

**Johannes**

**Brahms**

*Vier Ernste Gesänge*

Op.121

*Sänger (Bass) und Orchester*

**Arrangiert für Orchester**  
**von Philip Lehmann V.D.**

## *Besetzung:*

- drei Querflöten (mit H-Stück)
- drei Klarinetten (2 b-Klarinetten, eine Bass-Klarinette)
- vier Posaunen (2 Tenor, 2 Bass)
- Pauken (harmonisch)
- Röhrenglocken ( C – g )
- zwölf 1. Violinen
- zwölf 2. Violinen
- zehn Violen
- zehn Violoncelli
- acht Kontrabässe mit C-Seite

# No. 1

Johannes Brahms  
Arrangement: Philip Lehmann V.D.

**Andante**  
q=60

Flute 1

Flute 2

Clarinet in A

Clarinet in A

Bass Clarinet in B $\flat$

Bass Trombone

Contrabass Trombone

Timpani

Orchestral Bells

Bass

Violin 1

Violin 2

Viola

Violoncello

Violoncello

Double Bass

Contrabass

use medium sticks

*pp*

*sf*

*p*

*pp*

*pizz.*

*p*

*p*

9

Cl.

Cl.

B. Cl.

B. Tbn.

Cb. Tbn.

Timp.

Orch. Bells

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Denn- es- ge- het dem Men- sch- en wie dem Vieh; wie dies stirbt, so sti- rbt er auch, wie di- es

*ppp*

15

Cl.  
Cl.  
B. Tbn.  
Cb. Tbn.  
Timp.  
Orch. Bells  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

sti-rbt so sti-rbt er auch; und ha-ben al-le-ei-ner-lei O-dem und

arco pizz. arco

22

Cl. 1

Cl. 2

B. Cl.

B. Tbn.

Cb. Tbn.

Timp.

Orch. Bells

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*mp*

*p*

*pizz.*

ha- ben- al- le ei- ner lei O- dem-; und- der- Mensch hat nichts me- hr, denn das Vieh: denn es ist al- les

Detailed description: This is a page of a musical score, page 22. It features a variety of instruments and a vocal line. The instruments include two Clarinets (Cl.), Bass Clarinet (B. Cl.), Bass Trombone (B. Tbn.), Contrabass Trombone (Cb. Tbn.), Timpani (Timp.), Orchestra Bells (Orch. Bells), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal line (B.) has German lyrics: "ha- ben- al- le ei- ner lei O- dem-; und- der- Mensch hat nichts me- hr, denn das Vieh: denn es ist al- les". The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *pizz.* (pizzicato). The music is written in a key signature of three flats and a common time signature. The page number "22" is located at the top left of the score.

28

**Allegro**  
q=100

Fl. 1

Cl.

Cl.

B. Cl.

B. Tbn.

Cb. Tbn.

Timp.

Orch. Bells

B.

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

**Allegro**  
q=100  
div.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cb.

arco

pizz.

a3

35

Cl. 1  
Cl. 2  
B. Cl.  
B. Tbn.  
Cb. Tbn.  
Timp.  
Orch. Bells  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb. 1  
Cb. 2

Es fährt al-les an ei-nen

Detailed description: This page of a musical score covers measures 35 to 40. The woodwind section includes Clarinets 1 and 2 (treble clef), Bass Clarinet (bass clef), Bass Trombone (bass clef), and Contrabass Trombone (bass clef). The percussion section includes Timpani (bass clef) and Orchestral Bells (bass clef). The string section includes Bass (bass clef), Violin 1 (treble clef), Violin 2 (treble clef), Viola (alto clef), Violoncello (bass clef), and Contrabass 1 and 2 (bass clef). The vocal line (Bass) enters in measure 38 with the lyrics "Es fährt al-les an ei-nen". The score features various dynamics such as *sf*, *mf*, *p*, and *div.*, along with articulation marks like accents and slurs. The woodwinds play sustained notes, while the strings and percussion provide rhythmic accompaniment.



