

# Neue Liebeslieder



JOHANNES BRAHMS, Op. 65  
in English translations by  
Christopher Goldsack



The Mélodie Treasury

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# New Liebeslieder Waltzes

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

Translations by  
Christopher Goldsack

Johannes Brahms, Op.65

Lively, but not fast

Piano reduction

1

No hope, o heart, of res - cue, when sail - ing up - on

No hope, o heart, of res - cue, when sail - ing up - on

No hope, o heart, of res - cue, when sail - ing up - on

No hope, o heart, of res - cue, when sail - ing up - on

f

f

f

f

f

f

sf

11

love's high tide! A thou - sand ships are drift - ing to ship - wreck,

love's high tide! A thou - sand ships are drift - ing to ship - wreck,

love's high tide! A thou - sand ships are drift - ing to ship - wreck,

love's high tide! A thou - sand ships are drift - ing to ship - wreck,

18

to ship - wreck, to ship - wreck on the rock - y di - vide!

to ship - wreck, to ship - wreck on the rock - y di - vide!

to ship - wreck, to ship - wreck on the rock - y di - vide!

to ship - wreck, to ship - wreck on the rock - y di - vide!

*sf*

*ff*

2

Te - ne-brous sha-dows of night, Tur - bu - lent dan - gers of waves!

*Ped.*

Te - ne-brous sha-dows of night, Tur - bu - lent dan - gers of waves!

Te - ne-brous sha-dows of night, Tur - bu - lent dan - gers of waves!

Te - ne-brous sha-dows of night, Tur - bu - lent dan - gers of waves!

Te - ne-brous sha-dows of night, Tur - bu - lent dan - gers of waves!

13

*p*

They who stand so mildly, fast on the wel-com-ing

They who stand so mildly, fast on the wel-com-ing

They who stand so mildly, fast on the wel-com-ing

They who stand so mildly, fast on the wel-com-ing

18

*p*

Land, Could they ever un-der-stand?

22

Such is for him a -  
Such is for him a -  
Such is for him a - lone,  
Such is for him a - lone,  
Such is for him a - lone,

27

alone, Who, up - on the wild seas,  
alone, Who, up - on the wild seas,  
Who, up - on the wild seas,  
Who, up - on the wild seas,  
Who, up - on the wild seas,

*sf*

A large, semi-transparent watermark reading "Sample for inspection" is overlaid across the entire page.

31

*cresc.*

Fa - ces the de - so - late storms, Far from the

*cresc.*

Fa - ces the de - so - late storms, Far from the

*cresc.*

Fa - ces the de - so - late storms,

*cresc.*

Fa - ces the de - so - late storms,

*p*

*f*

*8va*

8

36

dis - tant strand, the dis - tant

dis - tant strand, the dis - tant

*f*

Far from the dis - tant

*f*

Far from the dis - tant

(8)

*f*

1

40 *p*

strand.

*p*

strand.

*p*

8 strand.

*p*

strand.

*p*

45

1. 2.

for inspection

This page contains musical notation for a multi-part composition. The top section consists of four staves, each with a different vocal range (soprano, alto, tenor, bass) indicated by a clef. The vocal parts are mostly sustained notes or short eighth-note patterns. The bottom section features a piano/bass staff with a bass clef, showing more complex rhythmic patterns, including sixteenth-note chords and sustained notes with grace notes. A large diagonal watermark 'for inspection' is overlaid across the page.

3a\*

**Soprano**

*p dolce*

My fin - gers were rich - ly be - jew - - elled, Each fin - ger

*dolce*

wore a ring, Gi - ven to me by my bro -

*ther,* Sign of his love, his truth. A - las, I

*espress.*

gave them one by one to a hand - some but un -

\* (if necessary this song can be sung in Fmaj)

23

wor - thy youth, a hand - some, a

28 dolce

hand - some, a hand - some but un wor - thy youth.

Soprano  
p dolce

3b

My fin - gers were rich - ly be - jew - elled, Each fin - ger

6

wore a ring, Gi - given to me by my bro -

12

ther, Sign of his love, his truth. A -

*espress.*

17

las, I gave them one by one to a hand - some but un -

*espress.*

23

wor - thy youth, a hand - some, a

*p*

*sf*

28

*dolce*

hand - some, a hand - some but un wor - thy youth.

*sf* *p*

*dolce*

4

Bass

Bass

3 You ink - black eyes, you need on - ly

poco f

wink. Then cas - tles fall, and ci - ties sink.

sf

II I

How could her gaze not rend to

shards, My heart, you fee - ble house of cards?

cresc.

