

# Befiehl dem Herrn deine Wege!

Psalm 37:5

Commit thy way unto the Lord; trust also in him, and he shall bring it to pass

Max Reger, 1902

**Ziemlich langsam** (*Doch nie schleppend!*)  $\text{♩} = 120$

Quite slowly (but never dragging!)

Soprano

Alto

Organ

Soprano (S)

Alto (A)

Soprano (S)

Alto (A)

Soprano (S)

Alto (A)

*p*

Be - fiehl dem

*p*

con pedal (soft 16'+8')

*mp* crescendo

Herrn deine We - ge und hof - - - fe auf ihn, er \_\_\_\_\_ wird's \_\_\_\_\_

*mp* crescendo

Be - fiehl dem

*p*

*meno p*

wohl\_\_\_\_\_ ma - - - chen, und hof - fe, hof - fe auf ihn. Be -

Herrn\_\_\_\_\_ dei - ne We - - - - ge und hof - fe auf ihn.

*p*

S

fiehl, be - fiehl dem Herrn dei - ne We - ge und hof - - -

A

*meno p*

Be - fiehl dem Herrn dei - ne We - ge

Piano

26

*p e sempre crescendo*

S fe und hof fe auf ihn, be - fiehl dem Herrn dei ne We - ge und

*p e sempre crescendo*

A be-fiehl dem\_ Herrn \_\_\_\_\_ dei - ne We - ge und

26

31

**S** *ff* hof - fe und hof - fe auf ihn,  
**A** *ff* hof - fe, und hof - fe, und hof - fe auf ihn.

31

Soprano (S) and Alto (A) parts for a musical score. The music is in common time, key signature of one sharp (F#), and consists of four systems of music.

**System 1 (Measures 37-38):** Dynamics are ***f***. The lyrics are "Be-fiehl dem Herrn dei-ne We-ge und". The vocal parts sing in eighth-note patterns, and the piano accompaniment provides harmonic support.

**System 2 (Measures 39-40):** The piano accompaniment continues with eighth-note chords. The vocal parts are silent during this section.

**System 3 (Measures 41-42):** Dynamics are ***p***. The lyrics are "hof-fe und hof-fe auf ihn." The vocal parts sing eighth-note patterns, and the piano accompaniment provides harmonic support.

**System 4 (Measures 43-44):** The piano accompaniment continues with eighth-note chords. The vocal parts are silent during this section.

**System 5 (Measures 45-46):** Dynamics are ***p***. The lyrics are "hof-fe, und hof-fe auf ihn." The vocal parts sing eighth-note patterns, and the piano accompaniment provides harmonic support.

**System 6 (Measures 47-48):** The piano accompaniment continues with eighth-note chords. The vocal parts sing eighth-note patterns, and the piano accompaniment provides harmonic support.

**System 7 (Measures 49-50):** Dynamics are ***p***, ***ppp***, and ***sempre ben legato***. The lyrics are "Be-fiehl dem Herrn dei-ne We-ge und". The vocal parts sing eighth-note patterns, and the piano accompaniment provides harmonic support.

52

Soprano (S) and Alto (A) parts are shown with lyrics in German. The piano accompaniment is also indicated.

**Soprano (S):**

We - ge und hof - fe auf ihn,  
er, er wird's wohl

**Alto (A):**

hof - fe, und hof - fe auf ihn, denn er, er wird's wohl

**Piano Accompaniment:**

52

ppp con Ped.

57

**Soprano (S):**

ma - - chen, be - fiehl dem Herrn dei-ne We - ge und hof - fe auf ihn.

**Alto (A):**

ma - - chen, be - fiehl dem\_ Herrn dei-ne We - ge und hof - fe auf ihn.

**Piano Accompaniment:**

57

ppp ppp

#### NOTE:

The score contains the following remark: "This also can be done with Soprano alone, with the organ or harmonium accompaniment."

Written in 1902, this short and charming work is subtitled "Trauungslied" ("Wedding Song")

It was dedicated to Mrs. Elsa von Bercken and Baronesse B. von Seckendorff

Reger married Elsa von Bercken same year, and this work might have been as well connected to the event.

Reger was a Catholic, and Elsa was a divorced Protestant. They met in 1899 and he courted her since then; she, however, was reluctant to reciprocate, remembering his history of alcohol abuse in the earlier years. In 1902, she agreed to marry him, but as a divorced Protestant, she wasn't welcome in his family; his marriage to her later caused his excommunication from the Roman Catholic Church.

The work has no opus number. Reger apparently thought of it as a mere trifle. It is worth mentioning that the same year, Berlin heard the premiere performance of Reger's Inferno Fantasy and Fugue, which was trashed in the press as "a personification of the ugly in music." The latter composition is probably the most avant-garde of all Reger's works.