

JOHANNES BRAHMS

OP. 121

VIER ERNSTE GESÄNGE

FÜR KLAVIER ALLEIN
<MIT HINZUGEFÜGTEM TEXT>

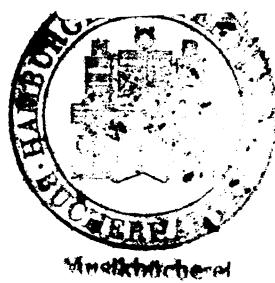
von

MAX REGER

1. Prediger Salomo, Kap. 3: „Denn es geht 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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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.

Pianoforte.

Men - schen wie dem Vieh,
beasts and the sons of men;

wie dies stirbt,
the beast must die,

so stirbt er
die, the

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

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

This system contains two staves of musical notation. The top staff uses a bass clef and has a key signature of one sharp. The bottom staff also uses a bass clef and has a key signature of one sharp. The lyrics are: "und ha - ben al - le ei - ner - lei" (to beast and man one breath is) and "o - dem, und ha - ben al - le ei - ner - lei o - dem; giv - en, to beast and man one breath is giv - en,".

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

This system contains two staves of musical notation. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The lyrics are: "und der Mensch hat nichts mehr denn das Vieh: denn es ist alles" (and the man is not above the beast; for all things are but) and "s. v."

und der Mensch hat nichts mehr denn das Vieh: denn es ist alles
and the man is not above the beast; for all things are but

s. v.

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

This system contains two staves of musical notation. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The lyrics are: "ei - ni - tel, denn es ist al - les ei - ni -" (va - ni - ty, for all things are but va - ni -) and "sf p". The dynamic marking "sf" (sforzando) is placed over the bass staff in the middle of the measure, and the dynamic marking "p" (pianissimo) is placed at the end of the measure.

tel. (Allegro.)
ty.

pp

Es fährt
They go

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

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

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

Wer weiß,
Who know - eth

ob der Geist des Men spi - schen auf - wärts fah - re,
if a man's spir - it 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 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

Piano accompaniment in C minor, 4/4 time. The right hand plays eighth-note chords, and the left hand provides harmonic support. A dynamic marking "s.v." is placed above the piano part.

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

Piano accompaniment in C major, 4/4 time. The right hand plays eighth-note chords, and the left hand provides harmonic support. A dynamic marking "pp" is placed below the piano part. The key changes to G major at the end.

Teil.
 por - tion.

Piano accompaniment in G major, 3/4 time. The right hand plays eighth-note chords, and the left hand provides harmonic support. Dynamic markings "pp" and "cresc." are present. The key changes back to C major at the end.

Piano accompaniment in C major, 3/4 time. The right hand plays eighth-note chords, and the left hand provides harmonic support. A dynamic marking "m.d." is placed above the piano part.

Denn wer will ihn da - hin brin - gen,
 For who shall shall ev er show him,

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of two staves. The vocal line starts with eighth-note chords, followed by a melodic line with grace notes and slurs. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 11 and 12 are indicated above the staves.

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

A continuation of the musical score. The vocal line continues with eighth-note chords and melodic phrases. The piano accompaniment maintains its harmonic function with sustained notes and rhythmic patterns. Measure numbers 13 and 14 are indicated above the staves.

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

A continuation of the musical score. The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 15 and 16 are indicated above the staves.

sche - - - hen wird? _____
 af - - - ter him? _____

A continuation of the musical score. The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 17 and 18 are indicated above the staves.

2.

(Prediger Salomo, Cap. 4.)

Ecclesiasticus IV.

Andante.

Pianoforte.

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 un - done beneath the

Son - ne, die Un - recht lei - den un - ter der
sun, all the op - press - ions un - done beneath 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 -

A musical score for piano and voice. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The music consists of four measures. Measure 1: piano has eighth-note pairs, voice has eighth-note pairs. Measure 2: piano has eighth-note pairs, voice has eighth-note pairs. Measure 3: piano has eighth-note pairs, voice has eighth-note pairs. Measure 4: piano has eighth-note pairs, voice has eighth-note pairs.

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

A musical score for piano and voice. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The music consists of four measures. Measure 1: piano has eighth-note pairs, dynamic sf. Measure 2: piano has eighth-note pairs, dynamic ff. Measure 3: piano has eighth-note pairs, dynamic ff. Measure 4: piano has eighth-note pairs, dynamic ff.

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

A musical score for piano and voice. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The music consists of four measures. Measure 1: piano has eighth-note pairs, dynamic sf. Measure 2: piano has eighth-note pairs. Measure 3: piano has eighth-note pairs. Measure 4: piano has eighth-note pairs.

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

A musical score for piano and voice. The top staff is for the piano (treble clef) and the bottom staff is for the voice (bass clef). The music consists of four measures. Measure 1: piano has eighth-note pairs. Measure 2: piano has eighth-note pairs, dynamic sf. Measure 3: piano has eighth-note pairs, dynamic ff. Measure 4: piano has eighth-note pairs, dynamic pp.

