JOHANNES BRAHMS

Ein deutsches Requiem

OP. 45

ORGELSTIMME | ORGAN PART

ORGELAUSGABE NACH DER ORCHESTERPARTITUR
ORGAN TRANSCRIPTION BASED ON THE ORCHESTRAL SCORE

von | by

Knud-Erik Kengen

1998 / 2004

FORORD TIL ORGELUDGAVEN AF JOHANNES BRAHMS: "EIN DEUTSCHES REQUIEM"

Det er en drøm for mange amatørkorsangere at deltage i en opførelse af Johannes Brahms' mesterværk "Ein deutsches Requiem", men de færreste kommer vel til at opleve det, da orkestret kræver stor plads og medfører store omkostninger. Derimod er mange amatørkor knyttet til en kirke, som er i besiddelse af et brugbart orgel betjent af en ferm organist, så hvis man erstatter orkestret med et orgel og de mange medvirkende med organisten, er økonomien normalt til at overse. Det kan derfor undre, at der ikke er offentliggjort nogen orgeltransskription af dette værk – jeg er i hvert fald ikke stødt på det, men det kan måske skyldes, at man i givne tilfælde spiller efter klaverpartituret. Det har dog fra starten stået mig klart, at det af Brahms selv udfærdigede klaverpartitur ikke var det bedst egnede udgangspunkt for en realisering på orgel; fra komponistens hånd er det genuin klavermusik, der – som den fremragende pianist komponisten også var – repræsenterer den bedste løsning for en gengivelse af orkesterpartiturets ideer på klaver. Ethvert instrument har sine begrænsninger; Brahms har således i en række tilfælde set sig tvunget til at bryde en melodisk line ved at oktavforlægge den undervejs, og en del steder har han undladt nogle toner eller indføjet andre, som ikke svarer til orkesterudgaven. Det rigtige må da være, at man ved en omhyggelig analyse af orkesterpartituret finder den bedst tænkelige måde at overføre dets virkninger til orglet.

Den foreliggende transskription har vist sig at fungere tilfredsstillende, og flere kolleger har anvendt den med begejstring, så den stilles nu til rådighed for alle, der vil give sig i kast med opgaven.

Jeg har anført, hvor det er muligt at lade hænderne spille på hver sit manual; min egen realisation er markeret med betegnelserne III for svelleværk (øverst), II for Positiv (midterst) og I for Hovedværk (underst). Det betyder dog ikke, at I f.eks. altid skal være kraftigere registreret end II – enhver organist må søge sig den bedste løsning alt efter orglets formåen og under tilbørlig hensyn til balancen med kor og solister, hvilket kan resultere i en anden manualfordeling end den her angivne; dog kan de sidste takter i 1. og 7. sats kun realiseres, hvis manualernes placering i forhold til hinanden er som anført. Det må også understreges, at det for at leve op til orkestersatsens dynamiske fordringer vil være nødvendigt at jonglere med særdeles mange registerskift under vejs, men også her vil forskellige instrumenter kræve forskellige løsninger, så jeg har helt undladt at foreslå registreringer.

Anvendelsen af denne transskription er gratis, men jeg beder om, at man anfører mit navn som ophavsmand ved offentlige fremførelser.

Jeg vil her ikke undlade at takke mine kolleger: Niels Danielsen, der tålmodigt har løftet designet til et professionelt niveau, samt Jørgen Ellegård Frederiksen, der har tilskyndet til og stået for, at noderne kom på nettet.

