

# BRAHMS

## VIER ERNSTE GESÄNGE

Gesang und Orchester

(Demirezer)



JOHANNES BRAHMS

# VIER ERNSTE GESÄNGE

FÜR EINE STIMME UND ORCHESTER

OPUS 121

ORCHESTERBEARBEITUNG VON

BARIS DEMIREZER

Partitur

# INHALT

1. Denn es gehet dem Menschen  
(Salomo, Kap.3)
2. Ich wandte mich und sahe  
(Salomo, Kap. 4)
3. O Tod, o Tod, wie bitter bist du  
(Sirach, Kap. 41)
4. Wenn ich mit Menschengungen  
(Korinther I, Kap. 13)

# I. Denn es gehet dem Menschen

Prediger Salomo, Kap. 3

Johannes Brahms op. 121 Nr.1

## Andante

Flöten

Oboe

Klarinette in A

Fagott

Horn in F

Bass

*p*

*p*

Denn es ge-het dem Men- schen wie dem Vieh, wie

Detailed description: This block contains the woodwind and bass staves. The Flöten and Oboe parts are silent, indicated by whole rests. The Klarinette in A part begins in the third measure with a melody starting on a half rest, marked with a piano (*p*) dynamic. The Fagott part starts in the first measure with a rhythmic pattern of eighth notes, also marked with a piano (*p*) dynamic. The Horn in F part is silent. The Bass part begins in the third measure with a melody similar to the clarinet, marked with a piano (*p*) dynamic. The vocal line is written below the bass staff, with the lyrics "Denn es ge-het dem Men- schen wie dem Vieh, wie" aligned with the music.

## Andante

Violine I

Violine II

Viola

Violoncello

Kontrabass

*p*

*simile*

*p*

*simile*

*p*

*simile*

Detailed description: This block contains the string staves. The Violine I and II parts are silent, indicated by whole rests. The Viola part begins in the first measure with a melody of eighth notes, marked with a piano (*p*) dynamic. The Violoncello part begins in the first measure with a similar melody, also marked with a piano (*p*) dynamic. The Kontrabass part begins in the first measure with a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The Viola and Violoncello parts have a *simile* marking under the second measure, indicating they should continue in a similar manner. The Violoncello part has a *V* marking above the fifth measure, and the Viola part has a *V* marking above the fifth measure.

6

Fl.

Ob.

Kl.

Fg.

Hn.

B.

dies stirbt, so stirbt... er auch, wie dies... stirbt... so stirbt, er auch

Vl. I

Vl. II

Vla.

Vc.

Kb.

Fl.

Ob.

Kl.

Fg.

Hn.

B.

und ha - ben al - le\_\_ ei - ner-lei O - dem und ha - ben al - le

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This is a page of a musical score, page 7, measures 12-16. The score is for a full orchestra and a voice part. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The key signature is B-flat major (two flats). The time signature is 4/4. The flute and oboe parts are mostly rests. The clarinet and bassoon parts have rhythmic patterns with accents. The horn part is mostly rests. The bass part has a melodic line with lyrics: "und ha - ben al - le\_\_ ei - ner-lei O - dem und ha - ben al - le". The violin and viola parts have rhythmic patterns with accents. The cello and double bass parts have rhythmic patterns with accents.

17

Fl.

Ob.

Kl.

Fg.

Hn.

B.

ei - ner-lei O - dem und der Mensch hat nichts mehr denn das Vieh: denn es ist al-les

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

**Allegro**

22

Fl. 

Ob. 

Kl. 

Fg. 

Hn. 

B.   
ei - tel, denn es ist, al - les ei - tel.

**Allegro**

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 



33

Fl.

Ob.

Kl.

Fg.

Hn.

B.

al - les an ei - nen Ort; es ist al - les von

VI. I

VI. II

Vla.

Vc.

Kb.

*sfp*

*sfp*

*sfp*

*sfp*

*sfp*

38

Fl.

