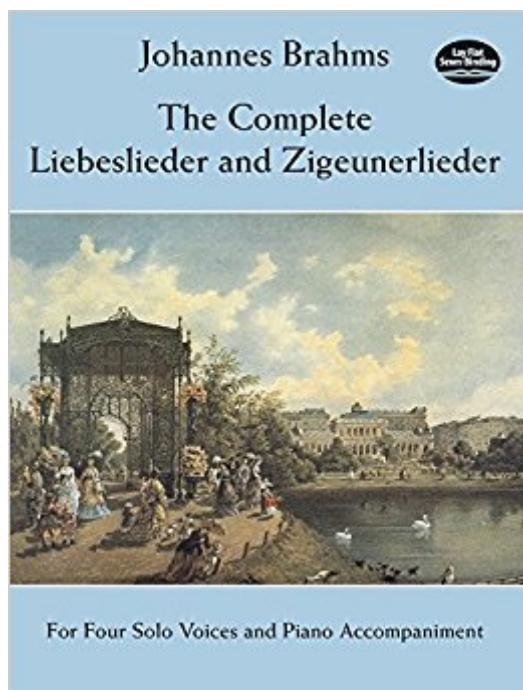


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# The Complete Liebeslieder And Zigeunerlieder: For Four Solo Voices And Piano Accompaniment (Dover Song Collections)



## Synopsis

A master of the art song, Brahms extended his exceptional artistry to the delightful solo vocal quartets contained in this volume. Included are the *Liebeslieder*, Op. 52, 18 songs for vocal quartet (soprano, alto, tenor, and bass) and piano four hands; *Neue Liebeslieder*, Op. 65, 14 songs and a closing piece for the same ensemble; and *Zigeunerlieder*, Op. 103, 11 songs for vocal quartet and piano (one player). Of the two sets of *Liebeslieder*, Grove's Dictionary remarks: "The former shows Brahms in his most genial Viennese vein" and some of the quieter pieces are unexpectedly touching. The second set is rather more somber in coloring and ends with a remarkably beautiful finale, to words by Goethe, in which the dance rhythm seems to fade away in the distance." The *Zigeunerlieder* elicit this comment: "The general atmosphere of the music is essentially Brahmsian and most delightfully in quality."

## Book Information

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## Customer Reviews

In the second half of the 19th century, when every middle-class household had both a piano in the parlor and at least one person who could play the instrument with some degree of competence, musical evenings in the home were a favored means of entertainment. Accordingly, composers wrote works to accommodate these talented amateurs. Much of the chamber music we now gather to hear in concerts and recitals was not originally aimed at professional performers at all, but at people who picked it up and played it just for fun. Music for piano (solo or four hands) was the most

popular form, but vocal music was also a steady seller. Brahms wrote the songs collected in this book, including the "Love Song Waltzes" and "Gypsy Songs," for that audience. The compositions are lovely, singable, and thoroughly Viennese. Gypsy music is a thread that runs through Brahms's compositions; the Liebeslieder texts come from a variety of sources, mostly Slavic. The songs can be done either by a four-part chorus, or by a solo quartet, and they work equally well either way. This Dover score, unlike the company's issues of full scores of operas, is readily singable and playable, because the songs were written for four-hand piano accompaniment, not orchestra. Dover scores don't offer the latest in musicological scholarship, but they are an easy and affordable way to build a music library.

A master of the art song, Brahms extended his exceptional artistry to the delightful solo vocal quartets contained in this volume. Included are the Liebeslieder, Op. 52, 18 songs for vocal quartet (soprano, alto, tenor and bass) and piano four hands; Neue Liebeslieder, Op. 65, 14 songs and a closing piece for the same ensemble; and Zigeunerlieder, Op. 103, 11 songs for vocal quartet and piano (one player).

Great music... very little errors.

The book's quality is very good. Those classical pieces sounds lovely in our choir. I am happy to learn some German.

I bought this because I'm singing the Liebeslieder in June. It was one of the cheapest options and I am quite satisfied. Soprano and tenor have libretti underneath notes; alto and bass are blank; it does take some getting used to, but easy to follow once your eye is trained. There are repeats on almost every song of the Liebeslieder and page transitions are pretty good. I do like that both Liebeslieder and Zigeunerlieder are printed in this edition and also that poetic translation is separate from music in its own index. This is especially helpful for those of us who like to know exactly what we're singing at all times. Shipment came in on time.

Having sung some of these personally, I found this book to be easy to read, easy to transport, and very easy to use in general. I highly recommend this volume to anyone who sings and likes Brahms... you won't be disappointed.

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