HELLERUP, 22. NOVEMBER 2017 · KNUD-ERIK KENGEN

VORWORT ZUR ORGELAUSGABE VON "EIN DEUTSCHES REQUIEM" VON JOHANNES BRAHMS

Manche Amateurchorsänger möchten träumen, an einer Aufführung des Meisterwerkes "Ein deutsches Requiem" von Johannes Brahms mitzuwirken, aber nur wenige werden es wohl erleben können, da das mitwirkende Orchester sowohl ungeheuer viel Geld als Raum im Anspruch nimmt. Dagegen haben viele Amateurchöre Beziehung zu einer Kirche mit einer brauchbaren Orgel und eine(n) vorzügliche(n) Organist/in, so dass man durch Benutzung der Orgel anstatt des Orchesters und genügend Platz für den Chor in der Nähe der Orgel eine ökonomisch realisierbare Aufführung machen könnte. Es mag deshalb wundern, dass keine veröffentliche Orgeltranskription zu finden ist — jedenfalls ist es mir nicht gelungen; es mag dann sein, dass man gegebenen Falls die Klavierpartitur verwendet. Es ist mir aber vom Anfang an klar gewesen, dass das von Brahms eigenhändig ausgefertigte Klavierpartitur nicht das meist geeignete Ausgangspunkt für die Realisierung dieses Werkes auf der Orgel ist; es ist zwar vorzügliche Klaviermusik, von einem hervorragenden Pianisten gemacht, und so die beste Lösung für die Wiedergabe der Orchesterpartitur auf dem Klavier. Jedes Instrument hat aber seine Beschränkungen; Brahms war u.a. in einigen Fällen gezwungen, eine melodische Linie durch Oktavversetzung zu brechen, und er hat an einige Stellen Töne unterlassen oder andere eingesetzt, die nicht der Orchesterpartitur entsprechen. Das richtige Verfahren muss sich dann auf eine sorgfältige Analyse der Orchesterpartitur beruhen, um auf der bestens denkbaren Weise ihre Wirkungen auf die Orgel übertragen zu können.

Die vorliegende Transkription hat sich als brauchbar gezeigt und ist von mehreren meiner Kollegen mit Begeisterung verwendet worden; so wird sie jetzt demjenigen zu Verfügung gestellt, der sich die Aufgabe auf sich nehmen will.

Ich habe durch Hagen gezeigt, wo es möglich ist auf verschiedene Manuale zu spielen; meine eigene Realisation ist durch III für Schwellwerk (oben), II für Positiv (in der Mitte) und I für Hauptwerk (unten) angezeigt. Das meint aber nicht notwendigerweise, dass z.B. I immer kräftiger registriert werden muss als II — jeder Organist muss nach der besten Lösung suchen, alles nach dem Vermögen der Orgel und mit gebührender Rücksicht auf die Balance mit Chor und Solisten, so dass eine andere Manualverteilung als die angegebene in Betracht kommen kann; doch können die letzten Takte des ersten und siebten Satzes nur gespielt werden, wenn die Platzierung der Manuale der angegebenen entsprechen. Es muss auch betont werden, dass eine Menge von Registerwechsel unterwegs nötig sind, um die Dynamik des Orchestersatzes gerecht zu werden, aber auch hier mögen verschiedene Orgeln unterschiedliche Lösungen verlangemn, so habe ich gänzlich keine Registrierungsvorschläge angeführt.

Die Anwendung dieser Transkription ist frei, ich bitte aber meinen Namen als Urheber bei jedem öffentlichem Vortrag angeführt.

Ich bedanke mir bei meinen Kollegen: Niels Danielsen, der mit Geduld das Design professionell gestaltet hat, samt Jørgen Ellegård Frederiksen, der angeregt und effektuiert hat, dass die Noten veröffentlicht geworden sind

HELLERUP, 22. NOVEMBER 2017 · KNUD-ERIK KENGEN

PREFACE TO THE ORGAN TRANSCRIPTION OF JOHANNES BRAHMS: "EIN DEUTSCHES REQUIEM"

Many amateur choir singers dream of participating in a performance of "Ein deutsches Requiem" by Johannes Brahms, but very few will ever fulfil their aspiration since the orchestra involved demands a lot of space and a substantial amount of money. On the other hand, since many amateur choirs are connected to a church with a usable organ and a skilled organist, an obvious solution would be to replace the expensive orchestra with the organ and the many musicians by an organist. While one's first thought might be to play from the piano-score, it seems to me that this will turn out to be problematic. Brahms — a marvellous pianist, as well as a composer — conceived the piano reduction specifically for that instrument; but every instrument has its own limitations, so Brahms himself was forced to break melodic lines and make other octave replacements, omit notes or even add notes that are not found in the orchestral score. The correct thing to do must be to analyse the orchestral score carefully to find the best imaginable way to transfer its effects to the organ.