Ob.

Kl.

Fg.

Hn.

B.

staub\_ ge - macht, und wird wie - der zu Staub.

VI. I

VI. II

Vla.

Vc.

Kb.

*p*



51

Fl. *f*

Ob. *f* *sf*

Kl. *f* *sf*

Fg. *f* *sf*

Hn.

B. *fah-re auf-warts fah-re auf-warts fah-re*

VI. I *f* 3

VI. II *f* *sf* 3

Vla. *f* *sf*

Vc. *f* *sf*

Kb. *f* *p* *f*



64

Fl. *p*

Ob. *p*

Kl. *p*

Fg. *p*

Hn. *p*

B. *p*

un - ter-warts un-ter die Er-de, un - ter-warts un-ter di Er - de fah - re

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

Andante

73

Fl.

Ob.

Kl.

Fg.

Hn.

B.

Dar um sa-he ich, daß nichts bes-sers ist, denn daß der

Andante

VI. I

VI. II

Vla.

Vc.

Kb.

**Allegro**

Musical score for woodwinds and strings, measures 79-82. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), and Bassoon (B.). The key signature is B-flat major (two flats). The time signature is 3/4. The woodwinds and strings play a melodic line with a crescendo leading to a *pp* dynamic. The bassoon part includes the lyrics: Mensch fröh-lich sei in sei-ner Ar-beit; denn das ist sein Teil.

Mensch fröh-lich sei in sei-ner Ar-beit; denn das ist sein Teil.

**Allegro**

Musical score for strings, measures 79-82. The score includes parts for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is B-flat major (two flats). The time signature is 3/4. The strings play a melodic line with a crescendo leading to a *pp* dynamic. The Viola and Violoncello parts include triplets in the final measure.





91

Fl.   
 Ob.   
 Kl.   
 Fg.   
 Hn.   
 B.   
 Vl. I   
 Vl. II   
 Vla.   
 Vc.   
 Kb.

daß er se - he, was nach ihm ge - sche - hen

*p*

Detailed description: This page of a musical score, numbered 91, features a vocal line and an orchestral accompaniment. The vocal line, in bass clef, has the lyrics "daß er se - he, was nach ihm ge - sche - hen". The orchestration includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon, Horn, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Kontrabaß). The woodwinds and strings play a melodic line with a dynamic marking of *p* (piano). The violins play a rhythmic accompaniment consisting of eighth-note triplets. The bassoon and cello play a melodic line with a dynamic marking of *p*. The woodwinds (Flute, Oboe) are marked with a fermata. The bassoon and cello have a dynamic marking of *p*. The violins have a dynamic marking of *p*. The bassoon and cello have a dynamic marking of *p*. The woodwinds (Flute, Oboe) are marked with a fermata. The bassoon and cello have a dynamic marking of *p*. The violins have a dynamic marking of *p*. The bassoon and cello have a dynamic marking of *p*.





97

Musical score for orchestra, measures 97-98. The score is written for Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of two measures. In measure 97, the Flute, Oboe, Clarinet, Horn, Violin I, Violin II, Viola, and Cello/Double Bass parts play a half note G4 (G4) with a forte (*f*) dynamic. The Bassoon part plays a half note G3 (G3) with a forte (*f*) dynamic. In measure 98, the Flute, Oboe, Horn, and Violin I parts play a half note G4 (G4) with a forte (*f*) dynamic. The Clarinet, Bassoon, Violin II, Viola, Cello/Double Bass, and Bass parts play a half note G3 (G3) with a forte (*f*) dynamic. The Flute and Oboe parts have a fermata over the note in measure 98. The Bassoon part has a fermata over the note in measure 98. The Violin I, Violin II, Viola, Cello/Double Bass, and Bass parts have a fermata over the note in measure 98.