41

B. Cl. *sf*

B. Tbn. *sf*

Cb. Tbn. *sf*

Timp. *v*

Orch. Bells

B. Ort; es ist al- les von Sta- ub ge- macht;

Vln. 1 *mf* *p*

Vln. 2 *p* *mf*

Vla. *div.* *psf* *p*

Vc. *p*

Cb. *v*

Cb. *sf*

Detailed description: This page of a musical score covers measures 41 to 45. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes parts for B. Cl., B. Tbn., Cb. Tbn., Timp., Orch. Bells, B. (Bass), Vln. 1, Vln. 2, Vla. (Viola), Vc. (Violoncello), Cb. (Contrabass), and another Cb. (Contrabass). The B. part contains the lyrics: "Ort; es ist al- les von Sta- ub ge- macht;". The B. Cl. part starts with a dynamic marking of *sf*. The B. Tbn. and Cb. Tbn. parts also have *sf* markings. The Timp. part has an accent (*v*). The Vln. 1 part features triplets and dynamics of *mf* and *p*. The Vln. 2 part has dynamics of *p* and *mf*. The Vla. part includes a *div.* marking and dynamics of *psf* and *p*. The Vc. part has a dynamic of *p*. The Cb. parts have an accent (*v*) and a dynamic of *sf*.

46

Fl. 1

Fl. 2

Cl.

Cl.

B. Cl.

B. Tbn.

Cb. Tbn.

Timp.

Orch. Bells

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Cb.

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*dim.*

*f*

*div.*  
*p*

*dim.*

*dim.*

*f*

*dim.*

*f*

und wird wie- der zu Staub.      Wer weiß ob der

*univ. arco*

*f*

54

Fl. 1 *f sf* 3 3

Fl. 2 *f*

Cl. *f sf* 3 3

Cl. *f*

B. Cl. *f sf*

B. Tbn. *f sf*

Cb. Tbn. *f sf*

Timp. *f* use medium sticks

Orch. Bells

B. Geist des Men- schen auf- wärts fah-re, auf- wärts fah-re auf- wärts fah- re,

Vln. 1 *p f p f sf* 3 3

Vln. 2 *p f p f*

Vla. *p f p f sf*

Vc. *p f p f sf*

Cb. *p f p f sf*

62

Fl. 1

Fl. 2

Cl.

Cl.

B. Cl.

B. Tbn.

Cb. Tbn.

Timp.

Orch. Bells

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

und der O- dem des Vie- hes

70 rit..

Cl. rit..

Cl.

B. Tbn. *pp*

Cb. Tbn. *pp*

Timp. *pp*

Orch. Bells *mp*

B.  
un-ter-wärts un-ter die Er-de, un-ter-wärts un-ter die Er-de fah-re?

Vln. 1 *p* *simile* *pp* rit..