The present transcription has satisfied many colleagues, so now I give it freely to anyone and everyone, who might be interested.

I have indicated where one might play on different manuals; my own realization is marked III for Swell (upper), II for Choir (middle) and I for Great (lower); this does not mean that I should always be louder than II — every organist must seek the best solution according to the resources of the organ, taking into consideration the balance with choir and soloists, which may require a different manual allocation than indicated; yet the placement of manuals is important for the realization of the last bars of the first and seventh movement. It must also be mentioned that the dynamics of the music require many, many registration changes; once again, I remind you that different organs demand different treatment, so I have omitted any indication of stops at all.

The use of this arrangement is free, but I do ask that my name as the author should be mentioned by anyone giving a public performance.

I wish to thank my colleague Niels Danielsen who, with patience, has brought the design up to a professional level and Jørgen Ellegård Frederiksen who inspired the process and realized the publication of this transcription.

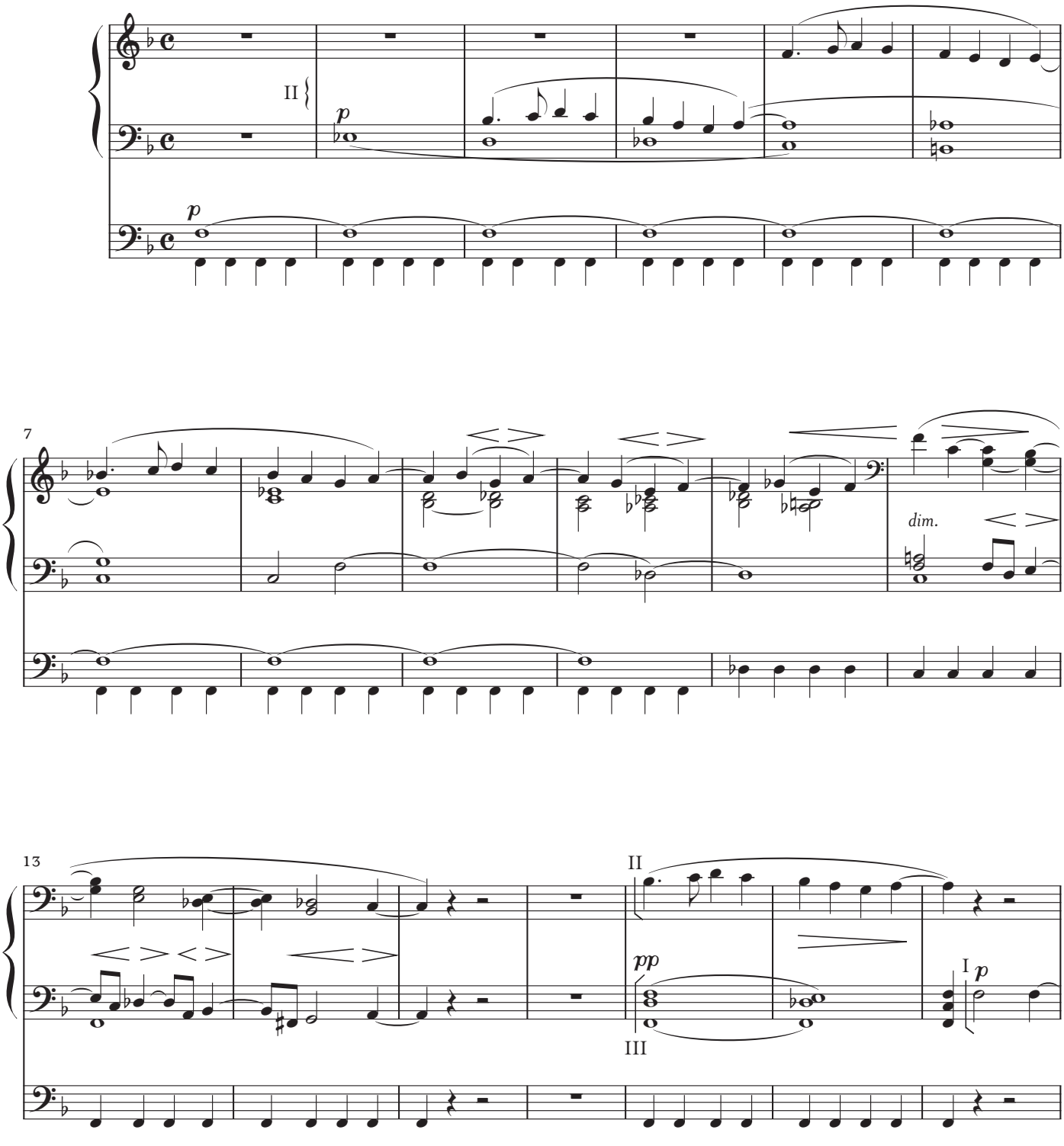
HELLERUP, NOVEMBER 22ND 2017 · KNUD-ERIK KENGEN