# II. Ich wandte mich und sahe

Prediger Salomo, Kap. 4

Johannes Brahms op. 121 Nr.2

Andante

Woodwind and brass staves for the first system. The instruments are: Klarinette in B, Fagott, Horn in F, Posaune I and II, Posaune III, and Tuba. All staves are currently empty, indicating a rest for these instruments in this section.

Vocal line for the first system. The lyrics are: Ich wand - te mich und sa - he

Andante

String staves for the second system. The instruments are: Violine I, Violine II, Viola, Violoncello, and Kontrabass. The music begins with a *p* dynamic and includes the instruction *p sempre* for the upper strings.

6

Kl.

Fg.

Hn.

Pos.

Tuba

B.

an al - le, die Un-recht lei - den un - ter der Son - ne; die Un-recht

VI. I

VI. II

Vla.

Vc.

Kb.

12

Kl.

Fg.

Hn.

Pos.

Tuba

B.

VI. I

VI. II

Vla.

Vc.

Kb.

lei - den un - ter - der Son - ne; und sie - he, sie - he,

*p*

*sf*

*p*

*sf*

unis.

*sf*

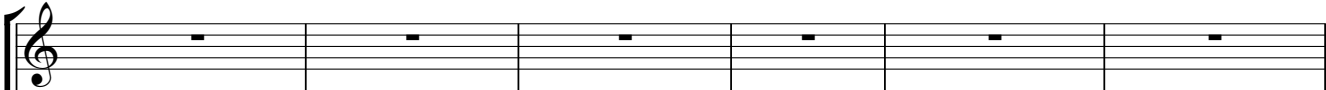
*sf*


*sf*

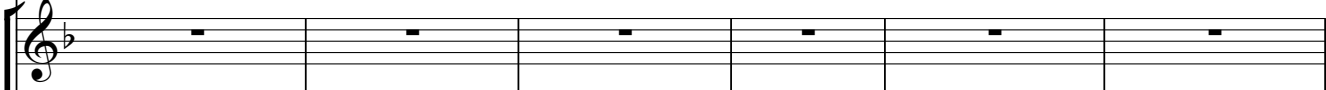
*sf*

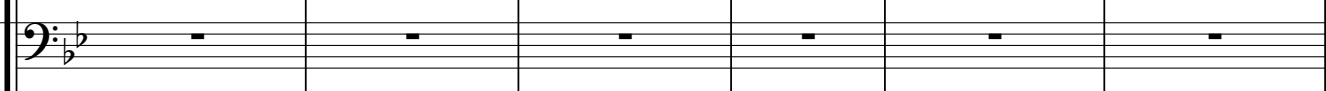
*sf*


19

Kl. 


Fg. 

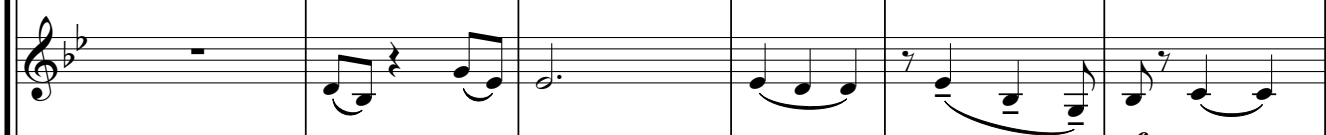
Hn. 

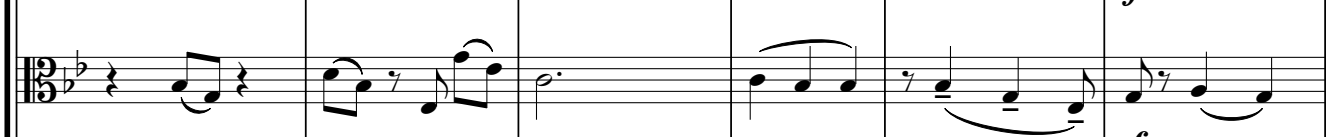
Pos. 

