

Johannes Brahms

Vier ernste Gesänge

op. 121

Nr. 1

Denn es gehet dem Menschen
wie dem Vieh

Nr. 4

Wenn ich mit Menschen- und
mit Engelszungen redete

im Satz für Bariton
und Orchester

Carsten Borkowski
op. 42/70

Picc.

Fl.

Ob.

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr.

Hrf.

Bar.

Vl. I

Vl. II

Va.

Vcl.

Kb.

p

pp

p dolce

p dolce

Vieh, wie dies stirbt, so stirbt er auch, wie dies stirbt, so

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vcl.
 Kb.

al - le__ ei - ner-lei O - dem, und ha - ben__ al - le ei - ner-lei O - dem;

Musical score for page 14, featuring various instruments and a vocal line. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B, Bassoon, Horn (2nd), Trombone, Trumpet, Horn (1st), Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal line includes the lyrics: "al - le__ ei - ner-lei O - dem, und ha - ben__ al - le ei - ner-lei O - dem;". Dynamics include *mp* and *p*.

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Tr.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vcl.
 Kb.

und der Mensch hat nichts mehr denn das Vieh; denn es ist al - les

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. VI. I VI. II Va. Vcl. Kb.

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

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vcl.
 Kb.

Musical score for page 27, measures 27-30. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B, Bassoon, Horn, Trombone, Trumpet, Harp, Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one flat (B-flat). The score features various musical notations including triplets, slurs, and dynamic markings such as *p*, *fp*, *sf*, and *pizz.* The bassoon part has a first ending marked "I." with a triplet. The harp part has a triplet in the right hand and a triplet in the left hand. The violin and viola parts have a pizzicato section starting in measure 30.

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vcl.
 Kb.

sf #8:
 2.
fp
fp
mp
fp
arco solo
mf
tutti
mf
mf
arco
arco
fp

Es fährt al - les an ei - nen

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vcl. Kb.

2. *pp* 2. *fp* *fp* *fp* *fp* *pizz.* *p* *pizz.* *p*

macht, und wird wie - der zu Staub.

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vcl. Kb.

Wer weiss, ob der Geist des Men - schen

tutti
f
f
f
f
f

Detailed description: This is a page of a musical score, page 44. It features a variety of instruments and a vocal line. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B (Kl. in B), Bassoon (Fg.), Horn (Hrn.), Trombone (Pos.), Trumpet and Trombone (Pk., Tr.), Harp (Hrf.), Baritone (Bar.), Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Violoncello (Vcl.), and Double Bass (Kb.). The vocal line is positioned between the Baritone and Violin I staves. The lyrics are "Wer weiss, ob der Geist des Men - schen". The score includes dynamic markings such as *f* (forte) and *tutti*. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a fermata on a whole note G4. The instrumental parts have various rhythmic patterns, including triplets in the Harp and strings.

57

Picc.

Fl.

Ob.

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr.

Hrf.

Bar.

und der O - dem des

VI. I

VI. II

Va.

Vcl.

Kb.

sf

mf

arco

75

Andante

Picc.

Fl.

Ob.

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr.

Hrf.

Bar.

Vl. I

Vl. II

Va.

Vcl.

Kb.

Da - rum__ sa - he ich, daß__ nichts__ bes - sers ist, denn daß der

Picc.

Fl.

Ob. *mp*

Kl. in B

Fg. *p* 1. 3 3

Hrn.

Pos.

Pk., Tr. *p*

Hrf.

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

Vl. I

Vl. II

Va.

Vcl. *pizz.* *p*

Kb. *pizz.* *p*

Musical score for page 83, featuring various instruments including Piccolo, Flute, Oboe, Clarinet in B, Bassoon, Horn, Trombone, Trumpet, Harp, Baritone, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The score includes dynamic markings such as *mp*, *mf*, and *p*, and includes first endings for the Horn and Trombone parts. The bassoon part features a complex melodic line with triplets and slurs. The strings provide a steady accompaniment with eighth notes.

87

Picc. *f*
 Fl. *f*
 Ob. *mf*
 Kl. in B *mf*
 Fg. *f*
 Hrn. *fp*
 Pos. *fp*
 Pk., Tr.
 Hrf.
 Bar. *f*
 Vl. I *f*
 Vl. II
 Va.
 Vcl.
 Kb.

Denn wer will ihn

Picc.
Fl.
Ob.
Kl. in B
Fg. *mf*
Hrn.
Pos.
Pk., Tr.
Hrf.
Bar.
 da - hin brin - gen, dass er se - he,
VI. I *mf*
VI. II *mf*
Va. *mf*
Vcl. *pizz.* *mf*
Kb. *arco* *mf*

Musical score for page 92, featuring various instruments and a vocal line. The score is in a key with one flat (B-flat) and a common time signature. The instruments listed are Picc., Fl., Ob., Kl. in B, Fg., Hrn., Pos., Pk., Tr., Hrf., Bar., Vl. I, Vl. II, Va., Vcl., and Kb. The vocal line (Bar.) has the lyrics: "was nach ihm ge - sche - hen wird; was nach". The score includes dynamic markings such as *mf*, *p*, and *f*, and performance instructions like *arco*. The Horn part (Hrn.) is marked with a first ending (*1.*). The Viola part (Va.) features triplet markings. The Violoncello (Vcl.) and Double Bass (Kb.) parts also include triplet markings. The score is divided into two measures per instrument part.

