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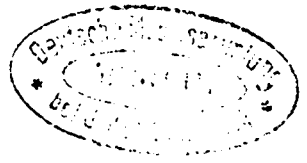
Don den Erben nach Johannes Brahms infolge letztwilligen Wunsches zum Verlage übergeben.

Choral-Vorspiele

für die

ORGEL

von



Johannes Brahms

Op. 122.

(Einziges nachgelassenes Werk.)

Componirt in Jschl im Mai und Juni 1896.

Erstes Heft.

Zweites Heft.

Ausgabe für Pianoforte zu vier Händen von E. Mandyczewski à Mk 4.-
Ausgabe für Harmonium von August Reinhard..... à Mk 4.-

Verlag und Eigenthum für alle Länder

von

N. Simrock G.m.b.H. in Berlin,

London-Depôt: Alfred Sengnick, 58, Berners Street, W.

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6.

O wie selig seid ihr doch, ihr Frommen.

O how blessed, faithful spirits, are ye.

Secondo.

Johannes Brahms, Op. 122. Heft II.
Vierhändige Bearbeitung von Eusebius Mandyczewski.

dolce, sempre legato

(col 8^{va} ad lib.)

cresc.

f

O wie selig seid ihr doch, ihr Frommen.

O how blessed, faithful spirits, are ye.

Primo.

Johannes Brahms, Op. 122. Heft II.
Vierhändige Bearbeitung von Eusebius Mandyczewski

O wie se - lig seid ihr doch ihr From - - -

men, die ihr durch den Tod zu

Gott ge - kom - - - - - men! Ihr seid ent - -

gan - - - gen al - ler Noth, die uns noch hält ge - -

fan - - - - *f* gen.

7.

O Gott, du frommer Gott.

O God, Thou Holiest.

Secondo.

The musical score is arranged in six systems. The first system consists of two staves in bass clef, with dynamics *f* and *p*. The second system also has two staves in bass clef. The third system has two staves in bass clef, with dynamics *f* and *p*. The fourth system has two staves, with the upper staff in treble clef and the lower in bass clef. The fifth system has two staves, with the upper staff in treble clef and the lower in bass clef. The sixth system has two staves, with the upper staff in bass clef and the lower in bass clef, ending with a first ending bracket and a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

O Gott, du frommer Gott.

O God, Thou Holiest.

Primo.

The musical score consists of two staves: a piano accompaniment (treble and bass clefs) and a vocal line (treble clef). The piano part features various dynamics including *f* (forte) and *p* (piano), and includes complex rhythmic patterns with slurs and ties. The vocal line contains the following German lyrics:

O
ohn

Gott
den

du
nichts

from-mer
ist was

Gott
ist

du
von

Brunn-uell
dem wir

al-ler
al-les

Ga- : - : ben.
ha- : - : ben.

Secondo.

sun - den Leib gib mir.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "sun - den Leib gib mir." The piano accompaniment starts with a forte (*f*) dynamic and includes a fermata over the final measure of the system.

und dass in sol - chem Leib

p *f* *p*

The second system continues the vocal line with the lyrics "und dass in sol - chem Leib". The piano accompaniment features dynamic markings of *p*, *f*, and *p* across the system.

The third system consists of piano accompaniment for both the right and left hands, continuing the harmonic and rhythmic development of the piece.

The fourth system continues the piano accompaniment, showing intricate chordal textures and melodic lines in both hands.

p

The fifth system of piano accompaniment begins with a piano (*p*) dynamic marking and continues with complex harmonic structures.

f

The sixth system of piano accompaniment starts with a forte (*f*) dynamic marking and concludes the piece with a final chord and fermata.

The first system of music consists of two staves. The upper staff contains a melodic line with various intervals and a forte (*f*) dynamic marking. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with two staves. It features a piano (*p*) dynamic marking and includes complex rhythmic patterns and chordal structures.

The third system consists of two staves. It includes a forte (*f*) dynamic marking and continues the melodic and harmonic development of the piece.

The fourth system introduces a vocal line on the upper staff. The lyrics are "ein un-ver-letz-te Seel". The dynamic marking is forte (*f*). The piano accompaniment is on the lower staff.

The fifth system consists of two staves. It features a piano (*p*) dynamic marking and continues the accompaniment for the vocal line.

The sixth system continues the vocal line with the lyrics "und rein Ge-wis-sen bleib.". The dynamic marking is forte (*f*). The piano accompaniment is on the lower staff.