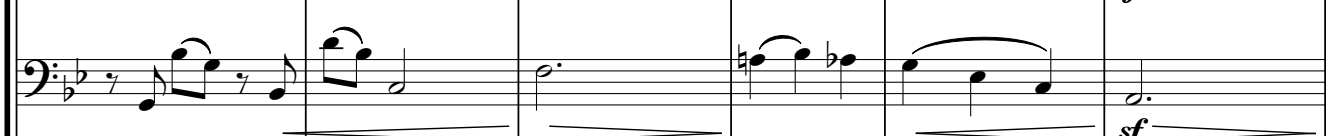
Tuba 

B.   
da wa - ren Trä - nen, Trä - nen de-rer, die Un - recht lit - ten und

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 

25

Kl.

Fg.

Hn.

Pos.

Tuba

B.

hat - ten kei-nen Trö - ster, und die ih - nen Un - recht tä-ten wa - ren zu

VI. I

VI. II

Vla.

Vc.

Kb.

30

Kl. *p* *cresc.* *sf* *sf*

Fg. *p* *cresc.* *sf*

Hn.

Pos.

Tuba

B. *mäch-tig, daß sie kei-nen, kei-nen Trö-ster ha-ben konn-ten.*

VI. I *cresc.* *sf* *sf*

VI. II *cresc.* *sf* *sf*

Vla. *cresc.* *sf* *sf*

Vc. *sf* *sf*

Kb. *sf* *sf*



44

Kl.

Fg.

Hn.

Pos.

Tuba

B.

VI. I

VI. II

Vla.

Vc.

Kb.

ren mehr als die Le - ben - di - gen, die noch das Le - ben hat - ten;

*pp*

*pp*

*pp*

52

The musical score is arranged in a system with the following parts from top to bottom:

- Kl.** (Clarinets): Two staves, both containing whole rests.
- Fg.** (Fagott): One staff containing whole rests.
- Hn.** (Horn): One staff containing whole rests.
- Pos.** (Posaunen): Two staves. The upper staff has whole rests until measure 5, then chords in measures 6, 7, and 8 with dynamics *pp* and accents. The lower staff has whole rests until measure 5, then quarter notes in measures 6, 7, and 8 with dynamics *pp* and accents.
- Tuba**: One staff with whole rests until measure 5, then quarter notes in measures 6, 7, and 8 with dynamics *pp* and accents.
- B.** (Bass): One staff with lyrics: "und der noch nicht ist, ist bes-ser als al - le bei -". The melody consists of quarter and eighth notes.
- VI. I** (Violin I): One staff containing whole rests.
- VI. II** (Violin II): One staff containing whole rests.
- Vla.** (Viola): One staff with a melodic line starting in measure 5, marked *pp*.
- Vc.** (Violoncello): One staff with a melodic line starting in measure 5, marked *pp*.
- Kb.** (Kontrabaß): One staff containing whole rests.

60

Kl.

Fg.

Hn.

Pos.

Tuba

B.

VI. I

VI. II

Vla.

Vc.

Kb.

66

Kl.

Fg.

Hn.

Pos.

Tuba

B.

un - ter der Son - ne ge - schieht.

VI. I

VI. II

Vla.

Vc.

Kb.

*poco*

*poco*

*poco*

*poco*



# III. O Tod, o Tod, wie bitter bist du

Jesus Sirach, Kap. 41

Johannes Brahms op. 121 Nr.3

Grave

Horn in F

Bass

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

Violine I

Violine II

Viola

Violoncello

Kontrabass

5

Hn.

*mp* *sotto voce*

B.

-ter bist\_ du, wenn an dich ge - den-ket ein Mensch, ge-den-ket ein Mensch, der

Vln. I

Vln. II

Vla.

Vc.

Kb.

*mp*

8

Hn.

B.

gu - te Ta - ge und ge - nug hat und oh - ne Sor - ge le - bet; und dem es wohl geht in al - len.

Vln. I

Vln. II

Vla.

Vc.

Kb.

11

Hn.

