

Vowel modification: sing aw "haw", "law" through a square mouth rather than "haoo", "luhvlee". Uniform vowel color is important to create a beautiful sonority.

HOW LOVELY IS THY DWELLING PLACE **HAW** **LAW**

Con moto moderato. **BRAMMS**

Soprano. How love - ly
Alto. How love - ly
Tenor. How love - ly
Bass. How love - ly

Piano. *p dolce*

Con moto moderato. (♩ = 92.)

is Thy dwell - ing - place, O Lord of Hosts, O Lord of
is Thy dwell - ing - place, O Lord of Hosts, O Lord of
is Thy dwell - ing - place, O Lord of Hosts, O Lord of
- ly is Thy dwell - ing - place, O Lord of Hosts, O Lord of

Hosts, STS Thy dwell - ing - place, O Lord
Hosts, STS Thy dwell - ing - place, O Lord
Hosts, STS Thy dwell - ing - place, O Lord
Hosts, STS Thy dwell - ing - place, O Lord of

Fl.
Ob.

THAW

Brahms arranged his Requiem for Piano four-hands. One edition is by G. Schirmer and another by Carus Verlag. Both are fine editions and the piece really does work in this original version. It was common in his day to arrange works for 2 pianos.

A

of Hosts!

of Hosts!

p espress.

How love -

Hosts, O Lord of Hosts!

Viol.

p espress.

(NOT AH)

THAW

AW ly is Thy dwell - ing - place, O Lord of Hosts!

Basses, listen for →

p espress.

How love

HAW LAW

p espress.

How love - ly is Thy dwell - ing - place, O

p espress.

How love - ly is Thy dwell - ing - place, O

How love - ly is Thy dwell - ing -

Oh - Oh - Oh - ly is Thy dwell - ing - place, O

(NO 'R') FAW MAEE

Lord of Hosts! For my Soul,

Lord of Hosts! For my Soul,

place, O Lord of Hosts! For my Soul,

Lord of Hosts! For my Soul,

p

it longeth, yea, fainteth, it long-eth, yea, faint-eth, it long - OH -

[illegible]

long-eth, yea, fainteth, yea, faint - eth for the courts

faint-eth, it longeth and faint - eth for the courts

eth, and faint - eth for the courts

eth, and faint - eth, faint - eth for the courts

of the Lord; my soul and

of the Lord; my soul and

of the Lord; my soul and

of the Lord; my soul and

p

bod - y **K**ri - eth **AW** yea, for the liv - ing

bod - y **K**ri - eth **AW** yea, for the liv - ing God,

bod - y **K**ri - eth **AW** yea, for the liv - ing God,

bod - y **K**ri - eth **AW** yea, for the liv - ing God,

fp *mf*

God, *cresc.* **K**ri - eth out, *cresc.* **FAW**

my soul and bod - y **K**ri - eth out, *cresc.* yea, for the

my soul and bod - y **K**ri - eth out, *cresc.* yea, for the

my soul and bod - y **K**ri - eth out, *T*

fp

yea, for the liv - ing God.

liv - ing, yea, for the liv - ing God.

liv - ing, yea, for the liv - ing God.

yea, for the liv - ing, yea, for the liv - ing God.

This system contains four vocal staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The lyrics are written below the staves. There are handwritten annotations 'IH' and 'IH IA' above the notes in the second and third staves.

This system contains two staves for piano accompaniment. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and a key signature of two flats. The music is written in a simple, homophonic style.

How love - ly is Thy

How love - ly is Thy

How love - ly is Thy

How love - ly is Thy

This system contains four vocal staves. The first three staves have a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The lyrics are written below the staves. There are handwritten annotations 'HAW LAW' above the notes in the first staff.

This system contains two staves for piano accompaniment. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and a key signature of two flats. The music is written in a simple, homophonic style.

dwel - ing - place, O Lord of Hosts, O Lord of Hosts,

dwel - ing - place, O Lord of Hosts, O Lord of Hosts,

dwel - ing - place, O Lord of Hosts, O Lord of Hosts,

dwel - ing - place, O Lord, O Lord of Hosts, O Lord of Hosts,

This system contains four vocal staves. The first three staves have a treble clef and a key signature of two flats. The fourth staff has a bass clef and a key signature of two flats. The lyrics are written below the staves.

This system contains two staves for piano accompaniment. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and a key signature of two flats. The music is written in a simple, homophonic style.