Picc.

Fl.

Ob.

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr.

Hrf.

Bar.

ihm ge sche hen

Vl. I

Vl. II

Va.

Vcl.

Kb.

tr

p

> 3 3 3 > 3 3 3 >

> 3 3 3 > 3 3 3 >

The musical score for page 96 is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests throughout.
- Fl.**: Flute, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *f*.
- Ob.**: Oboe, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *f*.
- Kl. in B**: Clarinet in B, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *f*.
- Fg.**: Bassoon, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *f*.
- Hrn.**: Horn, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *f*.
- Pos.**: Trombone, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *f*.
- Pk., Tr.**: Percussion and Trombones, play a rhythmic pattern of eighth notes, marked *p* with a crescendo to *f*. Trills are indicated above the notes.
- Hrf.**: Harp, plays a triplet accompaniment of eighth notes, marked *mp*, with a crescendo to *f*.
- Bar.**: Baritone, plays a long note with a slur, with the text "wird?" written below.
- VI. I**: Violin I, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *p* and *f*.
- VI. II**: Violin II, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *p* and *f*.
- Va.**: Viola, plays a melodic line starting on a dotted quarter note, marked *p* and *f*, with accents (>) above the notes.
- Vcl.**: Violoncello, plays a melodic line starting on a dotted quarter note, marked *p* and *f*, with accents (>) above the notes.
- Kb.**: Kontrabaß, rests until measure 2, then plays a melodic line starting on a dotted quarter note, marked *p* and *f*.

IV.

Johannes Brahms, op. 121
 Text: 1. Brief des Paulus an die Korinther, 13. Kap.
 Carsten Borkowski, op. 42/70, 2007

Andante con moto ed anima

Piccolo
 1 Flöte
 1 Oboe
 2 Klarinetten in B
 2 Fagotte
 2 Hörner in F
 1 Posaune
 Pauken, Triangel hoch
 Harfe
 Bariton s.
 Violine I
 Violine II
 Viola
 Violoncello
 Kontrabaß

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

Wenn ich mit Men - schen und mit

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vc.
 Kb.

En - gels-zun - gen re - de-te, und hät - te der Lie - be nicht, so

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vc. Kb.

wär' ich ein tö - nend — Erz o - der ei - ne — klin - gen - de Schel - le.

pizz. *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

Tr. *p*

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vc. Kb.

Und wenn ich wis - sa - gen könn - te und wüss - te al - le Ge-

f *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

arco *arco*

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 heim - ni-sse und al - le Erkennt - nis und hät - te al - len Glau - ben al - so,
 Vl. I
 Vl. II
 Va.
 Vc.
 Kb.

The musical score for page 17, measures 17-20, is presented in a standard orchestral layout. The woodwind section (Piccolo, Flute, Oboe, Clarinet in B, Bassoon, Horn, Trombone, Trumpet, Harp) and the Baritone part are shown with rests for measures 17-19. The Baritone part includes the lyrics: "heim - ni-sse und al - le Erkennt - nis und hät - te al - len Glau - ben al - so,". The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) begins in measure 17 and continues through measure 20. The strings play a rhythmic pattern of eighth notes, with dynamics markings of *pp* (pianissimo) and *f* (forte) indicated.

Picc.
Fl.
Ob.
Kl. in B
Fg.
Hrn.
Pos.
Pk., Tr.
Hrf.
Bar.
VI. I
VI. II
Va.
Vc.
Kb.

p
1.
p
2.
p
1.
p

dass ich Ber - ge ver - setz - te; und hät - te der Lie -

sf *p* *f* *sf* *p* *f* *sf* *p* *f* *sf* *p* *f*

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vc.
 Kb.

- be nicht, so wä - re__ ich__ nichts, so__ wä - re__ wä - re ich nichts.

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

Picc. *p*

Fl. *mf marcato*

Ob. *p*

Kl. in B *p*

Fg. *mp* *f* *p*

Hrn. *mp* *f* *p*

Pos. *f* *p*

Tr. *p*

Bar. Und wenn ich al - le mei - ne Ha - be den Ar - men gö - be, und

Vl. I

Vl. II

Va.

Vc.

Kb.

Picc.
f

Fl.
f

Ob.
f

Kl. in B
f *a 2*

Fg.
f *1.*

Hrn.
f *a 2* *1.*

Pos.
f

Pk., Tr.

Hrf.

