

Vier ernste Gesänge

1.

(Prediger Salomo, Cap. 3.)

Ecclesiastes, III.

Original D moll

Johannes Brahms, Op. 121.

Andante.

GESANG.

Denn es - ge - het dem Men - schen, wie dem
One thing be - falleth the beasts and the sons of

PIANO.
p semplice

Vieh; wie dies stirbt, so stirbt er auch, wie dies stirbt, so
men; the beast must die, the man di - eth al - so, yea,

p

stirbt er auch;
both must die;

und ha - ben al - le - ei - nerlei
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 - bove the beast; for all things are but

s. v.

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

f *p*

Allegro.

- tel.
 - ty.

Allegro.

pp *f*

Es fährt al - les an
They go all _____ to

sf *sf* *sf*

ei - nen Ort; es ist al - les von
one _____ place, for they all _____ are

sf

Staub ge - macht, und wird wie - der zu
of the dust, and to dust they re -

dim.

Staub. Wer
- turn. Who

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

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note 'weiß,' followed by quarter notes 'ob', 'der', 'Geist', 'des', 'Men - schen', 'auf - wärts', 'fah - re,', 'auf - wärts'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *f*, *p*, *f*, and *p* appearing throughout the system.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'fah - re,' followed by quarter notes 'auf - wärts', 'fah - re,'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte *f* dynamic. The system concludes with a *sf* (sforzando) dynamic marking.

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

The third system shows the vocal line with a half note 'und' followed by quarter notes 'der', 'O - dem', 'des', 'Vie - hes'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte *f* dynamic.

un - ter - wärts un - ter die Er - de, un - ter - wärts un - ter die
of the beast go - eth downward to the earth, downward in -

The fourth system features the vocal line with a half note 'un - ter - wärts' followed by quarter notes 'un - ter die', 'Er - de,', 'un - ter - wärts', 'un - ter die'. The piano accompaniment starts with a piano *p* dynamic and ends with a *dim.* (diminuendo) marking. The system concludes with a fermata over the final chord.

Andante.

Er - de fah - re?
- to the earth?

Dar - um sa - he ich, daß nichts bes - sers
There - fore I perceive there is no bet - ter

Andante.

p poco rit.

s. v.

ist, denn daß der Mensch fröhlich sei in sei - ner Ar - beit; denn das ist sein
thing than for a man to re - joice in his own works, for that is his

pp

Allegro.

Teil.
por - tion.

Allegro.

pp

cresc.

m. d.

Denn wer will _____ ihn
For _____ who _____ shall

sf p

da - hin brin - gen, daß er se - he,
 ev - er show him, who shall show him

was nach ihm ge - sche - hen wird; was nach
 what will hap - pen af - ter him, what will

ihm ge - sche - hen
 hap - pen af - ter

wird?
 him?

Vier ernste Gesänge

2.

Original G moll

(Prediger Salomo, Cap. 4.)
Ecclesiastes, IV.

Johannes Brahms, Op. 121.

Andante.

GESANG.



Ich wand - te mich und
So I re - turnid and

PIANO.



sa - he an, al - le, die Un - recht lei - den un - ter der Son - ne;
did con - si - der all the op - pres - sions done beneath the sun, —



die Un - recht lei - den un - ter der Son - ne; und
all the op - pres - sions done beneath the sun. — And



sie - he, sie - he, da wa - ren Trä - nen, Trä - nen
there was weep - ing, weep - ing and wail - ing, wail - ing



de - rer, die Un - recht lit - ten, und hat - ten keinen Trö - ster; und die ih - nen
 from those that were op - press - ed, and had no com fort; for with their op -

Un - recht tä - ten, wa - ren zu mäch - tig, daß sie kei - nen,
 - press - ors there was pow - er, so that no one,

kei - nen Trö - ster ha - - ben könn - ten. Da lob - te ich die
 no one came to com - - fort them. Then I did praise the

To - ten, die schon ge - stor - ben wa - ren mehr als die Le - ben - di -
 dead which are al - read - y dead, yea, more than the liv -

s. v.

