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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 —“

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Vier ernste Gesänge

von

Johannes Brahms

Op. 121.

1.

(Prediger Salomo, Cap.3.)

Ecclesiasticus III.

Bearbeitung von Max Reger.

Andante.

Pianoforte.

Denn es— ge— het dem
One thing be-fulleth the

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 tempo is marked 'Andante' and the dynamics are 'pianoforte' (p). The key signature has one flat (B-flat major or D minor), and the time signature is common time (C). The vocal line begins with the lyrics 'Denn es— ge— het dem' and 'One thing be-fulleth the'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are 'Men - schen wie dem Vieh, beasts and the sons of men; wie dies stirbt, the beast— so stirbt— er must die,— the'. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

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

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are 'auch, wie dies— stirbt, man— di - eth al - so, so yea, stirbt er auch; both must die;'. The piano accompaniment features a prominent 'p' dynamic marking and a final cadence in the right hand.

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

Musical score for the first system, featuring piano accompaniment in bass clef and vocal line in bass clef.

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

Musical score for the second system, featuring piano accompaniment in bass clef and vocal line in treble clef.

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

Musical score for the third system, featuring piano accompaniment in bass clef and vocal line in treble clef. The instruction *s. v.* is present in the piano part.

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

Musical score for the fourth system, featuring piano accompaniment in bass clef and vocal line in treble clef. The piece concludes with a 2/4 time signature. Dynamics *f* and *p* are indicated.

tel. (Allegro.)
ty.

The first system of music features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a *pp* dynamic and includes a triplet of eighth notes. The vocal line starts with a melodic phrase. The system concludes with a *sf* dynamic marking.

Es fährt
They go

The second system continues the musical piece. The piano accompaniment features a *sf* dynamic marking. The vocal line continues with a melodic phrase. The system concludes with a *sf* dynamic marking.

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

The third system shows the piano accompaniment and vocal line. The piano part has a steady accompaniment. The vocal line continues with a melodic phrase. The system concludes with a *sf* dynamic marking.

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

The fourth system continues the musical piece. The piano accompaniment features a *sf* dynamic marking. The vocal line continues with a melodic phrase. The system concludes with a *sf* dynamic marking.

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

dim.

Wer weiß,
Who know - eth

f

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

p *f*

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

p *f* *sf*

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,

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 brin - gen,
 For who shall ev - er show him,

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *sf* and *p*.

daß er se - he, was nach ihm ge - sche - hen
 who shall show him what will hap - pen af - ter

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *sf*.

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

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *sf*.

sche - hen wird?
 af - ter him?

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p* and *f*.

2.

(Prediger Salomo, Cap. 4.)

Ecclesiasticus IV.

Andante.

Pianoforte. *p*

Ich wand - te mich und
So I re - turn'd and

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 -

Musical score for the first system, featuring piano accompaniment for the first two lines of text. The score is written in G minor (one flat) and 4/4 time. It consists of a treble and bass clef staff. The piano part includes various chords and melodic lines, with some dynamics like *sf* and *f* indicated.

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

Musical score for the second system, featuring piano accompaniment for the second two lines of text. The score continues from the first system. It includes dynamics such as *sf* and *f*.

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

Musical score for the third system, featuring piano accompaniment for the third two lines of text. The score continues with piano accompaniment and dynamics like *sf*.

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

Musical score for the fourth system, featuring piano accompaniment for the final two lines of text. The score concludes with dynamics like *sf* and *pp*. A triplet of eighth notes is marked with a '3' above it.

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

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

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

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

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

Musical score for the first system. The piano part is in the left hand, and the vocal line is in the right hand. The key signature has one sharp (F#) and the time signature is 2/4. The piano part consists of chords and single notes, while the vocal line has a melody with some rests. There are four measures in this system.

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

Musical score for the second system. The piano part is in the left hand, and the vocal line is in the right hand. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a melody in the right hand and chords in the left hand. The vocal line continues the melody. There are four measures in this system.

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

Musical score for the third system. The piano part is in the left hand, and the vocal line is in the right hand. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a melody in the right hand and chords in the left hand. The vocal line continues the melody. There are five measures in this system. Performance markings include *espress. sostenuto poco a poco*, *p*, and *dim.*

Musical score for the fourth system. The piano part is in the left hand, and the vocal line is in the right hand. The key signature has one sharp (F#) and the time signature is 2/4. The piano part features a melody in the right hand and chords in the left hand. The vocal line continues the melody. There are six measures in this system, ending with a double bar line and a fermata. A small asterisk is present at the bottom right of the system.