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

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

ben liv di - gen; _____ die which noch das Le still - ben in

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

pp

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

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

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

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

poco cresc.

mag!
eat!

o Tod,
death,

o Tod,
death,

wie bit -
how bit -
ter ter,

wie bit -
how bit -
ter ter art thou!

p

o Tod,
death,

wie wohl _____
how wel - come

tust thy

p

du _____
call _____

dem to

Dürf him, _____
that is in want

der da and whose

schwach und alt ist, der in al-len Sor-gen steckt,
strength doth fail him, and whose life is but a pain,

und nichts Bessers
who hath no-thing

Piano accompaniment: The left hand plays eighth-note chords in G major. The right hand plays eighth-note chords in E major.

Voice part: The vocal line consists of sustained notes on 'A' and 'D' followed by eighth-note chords.

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

Piano accompaniment: The left hand plays eighth-note chords in G major. The right hand plays eighth-note chords in E major.

Voice part: The vocal line consists of sustained notes on 'A' and 'D' followed by eighth-note chords.

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

Piano accompaniment: The left hand plays eighth-note chords in G major. The right hand plays eighth-note chords in E major.

Voice part: The vocal line consists of sustained notes on 'A' and 'D' followed by eighth-note chords.

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

Piano accompaniment: The left hand plays eighth-note chords in G major. The right hand plays eighth-note chords in E major.

Voice part: The vocal line consists of sustained notes on 'A' and 'D' followed by eighth-note chords.

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.

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

p

- 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

Piano accompaniment in B-flat major, 2/4 time. Treble and bass staves. Dynamics: *mp*, *p*, *f*.

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

Piano accompaniment in B-flat major, 2/4 time. Treble and bass staves. Dynamics: *p*, *f*.

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

Piano accompaniment in B-flat major, 2/4 time. Treble and bass staves. Dynamics: *f*, *f*, *p*.

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

Piano accompaniment in B-flat major, 2/4 time. Treble and bass staves. Dynamics: *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

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

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

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

und hät - te der Lie - be _____ nicht,
and have not cha - ri - ty,

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

so
it

Piano accompaniment in G minor, 2/4 time. The vocal line begins with eighth-note chords. The piano part features eighth-note patterns and dynamic markings *f* and *p*.

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

Piano accompaniment in G minor, 2/4 time. The vocal line continues with eighth-note chords. The piano part features eighth-note patterns and dynamic markings *dim.* and *rit.*

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

Piano accompaniment in A major, 3/4 time. The vocal line continues with eighth-note chords. The piano part features eighth-note patterns and dynamic markings *p* and *z*.

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

dann but a -
then

Piano accompaniment in A major, 3/4 time. The vocal line continues with eighth-note chords. The piano part features eighth-note patterns and dynamic markings *z* and *p*.

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, even as

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

poco a poco
cresc.

The musical score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of four sharps, and a tempo marking of 'p' (piano). The bottom staff is for the voice, showing a bass clef and a key signature of one sharp. The lyrics 'ich _____ er - ken - net bin.' and 'I _____ am al - - so known.' are written above the vocal line. The vocal line starts with a sustained note followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords. Measure 2 begins with a dynamic 'cresc.' followed by a melodic line in the voice and harmonic changes in the piano.

Più moto.

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

The musical score continues with two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 'c'. The bottom staff shows a bass clef and a key signature of one sharp. The lyrics 'Nun _____ a - ber blei - - bet Glau - - be,' and 'Now _____ a - bid - - eth faith and' are written above the vocal line. The vocal line consists of eighth-note pairs, and the piano accompaniment provides harmonic support.

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

The musical score continues with two staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo marking of 'c'. The bottom staff shows a bass clef and a key signature of one sharp. The lyrics 'Hoff - nung, Lie - - - be, die - se drei;' and 'hope, and cha - - - ri - ty, these three;' are written above the vocal line. The vocal line consists of eighth-note pairs, and the piano accompaniment provides harmonic support. The key signature changes to one flat at the end of measure 6.

Sostenuto un poco.

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

The musical score continues with two staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 'espress.'. The bottom staff shows a bass clef and a key signature of one flat. The lyrics 'a - ber die Lie - - be ist die grö - - - Be - ste' and 'but _____ the great - - est of them all _____ is' are written above the vocal line. The vocal line consists of eighth-note pairs, and the piano accompaniment provides harmonic support.

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

Lie - be _____ ist die grös - great
great est, the great

Be - est ste un - - ter ih - cha - ri -

nen.
ty.

Sieger

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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Alfred Lengnick & C°
14, Berners Street.



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PARIS
Max Eschig,
13, Rue Laffitte.

Sole Agents for the United States of America
T. B. HARMS COMPANY, NEW YORK.

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