

JOHANNES BRAHMS

OP. 121

VIER ERNSTE GESÄNGE

FÜR KLAVIER ALLEIN
(MIT HINZUGEFÜGTEM TEXT)

VON

MAX REGER

1. Prediger Salomo, Kap. 3: „Dennes gehet dem Menschen —“
2. Prediger Salomo, Kap. 4: „Ich wandte mich —“
3. Jesus Sirach, Kap. 41: „O Tod, wie bitter bist du —“
4. St. Pauli an die Korinther, Kap. 13: „Wenn ich mit Menschen- und mit Engelszungen redete —“

M. 4.—



N. SIMROCK G. M. B. H. IN BERLIN

Vier ernste Gesänge

von

Johannes Brahms

Op. 121.

1.

(Prediger Salomo, Cap.3.)

Ecclesiasticus III.

Bearbeitung von Max Reger.

Andante.

Denn es... ge - het dem
One thing be - falleth the

Pianoforte.

The first system of the musical score shows the piano accompaniment in the lower register and the vocal line in the upper register. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line begins with a long note, followed by a series of eighth notes. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

Men - schen wie dem Vieh, wie dies stirbt, so stirbt... er
beasts and the sons of men; the beast... must die... the

The second system continues the musical score. The piano accompaniment remains consistent with the first system. The vocal line continues with a series of eighth notes and rests. The lyrics are printed above the vocal line.

auch, wie dies... stirbt, so stirbt er auch;
man... di - eth al - so, yea, both must die;

The third system concludes the musical score. The piano accompaniment features some dynamic markings, including 'p' and 'f'. The vocal line ends with a long note. The lyrics are printed above the vocal line.

und ha - ben al - le ei - ner - lei
to beast and man - one breath is

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The music is in a minor key, indicated by one flat (B-flat). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

O - dem, und ha - ben al - le ei - ner - lei O - dem;
giv - en, to beast and man one breath is giv - en,

The second system continues the musical score with two staves. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system. The piano accompaniment includes some dynamic markings such as *mf* and *f*.

und - der - Mensch hat nichts mehr denn das Vieh: denn es ist al - les
and - the - man is not - a - bore the beast; for all things are but

The third system of the musical score consists of two staves. The vocal line and piano accompaniment continue. A dynamic marking of *f. v.* is present in the piano part. The piano accompaniment features a consistent eighth-note bass line and chords.

ei - tel, denn es ist al - les ei - ni -
ra - ni - ty, for all things are but ra - ni -

The fourth system of the musical score consists of two staves. The vocal line and piano accompaniment conclude the piece. The piano accompaniment ends with a final chord and a fermata. Dynamic markings include *p* and *mf*.

tel. (Allegro.)
ty.

pp sf

Es fährt
They go

sf sf

al - les an ei - nen Ort;
all to one place.

sf

es ist al - les von Staub ge - macht,
for they all are of the dust,

sf

und wird wie - der zu Staub.
and to dust they re - turn.

Wer weiß,
Wao know - eth

ob der Geist des Men - schen auf - wärts fah - re,
if a man's spi - rit go - eth up - wards,

auf - wärts fah - re, auf - wärts fah - re,
go - eth up - wards. go - eth up - wards?

und der O - dem des Vie - hes
 And who know - eth if the spi - rit

un - ter - wärts un - ter die Er - de, un - ter - wärts
 of the beast go - eth down - ward to the earth,
 dim.

un - ter die Er - de fah - re?
 down - ward in - to the earth?

Andante.

Da - rum - sa - ge ich, daß nichts bes - sers ist, denn daß der
 There - fore - I per - ceive there is no - bet - ter thing than for a

s.v.

Mensch fröh - lich sei in sei - ner Ar - beit, denn das ist sein
 man to re - joi - ce in his own works, for that is his

pp

Teil.
 por - tion.

pp *cresc.*

m.d.

Denn wer will ihn da hin bringen,
For who shall he show him,

Musical score for the first system. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The music is in a 4/4 time signature. The vocal line begins with a melodic phrase, followed by a more rhythmic passage. The piano accompaniment provides harmonic support with chords and moving lines.

daß er so he, was nach ihm geschehen
who shall show him what will happen af-ter

Musical score for the second system. The vocal line continues with a melodic phrase. The piano accompaniment features a prominent bass line with sustained notes and moving chords. Dynamics include piano (p) and forte (f).

wird, was nach ihm ge-
him, what will hap-pen

Musical score for the third system. The vocal line continues with a melodic phrase. The piano accompaniment features a prominent bass line with sustained notes and moving chords. Dynamics include forte (f) and piano (p).

sche-hen wird?
af-ter him?