- gen, die noch das Le - ben hat - ten; und der noch
 - ing, which ling - er still in life; yea, he that

nicht ist, ist bes - ser, als al - le Bei - de, und des
 is not is bet - ter than dead or liv - ing; for he

Bö - sen nicht in - ne wird, das un - ter der Son - ne
 doth not, know of the e - vil that is wrought for ev - er
 espress.

sostenuto poco a poco

ge - schieht.
 on earth.

dim.

Vier ernste Gesänge

3.

Original E moll

(Jesus Sirach, Cap. 41.)
Ecclesiasticus 41.

Johannes Brahms, Op. 121.

Grave.

GESANG.

PIANO.

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

- 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 pos - sess - ions, and liv - eth free from trou - ble,

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

poco cresc.

der in al-len Sor-gen steckt, und nichts Bes-sers zu hof-fen,
 and whose life is but a pain, who hath no-thing to hope for,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The piano accompaniment starts with a bass clef and a key signature of one sharp. A piano dynamic marking 'p' is placed below the piano part. The system concludes with a double bar line.

noch zu er-war - - - ten - hat! O Tod, O Tod, wie
 and can not look for re-lief! O death, O death, how

The second system continues the musical score. The vocal line has a long melisma over the word 'er-war-ten'. The piano accompaniment features a forte dynamic marking 'f' followed by a piano dynamic marking 'p'. The system ends with a double bar line.

wohl - - - - - tust du; wie
 wel - - - - - come art thou! How

The third system shows the vocal line with a long melisma over the word 'wohl'. The piano accompaniment is marked with a piano dynamic 'p'. The system concludes with a double bar line.

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

The fourth system continues the vocal line and piano accompaniment. The piano part features a piano dynamic 'p'. The system ends with a double bar line.

Vier ernste Gesänge

4.

Original Es dur

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

I. Corinthians. XIII.

Johannes Brahms, Op. 121.

Andante con moto ed anima.

GESANG.

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

PIANO.

En - gels-zun - gen re - de - te, und hät - te der Lie - be nicht, so wär' ich ein tö - nend
 men, and of the an - gels, and have not cha - ri - ty, then am I be - come as a

Erz o - der ei - ne klin - gen - de Schel - le.
 sound - ing brass, or a tin - kling cym - bal.

Und wenn ich weis.
 And though I can

- sa - gen könn - te, und wuß - te al - le Ge - heim - nis - se und al - le Er - kenntnis, und
 pro - phe - sy, and un - der - stand all mys - te - ries, and am power - ful in knowledge, and

hät - te al - len Glau - ben, al - so, daß ich Ber - ge ver - setz - te; und
 though I have the gift of faith - and can move the - moun - tains, and

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

Und wenn ich al - le mei - ne Ha - be den Ar - men gä - be, und lie - ße meinen
 And though I give my world - ly goods to feed the poor, - and though I give my

Leib - - bren - nen, meinen Leib - - bren - nen; und hät - te der Lie -
 flesh - ly bo - dy, my - bo - dy to be burn - ed, and have not cha -

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

f

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

p *dim.* *rit.*

Adagio.

Wir se - hen jetzt durch ei - nen Spie - gel in ei - nem dun - keln
For now we see the word dark - ly as through a

p dolce

Wor - te;
glass,

dann a - ber von
but then we shall

An - ge - sicht zu An - ge - sicht - te.
 see it, we shall see it face to face.

Jetzt er - ken - ne ich's stück - wei - se; dann
 Here I know but part - ly, but

p

a - ber werd' ich's er - ken - nen, gleich - wie ich er - ken - net
 there I sure - ly shall know it, e - ven as I am al - so

p

Più moto.

bin. known. *poco a poco* *cresc.* *mp* Nun a - ber blei - bet
 Now a - bid - eth

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

rit.

Sostenuto un poco.

a - ber die Lie - be ist die grö - ße - ste un - ter ih - nen,
 but the great - est of them all is cha - ri - ty,

espress.

die Lie - be ist die grö - ße - ste
 the great - est, the great - est of

un - ter ih - nen.
 these is cha - ri - ty.

p