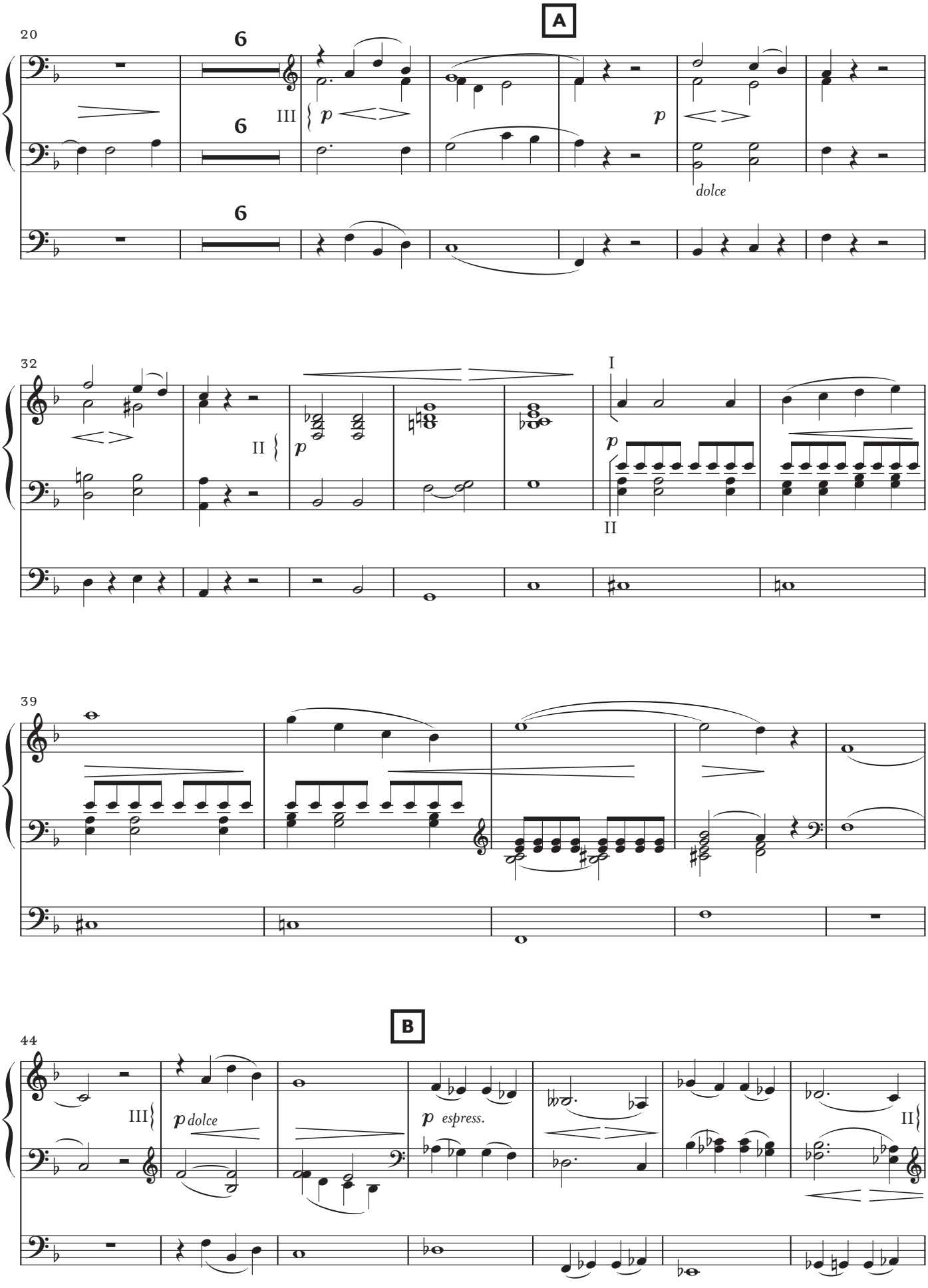
JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