Musical score for the fourth system. The vocal line continues with a melodic phrase. The piano accompaniment features a prominent bass line with sustained notes and moving chords. Dynamics include piano (p) and forte (f).

2.

(Prediger Salomo, Cap. 4.)

*Ecclesiasticus IV.*Ich wand - te mich und
So I re - turn'd and

Andante.

Pianoforte.

sa - he an al - le, die Un - recht lei - den un - ter der
*did con - si - der all the op - press - ions done beneath the*Son - ne, die Un - recht lei - den un - ter der
*sun, all the op - press - ions done be-neath the*Son - ne, und sie he, sie - he,
sun, and there was weep - ing.

da wa - ren Thrä - nen, Thrä - nen de - rer, die Un - recht
 weep - ing and wail - ing, wail - ing from those that were op -

The first system of music shows a piano accompaniment. The right hand (treble clef) plays a series of chords and moving lines, while the left hand (bass clef) provides a steady harmonic foundation with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4.

lit - ten und hat - ten kei - nen Trö - ster, und die ih - nen
 press - ed and had no com - fort. for with their op -

The second system continues the piano accompaniment. The right hand features more complex chordal textures and melodic fragments. The left hand maintains the harmonic support. A dynamic marking of *sfz* (sforzando) is present in the right hand.

Un - recht thä - ten, wa - ren zu mäch - tig, daß sie
 press - ors there was pow - er. so that

The third system of music shows the piano accompaniment for the third line of text. The right hand has a more active melodic line with some grace notes. The left hand continues with the harmonic accompaniment.

kei - nen, kei - nen Trö - ster ha - - ben könn - ten. Da
 no one, no one came to com - - fort them. Then

The fourth system concludes the piano accompaniment. The right hand has a more melodic and expressive line, ending with a *pp* (pianissimo) dynamic marking. The left hand provides a final harmonic resolution.

lob - te ich die To - ten, die schon ge -
 I did praise the dead which are al -

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords and a bass line with some slurs.

stor - ben wa - ren, mehr als die Le -
 read - y dead, yea, more than the

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with chords and a bass line.

ben - di - gen; die noch das Le - ben
 fir - ing which ling - er still in

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features chords and a bass line with some slurs.

hat - ten, und der noch nicht ist,
 life. yea, he. that is not,

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features chords and a bass line with a *pp* dynamic marking.

ist bes - ser als al - le Bei - de,
is bet - ter than dead or liv - ing,

Musical score for the first system, featuring piano accompaniment and vocal line. The piano part consists of chords and single notes in the right and left hands. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#).

und des Bö - sen nicht in - ne wird,
for he doth not know of the e - vil

Musical score for the second system, featuring piano accompaniment and vocal line. The piano part includes a dynamic marking of *p* (piano). The vocal line continues with a treble clef and a key signature of one sharp.

das un - ter der Son - ne ge - schieht.
that is wrought for ev - er on earth.

Musical score for the third system, featuring piano accompaniment and vocal line. The piano part includes performance instructions: *espress. sostenuto poco a poco*, a dynamic marking of *p*, and *dim.* (diminuendo). The vocal line continues with a treble clef and a key signature of one sharp.

Musical score for the fourth system, featuring piano accompaniment. The piano part consists of chords and single notes in the right and left hands. The system concludes with a double bar line and a key signature change to one sharp.

3.

(Jesus Sirach, Cap. 41.)

Ecclesiasticus IXL.

Grave.

O Tod, o Tod, wie bit - ter, wie bit -
 O death, o death, how bit - ter, how bit -

Pianoforte.