5

**Alto**

Neigh - - bour, neigh - - bour shield your son, Shield your son from  
 I'll en - chant him with my eyes, Two black eyes, he'll

*sotto voce*

ang lang - uish. How my eyes do blaze and burn, kind-ling

*sf*

*p*

13 *f*

pas - sion, kind - ling flam - ing pas - sion! I will

*sotto voce*

18 *eresc.* *f*

set your home a - blaze, your home a - blaze.

*cresc.* *f* *sf*

24 *f*

May his soul be, may his soul be ash-en! ash-en!

Soprano *dolce*

Mo - ther draped me in red ro - ses, to as - suage my

*p dolce*

7 1. 2. *espress.*

tor - tured grief. grief. She is right, for I am

13 1. 2.

like the wi - ther - ing rose when stripped of leaf. leaf.

*p*

**Lively****f**

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

**f**

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

**f**

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

**f**

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

**Lively***f marc.*

9

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

From the moun - tains, storm on storm, Pour the tor - rents of wa - ter,

17

I would kiss you a thou - sand times, For my ar - dour  
 I would kiss you a thou - sand times, For my ar - dour  
 I would kiss you a thou - sand times, For my ar - dour  
 My ar - dour

23

knows no quar - ter. From the moun - tains,  
 knows no quar - ter. From the moun - tains,  
 knows no quar - ter. From the moun - tains,  
 knows no quar - ter. From the moun - tains,

29

storm on storm, Pour the tor - rents of wa - ter. I \_\_\_\_\_ would kiss you a

storm on storm, Pour the tor - rents of wa - ter. I \_\_\_\_\_ would kiss you a

8 storm on storm, Pour the tor - rents of wa - ter. I would kiss you a

storm on storm, Pour the tor - rents of wa - ter. I \_\_\_\_\_ would kiss you a

35

thou - sand times, My ar - dour knows no quar - ter.

thou - sand times, My ar - dour knows no quar - ter.

8 thou - sand times, My ar - dour knows no quar - ter.

thou - sand times, My ar - dour knows no quar - ter.

8

**Peaceful***p dolce*

Ver - dant mea - dow, bless - ed haunt,

*p dolce*

Ver - dant mea - dow, bless - ed haunt,

*p dolce*

Ver - dant mea - dow, bless - ed haunt,

*p dolce*

Ver - dant mea - dow, bless - ed haunt,

**Peaceful***dolce*

*p*

260. \*

9

*Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.**Qui - et beau - ty, rap - ture com - plete.*

17

*p dolce*

Ver - dant mea - dow, bles - sed haunt,

Ver - dant mea - dow, bles - sed haunt,

Ver - dant mea - dow, bles - sed haunt,

Ver - dant mea - dow, bles - sed haunt,

*p dolce*

*p dolce*

*p dolce*

*p dolce*

25

— Qui - et beau - ty, rap - ture com - plete.

— Qui - et beau - ty, rap - ture com - plete.

— Qui - - et beau - ty, rap - ture com - plete.

— Qui - et beau - ty, rap - ture com - plete.

33

*espress.*

O\_\_\_\_\_ how bliss - ful to cra - - - dle

*espress.*

O\_\_\_\_\_ how bliss - ful, O\_\_\_\_\_ how bliss-ful to cra - dle her

*espress.*

O\_\_\_\_\_ how bliss - ful, O\_\_\_\_\_ how bliss-ful to cra - dle her

*espress.*

O\_\_\_\_\_ how bliss - ful to cra - - -

*p dolce*

her in this sha - dy re - treat!

*p dolce*

in this sha - dy re - treat!

*p dolce*

in this sha - dy re - treat!

dle in this sha - dy re - treat!

*p dolce*

9

**Soprano**

*espress.*

Gnaw - ing at my heart I feel a

**p**

*espress.*

poi - son. son. How could a maid - en har - bour a long - ing, yet her

1. 2. 1. 2. *poco cresc.*

thoughts dis - miss. How could she hope to live her

*cresc.*

24 *poco f* dim. 1. 2. whole life, her whole life de - prived of bliss.

*poco f* dim. 1. 2. *p*

## 10

Tenor      *espress.*

I gent - ly kiss a maid - en's lips, and yet my

*sf*      *p dolce*      *sf*

7

mind is quak - ing. My thoughts keep

*p*

*cresc.*      *8va*

*cresc.*

13

turn - ing back to you, O my Non - na, O my

*dim.*

(8)

*sf*      *p*

18

Non - na, my heart is ach - ing! 1. 2.

*dolce*

*p*

## 11

**Lively Soprano**

Charm-er all your talk is air, fu - tile words, false chat - ter!

Lively *sf* *p* *leggiero* *f* *f*

Shal-low pled - ges here de-clare you de-sign to flat - ter!

*8va* *sf* *p* *f* *f*

Set your trap for some o - ther catch, Some - one to a-vert you!

*sf* *p* *f* *f*

Such a thief as you will snatch chas - ti - ty and vir - tue!