Vln. 2 *p* *simile* *pp*

Vla. *p* *simile* *pp*

Vc. *p* *simile* *pp*

Cb. *p* *simile* *pp*

81 *Tempo primo*

Cl. *p*

B. Cl. *p*

B. Tbn. *p cresc.*

Cb. Tbn. *p cresc.*

Timp. *p*

Orch. Bells *p*

B. *p*  
Da- rum- sa- he ich, dass- nichts- bes- sers ist, denn dass der Me- nsch fröh- lich sei in sei- ner

*Tempo primo*

Vln. 1 *p* *pp*

Vln. 2 *pp*

Vla. *p*

Vc. *pizz.* *p*

Cb. *p*

86 **Allegro** *cresc. poco a poco*

Cl. *mp* *cresc. poco a poco*

Cl. *mp* *cresc. poco a poco*

B. Cl. *p* *mf* *cresc. poco a poco*

B. Tbn. *mp* *p* *cresc. poco a poco*

Cb. Tbn. *mp* *p* *cresc. poco a poco*

Timp. *pp* *p* use hard sticks *cresc. poco a poco*

Orch. Bells *pp*

B. Arbeit, denn das ist sein Teil.

Vln. 1 **Allegro** *mp* *cresc. poco a poco*

Vln. 2 *div.* *ppp* *cresc. poco a poco*

Vla. *mp* *cresc. poco a poco*

Vc. arco *pp* *mp* *cresc. poco a poco*

Cb. *pp* *p* pizz. *cresc. poco a poco*





96

Fl. 1 *f*

Cl. *f*

Cl. *f*

B. Cl. *f*

B. Tbn. *f*

Cb. Tbn. *f*

Timp. *f* tune in playing

Orch. Bells *f*

B. *f*  
da- hin brin- gen, dass- er se- he,

Vln. 1 *ff*

Vln. 2 *f*

Vla. *f*

Vc. *f* arco

Cb. *f* arco

Detailed description: This page of a musical score, numbered 96, contains ten staves. The top staff is for Flute 1, playing a continuous triplet eighth-note pattern starting with a forte (*f*) dynamic. The next three staves are for Clarinet (Cl.), Clarinet in C (Cl.), and Bass Clarinet (B. Cl.), each playing a series of dotted half notes with a forte (*f*) dynamic. The Bass Trombone (B. Tbn.) and Contrabass Trombone (Cb. Tbn.) staves also play dotted half notes, with the Cb. Tbn. starting with a forte (*f*) dynamic. The Timpani (Timp.) staff has a melodic line starting with a forte (*f*) dynamic and includes the instruction 'tune in playing'. The Orchestral Bells (Orch. Bells) staff plays a series of dotted half notes with a forte (*f*) dynamic. The Bass (B.) staff features a vocal line with the lyrics 'da- hin brin- gen, dass- er se- he,'. The Violin 1 (Vln. 1) staff plays a continuous triplet eighth-note pattern with a fortissimo (*ff*) dynamic. The Violin 2 (Vln. 2) staff plays a similar triplet eighth-note pattern with a forte (*f*) dynamic. The Viola (Vla.) staff plays a series of chords with a forte (*f*) dynamic. The Violoncello (Vc.) and Contrabass (Cb.) staves play a series of chords with a forte (*f*) dynamic, both marked 'arco'.

98

Fl. 1  
Cl.  
Cl.  
B. Cl.  
B. Tbn.  
Cb. Tbn.  
Timp.  
Orch. Bells  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

was- nach ihm ge- sche- hen wird;\_ was nach

*p*  
*f sf*  
*f sf*  
*f sf*  
*f sf*  
*ff*  
*arco*  
*f sf*

3 3 3 3 3 3 3 3 3

Detailed description: This is a page of a musical score, page 98. It features a variety of instruments and a vocal line. The woodwind section includes Flute 1, Clarinet, and Bass Clarinet. The brass section includes Bass Trombone, Contrabass Trombone, and Timpani. Percussion includes Orchestral Bells. The string section includes Violin 1, Violin 2, Viola, Violoncello (labeled 'arco'), and Contrabass. The vocal line (B.) has the lyrics 'was- nach ihm ge- sche- hen wird;\_ was nach'. The score includes dynamic markings such as *p*, *f sf*, and *ff*. There are also triplets in the Viola part. The page number '98' is written at the top left of the staff area.



102

B. Tbn. *p* *ff* rit..

Cb. Tbn. *p* *ff*

Timp. *p* *ff*

Orch. Bells *p* *ff*

B.

Vln. 1 *wird?* *ff* rit..

Vln. 2 *ff*

Vla. *open strings* *mf* *ff*

Vc. *p* *ff*

Cb. *p* *ff*

# No. 2

Andante  
q=80

Flute 1  
Flute 2  
Flute 3  
Clarinet in A  
Clarinet in A  
Bass Clarinet in B $\flat$   
Trombone  
Trombone  
Bass Trombone  
Contrabass Trombone

The woodwind and trombone section score for No. 2. It features six staves: three flutes, two clarinets in A, a bass clarinet in B $\flat$ , and four trombones. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The woodwinds enter in the third measure with a piano (*p*) dynamic. The flutes play a melodic line, while the clarinets and bass clarinet provide harmonic support. The trombones are silent throughout this section.

