



**Songs With and Without
Words:
Brahms' Late Songs and
Piano Pieces**

Wie Melodien zieht es mir op. 105, no. 1

Klaus Groth, transl. JR

Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüht es
Und schwebt wie Duft dahin.
Doch kommt das Wort und faßt es
Und führt es vor das Aug',
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.
Und dennoch ruht im Reime
Verborgен wohl ein Duft,
Den mild aus stillem Keime
Ein feuchtes Auge ruft.

Like melodies it wanders
Softly through my mind,
Like spring flowers it blossoms
And wafts along like fragrance.
But when the word comes and takes it
And brings it before my eye
Like grey fog it pales
And disappears like a sigh.
But still in the verse
Hidden lies a fragrance
Which mildly from quiet seed
A moist eye calls.

Paired with Intermezzo op. 118, no. 2

Auf dem See op. 106, no. 2

Hermann Lingg, transl. Emily Ezust

An dies Schifflein schmiege,
Holder See, dich sacht!
Frommer Liebe Wiege,
Nimm sie wohl in Acht!

Nestle up to this little boat,
lovely lake, gently!
Cradle of holy love,
Take good care of it!

Deine Wellen rauschen;
Rede nicht so laut!
Laß mich ihr nur lauschen,
Die mir viel vertraut!

Your waves are roaring;
do not speak so loudly!
Just let me listen to her,
who is confiding so much to me!

Deine Wellen zittern
Von der Sonne Glut;
Ob sie's heimlich wittern,
Wie die Liebe tut?

Your waves tremble
from the heat of the sun,
could it be they secretly sense
how love works?

Weit und weiter immer
Rück den Strand hinaus!
Aus dem Himmel nimmer
Laß uns steigen aus!

Farther and farther,
draw us away from the shore!
From this heaven
never let me descend!

Fern von Menschenreden
Und von Menschensinn,
Als ein schwimmend Eden
Trag dies Schifflein hin!

Far from human speech
and human thoughts,
like a floating Eden,
carry this little boat away!

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Paired with Intermezzo op. 116, no. 4

Es hing der Reif op. 106, no. 3

Klaus Groth, transl. JR

Es hing der Reif im Lindenbaum,
Wodurch das Licht wie Silber floß;
Ich sah dein Haus, wie hell im Traum
Ein blitzend Feenschloß.
Und offen stand das Fenster dein,
Ich konnte dir ins Zimmer sehn—
Da tratst du in den Sonnenschein,
Du dunkelste der Feen!
Ich bebt in seligem Genuß,
So frühlingwarm und wunderbar:
Da merkt ich gleich an deinem Gruß,
Daß Frost und Winter war.

The frost hung in the linden tree,
Through which light flowed like silver;
I saw your house brightly as in dream,
A sparkling fairy castle.
And your window was open,
I could see in your room –
As you stepped into the sunlight,
You darkest of fairies!
I trembled in blissful pleasure,
So spring-mild and wonderful,
When I quickly realized by your greeting,
That it was ice and winter.

Paired with Intermezzo op. 116, no. 5

Wiegenlied einer unglücklichen Mutter

After a Scottish Folk poem by Johann Gottfried Herder

Balow, my babe, ly stil and sleipe!
It grieves me sair to see thee weipe;
If thoust be silent, Ise be glad,
Thy maining maks my heart ful sad.
Balow, my boy, thy mither's joy!
Thy father breides me great annoy.
Balow, my 'babe, ly stil and sleipe!
It grieves me sair to see thee weipe.

When he began to court my luv,
And with his sugred words to muve,
His faynings fals and flattering cheire
To me that time did not appeire:
But now I see, most cruell hee,
Cares neither for my babe nor mee.
Balow, etc.

