

Liebeslieder Waltzes



JOHANNES BRAHMS, Op. 52
in English translations by
Christopher Goldsack



The Mélodie Treasury

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Liebeslieder Waltzes

"Love Song Waltzes" for four voices and piano duet
to verses from "Polydora" by Georg Friedrich Daumer

Translated and arranged for SAB choir by
Christopher Goldsack

1

Johannes Brahms, Op.52

In Ländler Tempo

SOPRANO

ALTO

BASS

Piano reduction

p

p dolce

Give your ans - wer maid-en dear - est, With con -

Give your ans - wer maid-en dear - est, With con -

7

tempt your lov - er spurn - ing. Set me flam - ing

tempt your lov - er spurn - ing. Set me flam - ing

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12

with your glan - ces, For my cool____ heart_ now____ is____

Sample
for inspection only

17

burn - ing. Will your stub - born vir - tue not wav - er?

burn - ing. Will your stub - born vir - tue not wav - er?

22

With my love could I not entreat you? For a

Sample inspection
for only

27

con - vent life you're liv - ing, Come now, tell me,

con - vent life you're liv - ing, Come now, tell me,

p dolce

32

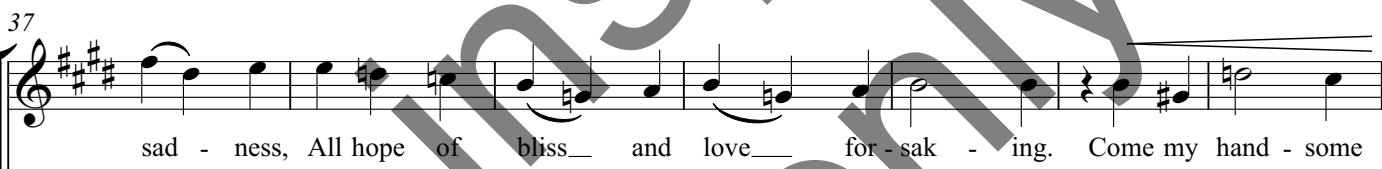
B *p*

tell me, when may I meet you? I will not dwell in
Here I will not dwell in
tell me, may I meet you?



37

sad - ness, All hope of bliss and love for - sak - ing. Come my hand - some



sad - ness, All hope of bliss and love for - sak - ing. Come my hand - some



44

C

dark - eyed an - gel, Come now Meet me when the stars are a -

dark - eyed an - gel, Meet me when the stars are a -

Come now may I meet you, tell me,

p dolce

Sample for inspection only

50

wak - ing, when the stars are a - wak - - ing.

wak - ing, when the stars, the stars are a - wak - - ing.

tell me, may I meet you, may I meet you?



Sample for inspection only



Sample for inspection only

2

f

Thun - d'rous waves__ crash on rocks,

f

Thun - d'rous waves__ crash on the

Thun - d'rous waves__ crash on the rocks, the waves__ crash on the

f

sf >

sf >

Sample

for inspection

only

5

Swell - ing, up - ward fly - - ing.

1. | 2. |

-ing.

rocks, Swell - ing, up-ward fly - ing.

-ing.

rocks, Swell - ing, up-ward fly - ing.

-ing.

1. | 2. |

p

9

A *p*

He who nev - er learned to sigh,

He who nev - er learned to sigh,

He who nev - er learned to sigh,

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 9 starts with a forte dynamic. Measures 10 and 11 show eighth-note patterns with grace notes. Measure 12 concludes with a half note followed by a fermata.

Sample Inspection

13

he who nev - er learned to sigh,

he who nev - er learned to sigh,

he who nev - ver learned to sigh,

cresc.

The musical score continues with four staves. Measures 13 and 14 follow the same pattern as the previous measures. Measure 15 begins with a half note followed by a fermata. Measure 16 features a crescendo dynamic, indicated by the word "cresc." above the bass staff.

17

f

Love will teach him how to cry.

1. 2.

f

Love will teach him how to cry.

f

Love will teach him how to cry.

1. 2.