The first system of piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with some grace notes and rests, while the bass clef part provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

ter bist du, wenn an dich ge - den - ket ein Mensch, ge - den - ket ein Mensch, der
 ter art thou an - to him that dwelleth in peace, that dwelleth in peace, to

The second system of piano accompaniment continues the melodic and harmonic development. It includes dynamic markings such as *mp* and *p*. The texture remains consistent with the first system.

gu - to Ta - ge und ge - nug hat und oh - ne Sor - ge le - bet,
 him, that hath joy in his poss - ess - ions, and liv - eth free from trou - ble,

The third system of piano accompaniment features a prominent *p* dynamic marking. The accompaniment continues with a steady rhythmic pattern and harmonic support.

und dem es wohl geht in al - len Din - gen und noch wohl es - sen
 to him whose ways are pros - pe - rous in all things, to him that still may

The fourth system of piano accompaniment concludes the piece with a *poco cresc.* marking. The melodic line in the treble clef becomes more active, and the bass clef part provides a strong harmonic foundation.

mag!
eat!

O Tod, o Tod, wie bit - ter,
O death, o death, how bit - ter,

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic. The vocal line starts with a half note on G4, followed by a quarter note on A4, and then a half note on B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

wie bit - ter bist du.
how bit - ter art thou!

The second system of the musical score continues the vocal and piano parts. The piano part includes a piano (*p*) dynamic marking. The vocal line features a melodic phrase with a half note on G4, a quarter note on A4, and a half note on B4. The piano accompaniment continues with its rhythmic pattern, including some arpeggiated figures.

O Tod, wie wohl - tust
O death, how wel - come thy

The third system of the musical score shows the vocal and piano parts. The piano part includes a piano (*p*) dynamic marking. The vocal line has a half note on G4, a quarter note on A4, and a half note on B4. The piano accompaniment continues with its rhythmic pattern, including some arpeggiated figures.

du dem Dürf - ti - gen, der da
call to him, that is in want and whose

The fourth system of the musical score shows the vocal and piano parts. The piano part includes a piano (*p*) dynamic marking. The vocal line has a half note on G4, a quarter note on A4, and a half note on B4. The piano accompaniment continues with its rhythmic pattern, including some arpeggiated figures.

schwach und alt ist,
strength doth fail him.

der in al-len Sor-gen steckt,
and whose life is but a pain.

und nichta Bessers
who hath no-thing

Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes a prominent bass line with repeated notes.

zu hof-fen,
to hope for

noch zu er-war-ten hat!
and can not look

for re-lief.

o

o

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment features a steady bass line.

Tod,
death,

o Tod,
o death,

wie wohl
how well

tust du,
come art thou!

Musical score for the third system, showing the vocal line and piano accompaniment. The piano part has a consistent bass line.

wie wohl,
How well

wie wohl
come in

tust du.
thy call!

Musical score for the fourth system, concluding the vocal and piano parts. The piano accompaniment ends with a final chord.

4.

(S: Pauli an die Corinther I., Cap. 13.)

I. Corinthians. XIII.

Wenn _____ ich mit Men - schen und mit
 Though _____ I speak with the tongues of

Andante con moto ed anima.

Pianoforte.

En - gels - zun - gen re - de - te, und hät - te der Lie -
 men, and of the an - gels, and had not cha -

be nicht, so wär' ich ein tö - nend Erz o - der ei - ne
 ri - ty. then am I be - come as a sound - ing brass, or a

klin - gen - de Schel - le. Und wenn ich weis -
 tin - kling cym - bal. And though I can

sa - gen könn - te und wüß - te al - le Ge - heim - nis - se und
 pro - phe - sy, and un - der - stand all - mys - te - ries, and am

mp

al - le Er - kennt - niß, und hät - te al - len Glau - ben, al - so,
 power - ful in know - ledge, and though I have the gift of faith

p f

daß ich Ber - ge ver - setz - te, und
 and can move the moun - tains and

f p

hät - te der Lie - be nicht, so wä - re ich
 have not cha - ri - ty, yet am I no - thing

dolce

nichts, so wä - re, wä - re ich nichts.
 worth, yet am I no - thing worth.

Und wenn ich al - le
 And though I give my

Musical score for the first system, featuring piano accompaniment for the first two measures and vocal entry in the third measure.

mei - ne Ha - ba den Ar - men gü - be, und lie - Be mei - nen
 world - ly goods to feed the poor, — and though I give my

Musical score for the second system, featuring piano accompaniment for the first two measures and vocal entry in the third measure.