Schlaf sanft, mein Kind, schlaf sanft und schön!
Mich dauert's sehr, dich weinen sehn.
Und schläfst du sanft, bin ich so froh,
Und wimmerst du - das schmerzt mich so!
Schlaf sanft, du kleines Mutterherz,
Dein Vater macht mir bitterm Schmerz.
Schlaf sanft, mein Kind, schlaf sanft und schön!
Mich dauert's sehr, dich weinen sehn.

Dein Vater, als er zu mir trat,
Und süß, so süß um Liebe bat,
Da kannt' ich noch sein Truggesicht,
Noch seine süße Falschheit nicht.
Nun, leider! seh' ich's, seh' ich's ein,
Wie nichts wir ihm nun beide sein.
Schlaf sanft, mein Kind, etc.

Mädchenlied op. 107, no. 5

Paul Heyse, transl. JR

Auf die Nacht in der Spinnstub'n,
Da singen die Mädchen,
Da lachen die Dorfbub'n,
Wie flink gehn die Rädchen!
Spinnt Jedes am Brautschatz,
Dass der Liebste sich freut.
Nicht lange, so gibt es
Ein Hochzeitgeläut.
Kein Mensch, der mir gut ist,
Will nach mir fragen;
Wie bang mir zumut ist,
Wem soll ich's klagen?
Die Tränen rinnen
Mir übers Gesicht—
Wofür soll ich spinnen?
Ich weiss es nicht!

In the night in the spinning chamber,
The girls are singing,
The village boys are laughing,
How quick the little wheels turn!
All are spinning on their bridal attire,
To please their lover.
Not long, and there will be
Wedding bells.
No one who loves me,
Wants to ask for me;
How scared I am,
To whom can I lament?
The tears run
Down my face—
Wherefor should I spin?
I do not know!

Grouped with Intermezzo op. 117, no. 1 and 2

Neapolitan Sixth Chord



<http://bw.musique.umontreal.ca/nm/nap-en.htm>

Neapolitan Sixth Chord

The image shows a musical score for a Neapolitan Sixth Chord in B-flat major, 4/4 time. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into six measures. The first measure contains a half note chord of B-flat and E-flat in the bass clef, and a half note chord of F and C in the treble clef. The second measure contains a half note chord of B-flat in the bass clef and a half note chord of F and C in the treble clef. The third measure contains a half note chord of B-flat in the bass clef and a half note chord of F and C in the treble clef. The fourth measure contains a half note chord of B-flat in the bass clef and a half note chord of F and C in the treble clef, with the label 'N6' written below the treble staff. The fifth measure contains a half note chord of B-flat in the bass clef and a half note chord of F and C in the treble clef. The sixth measure contains a half note chord of B-flat in the bass clef and a half note chord of F and C in the treble clef. Below the staves, the Roman numerals for each measure are: ii^{o6}, V⁷, i, bII⁶, V⁷, i.

ii^{o6} V⁷ i bII⁶ V⁷ i

Neapolitan Sixthchords in Schumann's Dichterliebe op. 48.

No. 10: "Hör ich das Liedchen klingen" and no. 16: "Die alten, bösen Lieder"

Hör ich das Lied - chen klin - gen, das
 einst die Lieb - ste sang, so will mir die Brust zer -
 sprin - gen von wil - dem Schmer - zen - drang. Es

g minor: i
iv
v³/iv

iv^b/i^b N⁶ *v^b₄ - 7* *i*

ab, denn sol - chem gro - ßen Sar - ge ge - büht ein gro - ßes Grab.
 Wist ihr, warum der Sarg wohl so groß und schwer mag sein? Ich
 senk' auch meine Lie - be und mei - nen Schmerz hin - ein.

C# minor: i
I⁷/iv
 34
 Schumann Dichterliebe, Op 48
Adagio
Andante espressivo
v⁷ *b II* *#I⁷* *VI* *ii⁵* *v* → *Dominant*

Mozart, “O zittre nicht, geliebter Sohn” from: “Die Zauberflöte”

28 Recit.

Königin der Nacht. (tritt mit Tamino vor)

Ob. u. Fag. Quart. *p* *p cresc.* *f* *p* Quart.