Bar.
 lie - ße mei - nen Leib bren - nen, mei - nen Leib bren - nen;

VI. I
f *mf* *p* *f*

VI. II
f *div.* *mf* *p* *f*

Va.
f *mf* *p*

Vc.
f *mf* *p* *f*

Kb.
f *mf* *p* *f*

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vc. Kb.

und hät - te der Lie - be _____ nicht, so

Musical score for page 37, featuring various instruments and a vocal line. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B (Kl. in B), Bassoon (Fg.), Horn (Hrn.), Trombone (Pos.), Percussion/Trombone (Pk., Tr.), Harp (Hrf.), Baritone (Bar.), Violin I (Vl. I), Violin II (Vl. II), Viola (Va.), Violoncello (Vc.), and Double Bass (Kb.). The vocal line (Bar.) includes the lyrics: "und hät - te der Lie - be _____ nicht, so". The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics include *p* (piano) and *1.* (first ending).

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vc.
 Kb.

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

f
f
f
f
a 2^b
f
mp
2.
mp
f
p
pizz.
p
pizz.
p
pizz.
p
arco
f
p
pizz.
p
arco
f
p
pizz.
p
arco
f
p
solo
mp

45 *rit.* *Adagio*

Picc.

Fl.

Ob.

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr.

Hrf.

Bar.

VI. I

VI. II

Va.

Vc.

Kb.

p

a 2

p

a 2

1.

mp

1.

a 2

3

nüt - ze.

Wir se - hen

solo

mp

solo

mp

solo

mp

Picc.
 Fl.
 Ob.
 Kl. in B
 Fg.
 Hrn.
 Pos.
 Pk., Tr.
 Hrf.
 Bar.
 Vl. I
 Vl. II
 Va.
 Vc.
 Kb.

jetzt durch ei-nen Spie-gel in ei-nem dunk-len Wor-te,

solo
mp
solo
mp

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vc. Kb.

dann a - ber von An - ge -

solo
mp

Picc.
Fl.
Ob.
Kl. in B
Fg.
Hrn.
Pos.
Pk., Tr.
Hrf.
Bar.
VI. I
VI. II
Va.
Vc.
Kb.

sicht — zu An — ge — sich — te.

tutti
pp
tutti
pp
tutti
pp
tutti
pp
pp

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vc. Kb.

2.
p *p*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Jetzt er - ken - ne ich's stück - wei - se,

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. VI. I VI. II Va. Vc. Kb.

p *mp* *1.* *mp* *solo* *p*

dann a - ber werd' ich's er - ken - nen,

The musical score is written for a full orchestra and a vocal soloist. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The instruments are arranged in a standard orchestral layout. The vocal line (Bar.) has lyrics in German. The score includes various musical markings such as dynamics (*p*, *mp*, *solo*), articulation (*1.*), and performance techniques like triplets and slurs.

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vc. Kb.

mp *p* *p* *p* *p* *p* *p*

1. *p* *tr* *p*

3 3 3 3

gleich - wie ich er - ken - net bin.

Picc. Fl. Ob. Kl. in B Fg. Hrn. Pos. Pk., Tr. Hrf. Bar. Vl. I Vl. II Va. Vc. Kb.

1. *mf* *p*

2. *p*

tr *p*

Nun a - ber

tutti *mf* *p*

Picc.

Fl. *mp*

Ob. *mp*

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr. *tr*

Hrf.

Bar.
blei - bet - Glau - be, Hoff - nung, Lie -

VI. I

VI. II

Va.

Vc.

Kb.

81 *rit.* *Sostenuto un poco*

Picc.

Fl.

Ob.

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr.

Hrf.

Bar.

VI. I

VI. II

Va.

Vc.

Kb.

tr
pp

tr

mp

mp

p

mp

mp

pizz.
p

pizz.
p

solo
mf

- be, die - se drei; a - ber die Lie - be ist die grö - ße - ste

Picc.

Fl.

Ob.

Kl. in B

Fg.

Hrn.

Pos.

Pk., Tr.

Hrf.

Bar.

un - ter ih - nen, die Lie - be

Vl. I

Vl. II

Va.

Vc.

Kb.

pp

mf

arco

pp

pp

pp

Picc.
Fl.
Ob.
Kl. in B
Fg.
Hrn. 2.
Pos.
Pk., Tr.
Hrf.
Bar.
VI. I
VI. II
Va.
Vc.
Kb.

Musical score for page 90, featuring various instruments and a vocal line with lyrics. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B, Bassoon, Horn (2nd), Trombone, Trumpet, Horns (3rd and 4th), Baritone, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is B-flat major (two flats). The vocal line includes the lyrics: "ist die grö - ße - ste un - ter ih -".

Musical score for page 95, featuring the following instruments and parts:

- Picc.**: Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- Kl. in B**: Clarinet in Bb
- Fg.**: Bassoon
- Hrn.**: Horn
- Pos.**: Trombone
- Pk., Tr.**: Trumpet
- Hrf.**: Horns
- Bar.**: Baritone
- VI. I**: Violin I
- VI. II**: Violin II
- Va.**: Viola
- Vc.**: Violoncello
- Kb.**: Kontrabaß

Key signature: Bb (two flats). The score includes various dynamics such as *p* (piano), *pp* (pianissimo), and *tr* (trills). It also features articulation marks like *acc.* (accents) and *tr* (trills), and performance instructions such as *2.*, *a 2*, and *1.*. The *Hrf.* part includes triplet markings (*3*). The *Bar.* part has the instruction *nen.* (no notes).