

L. 174 b.

Don den Erben nach Johannes Brahms infolge letztwilligen Wunsches zum Verlage übergeben.

No. 523!



Elf
Choral-Vorspiele
 für die
ORGEL

von
Johannes Brahms

Op. 122.

(Einziges nachgelassenes Werk.)

Componirt in Jschl. im Mai und Juni 1896.

Erstes Heft.

№ 1 - 4.

Preis à Mk 3. - n.

Zweites Heft.

№ 5 - 11.



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von

R. Simrock G.m.b.H. in Berlin,

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5.

„Schmücke dich, o liebe Seele —“

Deck thyself out, o my soul.

Johannes Brahms, Op. 122, Heft II.

Man. *p dolce*

Schmü - cke dich, o lie - be See - - - le,

lass die dunk - le Sün - den - höh - -

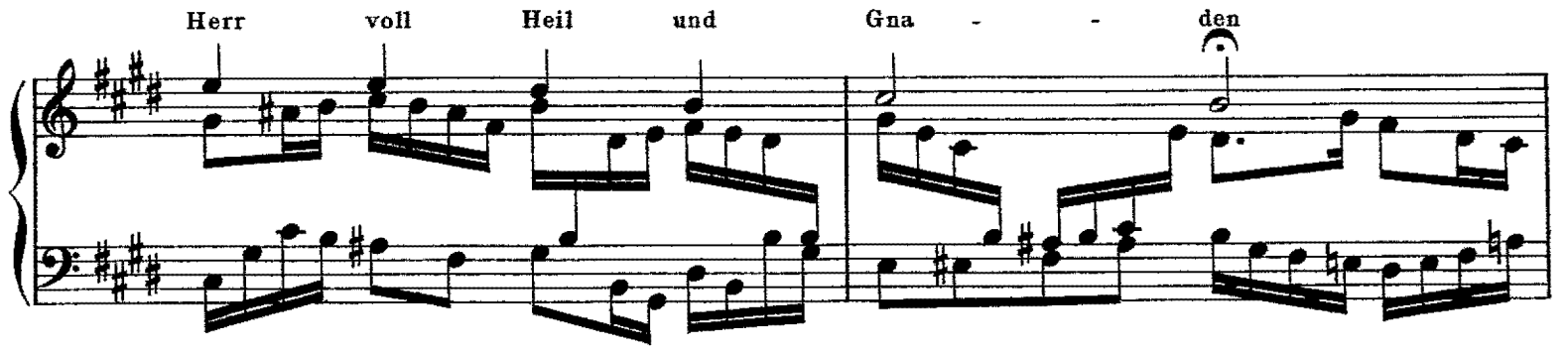
le, komm ans hel - le Licht ge - -

gan - - gen, fan - ge herr - lich

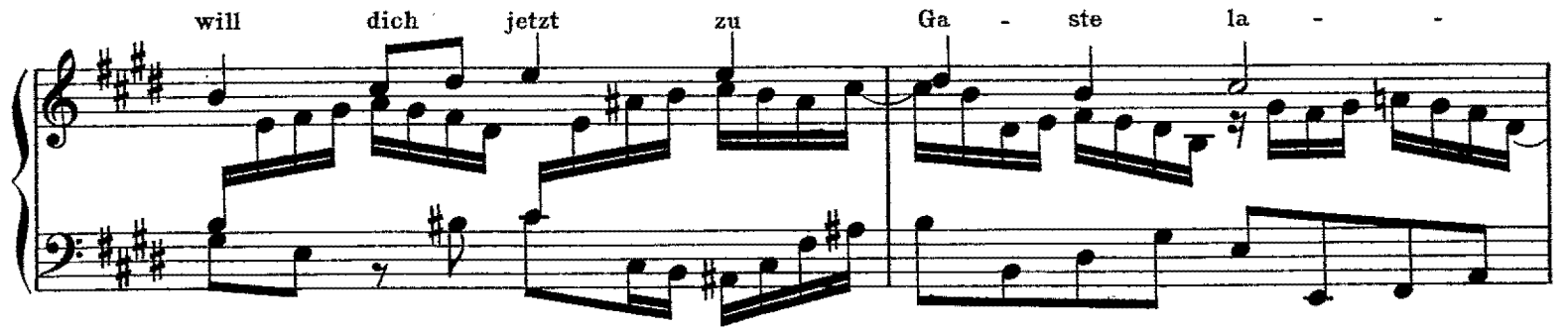
an zu pran - - gen! Denn der

alte Ed. 2 1021

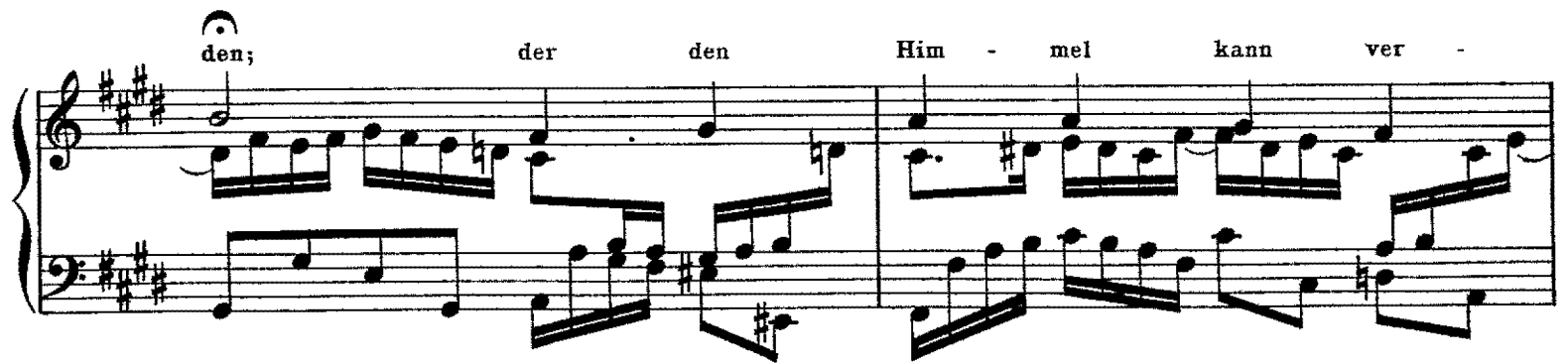
Herr voll Heil und Gna - - den



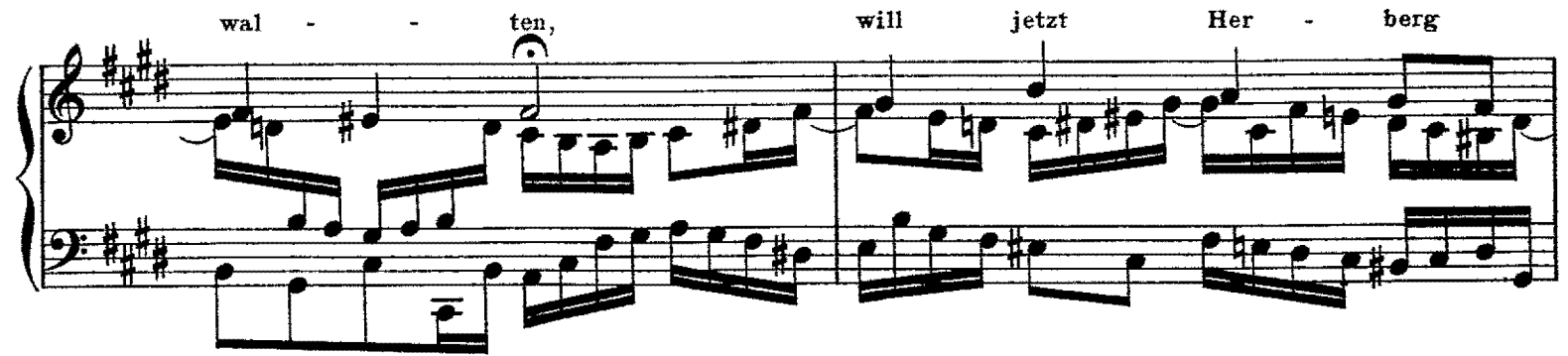
will dich jetzt zu Ga - ste la - -



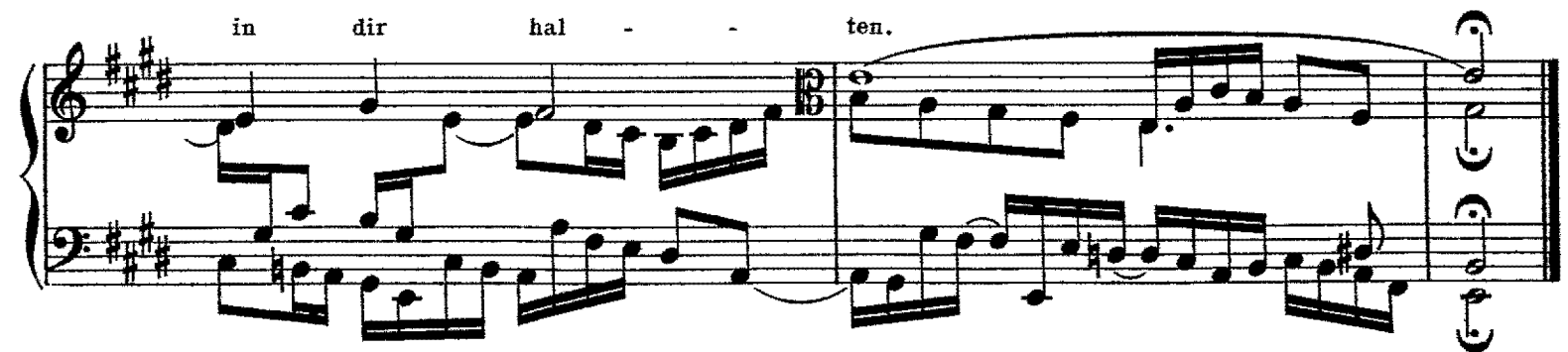
den; der den Him - mel kann ver -



wal - - ten, will jetzt Her - berg



in dir hal - - ten.



6.

„O wie selig seid ihr doch, ihr Frommen.“

O how blessed, faithful spirits, are ye.

Molto Moderato.

Man.

dolce

O wie se - lig seid ihr doch, ihr From - men, die ihr durch den Tod zu