O zittre nicht, mein lieber Sohn,
Be not a fraid, oh no-ble youth!

du bist unschuldig, weise, fromm,
For you are guiltless, gentle brave.

Ob. u. Fag. *p cresc.* *f* *p* **N**

Ein Jüngling, so wie du, vermag am besten dies tief-gebeugte
A young one such as you, could help and comfort a sore be-reav-ed

Largo. Arie.

6

Viol. *p* *mf* *p* **V**

Mut-terherz zu trösten.
mother in her anguish.

Zum Lei-den bin ich aus-er-ko-ren; denn mei-ne
My days, a-las, are spent in sor-row, for I have

Beethoven, An die ferne Geliebte op. 98, no. 3

die nun herbstlich fall und kahl, klagt ihr, wie mir ist ge-sche-hen, klagt ihr, Vög-lein,
mei-ne Qual! Still-le We-ste, bringt im We-hen

ritard.
cresc.
Tempo I. poco ritard. Tempo I.
pp
pp

a-flat minor:
I7 i i bii 6 VI
I7 i
B.224. Ed. *

Brahms' use of the Neapolitan: “Die Mainacht, op. 43, no. 2

ne bebt mir hei . . . Ber,

hei . . . Ber die Wang her .

ab.

dimin. ritard.

E-flat major

V⁷

p

V⁷

V⁶

II

I

J. B. 144

Detailed description: This image shows a page of a musical score for Johannes Brahms' 'Die Mainacht, op. 43, no. 2'. The score is written for voice and piano. The vocal line is in the upper part, and the piano accompaniment is in the lower part. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The score includes several measures of music. The first system shows the vocal line with the lyrics 'ne bebt mir hei . . . Ber,' and the piano accompaniment. The second system shows the vocal line with the lyrics 'hei . . . Ber die Wang her .' and the piano accompaniment. The third system shows the vocal line with the lyrics 'ab.' and the piano accompaniment. The fourth system shows the piano accompaniment with the instruction 'dimin. ritard.' and a fermata over the final chord. Handwritten annotations in blue ink are present throughout the score, including 'E-flat major' under the piano accompaniment in the first system, and various Roman numerals (V⁷, V⁶, II, I) indicating chord progressions. The page number 'J. B. 144' is printed at the bottom center.

Brahms' use of the Neapolitan: Wie Melodien zieht es mir op. 105, no. 1

Johannes Brahms, Op. 105
(Veröffentlicht 1889)

1. Wie Melodien zieht es mir Klaus Groth

Singstimme *Zart*
Wie Me.lo . di . en — zieht es mir lei . se durch den
Pianoforte *p sempre dolce*
Amajor: IV 6I⁶ or N6?
Sinn, wie Früh . lingablu . men blüht es und schwebt wie Duft da .
I

Doch kommt das Wort — und — faßt es und führt es vor das
Amajor: IV N^b vii^o 4/3
Aug, wie Ne . bel . grau er . blaßt es und schwin . det wie ein
I

Brahms' use of the Neapolitan: Es hing der Reif op. 106, no. 3

wun - der - bar: da merkt ich gleich an dei - nem

dim.

This system shows the vocal line and piano accompaniment for the first two measures. The vocal line features a descending eighth-note scale. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. A *dim.* marking is present in the piano part.

Gruß, daß Frost und Win - ter war, — daß Frost — und

pp

animol. N 6

This system covers measures 3 and 4. The vocal line continues with a descending scale. The piano accompaniment features a more active bass line. A *pp* marking is in the piano part, and a handwritten *animol.* and *N 6* are present below the piano part.

Win - ter war.

mf

*V*₄⁶ — 7

J. B. 166

This system covers measures 5 and 6. The vocal line concludes with a final note. The piano accompaniment features a more active bass line. A *mf* marking is in the piano part. Handwritten annotations *V*₄⁶ — 7 and *J. B. 166* are present at the bottom.