8.

Es ist ein' Ros' entsprungen.

A rose breaks into bloom.

Secondo.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of six systems of music. The first system shows the piano introduction. The second system includes the vocal line with the lyrics "wie uns die Al - - ten sun - - - gen". The third and fourth systems continue the piano accompaniment. The fifth system includes the vocal line with the lyrics "und hat ein Blüm - lein bracht". The sixth system concludes the piece with a final piano accompaniment. Dynamics include piano (*p*) and piano-piano (*pp*).

Es ist ein' Ros' entsprungen.

A rose breaks into bloom.

Primo.

Es ist ein Ros' entsprungen aus einer Wurzel
p dolce
 zart, *p* von Jesse war die
 Art und hat ein Blümlein bracht mit -
 ten im kalten Winter wohl zu der halben
 Nacht.
 mit ten im kalten
 Winter wohl zu der halben Nacht.

9.

Herzlich thut mich verlangen.

My inmost heart doth yearn.

Secondo.

9.

Herzlich thut mich verlangen.

My inmost heart doth yearn.

Primo.

f Herzlich thut mich ver - - lan - - gen nach ei - nem sel - gen

End, weil ich hie bin um - - fan - - - gen mit

Trüb - - sal und E - - lend; Ich hab Lust ab - - zu -

schi - - den von die - ser ar - - gen Welt, schn mich nach ew - gen

Freu - - den, o Je - su, komm nur bald!

10.

Herzlich thut mich verlangen.

My inmost heart doth yearn.

Secondo.

p Herz -

lich thut mich ver - - lan - - - gen nach

ei - - - nem sel - - - gen End,

weil ich hie bin um - fan - - - gen mit

Trüb - - - sal und E - - - lend;

10. Herzlich thut mich verlangen.

My inmost heart doth yearn.

Primo.

The musical score is written for piano in 4/4 time, marked *p molto legato*. It consists of five systems of two staves each. The first system begins with the tempo and dynamic markings. The music features a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand, often with slurs and ties. The key signature has one sharp (F#). The score concludes with a double bar line and repeat signs on the final staff.

Secondo.

ich hab Lust ab zu - schei - den von

die - ser ar - - gen Welt;

sehn' mich nach ew - - - gen

Freu - - - den, o Je - - su komm nur bald.

più dolce sempre

adagio

11.

O Welt, ich muss dich lassen.

O world, I e'en must leave thee.

Secondo.

The musical score is written for piano in G major and 3/4 time. It consists of six systems of two staves each. The dynamics are marked as follows: *f* (first system), *p* and *pp* (second system), *f* and *pp* (third system), *p* and *pp* (fourth system), *f* (fifth system), and *p* and *pp* (sixth system). The score features various musical notations including eighth and sixteenth notes, rests, and slurs.

O Welt, ich muss dich lassen.

O world, I e'en must leave thee.

Primo.

Musical score for the piece "O Welt, ich muss dich lassen." (O world, I e'en must leave thee). The score is in G major and 3/4 time, marked "Primo." It consists of five systems of piano accompaniment and vocal lines. The lyrics are: "Welt ich muss dich la - - - sen, p ich fuhr da - hin mein Stra - ssen p in's ew' go Va - ter - land. p Mein Geist will ich auf ge - - - ben p pp".

The score is written for piano and voice. The piano part is in G major and 3/4 time. The vocal line is in the same key and time. The lyrics are: "Welt ich muss dich la - - - sen, p ich fuhr da - hin mein Stra - ssen p in's ew' go Va - ter - land. p Mein Geist will ich auf ge - - - ben p pp".

Secondo.

First system of musical notation. The upper staff contains a melodic line with slurs and a dynamic marking of *f*. The lower staff contains a bass line with chords and slurs.

Second system of musical notation. The upper staff features a melodic line with a dynamic marking of *p* and later *pp*. The lower staff has a bass line with some rests.

Third system of musical notation. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff contains a bass line with chords and slurs.

Fourth system of musical notation. The upper staff has a melodic line with a dynamic marking of *p*. The lower staff contains a bass line with chords and slurs.

Fifth system of musical notation. The upper staff has a melodic line with a dynamic marking of *pp*. The lower staff contains a bass line with chords and slurs.

f da - zu mein Leib und Le - - - ben

p ge *pp*

f be - - fehl'n in Got - tes gnäd' - - -

ge Hand. *p*

pp