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Des Liebsten Schwur

Nº 4.

.The Lover's vow"

von Johannes Brahms.

Transcription für Pianoforte

von

Theodor Kirchner.

Entst. Stat. Hall.

Verlag und Eigenthum  
von  
N. SIMROCK in BERLIN.

1882.

*Entered according to Act of Congress, in the year 1882 by G. Schirmer  
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**Lieder und Duette**  
 von  
**JOHANNES BRAHMS**  
 in freier Uebertragung für  
**PIANOFORTE**  
 von  
**Theodor Kirchner.**

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

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*Verlag von C. F. Neuberger, Leipzig*

### DES LIEBSTEN SCHWUR.

(Aus dem Böhmischen von Josef Wenzig).

1. Ei, schmolle mein Vater nicht wach und im Schlaf,  
So sagt' ich ihm, wen ich im Gärtlein traf.  
Und schmolle nur Vater, und schmolle nur fort,  
Ich traf den Geliebten im Gärtlein dort.

2. Ei, zankte mein Vater nicht wieder sich ab,  
So sagt' ich ihm, was der Geliebte mir gab.  
Und zanke nur Vater, mein Vaterchen du,  
Er gab mir ein Küsschen, und eines dazu.

3. Ei, klänge dem Vater nicht staunend das Ohr,  
So sagt' ich ihm, was der Geliebte mir schwor.  
Und staune nur, Vater, und staune noch mehr,  
Du gibst mich doch einmal mit Freuden noch her.

4. Mir schwor der Geliebte so fest und gewiss,  
Bevor er aus meiner Umarmung sich riss:  
Ich hätte am längsten zu Hause gesäumt,  
Bis lustig im Felde die Weizensaat keimt.

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### THE LOVER'S VOW.

1. My father look'd crossly 'twixt waking and sleep,  
I told him that some one in the garden I'd met.  
Good father, look crossly, my counsel you'll keep,  
It was my true love in the garden I met.

2. My father he scolded and look'd very grave,  
I told to him what my true love to me gave.  
Nay scold not, good father, nor make such ado,  
He first gave me one kiss and three upon two.

3. My father, yours ears sure would burn with surprise,  
If I were to tell what he vow'd me with sighs.  
Nay wonder not so, my good father, I pray,  
I know that some day you will give me away.

4. My true love he promish'd with many a vow,  
Before from my arms I at last let him go:  
No longer he'd leave me to wait his return,  
Than till in their glory the wheat fields should burn.

Edited and revised by S.J.

# Des Liebsten Schwur.

THE LOVER'S VOW.

Sehr belebt und heimlich.

Johannes Brahms, Op. 69. N° 4.

*p leggiero*

*dolce*

*simile*

First system of musical notation, piano (p) dynamics.

Second system of musical notation, including lyrics "un poco ri - - - te". Dynamics include *pp* and *dolce*.

Third system of musical notation, including lyrics "- nu - - - to". Dynamics include *mf* and *animato*.

Fourth system of musical notation, featuring various musical notations and dynamics.

Fifth system of musical notation, including piano (p) dynamics and various musical notations.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and features a steady eighth-note accompaniment. The system concludes with a fermata over the final note of the upper staff.

*Ad simile*

The second system continues the piece. The upper staff has a more complex melodic line with some chromaticism. The lower staff provides a harmonic accompaniment with chords and moving lines. The system ends with a fermata over the final chord.

*un poco rit.*

*Ad simile*

The third system shows a change in texture. The upper staff features a series of chords, some with accidentals. The lower staff continues with a rhythmic accompaniment. The system concludes with a fermata over the final note of the upper staff.

*a tempo*

*mf*

The fourth system features a more active melodic line in the upper staff with eighth-note patterns. The lower staff continues with a steady accompaniment. The system ends with a fermata over the final chord.