The musical score is written for a male voice (Man.) and piano accompaniment. It consists of three systems of music. The first system shows the vocal line and piano accompaniment for the first two measures, with the tempo marking 'Molto Moderato' and the instruction 'dolce'. The second system continues the vocal line and piano accompaniment for the next two measures. The third system shows the vocal line and piano accompaniment for the final two measures, ending with a double bar line. The key signature is one flat (B-flat), and the time signature is 12/8. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, often using chords and arpeggios.



Gott ge - kom - men,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note 'Gott', followed by a half note 'ge', a quarter note 'kom', and a half note 'men' with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

ihr seid ent - gan - gen

The second system continues the vocal line with a quarter note 'ihr', a half note 'seid', a quarter note 'ent', a half note 'gan', and a half note 'gen' with a fermata. The piano accompaniment continues with similar harmonic support.

al - ler Noth, die uns noch hält ge -

The third system shows the piano accompaniment in both hands. A 'cresc.' (crescendo) marking is present in the lower staff. The music features a variety of rhythmic patterns and chordal textures.

fan - gen.

The fourth system continues the piano accompaniment. A 'Pedal.' marking is located at the bottom of the system. The music concludes with sustained chords and melodic fragments.

7.

O Gott, du frommer Gott.

O God, Thou Holiest!

Man. I. (Man. II.)

Man.

Choral.

O ohn Gott den du nichts from - mer
ist was

Gott, ist, (Man. I.)

II.

Piano accompaniment for the second system, marked "II." and "p". The music is in G major and 7/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

Choral.

Vocal line for the first system of the Choral section. The lyrics are "Du Brunn - - quell", "von dem wir". The melody is in G major and 7/8 time, featuring a mix of eighth and sixteenth notes.

Vocal line for the second system of the Choral section. The lyrics are "al - - ler", "al - - les", "Ga - - ha - - ben.", "al - - les ha - - ben.". The melody continues with eighth and sixteenth notes.

I.

Piano accompaniment for the third system, marked "I." and "f". The music continues in G major and 7/8 time. The right hand has a more active melodic line with many sixteenth notes, and the left hand has a steady accompaniment.

II.

Piano accompaniment for the fourth system, marked "II." and "p". The music continues in G major and 7/8 time. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

Choral.