THAW

Thy dwell - ing - place, O Lord
Thy dwell - ing - place, O Lord
Thy dwell - ing - place, O Lord
Thy dwell - ing - place, O Lord of Hosts, O

COUNT

of Hosts! "STs" *p* Blest are
of Hosts! "STs" *p* Blest are
of Hosts! "STs" *p* Blest are
Lord of Hosts! *p* Blest are

p legato aspr.

p C *p* EH (NOT BLAST)

O blest are they that
they, O blest are they that
they, O blest are they that
they, O blest are they that

TRILL "PRRAISE"

cresc.
dwel with - in Thy house; — they praise Thy name ev - er -
cresc.
dwel, that dwell with - in Thy house; **MARCATO** they
cresc.
dwel, that dwell with - in Thy house;
cresc.
dwel, that dwell with - in Thy house; they praise Thy name ev - er -

more, they praise Thy
praise Thy name ev - er - more, ev - er - more, ev - er, ev - er - more, ev - er - more,
they praise Thy name ev - er - more, praise Thy name, praise Thy name ev - er - more, they
more, — 3 1 2 they praise Thee, they praise Thee, they praise Thee, they praise Thy

name, they praise Thy name ev - er - more, ev - er - more,
they praise Thy name ev - er - more,
praise Thy name ev - er - more, **TRILL "R"** they praise Thy
name, 2 3 1 2 they praise Thy name ev - er - more, ev - er - more, they praise Thy

f they praise Thee, they praise 2 Thee, —
they praise Thy name ev - er - more, they praise Thee, they praise —
name ev - er - more, they praise Thy name ev - er - more, they praise Thee, they praise Thee,
name ev - er - more, they

p dimin. they praise Thee, — they praise Thy name ev -
p dimin. Thee, — they praise Thee, — praise — Thy name ev -
p dimin. they praise Thee, they praise Thee, they praise Thee for ev -
p dimin. praise Thee, they praise Thee, they praise Thee, they praise Thy name ev -
pp

D *p dolce* er - more! How love - ly, — how
er - more! How love - ly, — how
er - more! How love - ly, — how
er - more!

D *p espress.*

love - ly, *p dolce* TRI-TONE
How love - ly, — how love - ly, how love -
love - ly, *p dolce*
How love - ly, — how love - ly, how love -

DYNAMICS

pp. how love - ly *cresc.* is Thy
ly, how love - ly, — how love - ly *f* *mp* is Thy
how love - ly *cresc.* is Thy
ly, how love - ly, — how love - ly *f* *ff* is Thy
legato *cresc.* *f* *ff*

mf dwell - ing-place. *S*
dwell - ing-place. *S*
dwell - ing-place. *S*
dwell - ing-place.

Deutches (German) Requiem, Op. 45

When Brahms was 31 years old, his mother died. After rushing from Vienna to Hamburg, he had just missed seeing her before she passed. This affected him greatly. (Also, when Brahms was 23 his friend/mentor the composer Robert Schumann had died.)

A **Requiem** is a mass for the dead (often containing a movement about the Day of Reckoning (*Dies Irae*), etc. However Brahms in his *German Requiem* used a unique text—compiled from Martin Luther's German translation of the Bible—and his intention was to comfort the living.

"How Lovely is Thy Dwelling Place" (*Wie lieblich sind deine Wohnungen*) is the central / 4th and best-known movement of 7.

After completing his largest work and most prominent choral work, Brahms wrote, "Now I am consoled. I have surmounted obstacles that I thought I could never overcome and I feel like an eagle, soaring ever higher and higher

by Johannes Brahms (1833-1897)

- German, but spent most of his professional life in Vienna
- Composer, pianist, conductor
- Highly-regarded as one of "the three Bs" of composing (along with Bach & Beethoven)
 - His compositions contain both structured Classical (he loved Mozart & Haydn) and expressive Romantic elements
 - A perfectionist, he worked arduously and left many works unpublished
 - Orchestral works include: 2 Serenades, 4 symphonies, 2 piano concertos, a Violin Concerto, a Double Concerto for violin and cello, and two companion orchestral overtures—the Academic Festival Overture (check it out!) and the Tragic Overture.
 - Chamber works include 3 string quartets, 2 string quintets, 2 string sextets, a clarinet quintet, clarinet trio, a horn trio, a piano quintet, 3 piano quartets, and 4 piano trios.
 - Several instrumental sonatas with piano, including 3 for violin, 2 for cello, and 2 for clarinet (which he subsequently arranged for viola. His solo piano works range from early piano sonatas & ballades to his late sets of character pieces.
 - Over 200 *Lieder* (art songs).
 - No operas or symphonic poems; Brahms was committed to absolute music (without scene/story)