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.

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

gu - te 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,

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

mag!
eat!

O Tod,
O death,

o Tod,
o death,

wie bit - ter,
how bit - ter,

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

O Tod,
O death,

wie wohl - -
how wel - come

tust
thy

du - - -
call - - -

dem
to

Dürf - - ti - gen,
him, that is in want

der da
and whose

schwach und alt ist, der in al-len Sor-gen steckt, und nichts Bessers
strength doth fail him, and whose life is but a pain, who hath no-thing

zu hof-fen, noch zu er-war-ten hat! 0
to hope for and can not look for re-lief. 0

Tod, o Tod, wie wohl tust du,
death, o death, how wel - come art thou!

wie wohl, wie wohl tust du.
How wel - come is thy call!

4.

(St. Pauli an die Corinther I., Cap. 13.)

I. Corinthians. XIII.

Andante con moto ed anima.

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

Pianoforte.

The first system of the piano accompaniment is written for a grand piano. It features a treble and bass clef with a common time signature. The music begins with a forte (*f*) dynamic and includes various chordal textures and melodic lines. A mezzo-forte (*mf*) dynamic is indicated later in the system.

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

The second system of the piano accompaniment continues the musical texture. It includes a piano (*p*) dynamic marking. The bass line features a steady rhythmic accompaniment, while the treble line has more complex chordal and melodic patterns.

- 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

The third system of the piano accompaniment shows a continuation of the musical themes. The dynamics remain consistent with the previous systems, and the overall texture is maintained.

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

The fourth system of the piano accompaniment concludes the piece. It features a forte (*f*) dynamic and includes a variety of musical textures, including chords and melodic lines, leading to a final cadence.

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 *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 in G minor. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamic markings include *f* (forte) in the right hand.

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

Musical score for the second system. The piano accompaniment continues with a mix of chords and moving lines. Dynamic markings include *p* (piano) and *fp* (fortissimo) in both hands.

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

Musical score for the third system. The piano accompaniment features more complex rhythmic patterns and dynamic markings such as *fp*, *sf* (sforzando), and *f*.

und hät - te der Lie - be nicht, so
 and have not — cha - ri - ty, it

Musical score for the fourth system. The piano accompaniment concludes with a melodic line in the right hand and a sustained bass line in the left hand. Dynamic markings include *p* (piano).

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

Musical score for the first system, featuring piano accompaniment in G minor. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamic markings include *f* (forte) and *p* (piano).

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

Musical score for the second system, featuring piano accompaniment. The right hand continues the melodic line, and the left hand has a more active bass line. Dynamic markings include *dim.* (diminuendo) and *rit.* (ritardando). The system concludes with a key signature change to D major.

Wir se - hen jetzt durch ei - nen Spie - gel in
 For now we see the word dark - ly

Musical score for the third system, featuring piano accompaniment in D major. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some triplets. A dynamic marking of *p* (piano) is present.

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

Musical score for the fourth system, featuring piano accompaniment in D major. The right hand has a melodic line with eighth notes, and the left hand has a bass line with some triplets. Dynamic markings include *f* (forte) and *p* (piano).

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

sich te. Jetzt er
face to face. 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 - ven 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 - - - Be-ste
but — the great - est of them all — is

espress.

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

Musical notation for the first system, featuring a treble and bass staff. The melody is primarily in the treble clef, with accompaniment in the bass clef. There are some rests in the treble staff. A second ending bracket is present in the bass staff.

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

Musical notation for the second system, featuring a treble and bass staff. The melody continues in the treble clef, with accompaniment in the bass clef. There are some rests in the treble staff.

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

Musical notation for the third system, featuring a treble and bass staff. The melody continues in the treble clef, with accompaniment in the bass clef. A piano (*p*) dynamic marking is present in the treble staff.

nen.
ty.

Musical notation for the fourth system, featuring a treble and bass staff. The melody continues in the treble clef, with accompaniment in the bass clef. The system concludes with a double bar line and repeat signs.

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 Veilchen — *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. Feldeinsamkeit — *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 Waldeinsamkeit — *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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