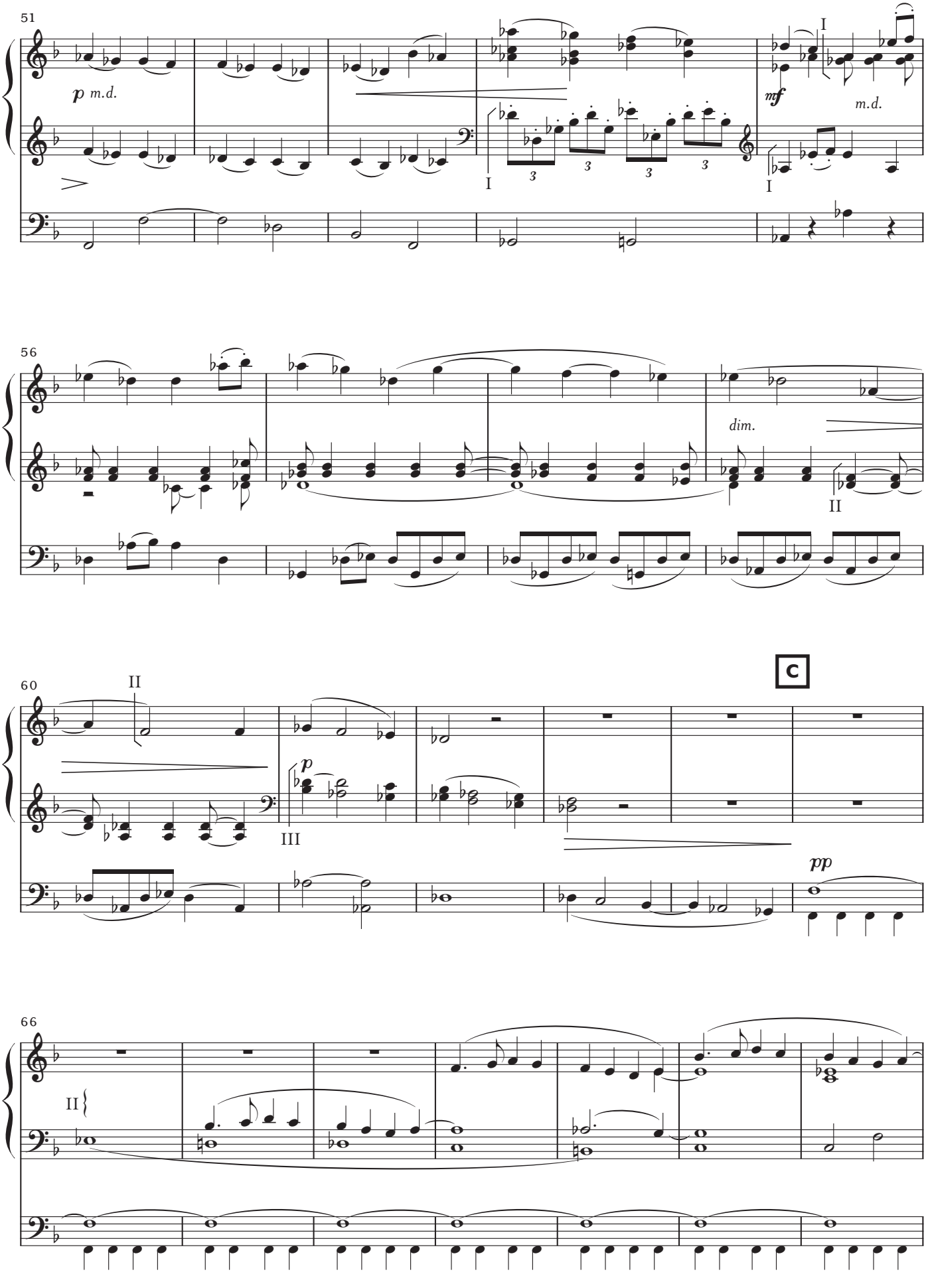
1. *Selig sind, die da Leid tragen*

