

Nº 3.

„Abschied“

„Parting.“

von

Johannes Brahms.

Transcription für Pianoforte

von

Theodor Kirchner.

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Entz Stat.Hall.

Verlag und Eigenthum  
von  
**N. SIMROCK in BERLIN.**

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 von  
**JOHANNES BRAHMS**  
 in freier Uebertragung für  
**PIANOFORTE**  
 von  
**Theodor Kirchner.**

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## ABSCHIED.

(von Josef Wenzig).

Ach, mich hält der Gram gefangen,  
 Meinem Herzen ist so weh,  
 Denn ich soll von hinnen ziehen  
 Ueber jenes Berges Höh!

Was einst mein war ist verloren,  
 Alle, alle Hoffnung flieht;  
 Ja, ich fürchte, dass, o Mädchen,  
 Dich mein Aug' nicht wiedersieht.

Dunkel wird mein Weg sich dehnen  
 Wenn ich scheiden muss von hier:  
 Steh' ich dann auf jenem Berge,  
 Seufz' ich einmal noch nach Dir!

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## PARTING.

*A, with grief my heart is stricken,  
 And I rue the weary day,  
 For to-morrow I must wander  
 O'er the hills and far away.*

*Here by Fortune quite deserted,  
 Sad I dream on days of yore,  
 And I tremble lest, oh maiden,  
 I shall never see thee more.*

*Dark the way that lies before me,  
 Not a bright'ning ray I see,  
 When I cross the hills, oh maiden,  
 I shall breathe a pray'r for thee.*

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Edited and revised by S. J.

# Abschied.

PARTING.

Johannes Brahms, Op. 69. N<sup>o</sup> 3.

**Bewegt.**

The first system of musical notation consists of two staves (treble and bass clef) in 2/4 time with a key signature of two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. A forte (*f*) dynamic marking appears in the second measure of the treble staff.

*ausdrucksvoll*

The second system continues the piece with a piano (*p*) dynamic marking. The music is marked *ausdrucksvoll* (expressive). It features a mix of chords and melodic lines in both staves.

The third system shows further development of the musical themes. It includes several measures with a *Tea* marking and an asterisk (\*), likely indicating a specific performance instruction or a page reference.

The fourth system concludes the piece with a *Tea* marking and an asterisk (\*) in the bass staff, followed by a final chord in the treble staff.

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggios, starting with a piano (*p*) dynamic and moving to a forte (*f*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand has a more active melodic line with eighth notes and sixteenth notes. The left hand continues with eighth notes. A piano (*p*) dynamic marking is present.

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand has some chords and eighth notes. There are asterisks (\*) and a double bar line with repeat dots below the system.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has chords and eighth notes. There are asterisks (\*) and a double bar line with repeat dots below the system.

Fifth system of musical notation. The right hand has chords and arpeggios. The left hand has eighth notes. Dynamics include piano (*p*) and forte (*f*).