Leib — bren - nen,
 flesh - ly bo - dy,

mei - nen Leib — bren - nen;
 my bo - dy to be burn - ed,

Musical score for the third system, featuring piano accompaniment for the first two measures and vocal entry in the third measure.

und hät - te der Lie - be — nicht, so
 and have noth - ing ri - ty, it

Musical score for the fourth system, featuring piano accompaniment for the first two measures and vocal entry in the third measure.

wä . re mir's nichts nüt - ze,
 pro . fit - eth me no - thing, so if

wä . re mir's nichts nüt : : ze.
 pro . fit - eth me no : : thing.

Wir so - ben jetzt durch ei - non Spie - gel in
 For now we see the word dark - ly

ei - nem dun - keln Wer - te, dann a .
 as through a glass, but then

ber von An - ge - sicht zu An - ge -
 we shall see it, we shall see it

sich - te.
 face to face.

Jetzt er -
 Here I

ken - ne ich's stück - wei - se, dann
 know but part - ly, but

a - ber werd' ich's er - ken - nen, gleich wie
 there I sure - ly shall know it, e - ren as

ich er - ken - net bin.
I am al - so known.

poco a poco

p *cresc.*

Più moto.

Nun a - ber blei : : bet Glau - be,
Now a - bid : : eth faith and

Hoff - nung, Lie : : be, die - se drei;
hope, and cha : : ri - ty, these three;

rit.

Sostenuto un poco.

a - ber die Lie - be ist die grö - ße - ste
but the great - est of them all is

espress.

un - cha - - - ter - ih - nen, die
ri - ty, the

Lie - be - ist die grö -
great - est, the great

est - ste un - ter ih - cha - ri -
est of these is cha - ri -

nen - ty.

Lieder

von

Johannes Brahms

für
PIANOFORTE SOLO

bearbeitet
von

Max Reger

Mit hinzugefügtem Text.

HEFT I.

1. Liebestreu — *True Love.* (Op. 3 No. 1.)
2. Der Schmied — *The Forge.* (Op. 19 No. 4.)
3. Am Sonntag Morgen — *Last Sunday Morn.* (Op. 49 No. 1.)
4. An ein Vellchen — *To a Violet.* (Op. 49 No. 2.)
5. Minnelied — *Lovesong.* (Op. 71 No. 5.)
6. Alte Liebe — *The old Love.* (Op. 72 No. 1.)
7. Vergebliches Ständchen — *The vain Suit.* (Op. 84 No. 4.)

HEFT II.

1. Feld einsamkeit — *In summer Fields.* (Op. 86 No. 2.)
2. Sapphische Ode — *Sapphic Ode.* (Op. 94 No. 4.)
3. Nachtigall — *Nightingale.* (Op. 97 No. 1.)
4. Immer leiser — *Faint and fainter.* (Op. 105 No. 2.)
5. Auf dem Kirchhofe — *In the Church Yard.* (Op. 105 No. 4.)
6. Ständchen — *The Serenade.* (Op. 106 No. 1.)
7. Mädchenlied — *Song of the maid.* (Op. 107 No. 5.)

HEFT III.

1. An die Nachtigall — *To a Nightingale.* (Op. 46 No. 4.)
2. Sonntag — *Sunday.* (Op. 47 No. 3.)
3. Wiegenlied — *Lullaby.* (Op. 49 No. 4.)
4. Sommerabend — *Summer Evening.* (Op. 84 No. 1.)
5. In Wald einsamkeit — *In lonely Wood.* (Op. 85 No. 6.)
6. Nachtwandler — *The Sleep-Walker.* (Op. 86 No. 3.)
7. Über die Heide — *Over the Moor.* (Op. 86 No. 4.)

HEFT IV.

1. Der Jäger — *The Huntsman.* (Op. 95 No. 4.)
2. Der Tod, das ist die kühle Nacht — *Death is the cooling Night.* (Op. 96 No. 1.)
3. Wir wandelten — *We wandered.* (Op. 96 No. 2.)
4. Dort in den Weiden — *There 'mong the willows.* (Op. 97 No. 4.)
5. Wie Melodien zieht es mir — *Sweet Melodies.* (Op. 105 No. 1.)
6. Salamander — *The Salamander.* (Op. 107 Nr. 2.)
7. Das Mädchen spricht — *The Maiden speaks.* (Op. 107 No. 3.)

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