3

SOPRANO

p

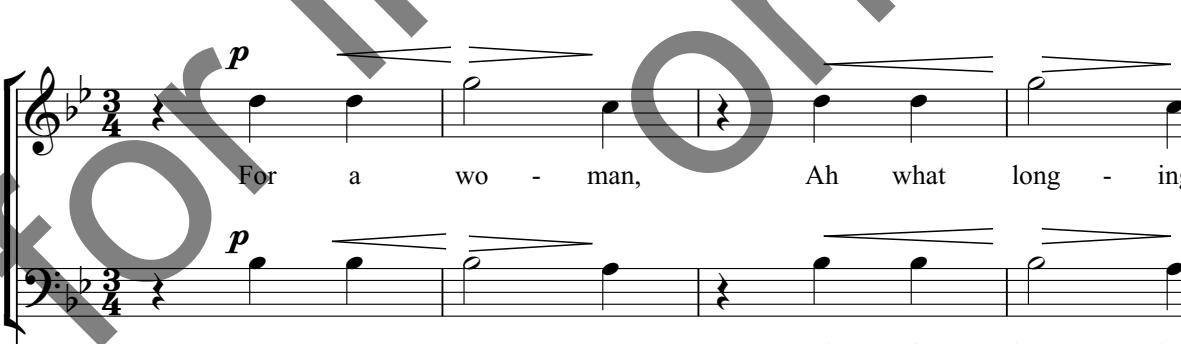
For a wo - man, Ah what long - ing,

BASS

p

For a wo - man, Ah what long - ing,

p



5

On my heart my love is writ - ten.

On my heart my love is writ - ten.

8va

9 A

Ho - ly or - ders would I take now

Ho - ly or - ders would I take now

13

And com - mit my life to pray - er, Were it

And com - mit my life to pray - er, Were it

for inspection

18

but for wo - men, for wo - men.

but for wo - men, for wo - men.

4

SOPRANO

Like an ev'n - ing's sun - set splen - dour,

ALTO

Like an ev'n - ing's sun - set splen - dour,

5

Mod - est maid - en, yet I smile,
smile.

Mod - est maid - en, yet I smile,
smile.

9

A *espress.*

Pleas - ing, pleas - ing just one lov - er
espress.

Pleas - ing, pleas - ing just one lov - er

13

With af - fec - tion to be - guile.
- guile.

p

The young vine's tendrils grow - ing, To - drils, Why
tell me hang - ing ten - drils, Why

p

p

wards don't the your earth branch - hang es droop heav'n - ing low. The Then ten - der me sweet sweet

p

wards don't the your earth branch - hang es droop heav'n - ing low. rise? _____

A

*p**p**p*

The Then ten - der me sweet sweet

p

</div

13

maid - en, How swift her tears do flow. Then
maid - en, Will you not dry your eyes?
Then

maid - en, How swift her tears do flow.
maid - en, Will you not dry your eyes?

1.

Sample for inspection

18 [2.] **B**

How can the vine grow sky - ward With - out the strength to
How can the vine grow sky - ward With - out the strength to

2.

C

stand a - lone? And how can a girl be
stand a - lone? And how can a girl be
And how can a girl be

poco cresc.

Measure 25: Treble clef, key signature of one sharp (F#). Bassoon part has eighth-note patterns. Voice part has lyrics "stand a - lone?".
Measure 26: Treble clef, key signature of one sharp (F#). Bassoon part continues eighth-note patterns. Voice part has lyrics "stand a - lone?".
Measure 27: Bass clef, key signature of one sharp (F#). Bassoon part rests. Voice part has lyrics "And how can a girl be".
Measure 28: Treble clef, key signature of two sharps (G major). Bassoon part has eighth-note patterns. Voice part has lyrics "poco cresc.". Measure ends with a fermata over the bassoon's note.
Measure 29: Treble clef, key signature of two sharps (G major). Bassoon part continues eighth-note patterns. Voice part rests.
Measure 30: Treble clef, key signature of two sharps (G major). Bassoon part rests. Voice part rests.

Sample Inspection

hap - py When her dear love is gone? How

Measure 31: Treble clef, key signature of one sharp (F#). Bassoon part has eighth-note patterns. Voice part has lyrics "hap - py When her dear love is gone? How".
Measure 32: Treble clef, key signature of one sharp (F#). Bassoon part continues eighth-note patterns. Voice part has lyrics "hap - py When her dear love is gone? How".

hap - py When her dear love is gone?