Vocal line for the fourth system of the Choral section. The lyrics are "ge -". The melody is in G major and 7/8 time.

sun - den Leib gib mir *f* (I.)

p II.

und dass in
Choral.

sol - chem Leib *f* I.

p II.

ein Choral.

un - - - ver - -

letz - - te

Seel

I.

I. und Choral.

rein Ge - wis - sen bleib.

Pedal.

8.

„Es ist ein Ros' entsprungen“

A rose breaks into bloom.

Man. I. Es ist ein Ros' ent - sprun - - - gen aus

p dolce

ei - ner Wur - zel zart, (Man. II.) wie uns die Al - ten

stu - - - gen von Jes - - se war die

Art. (Man. I.) und hat ein Blüm - lein bracht mit - -

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The first system is marked 'Man. I.' and 'p dolce'. The second system is marked '(Man. II.)'. The third system is marked 'Art.'. The fourth system is marked '(Man. I.)'. The lyrics are written above the vocal line. The piano accompaniment features flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

ten im kal - - ten Win - - ter wohl

The first system of music features a treble and bass staff. The treble staff contains a melodic line with a key signature of one flat and a common time signature. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'ten im kal - - ten Win - - ter wohl' are positioned above the treble staff.

zu der hal - - ben Nacht.

(Man. II.)

The second system continues the musical piece. It includes a treble and bass staff. The treble staff has a melodic line with various ornaments and slurs. The bass staff has a steady accompaniment. The lyrics 'zu der hal - - ben Nacht.' are above the treble staff, and '(Man. II.)' is at the end of the system.

The third system consists of a treble and bass staff. The treble staff continues the melodic development with slurs and ties. The bass staff maintains the harmonic support. There are no lyrics for this system.

The fourth system features a treble and bass staff. The treble staff has a melodic line with a key signature change to two flats. The bass staff continues the accompaniment. There are no lyrics for this system.

The fifth system is the final one on the page, featuring a treble and bass staff. The treble staff concludes the melodic phrase with a final cadence. The bass staff ends with a sustained chord. There are no lyrics for this system.

„Herzlich thut mich verlangen.“

My inmost heart doth yearn.

Herz - lich thut mich ver - lan - - gen nach

Man.

Ped.

ei - nem sel - gen End, weil

ich hie bin um - - fan - - gen mit

Trüb - sal und E - lend. Ich

The image shows a piano score for the hymn 'Herzlich thut mich verlangen'. It consists of four systems of music. Each system has three staves: a vocal line (Man.) and two piano accompaniment staves (Ped.). The music is in 3/4 time and G major. The lyrics are written above the vocal line. The score includes dynamic markings like 'f' and '7' (likely a typo for '7' or '7' in some editions), and various musical notations such as slurs, ties, and accidentals. The piece concludes with a double bar line and a repeat sign.

hab Lust ab - - zu - schei - - den von

die - - ser ar - gen Welt, sehn

mich nach ew - gen Freu - - den,

Je - - su, komm nur bald!

10.

Herzlich thut mich verlangen.

My inmost heart doth yearn.

Man. *p molto legato*

Ped. (8 Fuss)

Herz - -

lich thut mich ver - - lan - - - - - gen nach

ei - - - - - nem sel - - - - - gen . End,

weil ich hie bin um - -

fan - - - - - gen mit Trüb - - - - - sal

und E - - - lend. *Man. II.* *p*

Ich hab Lust ab - - - zu - - -

schei - - - - den von die - - - ser ar - - - gen

Man.I.

Welt, *più dolce sempre* sehn

mich nach ew - - - - - gen

riten. sempre

freu - - - - - den, o

Adagio.

Je - - - - - su, komm nur bald!

11.

O Welt, ich muss dich lassen.

O world, I e'en must leave thee.

O Welt, ich muss dich las - - - sen Man. II. Man. III.

Man. I. *f ma dolce* *p* *pp*

Man. 

Ped. 

(I.) ich fahr da - hin mein Stra - - - ssen (II.) (III.)

f *p* *pp*



(I.) ins ew' - ge Va - ter - land (II.) (III.)

f *p* *pp*



(I.) mein Geist will ich auf - ge - - - ben (II.)

f *p*



(III.) (I.) da - - - zu mein Leib und

pp *f*

Le - - - ben (II.) (III.) be -

p *pp*

fehlen in Got - tes gnäd - - - - ge Hand. (II.)

p

(III.)

pp