*sf* *p* *f* *f*

## 12

**Lively** *f.*

Bleak - est wood, your sha - dows

**Lively** *f.*

are fore - bod - ing! Wretch - ed heart, your

are fore - bod - ing! Wretch - ed heart, your

are fore - bod - ing! Wretch - ed heart, your

are fore - bod - ing! Wretch - ed heart, your

14

sor - row ov - erwhelms me, wretch - ed heart, your sor - row  
 sor - row ov - erwhelms me, wretch - ed heart, your sor - row  
 sor - row ov - erwhelms me, wretch - ed heart, your sor - row  
 sor - row ov - erwhelms me, wretch - ed heart, your sor - row

21

*cresc.*

ov - erwhelms me, ov - erwhelms me! Bleak - est

*cresc.*

ov - erwhelms me, ov - erwhelms me! Bleak - est

*cresc.*

ov - erwhelms me, ov - erwhelms me! Bleak - est

*cresc.*

ov - erwhelms me, ov - erwhelms me! Bleak - est wood, bleak - est

1.

*f*

28 [2.]

**p** *espress.*

whelms me! All you hold most dear stands here be -

**p** *espress.*

whelms me! All you hold most dear stands here be -

**p** *espress.*

whelms me! All you hold most dear stands here be -

**p** *espress.*

whelms me! All you hold most dear stands here be -

**p** *espress.*

whelms me! All you hold most dear stands here be -

2.

**f**

fore you, All your cher - ished

*dim.*

**f**

All your cher - ished

**p**

40

hopes now barred for - e

44

1. ver! 2. ver!

ver! ver!

ver! ver!

ver! ver!

dim. dim. p

Ad.

## 13

**Lively Soprano**

**Alto**

**Lively**

**pp m.v.**

Dear - est, no, you sit too close,  
Do not let your face dis-close,

Dear - est, no, you sit too close,  
Do not let your face dis-close,

**pp**

Turn What your eyes heart a-way! may say.

Turn What your eyes heart a-way! may say.

**cresc.**

E - ven though your love may burn, your

E - ven though your love may burn, your

**p**

**cresc.**

16

love may burn, Damp - en, damp - en down your  
love may burn, Damp - en, damp - en down your

8va

21

fire, That the world may ne - ver learn,  
fire, That the world may ne - ver learn,

poco rit. 2nd verse

ped.

26

Ne - ver learn of our de - sire. sire.  
Ne - ver learn of our de - sire. sire.

dim.

pp

## 14

**Lively Soprano** *f*

Flam - ing glan - ces, Wav - ing locks, Hand-some youth,

**Alto** *f*

Flam - ing glan - ces, Wav - ing locks, Hand-some youth,

**Lively** *f*

— so sweet\_ and\_ dar - ing, Sor - row sei - zes my poor heart,

*p*

— so sweet\_ and\_ dar - ing, Sor - row sei - zes my poor

*p*

All my love for you des-pair - ing. All my love for

*cresc.*

heart, All my love for you des-pair - ing, des

*cresc.*

*cresc.*

20

you des - pair - ing! Flam - ing glan - ces, Wav - ing locks,  
pair - ing! Flam - ing glan - ces, Wav - ing locks,

26

Hand-some youth, so sweet and dar - ing, Sor - row sei - zes my poor  
Hand-some youth, so sweet and dar - ing, Sor - row sei - zes my poor

33

heart, All my love for you des - pair - ing,  
heart, All my love for you des - pair - ing,

40

All my love for you des - pair - ing.

All my love for you des - pair - ing.

8

*f*

*p*

46

*p*

Can the sun's fire turn to ice? Can its heat all

Can the sun's fire turn to ice? Can its heat all

8

*p*

Can the sun's fire turn to ice? Can its heat all

Can the sun's fire turn to ice? Can its heat all

*p*

*espress.*

53

cresc.

day - light cap - ture? Can an ar - dent bo - som swell,

cresc.

day - light cap - ture? Can an ar - dent bo - som swell,

cresc.

8 day - light cap - ture? Can an ar - dent bo - som swell,

cresc.

day - light cap - ture? Can an ar - dent bo - som swell,

59

f

Yet re - sist the glow of rap - ture?

f

Yet re - sist the glow of rap - ture?

f

8 Yet re - sist the glow of rap - ture?

f

Yet re - sist the glow of rap - ture?

f

Ped.

65

p  
That in dark - ness

p  
Is the field so full of light,

*p express.*  
Is the field so full of light,

*p*  
Is the field so full of light, so full of

71

*cresc.*  
flow - ers with - er? Is the world so full of joy,  
*cresc.*

Is the world so full of joy, so full of joy,  
*cresc.*

world so full of joy, the world so full of joy,  
*cresc.*

light, Is the world so full of joy,  
*cresc.*

*cresc.*

77

That my heart with pain does qui - - - ver,  
That my heart with pain does qui - - - ver,  
That my heart with pain does qui - - - ver,  
That my heart with pain does qui - - - ver,

83

does qui - - - ver?  
does qui - - - ver?  
does qui - - - ver?  
does qui - - - ver?