Measure 33: Treble clef, key signature of one sharp (F#). Bassoon part rests. Voice part has lyrics "hap - py When her dear love is gone?".
Measure 34: Treble clef, key signature of one sharp (F#). Bassoon part has eighth-note patterns. Voice part rests.

1. 2.

Measure 35: Treble clef, key signature of one sharp (F#). Bassoon part has eighth-note patterns. Voice part rests.
Measure 36: Treble clef, key signature of one sharp (F#). Bassoon part rests. Voice part rests.

1. 2.

Measure 37: Treble clef, key signature of one sharp (F#). Bassoon part rests. Voice part rests.
Measure 38: Treble clef, key signature of one sharp (F#). Bassoon part has eighth-note patterns. Voice part rests.

6

Grazioso

Grazioso

p

A pret - ty lit - tle bird rose

sotto voce

p

The image shows a musical score for piano and voice. The vocal part is in soprano range, indicated by the treble clef, and the piano part is in bass range, indicated by the bass clef. Both parts are in 3/4 time. The key signature is three sharps. The vocal line begins with a rest, followed by eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble. A dynamic marking 'p' (piano) is placed above the vocal line at the beginning of the melody. The vocal line includes lyrics: 'A pretty little bird rose'. The piano part continues with eighth-note chords. A dynamic marking 'p' (piano) is also placed above the piano part near the end of the accompaniment. A large, semi-transparent watermark reading 'sample' is diagonally across the page.

p *sotto voce*

A 1

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (three sharps). Measure 11 starts with a half note in the treble staff followed by a dotted half note. The bass staff has a bass note followed by two eighth notes. Measures 12 begin with a half note in the treble staff followed by a dotted half note. The bass staff has a bass note followed by two eighth notes.

pret - ty lit - tle bird could be I'd ling-er not but

light, ty lit - tle bird could be I'd ling-er not but

pret - ty lit - tle bird could be I'd ling-er not but

Sample

for inspection only

do the same as he.

poco f

do the same as he. Bird-snares of lime twigs, trea-che-rous they

poco f

do the same as he. Bird-snares of lime twigs, trea-che-rous they

24

poco f

Caught here for e - ver, what a dread - ful fate.
wait,
Caught here for e - ver, what a dread - ful fate.
wait,
Caught here for e - ver, what a dread - ful fate.

29

B *poco f*

Bird-snare of lime twigs, trea-che-rous they wait, Caught here for
Bird-snare of lime twigs, trea-che-rous they wait, Caught here for
Bird-snare of lime twigs, trea-che-rous they wait, Caught here for

e - ver, what a dread - ful fate, _____ what fate, what
e - ver, what a dread - ful what a dread - ful fate, what fate,
e - ver, what a dread - ful, what a dread - ful fate, what fate,

C

fate.
(p)
what fate. If I a pret - ty lit - tle bird could be, I'd
what fate.

what fate.
If I a pret - ty lit - tle bird could be, I'd
what fate.

47

If I a pret - ty lit - tle
ling - er here and not be caught as he, a lit - tle
If I a pret - ty lit - tle

53

bird could be, I'd ling-er here and not be caught as he,
bird could be, I'd ling-er here and not be caught as he, not as
bird could be, I'd ling-er here and not be caught as he, not as

not as he, not as he, as he.

he, not as he, not as he, not as he, as he.

he, not as he, not as he, not as he, as he.

D

(*p dolce*)

The bird found there a kind and gen - tle arm.

(*p dolce*)

The bird found there, The bird found there a kind and gen - tle arm.

(*p dolce*)

The bird found there a kind and gen - tle arm.

p dolce

p

74

How_

How_ hap - py_ he, How

How

Sample Inspection

81

hap - py_ he, to find such love and calm.

hap - py_ he, to find such love and calm.

hap - py_ he, to find such love and calm.

p

24

86

E

86

If I a pret - ty lit - tle

93

93

If I a pret - ty

bird could be I'd ling - er here and do the same as he, a

If I a pret - ty

100

lit - tle bird could be I'd ling-er here and do the
lit - tle bird could be I'd ling-er here and do the
lit - tle bird could be I'd ling-er here and do the

105

same as he, as he, as he.
same as he, and do as he, and do as he, as he.
same as he, and do as he, and do as he, as he.