Bass

Ich wand- te mich und sa- he an, al- le,

The vocal line for the bass singer. It begins in the third measure with a piano (*p*) dynamic. The lyrics are: "Ich wand- te mich und sa- he an, al- le,". The melody is simple and follows the natural inflection of the German text.

Andante  
q=80

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

The string section score for No. 2. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The strings enter in the third measure with a mezzo-forte (*mf*) dynamic. Violins 1 and 2 play a melodic line with pizzicato (*pizz.*) articulation. The Viola and Violoncello play a harmonic line, with the Violoncello switching to arco (*arco*) in the fifth measure. The Contrabass plays a bass line, also switching to arco (*arco*) in the fifth measure.

8

Fl. 1 *sf*

Fl. 2 *sf*

Fl. 3 *sf*

Cl. *sf*

Cl. *sf*

B. Cl. *sf*

Tbn.

Tbn.

B. Tbn. *sf*

Cb. Tbn.

B. *sf*

die Un-recht lei-den un-ter der Son-ne; die Un-recht lei-den un-ter der Son-ne;

Vln. 1 *sf* arco *sf* pizz. *sf* arco

Vln. 2 *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf*

16

Fl. 1  
Cl.  
Cl.  
B. Cl.  
Tbn.  
Tbn.  
B. Tbn.  
Cb. Tbn.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

und sie- he, sie- he, da wa- ren Trä- nen, Trä- nen de- rer, die Un- recht

25

Fl. 1  
Fl. 2  
Fl. 3  
Cl.  
Cl.  
B. Cl.  
Tbn.  
Tbn.  
B. Tbn.  
Cb. Tbn.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

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

Detailed description: This is a page of a musical score, page 25. It features a variety of instruments: three flutes (Fl. 1, 2, 3), two clarinets (Cl.), bass clarinet (B. Cl.), three tenors (Tbn.), baritone (B. Tbn.), and euphonium (Cb. Tbn.), a vocal line (B.), and a string section (Vln. 1, Vln. 2, Vla., Vc., Cb.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line includes German lyrics: "lit-ten, und hat-ten kei-nen Trö-ster; und die ih-nen Un-recht tä-ten, wa-ren zu mäch-tig,". The music includes dynamic markings such as *sf* (sforzando) and *f* (forte), and various musical notations like slurs, ties, and accents. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The vocal line is a recitative-style passage.



32

Fl. 1 *sf* *sf*

Fl. 2 *sf* *sf*

Fl. 3 *sf* *sf*

Cl. *sf* *sf*

Cl. *sf* *sf*

B. Cl. *sf* *sf*

Tbn. *pp*

Tbn. *pp*

B. Tbn.

Cb. Tbn. *pp*

B.  
dass- sie kei- nen, kei- nen Trös- ster ha- <sup>3</sup>ben konn- ten. Da lob- te ich die

Vln. 1 *sf* *sf*

Vln. 2 *sf* *sf*

Vla. *sf* *sf*

Vc. *sf* *sf*

Cb. *sf* *sf*

40

Cl.  
Cl.  
Tbn.  
Tbn.  
B. Tbn.  
Cb. Tbn.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

To- ten die schon ge- stor- ben wa- ren mehr als die Le- ben- di- gen, die noch das

*pp*  
*pp*  
*pp*  
*p*  
*p*  
*p*  
*pizz.*  
*p*  
*p*  
*arco*  
*pp*  
*pp*  
*pp*

51

Tbn. *fsz* *pp*  
 Tbn. *fsz* *pp*  
 B. Tbn. *fsz* *pp*  
 Cb. Tbn. *fsz* *pp*  
 Timp. use hard sticks *pp*  
 B. *p* *pp*  
 Vla. *pp*  
 Vc. *p* *pp*  
 Cb. *p* *fsz* *pp*

Le- ben hat- ten; und der noch nicht ist, ist bes- ser, als al- le Bei-

61

B. Cl. *pp* *p*

Tbn.

Tbn.

B. Tbn.

Cb. Tbn.

Timp.