# To Close

after Goethe

**Peaceful**

Stop, you muses, en -

**Peaceful**

poco f

ough! Your con - tem - pla - tion is fruit - less,

ough! Your con - tem - pla - tion is fruit - less,

ough! Your con - tem - pla - tion is fruit - less,

ough! Your con - tem - pla - tion is fruit - less,

5

How can sor - - - row and joy min - gle in one ar - dent

How can sor - row and joy min - gle in one ar - dent

8

7

breast, how can sor - row and joy min - gle in one ar - dent

breast, sor - row and joy min - gle in one ar - dent

How can sor - - - row and joy min - gle in one ar - dent

Sor - row and joy min - gle in one ar - dent

9

breast? Wounds have ne - ver been soothed or

breast?

breast? Wounds have ne - ver been

breast? By

11

healed, by Cu - pid in - flict - ed; wounds have ne - ver been

by Cu - pid in - flict - ed;

soothed. or healed, wounds have ne - ver been soothed or

Cu - pid in - flict - ed!

The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. Measure 9 starts with a dotted half note followed by a rest. The vocal line continues with "breast?", "Wounds have ne - ver been soothed or". The piano accompaniment features eighth-note chords. Measure 10 begins with a dotted half note followed by a rest. The vocal line continues with "breast?", "Wounds have ne - ver been". The piano accompaniment continues with eighth-note chords. Measure 11 begins with a dotted half note followed by a rest. The vocal line continues with "breast? By". The piano accompaniment features eighth-note chords. The score then continues from measure 11, starting with a dotted half note followed by a rest. The vocal line continues with "healed, by Cu - pid in - flict - ed; wounds have ne - ver been". The piano accompaniment features eighth-note chords. This pattern repeats for the second line of the lyrics. The score concludes with a final line of lyrics: "soothed. or healed, wounds have ne - ver been soothed or Cu - pid in - flict - ed!". The piano accompaniment features eighth-note chords throughout.

13

soothed or healed,  
by Cu - pid in -

wounds have ne - ver been soothed or healed, by Cu - pid in - flict - ed, by

healed, wounds have ne - ver been soothed or healed, by

wounds have ne - ver been soothed or

cresc.

15

flict - ed; by Cu - pid, by Cu - pid in - flict -

Cu - pid, by Cu - pid, by Cu - pid in - flict -

Cu - pid in - flict - ed, by Cu - pid in - flict -

healed, by Cu - pid in - flict - ed, by Cu - pid, by Cu - pid in - flict -

sf

p

18

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four systems of music. The first system starts at measure 18 with lyrics "ed, Ra - ther so - lace can come on - ly, good friends, from ed, So - lace can come on - ly, good friends, from ed, So - lace can come on - ly, good friends, from ed, Ra - ther so - lace can". The second system continues with "So - lace can come on - ly, good friends, from". The third system begins with a dynamic **p**, continuing the lyrics. The fourth system begins with a dynamic **p**, continuing the lyrics. The piano part features harmonic changes and sustained notes.

ed, Ra - ther so - lace can come on - ly, good friends, from  
ed, So - lace can come on - ly, good friends, from  
ed, So - lace can come on - ly, good friends, from  
ed, Ra - ther so - lace can

20

The score continues with three more systems of music. The first system starts at measure 20 with lyrics "you, ra - ther so - lace can come on - ly, on - ly, good friends, from you, so - lace can come on - ly, good friends, from you, ra - ther so - lace can come on - ly, good friends, from". The second system begins with a dynamic **f**. The third system begins with a dynamic **f**, continuing the lyrics. The piano part maintains its harmonic pattern with sustained notes.

you, ra - ther so - lace can come on - ly, on - ly, good friends, from  
you, so - lace can come on - ly, good friends, from  
you, ra - ther so - lace can come on - ly, good friends, from

come, ra - ther so - lace can come on - ly,  
f

22

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in G clef, and the piano part is in F clef. The music consists of two staves. The first staff has lyrics: "you, on - ly," and "you, you, ra - ther so - lace can come on - ly, good friends," followed by a piano dynamic **p**. The second staff continues with "on - ly, good friends," and ends with a piano dynamic **dolce**. The vocal parts sing eighth-note patterns, and the piano accompaniment provides harmonic support.

24

A continuation of the musical score from measure 23. The vocal parts sing "— good friends, from you, from you." The piano accompaniment provides harmonic support. The vocal parts sing eighth-note patterns, and the piano accompaniment provides harmonic support.