ALTO

How hap - py was my life be - fore When my lo - ver was close and my
Through a wall, and e - ven ten walls, His gaze once reached. On my
espress.

A

love re - qui - ted
heart it a - light-ed. A - las for me now,

Though he stands si - lent-ly watch - ing me, So cold and cru - el, His__

eyes and his heart Are closed and free.

8

p (2nd semper pp)

When your kind and ten - der gaze Falls on

p (2nd semper pp)

When your kind and ten - der gaze Falls on

p (2nd semper pp)

When your kind and ten - der gaze Falls on

*p (2nd semper pp)**p dolce*

Sample
for inspection
only

me so sweet - ly, Then do all my troub - les

me so sweet - ly, Then do all my troub - les

me so sweet - ly, Then do all my troub - les

13

fade; I re - vive com - plete - ly.

fade; I re - vive com - plete - ly.

fade; I re - vive com - plete - ly.

A

18

Let the flame of love glow bright.

Let the flame of love glow bright.

Let the flame of love glow bright. Do not

23

Do not let it perish. I could never find more
Do not let it perish. I could never find more
let it perish. I could never find more

Sample Specification

29

love, Nor no o - - ther che - rish.
love, Nor no o - - ther che - rish.
love, Nor no o - - ther che - rish.

9

A house by the Da - nube
A house by the Da - nube
A house by the Da - nube

p dolce *cantando* *p dolce*

This musical score page features three staves of music for piano and voice. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is A major (three sharps). Measure 9 begins with a piano dynamic *p*. The vocal line consists of three identical phrases: "A house by the Da - nube". The piano accompaniment includes sustained notes and eighth-note chords. The vocal part ends with a melodic line consisting of eighth-note pairs. The piano part concludes with a forte dynamic.

stands proud-ly a - bout. A pret - ty maid -
stands proud-ly a - bout. A pret ty maid -
stands proud-ly a - bout. A pret - ty maid -

This musical score page continues from the previous section. It shows three staves of music for piano and voice. The key signature changes to G major (one sharp). Measures 7 and 8 begin with the vocal line "stands proud-ly a - bout." followed by "A pret - ty maid -". The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. Measures 9 and 10 show the continuation of this pattern. The vocal line and piano parts are identical to the previous section, maintaining the established musical style and instrumentation.

14

en there ga - zes out. The maid-en is
en there ga - zes out. The maid-en is
en there ga - zes out. The maid-en is

21

held by lock and key. Ten
held by lock and key. Ten
held by lock and key. Ten

28

i - ron bars must be bro - ken to set her free.

i - ron bars must be bro - ken to set her free.

i - ron bars must be bro - ken to set her free.

B

34

Ten i - ron bars will not

Ten i - ron bars will not

Ten i - ron bars will not hold me

39

hold me here, I'll break them like glass, with no heed of fear.

hold me here, I'll break them like glass, with no heed of fear.

here, I'll break them like glass, with no heed of fear.

Sample
for inspection

45

C

p dolce

A house by the Da - nube stands

p

A house by the Da - nube

p

A house by the Da - nube stands

p dolce

A musical score for piano and voice. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (three sharps). The vocal line consists of three staves of lyrics: "proud-ly a - bout.", "stands proud-ly a - bout.", and "proud-ly a - bout.". The piano accompaniment provides harmonic support with eighth-note patterns. The vocal parts are connected by horizontal lines.

Sample
for inspection
only

A continuation of the musical score. The vocal part continues with the lyrics "there ga - zes, ga - zes out.", "maid en there ga - zes out.", and "there ga - zes, ga - zes out.". The piano accompaniment maintains its eighth-note harmonic foundation.

A continuation of the musical score. The vocal part begins with a dynamic instruction "rit." followed by "pp". The piano accompaniment features sustained chords in the bass line.