B.  
de, und des Bö- sen nicht in- ne wird, das un- ter der Son- ne

Vln. 1 *p* *mp*  
*sul D*

Vln. 2 *p* *mp*  
*sul G*

Vla. *p* *mp*  
*sul C*

Vc. *p* *mp*  
*div.*

Cb. *p* *mp*  
*div.*

69

Fl. 1: pp, *Coll.*

Fl. 2: pp, *Col.*

Fl. 3: *p*, pp

B. Cl.: *pp*

Tbn.: *mp*, *gliss.*, pp

B. Tbn.: *p*, pp

B. Tbn.: pp

Cb. Tbn.: *p*, pp

Timp.: *pp*

B.: *ge- schieht.*

Vln. 1: *sul G*, *mp*, pp

Vln. 2: *mp*, pp

Vla.: *mp*, *div.*, *p*, pp

Vc.: *div.*, *p*, *pizz.*, *mf*, *arco*, pp

Cb.: *p*, *pizz.*, *mf*, *arco*, pp

# No. 3

Grave  
h=40

Flute 1

Flute 2

Flute 3

Clarinet in A 1

Clarinet in A 2

Bass Clarinet in B $\flat$

Trombone 1

Trombone 2

Bass Trombone

Contrabass Trombone

Timpani

Bass

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

Violin 1

Violin 2

Viola

Violoncello

Contrabass

6

Fl. 1 *mp*

Fl. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *mp* *p*

Tbn. 1

B. Tbn.

Cb. Tbn.

B. ter bist- du, wenn an dich ge- den- ket ein Mensch, ge- den- ket ein Mensch, der

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Vc. *mp* *p*

Cb. *mp* *p*

9

Fl. 1 *p* *cresc.*

Fl. 2 *p* *cresc.*

Cl. 1 *p* *cresc.*

Cl. 2

B. Cl. *p* *cresc.*

B. *p* *cresc.*

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

Vln. 1 *p* *cresc.*

Vln. 2 *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*



12

Cl. 1

Cl. 2

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Cb. Tbn.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*f*

*f*

*f*

*mf*

*f*

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

16

Cl. 1

Cl. 2

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Cb. Tbn.

B.

bit- ter, wie bit- terbist- du,

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*p*

20

Fl. 1 *mf*

Fl. 2 *mf*

Cl. 1

Cl. 2

B. Cl.

B. Tbn. *p*

Cb. Tbn. *p*

B. *p*

O Tod, wie wohl- tust du- dem

Vln. 1

Vln. 2

Vla.

Vc. *p*

Cb. *p*

Detailed description: This page of a musical score, numbered 20, features a variety of instruments. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two clarinets (Cl. 1 and Cl. 2), a bass clarinet (B. Cl.), a baritone saxophone (B. Tbn.), and a euphonium (Cb. Tbn.). The brass section consists of a bass (B.). The string section includes two violins (Vln. 1 and Vln. 2), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). A vocal line is present with the lyrics "O Tod, wie wohl- tust du- dem". The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. Dynamics such as *mf* (mezzo-forte) and *p* (piano) are indicated throughout. The page is divided into four measures by vertical bar lines.

24

Fl. 2

Cl. 1

Cl. 2

B. Cl.

B. Tbn.

Cb. Tbn.

B.

Dürf- ti- gen, der da schwach und alt ist, der in al-ler Sor-gen

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*ppp*

*pp*

sul pont.

Detailed description: This page of a musical score covers measures 24, 25, and 26. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute 2, Clarinets 1 and 2, Bass Clarinet, Bass Trombone, and Contrabass Trombone. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. A vocal line is present in the Bass clef. Dynamics include *mp* (mezzo-piano) and *ppp* (pianissimo). The Viola part features a *sul pont.* (sul ponticello) instruction starting in measure 25. The vocal line has German lyrics: "Dürf- ti- gen, der da schwach und alt ist, der in al-ler Sor-gen".