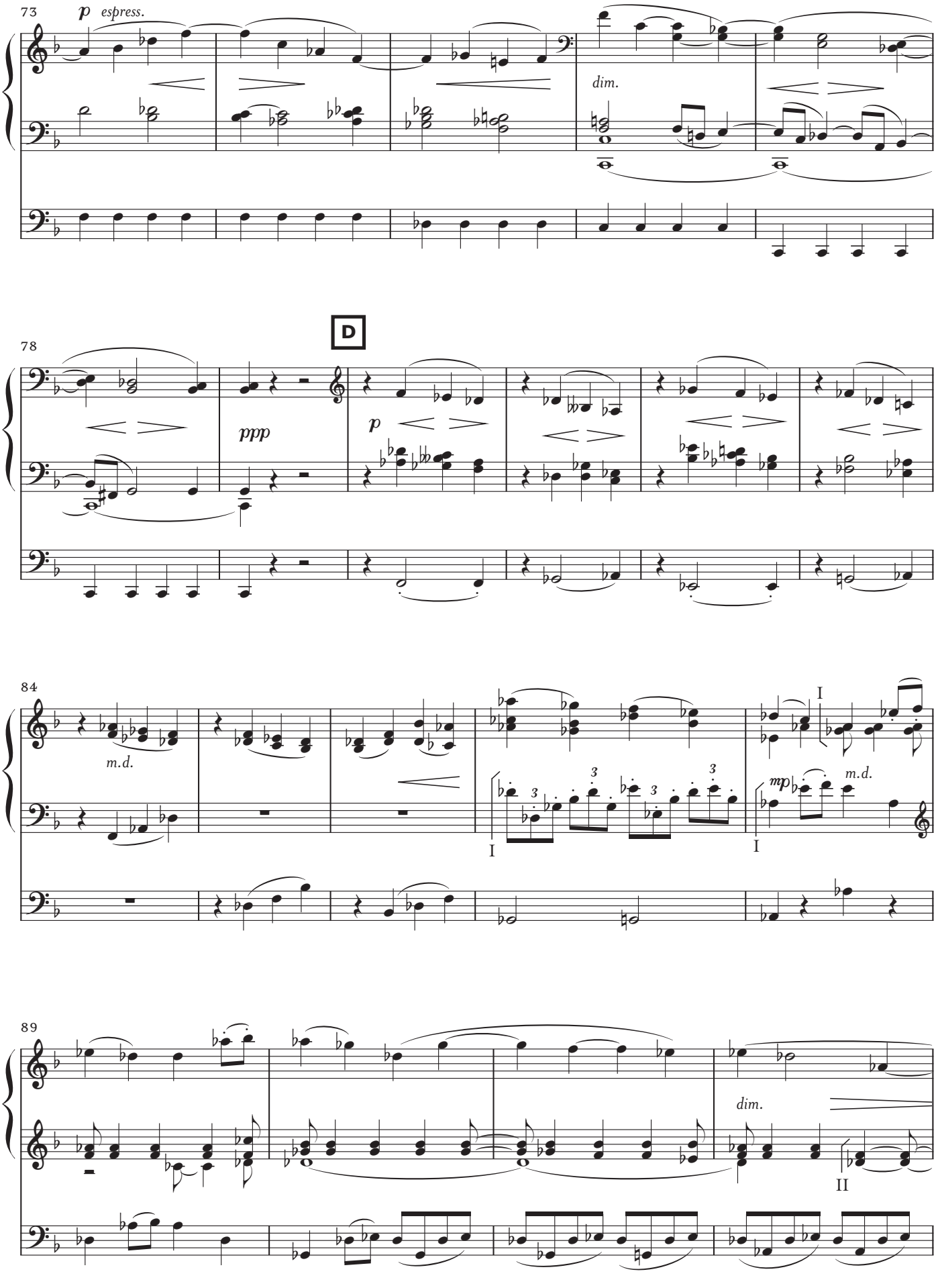
Orgelausgabe | Organ transcription:
Knud-Erik Kengen