B.

Din - gen und noch wohl es - sen mag! O Tod, o Tod, wie

Vln. I

Vln. II

Vla.

Vc.

Kb.

15

Hn.

B.

bit - ter, wie bit - ter bist du.

Vln. I

Vln. II

Vla.

Vc.

Kb.

19

Hn.

B.

O Tod, wie wohl — tust

Vln. I

Vln. II

Vla.

Vc.

Kb.

22

Hn. *p*

B. *p*

du dem Dürf - - ti - gen, der da

Vln. I

Vln. II

Vla.

Vc.

Kb.

*V*

25

Hn.

B.

schwach und alt ist, der in al-len Sor-gen steckt, und nichts Bes-sers

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

28

Hn.

B.

zu hof-fen noch zu er war - ten\_ hat! O Tod, o

Vln. I

Vln. II

Vla.

Vc.

Kb.

32

Hn.

B.

Tod, wie wohl tust du;

Vln. I

Vln. II

Vla.

Vc.

Kb.

36

Hn.

B.

wie wohl, wie wohl — tust du.

Vln. I

Vln. II

Vla.

Vc.

Kb.

*p*

V

# IV. Wenn ich mit Menschenzungen

S. Pauli an die Corinther I, Kap. 13

Johannes Brahms op. 121 Nr.4

**Andante con moto ed anima**

Oboen *f*

Klarinetten in B *f*

Fagott *f* *mf*

Horn in F

Posaunen

Tuba

Bass

Wenn ich mit Men - schen und mit En - gels zun gen

**Andante con moto ed anima**

Violine I *f* *mf* pizz. arco

Violine II *f* *mf* pizz. arco

Viola *f* *mf* pizz. arco

Violoncello *f* *mf* pizz. arco

Kontrabass *f* *mf* pizz. arco

6

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

re - de - te, und hät - te der Lie - be nicht, so wär ich ein tö - nend Erz, o - der ei - ne...

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*pizz.*

11

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

klin-gen-de Schel - le. Und wenn ich weis sa - gen könn - te und

VI. I

VI. II

Vla.

Vc.

Kb.

*f* *mp* *arco*

16

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

wüß - te al - le Ge heim - nis se\_ und al - le Er - kennt - nis und hät - te\_ al - len\_ Glau - ben, al - so,

VI. I

VI. II

Vla.

Vc.

Kb.



26

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

VI. I

VI. II

Vla.

Vc.

Kb.

wä - re\_ ich\_ nichts, so\_ wä - re,\_ wä - re ich nichts. Und wenn ich al - le

*p*

*f*

*pizz.*

*arco*

*f*

31

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

mei - ne Ha - be den Ar - men ga - be, und lie - ße mei nen Leib bren nen, mei - nen Leib

VI. I

VI. II

Vla.

Vc.

Kb.

36

Ob. *p* *f* *p*

Kl.

Fg. *f* *p*

Hn. *p*

Pos.

Tuba

B. bren - nen; und hät - te der Lie - be nicht, so

Vl. I *f* *p*

Vl. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Kb. *f* *p*

rit..

41

Ob. *f*

Kl. *p* *f* *p*

Fg. *p* *f* *p* *dim.*

Hn. *p* *dim.*

Pos.

Tuba

B. wä - re mir's nichts nüt - ze, so\_ wä - re mir's nichts nüt -

rit..