28

Fl. 1, Fl. 2, Fl. 3, Cl. 1, Cl. 2, B. Cl., B. Tbn., Cb. Tbn., Timp., B., Vln. 1, Vln. 2, Vla., Vc., Cb.

steckt, und nichts Bes-sers zu hof-fen, noch zu er-war-

use soft sticks

mf, p, f

nat.

Detailed description: This page of a musical score, numbered 28, contains parts for woodwinds, brass, percussion, and strings. The woodwind section includes three flutes (Fl. 1, 2, 3), two clarinets (Cl. 1, 2), and a bass clarinet (B. Cl.). The brass section consists of a euphonium (B. Tbn.), a trombone (Cb. Tbn.), and a timpani (Timp.). The string section includes first and second violins (Vln. 1, 2), viola (Vla.), cello (Vc.), and double bass (Cb.). The vocal line is written in the bass clef and includes the lyrics: "steckt, und nichts Bes-sers zu hof-fen, noch zu er-war-". The score features dynamic markings such as *mf*, *p*, and *f*, and includes performance instructions like "use soft sticks" and "nat." (natural). The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature.

31

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

B. Tbn.

Cb. Tbn.

Timp.

B.

ten- hat! O Tod, o Tod, wie wohl\_ tust

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*pp*

*p*

36

Fl. 1  
Fl. 2  
Fl. 3  
Cl. 1  
Cl. 2  
B. Cl.  
B. Tbn.  
Cb. Tbn.  
B.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

du; wie wohl, wie

Detailed description: This page of a musical score covers measures 36, 37, and 38. The key signature is D major (two sharps). The woodwind section includes three flutes (Fl. 1, 2, 3), two clarinets (Cl. 1, 2), and a bass clarinet (B. Cl.). The brass section includes a bass tuba (B. Tbn.), a euphonium (Cb. Tbn.), and a bass (B.). The string section includes two violins (Vln. 1, 2), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The vocal part (B.) has lyrics: "du; wie wohl, wie". The score features various musical notations such as slurs, ties, and dynamic markings.

39

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Cb. Tbn.

Timp.

B.

