

So lass uns wandern ⁶⁶
N^o. 7.

„Thus we will wander.“

Johannes Brahms.
von
Transcription für Pianoforte
von
Theodor Kirchner.

Ent^z Stat.Hall.

Verlag und Eigenthum
von
N. SIMROCK in BERLIN.

1882.

*Entered according to Act of Congress, in the year 1882 by G. Schirmer
in the office librarian of Congress at Washington D.C.*

Preis Mk 1,50



Lieder und Duette
 von
JOHANNES BRAHMS
 in freier Uebertragung für
PIANOFORTE
 von
Theodor Kirchner.

- | | |
|--|---------------|
| 1. Sonntag. — Sunday. Aus Op 47 N ^o 3. | Pr. Mk 1, 50. |
| 2. An ein Veilchen. — To a violet. Aus Op. 49. N ^o 2. | „ „ 1, 50 |
| 3. Abschied. — Parting. Aus Op. 69 N ^o 3. | „ „ 1, — |
| 4. Des Liebsten Schwur. — The lover's vow. Aus Op. 69. N ^o 4. | „ „ 1, 50. |
| 5. Minnelied. — Lovesong. Aus Op. 71. N ^o 5. | „ „ 1, 50 |
| 6. Alte Liebe. — The old love. Aus Op. 72 N ^o 1. | „ „ 1 50. |
| 7. So lass uns wandern. — Thus we will wander. Aus Op. 75 N ^o 3. | „ „ 1, 50. |

Ent^d Stat. Hall.

Verlag und Eigenthum
 von
N. SIMROCK in BERLIN.

*Entered according to Act of Congress in the year 1882 by G. Schürmer
 in the office librarian of Congress at Washington, D.C.*

1882.

Verf. Anst. v. C. G. Röder, Leipzig

SO LASS UNS WANDERN!

(Nach dem Böhmischen von Josef Wenzig.)

- | | |
|--|--|
| <p>1. Ach Mädchen, liebes Mädchen,
Wie schwarz dein Auge ist!
Fast fürcht' ich, es verzaubert
Mich einst voll arger List.</p> <p>2. Und wär' mein Auge schwärzer,
Um vieles schwärzer noch,
Dich, Liebster mein, verzaubern,
Ich thät' es niemals doch.</p> <p>3. Die Krähe auf jener Eiche,
Sieh, wie sie Eicheln pickt!
Wer weiss, wen einst der Himmel
Zum Bräutigam dir schickt!</p> | <p>4. Und sprich, wen sollt' er schicken?
Ich gab ja dir mein Wort,
Weisst, unter'm grünen Baume,
Bei unsrer Hütte dort.</p> <p>5. Wohlan, so lass uns wandern,
Du wanderst frisch mit mir;
Ein Kleid von grüner Farbe,
Mein Mädchen, kauf' ich dir.</p> <p>6. Ein Kleid von grüner Farbe,
Das auch nicht gar zu lang,
So kann ich mit dir wandern,
Nichts hindert mich im Gang.</p> <p>7. Wir wollen lustig wandern,
Bergüber und thalein;
Die grossen freien Wälder
Sind unser Kämmerlein.</p> |
|--|--|

THUS WE WILL WANDER!

- | | |
|--|--|
| <p>1. Ah maid, of maids the fairest,
Thine eyes are all to dark'
My heart beguil'd, I fear me,
Is of their arts the mark.</p> <p>2. And though mine eyes were darker,
Were darker far than now,
My dearest, to beguile thee,
That would I not, I trow.</p> <p>3. On yonder oak a raven
Upon the acorns feeds!
I would I knew what bridegroom
To thee the future leads!</p> | <p>4. What bridegroom can it lead me?
To thee I gave my faith,
I vow'd beneath yon lindens
To cherish thee till death.</p> <p>5. Oh steadfast heart, come on then,
And let us part no more;
A gown of green I'll buy thee,
Thou'll wear it from this hour.</p> <p>6. In gown of green array me,
It must not be to long,
Then forth with thee to wander
In love that's true and strong.</p> <p>7. Thus gaily we will wander,
By mountain and by dale;
The woodland, deep and shady,
Shall be our bridal hall!</p> |
|--|--|

So lass uns wandern!

THUS WE WILL WANDER.

Johannes Brahms, Op. 75. No 3.
(Duett.)

Andante grazioso e molto espressivo.

The musical score is written for piano and voice. It begins with a piano introduction in the right hand, marked *poco f*. The tempo and mood are indicated as *Andante grazioso e molto espressivo*. The vocal line enters with the instruction *anmuthig bewegt und sehr innig* and a dynamic marking of *p*. The score is divided into four systems, each with piano accompaniment on the left and vocal line on the right. The key signature is one sharp (F#) and the time signature is common time (C). The piece concludes with a *p* dynamic marking in the piano part.

dolce

p

Ped.

l. II.

p

Ped. *

Ped. *

mf

Ped. *

Ped. simile

First system of musical notation, featuring treble and bass staves with notes and rests. The key signature has two sharps (F# and C#). The dynamic marking *p dolce* is present at the end of the system.

Second system of musical notation, featuring treble and bass staves with notes and rests. The dynamic marking *mf* is present at the end of the system. Below the bass staff, there are five asterisks and the text *ped. simile*.

Third system of musical notation, featuring treble and bass staves with notes and rests.

Fourth system of musical notation, featuring treble and bass staves with notes and rests. The dynamic marking *p* is present at the end of the system.

Fifth system of musical notation, featuring treble and bass staves with notes and rests. The dynamic marking *p dolce* is present at the beginning of the system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation. It includes dynamic markings such as *f* and *ped.*. A performance instruction ** Ped. simile* is written below the staff.

Third system of musical notation. It includes dynamic markings such as *ped.* and ** Ped. simile*. A key signature change to one sharp (F#) is indicated by a *b#* symbol above the staff.

Fourth system of musical notation. It includes dynamic markings such as *ped.* and ** Ped.**.

Fifth system of musical notation. It includes dynamic markings such as *ped.* and ** Ped.**. A performance instruction *poco rit.* is written above the staff. The system concludes with a double bar line.