VI. I *pizz.* *f*

VI. II *pizz.* *f*

Vla. *pizz.* *f* *arco* *p* *dim.*

Vc. *pizz.* *f* *arco* *dim.*

Kb. *pizz.* *arco* *p* *dim.*





57

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

sicht zu An - ge - sich - te. Jetzt er -

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*p*

*p*

63

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

ken - ne ich's stück - wei - se, dann a - ber werd ich's er - ken - nen,

VI. I

VI. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score covers measures 63 to 68. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line (B.) is the central focus, with lyrics: "ken - ne ich's stück - wei - se, dann a - ber werd ich's er - ken - nen,". The vocal melody is in the bass clef. The instrumental accompaniment includes woodwinds (Ob., Kl., Fg., Hn., Pos.), brass (Tuba), and strings (VI. I, VI. II, Vla., Vc., Kb.). The woodwinds and brass parts are mostly rests, with some activity in measures 65-68. The strings play a rhythmic pattern of eighth notes, often in triplets. The first violin (VI. I) and second violin (VI. II) parts feature prominent triplet patterns. The viola (Vla.) and cello (Vc.) parts also have triplet figures. The bassoon (Fg.) and double bass (Kb.) parts have more active lines, including some triplet patterns. The score is written for a full orchestra and voice.

Poco a poco - - -

69



Ob. Kl. Fg. Hn. Pos. Tuba B.

gleich wie ich er-ken - net bin.

*p* *cresc.* *p* *p* *p*

Detailed description: This block contains the musical notation for measures 69-74 for woodwinds and bass. The woodwinds (Ob., Kl., Hn., Pos., Tuba) are mostly silent, with some notes in the first measure. The Bassoon (Fg.) and Bass (B.) have melodic lines. The Bassoon starts with a piano (*p*) dynamic and crescendos (*cresc.*). The Bass has a melodic line with a fermata and a slur. The lyrics "gleich wie ich er-ken - net bin." are written below the Bass staff.

Poco a poco - - -



VI. I VI. II Vla. Vc. Kb.

*p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

Detailed description: This block contains the musical notation for measures 69-74 for strings. The Violins (VI. I, VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.) all have melodic lines. The strings start with a piano (*p*) dynamic and crescendo (*cresc.*). The Viola and Violoncello parts feature triplets (marked with '3').

**Più moto**

**rit. .**

76

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

Nun a-ber blei - bet. Glau - be Hoff - nung Lie - - be, die - se

**Più moto**

**rit. .**

VI. I

VI. II

Vla.

Vc.

Kb.

82

**Sostenuto un poco**

Ob. *mp espress.*

Kl.

Fg.

Hn.

Pos.

Tuba

B.

drei; — a - ber die Lie - be ist die grö - ße-ste un - ter\_ ih - nen,

**Sostenuto un poco**

VI. I

VI. II

Vla.

Vc.

Kb.

88

Ob.

Kl.

Fg.

Hn.

Pos.

Tuba

B.

die Lie - be ist die grö - - - ße - ste

Vl. I

Vl. II

Vla.

Vc.

Kb.

Detailed description: This page of a musical score, numbered 88, contains ten staves. The top five staves are for woodwinds: Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), and Bassoon (Pos.). The next three staves are for brass: Trombone (B.), Trumpet (Tuba), and another Trombone. The bottom four staves are for strings: Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Double Bass (Vc./Kb.). The vocal line (B.) is positioned between the brass and string staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The vocal line includes the lyrics 'die Lie - be ist die grö - - - ße - ste'. The woodwinds and strings play various rhythmic patterns, including triplets and sustained notes. The brass instruments have rests in the first two measures and then play sustained notes.

93

Ob. *p*

Kl. *p*

Fg. *p*

Hn. *p*

Pos. *pp*

Tuba

B. un - ter ih - nen.

Vi. I *p*

Vi. II *p*

Vla. *p*

Vc. *p*

Kb. *p*

Detailed description: This page of a musical score covers measures 93 to 98. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score includes parts for Oboe (Ob.), Clarinet (Kl.), Bassoon (Fg.), Horn (Hn.), Trombone (Pos.), Tuba, Bass (B.), Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The woodwinds and strings play in a piano (*p*) dynamic, while the Trombone part features a very soft (*pp*) section. The Bass part includes a vocal line with the lyrics "un - ter ih - nen." The woodwinds and strings play a melodic line, while the brass instruments provide harmonic support. The strings play a rhythmic pattern of eighth notes.