10

p

Lim - pid flows the mur - m'ring_brook, through the mead - ows

Lim - pid flows the mur - m'ring_brook, through the mead - ows

Lim - pid flows the mur - m'ring_brook, through the mead - ows

p dolce

7

p

glid - - - ing. Oh, how sweet when.

p

glid - - - ing. Oh, how -

p

glid - - - ing.

p

13

trust - ing hearts find__ love, find__ true love__ a - bid - ing,
sweet__ when_ hearts find love, oh,__ how_ sweet__ when_ trust - ing hearts
Oh,__ how_ sweet__ when_

18

Oh,__ how_ sweet__ when_ trust-ing hearts
find__ true love__ a - bid - ing, Oh,__ how_ sweet__ when_

(8)

trust-ing hearts find__ true love__ a - bid - ing,

24

find love, find true love a - bid - ing,
trust - ing hearts, Oh, how sweet when trust - ing hearts find true
Oh, how sweet when hearts find true

29

find true love a - bid - ing.
love, find true love a - bid - ing.
love, find true love a - bid - ing.

(8)

p

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is three flats. The music consists of four staves of music with lyrics. The lyrics are: "No, I can-not suf-fer peo - ple's spite-ful chat - ter." The piano part features eighth-note patterns and chords. Measure 1 ends with a fermata over the piano's eighth note. Measures 2-4 repeat the same musical phrase.

No, I can-not suf-fer peo - ple's spite-ful chat - ter.
No, I can-not suf-fer peo - ple's spite-ful chat - ter.
No, I can-not suf-fer peo - ple's spite-ful chat - ter.

A continuation of the musical score from page 11. The vocal part continues with the lyrics: "All of them will twist the mean - ing of some mat - ter." The piano part maintains its eighth-note patterns and chords. Measure 5 ends with a fermata over the piano's eighth note. Measures 6-8 repeat the same musical phrase.

All of them will twist the mean - ing of some mat - ter.
All of them will twist the mean - ing of some mat - ter.
All of them will twist the mean - ing of some mat - ter.

A

9

If I'm mer - ry then by lust - ful thoughts I'm haunt - ed; If I'm sad, what

If I'm mer - ry then by lust - ful thoughts I'm haunt - ed; If I'm sad, what

If I'm mer - ry then by lust - ful thoughts I'm haunt - ed; If I'm sad, what

14

then? By pain and love I'm daunt - ed, I am daunt - ed.

then? By pain and love I'm daunt - ed, I am daunt - ed.

then? By pain and love I'm daunt - ed, I am daunt - ed.

40
19 **B** *f*

No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will
No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will
No, I can-not suf-fer peo - ple's spite-ful chat - ter. All of them will

Sample
for inspection only

24

twist the mean - ing of some mat - ter. of some mat - ter.
twist the mean - ing of some mat - ter. of some mat - ter.
twist the mean - ing of some mat - ter. of some mat - ter.

12

f

Lock-smith come and make me pad-locks, make me
gos - sips' e - vil, e - vil lips I'd

f

Lock-smith come and make me pad-locks, make me
gos - sips' e - vil, e - vil lips I'd

f

Lock-smith come and then the make me pad-locks, make me
gos - sips' e - vil lips I'd

4

pad-locks, Make them piece by piece. Then the gos - sips', then the
fet - ter, Ne - ver to re - lease. I will fet - ter,

pad-locks, Make them piece by piece. Then the
fet - ter, Ne - ver to re - lease.

pad-locks, Make them piece by piece. Then the gos - sips',
fet - ter, Ne - ver to re - lease. I will

1.

42

A

9

I will fet - ter, I will fet - ter,
I will fet - ter, I will fet - ter,
fet - ter, I will fet - ter, I will fet - ter,

2..

p f p b

Sample Only

14

then the gos-sips' e-vil lips I'd fet - ter, Ne-ver to re - lease. -lease.
then the gos-sips' e-vil lips I'd fet - ter, Ne-ver to re - lease. -lease.
then the gos-sips' e-vil lips I'd fet - ter, Ne-ver to re - lease. -lease.

f

1.. 2..

sf

13

SOPRANO

ALTO

poco f

3

fly, the bird does fly, Search - ing a

8va

6

tree to hide in.

(8)

44

9

p

In a heart the heart will

p

In a heart the heart will

p

In a heart the heart will

12

f

find Friend - ship to con -

f

find Friend - ship to con -

find Friend - ship to con -

15

[1.] fide in.