wohl- tust du.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf*

*pp*

*ppp*

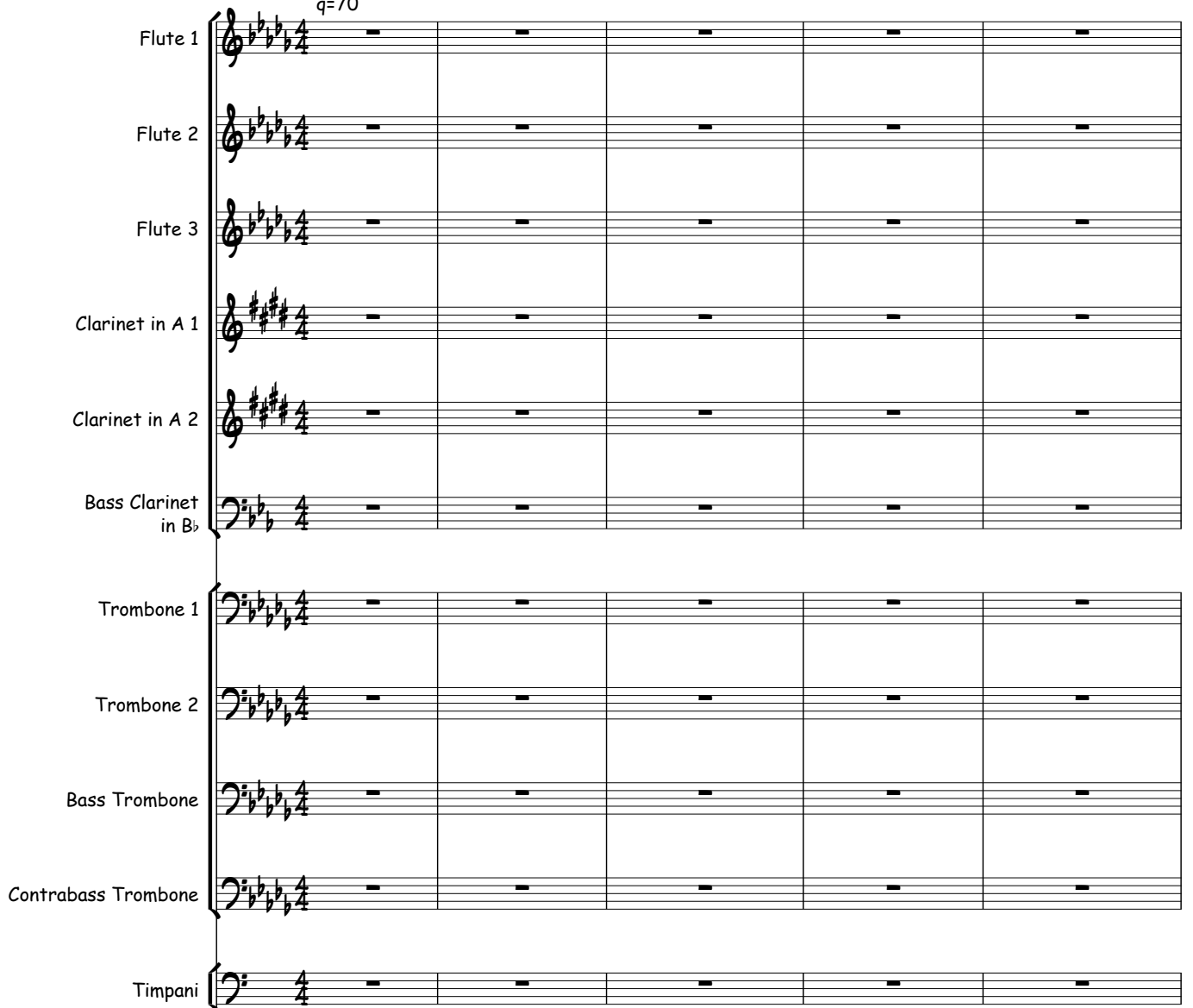
use medium sticks



# No. 4

Andante con moto ed anima

q=70



Flute 1  
Flute 2  
Flute 3  
Clarinet in A 1  
Clarinet in A 2  
Bass Clarinet in B $\flat$   
Trombone 1  
Trombone 2  
Bass Trombone  
Contrabass Trombone  
Timpani

The woodwind and trombone section score consists of ten staves. The woodwinds (Flute 1-3, Clarinet in A 1-2, Bass Clarinet in B $\flat$ ) and trombones (Trombone 1-2, Bass Trombone, Contrabass Trombone) are currently silent, indicated by horizontal lines on their staves. The Timpani staff also shows a horizontal line.



Bass

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

The Bass staff contains a vocal line with lyrics. The lyrics are: "Wenn - ich mit Men - schen und mit En - gels - zun - gen -". The music is in a 4/4 time signature and begins with a whole note rest.

Andante con moto ed anima

q=70



Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

tune C-String to B $\flat$

The string section score consists of five staves. The Violin 1 and Violin 2 parts begin with a forte (*f*) dynamic and transition to mezzo-forte (*mf*) in the second measure. The Viola part includes the instruction "tune C-String to B $\flat$ ". The Violoncello and Contrabass parts also begin with a forte (*f*) dynamic and transition to mezzo-forte (*mf*) in the second measure.

6

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

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



16

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

wüs- ste al- le Ge-heim- nis-se- und- al- le Er-kennt- nis, und hät- te- al- len- Glau- ben,- al- so,

