but

sempre cresc. ed. agitato

f

ha - - be kei - - nen Strauss.
I have ne'er a flow'r.

Es ruft mir aus der
A voice be- lov'd is

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

f

allmählich wieder ruhiger
(gradually growing tranquil again)

an,
near,

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

p

fasst mich und führt mich sei - - ne Bahn, ein
sei'd me, and bears my thoughts a - far, an

Musical notation for the first system, featuring a treble clef staff with a key signature of two flats and a bass clef staff. The music consists of several measures with various note values and rests.

al - - - ter Traum er - fasst mich und führt mich
old sweet dream hath sei'd me and bears my

Musical notation for the second system, continuing the piece with treble and bass staves. It includes dynamic markings such as 'f' and 'p'.

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

Musical notation for the third system, featuring treble and bass staves. It includes dynamic markings 'p' and 'dolce'.

Musical notation for the fourth system, featuring treble and bass staves. It includes dynamic markings 'p' and 'cresc.'.