

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 left hand and the vocal line in the right hand. The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a melodic phrase. 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 piano accompaniment and vocal line. The piano part maintains its eighth-note accompaniment. The vocal line continues with the same melodic pattern. The dynamics remain 'p'.

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

The third system continues the piano accompaniment and vocal line. The piano part maintains its eighth-note accompaniment. The vocal line continues with the same melodic pattern. The dynamics remain 'p'.

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

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

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

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

tel. (Allegro.)
ty.

pp *sf*

Es fährt
They go

sf *sf* *sf*

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

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.

dim.

Wer weiß,
Who 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,

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 ev er show him,

Musical score for the first system. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are dynamic markings like *p* and *mp* in the piano part.

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. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The music maintains the complex rhythmic texture. A dynamic marking of *p* is visible in the piano part.

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

Musical score for the third system. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The music features a prominent *sf* (sforzando) dynamic marking in the piano part.

sche - hen wird?
af - ter him?

Musical score for the fourth system. The vocal line continues in the treble clef. The piano accompaniment continues in the grand staff. The music concludes with a *f* (forte) dynamic marking in the piano part.

2.

(Prediger Salomo, Cap. 4.)

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

Andante.

Pianoforte.

The first system of the musical score shows the piano accompaniment in the lower register and the vocal melody in the upper register. The piano part begins with a series of chords and moving lines, while the vocal line starts with a few notes and rests.

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

The second system continues the piano accompaniment and vocal melody. The piano part features more complex chordal textures and melodic lines, while the vocal line has a more active melody.

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

The third system continues the piano accompaniment and vocal melody. The piano part has a steady accompaniment, and the vocal line has a more active melody.

Son - ne, und sie he, sie - he,
sun, and there was weep - ing.

The fourth system concludes the piano accompaniment and vocal melody. The piano part has a steady accompaniment, and the vocal line has a more active melody.

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 a piano accompaniment with treble and bass staves. The music is in a minor key and includes various chordal textures and melodic lines.

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 a piano accompaniment with treble and bass staves. The music continues with similar harmonic and melodic patterns.

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 a piano accompaniment with treble and bass staves. The music includes dynamic markings such as *pp* and *ppp*.

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

Musical score for the fourth system, featuring a piano accompaniment with treble and bass staves. The music concludes with a *pp* dynamic marking.

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
 lif - 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, featuring a vocal line and piano accompaniment. The piano part includes a fermata over the first two measures.

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

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

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

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings: *espress.*, *sostenuto poco a poco*, *p*, and *dim.*

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a fermata over the first two measures.

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 an - to him that dwelleth in peace, that dwelleth in peace, to

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,

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

Musical score for the first system, featuring piano accompaniment and vocal line. The piano part consists of chords and moving lines in both hands. The vocal line is in the treble clef, with lyrics written above it.

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

Musical score for the second system, featuring piano accompaniment and vocal line. The piano part continues with chords and moving lines. The vocal line is in the treble clef, with lyrics written above it. A piano dynamic marking 'p' is present.

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

Musical score for the third system, featuring piano accompaniment and vocal line. The piano part continues with chords and moving lines. The vocal line is in the treble clef, with lyrics written above it. A piano dynamic marking 'p' is present.

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

Musical score for the fourth system, featuring piano accompaniment and vocal line. The piano part continues with chords and moving lines. The vocal line is in the treble clef, with lyrics written above it.

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

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

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

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

4.

(S: 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 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 wuß - 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 phrases of the text. The score is written in G major and 4/4 time. The first phrase is marked with a forte (f) dynamic.

mei - ne Ha - be 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 second phrase of the text. The score is written in G major and 4/4 time. The first phrase is marked with a piano (p) dynamic, and the second phrase is marked with a forte piano (fp) dynamic.

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 third phrase of the text. The score is written in G major and 4/4 time. The first phrase is marked with a forte piano (fp) dynamic, and the second phrase is marked with a forte (f) dynamic.

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 fourth phrase of the text. The score is written in G major and 4/4 time. The first phrase is marked with a piano (p) dynamic, and the second phrase is marked with a piano (p) dynamic.

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

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

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

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

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

sich to 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;
hopf. 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 - ter ih - nen, die
cha - ri - ty, the

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

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. Vergübliches Ständchen — *The violin Sait.* (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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LONDON W.
Alfred Lengnick & Co.
14, Berners Street



PARIS
Max Eschig.
13, Rue Laffitte

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

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