21

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

Tbn. 1

Tbn. 2

B. Tbn.

Cb. Tbn.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*sf* *f* *pp*

*sf* *f*

*sf* *f* *ppp*

*sf* *f* *ppp*

*sf* *f* *ppp*

*mf* *ppp*

*mf* *ppp*

*mf* *ppp*

*mf* *ppp*

dass ich Ber- ge ver-setz- te; und hät- teder Lie- be nicht, so

*sf* *f* *pp*

*sf* *f* *ppp*

*sf* *f* *ppp*

*sf* *f* *ppp*

*sf* *f* *ppp*

26

Fl. 1

Fl. 2 *pp*

Fl. 3 *pp*

Cl. 1

Cl. 2

B. Cl. *pp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Cb. Tbn. *pp*

Timp. use hard sticks

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

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

31

Fl. 1 *fp fp fp cresc.*

Fl. 2 *fp fp fp cresc.*

Fl. 3 *fp fp fp cresc.*

Cl. 1 *p fp fp fp cresc.*

Cl. 2 *p fp fp fp cresc.*

B. Cl. *p fp fp fp cresc.*

Tbn. 1 *p fp fp fp cresc.*

Tbn. 2 *p fp fp fp cresc.*

B. Tbn. *fp fp fp cresc.*

Cb. Tbn. *p fp fp fp cresc.*

Timp. *p fp fp fp cresc.*

B. *p fp fp fp cresc.*

Vln. 1 *fp sul pont. nat. fp sul pont. nat. fp cresc.*

Vln. 2 *fp sul pont. nat. fp sul pont. nat. fp cresc.*

Vla. *fp sul pont. nat. fp sul pont. nat. fp cresc.*

Vc. *p fp sul pont. nat. fp sul pont. nat. fp cresc.*

Cb. *p fp sul pont. nat. fp sul pont. nat. fp cresc.*

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



35

Fl. 1 *sfz* *ff*

Fl. 2 *sfz* *ff*

Fl. 3 *sfz* *ff*

Cl. 1 *sfz* *ff*

Cl. 2 *sfz* *ff*

B. Cl. *sfz* *ff*

Tbn. 1 *sfz* *ff*

Tbn. 2 *sfz* *ff*

B. Tbn. *sfz* *ff*

Cb. Tbn. *sfz* *ff*

Timp. *ff*

B. *sfz* *ff*

mei-nen Leib\_ bren-nen; und hät-teder Lie-be\_

Vln. 1 *sfz* *ff* *p*

Vln. 2 *sfz* *ff* *p*

Vla. *sfz* *ff* *p*

Vc. *sfz* *ff* *p*

Cb. *sfz* *ff* *p*



40

B. nicht, so wä- re mir's-nichts- nüt- ze, so- wä- remir's nichts

Vln. 1 *pp*

Vln. 2

Vla. *f*

Vc. *f*

Cb. *f*



45 rit.. **Adagio** q=60

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *p* *mp*

B. Cl. *mp*

B. nüt- ze. Wir se- hen jetzt durch ei-nen Spie- gel in

Vln. 1 *p*

Vln. 2 *mp* *mp*

Vla. *mf*

Vc. *mp*

Cb. *mf*

51

Fl. 1

Fl. 2

Fl. 3

B. Cl.

B.

ei- nem dun-keln Wor- te; dann a- ber von An- ge-

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

57

Fl. 1

Fl. 2

Fl. 3

B. Cl.

B.

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

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

63

Fl. 1

Fl. 2

Fl. 3

B. Cl.

B.

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

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

69

Fl. 1

Fl. 2

Fl. 3

B. Cl.

B.

gleich- wie ich- er- ken- net bin.

Vln. 1

*poco a poco cresc.*

Vln. 2

*poco a poco cresc.*

Vla.

*poco a poco cresc.*

Vc.

*poco a poco cresc.*

Cb.

*p*

**Piu moto**  
q=70

76

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

B. Cl. *mp*

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

**Piu moto**  
q=70

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp* detachè

Cb. *mp* detachè

82

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

B. *mp*  
drei; a-ber die Lie-be ist die grö- ße-ste un-ter- ih- nen,

Vln. 1 *p*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

88

Fl. 1

Fl. 2

Fl. 3

Cl. 1

Cl. 2

B. Cl.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

die Lie-be-ist die grö-ße-ste



93

Fl. 1 *p*

Fl. 2 *p*

Fl. 3 *p*

Cl. 2 *p*

B. Cl. *p*

B. *p*  
un-ter ih-nen.

Vln. 1

Vln. 2 *mp*

Vla. *mp*

Vc. *p*

Cb. *p*