Brahms' use of the Neapolitan: Intermezzo op. 116, no. 5

Handwritten notes: *rit.*, *p dolce*, *dim.*, *smorzando*, *e minor:*, *V*, *Re.*, ** Re.*, ** Re.*

The first system of the musical score for Brahms' Intermezzo op. 116, no. 5. It features a treble and bass clef with a key signature of one sharp (F#). The music begins with a *rit.* (ritardando) marking. The bass line includes handwritten notes: *e minor:*, *V*, *Re.*, ** Re.*, and ** Re.*. The upper staff contains melodic lines with dynamics *p dolce*, *dim.*, and *smorzando*.

Handwritten notes: *in tempo*, *pp*, *dolcissimo*, *iv*, *vii° / iii*

The second system of the musical score. It begins with an *in tempo* marking. The dynamics are *pp* (pianissimo) and *dolcissimo* (dolcissimo). The bass line includes handwritten notes: *iv* and *vii° / iii*.

Handwritten notes: *cresc.*, *rit.*, *p*, *vii° / bII*

The third system of the musical score. It features a *cresc.* (crescendo) marking, followed by a *rit.* (ritardando) marking. The dynamics are *p* (piano). The bass line includes handwritten notes: *vii° / bII*.

Handwritten notes: *p dolce*, *p*, *V⁴₃*, *I⁶₄*, *V⁷*, *I*

The fourth system of the musical score. It begins with a *p dolce* marking, followed by a *p* (piano) marking. The bass line includes handwritten notes: *V⁴₃*, *I⁶₄*, *V⁷*, and *I*.

Brahms' use of the Neapolitan: "Immer leiser wird mein Schlummer" op. 106, no. 4

Ja, ich wer - de ster - ben müs - sen, ei - ne An - dre wirst du
kü - sen, wenn ich bleich und kalt, — bleich und kalt, —

dim.
J. B. 106

C# minor: i N6 IV 6-5 i

Brahms' use of the Neapolitan: Intermezzo op. 118, no. 6

e flat minor

dolce

b ii *N6* *I 4*

p dim. *pp*

pp *cresc.* *ff* *lento* *p*

J. B. 66

Immer leiser wird mein Schlummer op. 105, no. 2

Immer leiser wird mein Schlummer,
Nur wie Schleier liegt mein Kummer
Zitternd über mir.
Oft im Traume hör' ich dich
Rufen drauß vor meiner Tür:
Niemand wacht und öffnet dir,
Ich erwach' und weine bitterlich.
Ja, ich werde sterben müssen,
Eine Andre wirst du küssen,
Wenn ich bleich und kalt.
Eh' die Maienlüfte wehn,
Eh' die Drossel singt im Wald:
Willst du mich noch einmal sehn,
Komm, o komme bald!

Ever quieter becomes my sleep,
Only like a veil lays my sorrow
Quivering over me.
Often in dream I hear you
Call outside my door:
Nobody wakes and opens for you,
I wake up and cry bitterly.
Yes, I must die,
Another you will kiss
When I am pale and cold.
Before the May breezes waft,
Before the thrush sings in the woods:
If you want to see me one more time,
Come, o come soon!

Paired with Intermezzo op. 118, no. 6

Meine Lieder op. 106, no. 4

Adolf Frey, transl. JR

Wenn mein Herz beginnt zu klingen
Und den Tönen löst die Schwingen,
Schweben vor mir her und wieder
Bleiche Wonnen, unvergessen
Und die Schatten von Zypressen -
Dunkel klingen meine Lieder!

As my heart begins to resound
And loosens the wings of the tones
here and there hover
pale delights, unforgotten
and the shadows of cypresses.
Deeply resound my songs!

Paired with Intermezzo op. 119, no. 1

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