[2.] -fide in.

fide in.

-fide in.

fide in.

-fide in.

[1.]

[2.]

[1.]

[2.]

14

SOPRANO

BASS

p

See how clear the wa - ters flow,— In the
dolce

p

See how clear the wa - ters flow,— In the

p dolce

6

moon - light shin - ing. You who are my
 moon - light shin - ing. You who are my

11

heart's de - sire, An - swer to my pin - ing.
 heart's de - sire, An - swer to my pin - ing.

A



15

p dolce

Night-in - gale, your song is

p dolce

Night - in - gale, your song is

p dolce

Night - in - gale, your song is

p

dolce

sweet When the stars are gleam - ing.

sweet When the stars are gleam - ing.

sweet When the stars are gleam - ing.

11

A

Love me now my dear - est heart,

Love me now my dear - est heart,

Love me now my dear - est heart,

Sample
for inspection
only

15

While the world is dream - - ing, is

While the world is dream - - ing, is

While the world is dream - - ing, is

19

dream - - ing.

dream - - ing.

dream - - ing.

Sample

19

dream - - ing.

dream - - - ing.

dream - - - - ing.

for inspection

2.

pp

dream - - - - ing.

16

Lively

Ah! love is a brood - ing cha - - sm, A
Ah! love is a brood - ing cha - - sm, A
Ah! love is a brood - ing
A dark and for - bid - ding

5
dark and for - bid - ding well.
dark and for - bid - ding well.
cha - - sm, a cha - - sm.
well,

50

A

8

I leaned out too far, oh, hor -
I leaned out too far, oh, hor -
I leaned out too far, oh, hor - ror! And now I'm

Sample *Inspection* *for* *Only*

14

ror! And now I'm deaf and blind. I think of be -
ror! And now I'm deaf and blind.
deaf and blind, and blind.

espress.

fp

20

fore I fell in, be - fore I
I think of be - fore I
I think of be - fore I fell in, be -

B 25

fell in, Be - moan - ing, be - moan -
fell in, Be - moan - ing, be - moan -
fore I fell in, Be - moan - ing, be - moan -

52

30

1.

- ing, be - moan - ing what I can no long - er
- ing, be - moan - ing what I can no long - er
- ing, be - moan - ing what I can no long - er

35

2.

f

find. I can no long - er find.
find. I can no long - er find.
find. I can no long - er find.

2.

f

I can no long - er find.

17

With feeling(p *espress.*)

SOPRANO

1

Don't wan - der, my light,

(sopra)

the mea - dow is far too wet. Your

rov - ing feet will sink in, my dear - est.

Do not for - get. Don't

54

20

A

All the foot - paths now are flood - ed, and

25

deep mud lies, So man - y tears have

31

there been shed by my weep -
(8)

36

ing eyes. eyes.

18

Lively

A rust - ling in the
A rust - ling in the
A rust - ling in the

Lively

8va

non legato

5
branch - es, They qui - ver to the flight

branch - es, They qui - ver to the flight

branch - es, They qui - ver to the flight

(8)

10

of A lit - - tle bird, _____ a

of A lit - - tle bird, _____ a

of A lit - - tle bird, _____ a

(8)

pp

pp

pp

Sample Specification
for Inspection Only

15

lit - tle bird. [1.] [2.] A — In

lit - tle bird. [1.] [2.] A — In

lit - tle bird. [1.] [2.] A — In

(8)

pp

pp

19

A *espress.*

pass - ing by____ you touched my heart, And so____ my

espress.

pass - ing by____ you touched my heart, And so____ my

espress.

pass - ing by____ you touched my heart, And so____ my

p

24

soul____ now trem - bles, With love, de - sire and

p

soul now trem - bles, With love, de - sire and

p

soul now trem - bles, With love, de - sire and

p

pp

8va

29

sor - - row, with love, de - sire and sor - -

sor - - row, with love, de - desire and sor - -

sor - - row, with love, de - desire and sor - -

(8)

34

row, And yearn - ing to be heard, and

row, And yearn - ing to be heard, and

row, And yearn - ing to be heard, and

(8)

p

dim.

39 1.

yearn - ing to be heard. In

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1.
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39 2.

yearn - ing to be heard.

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