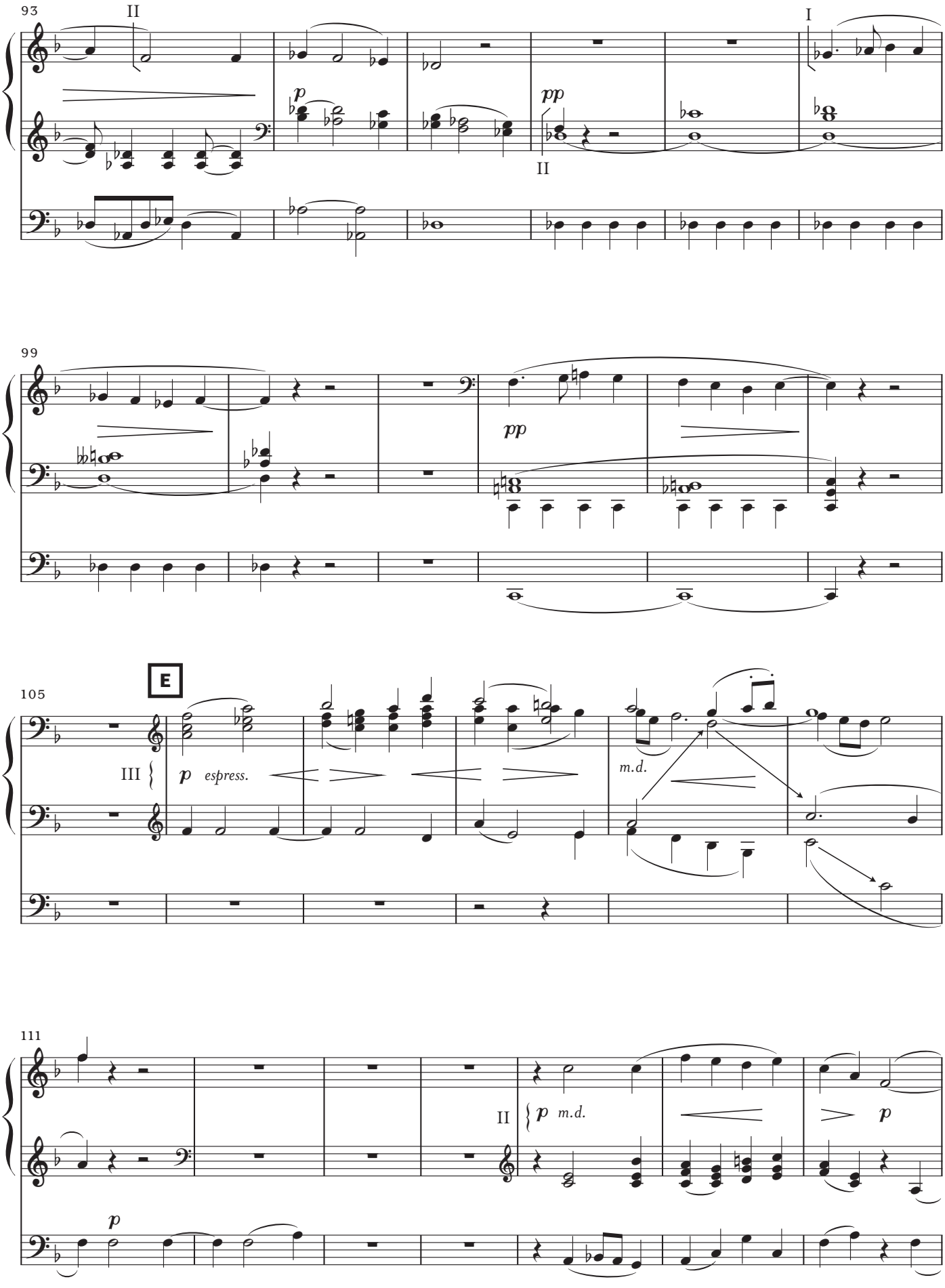
Ziemlich langsam und mit Ausdruck

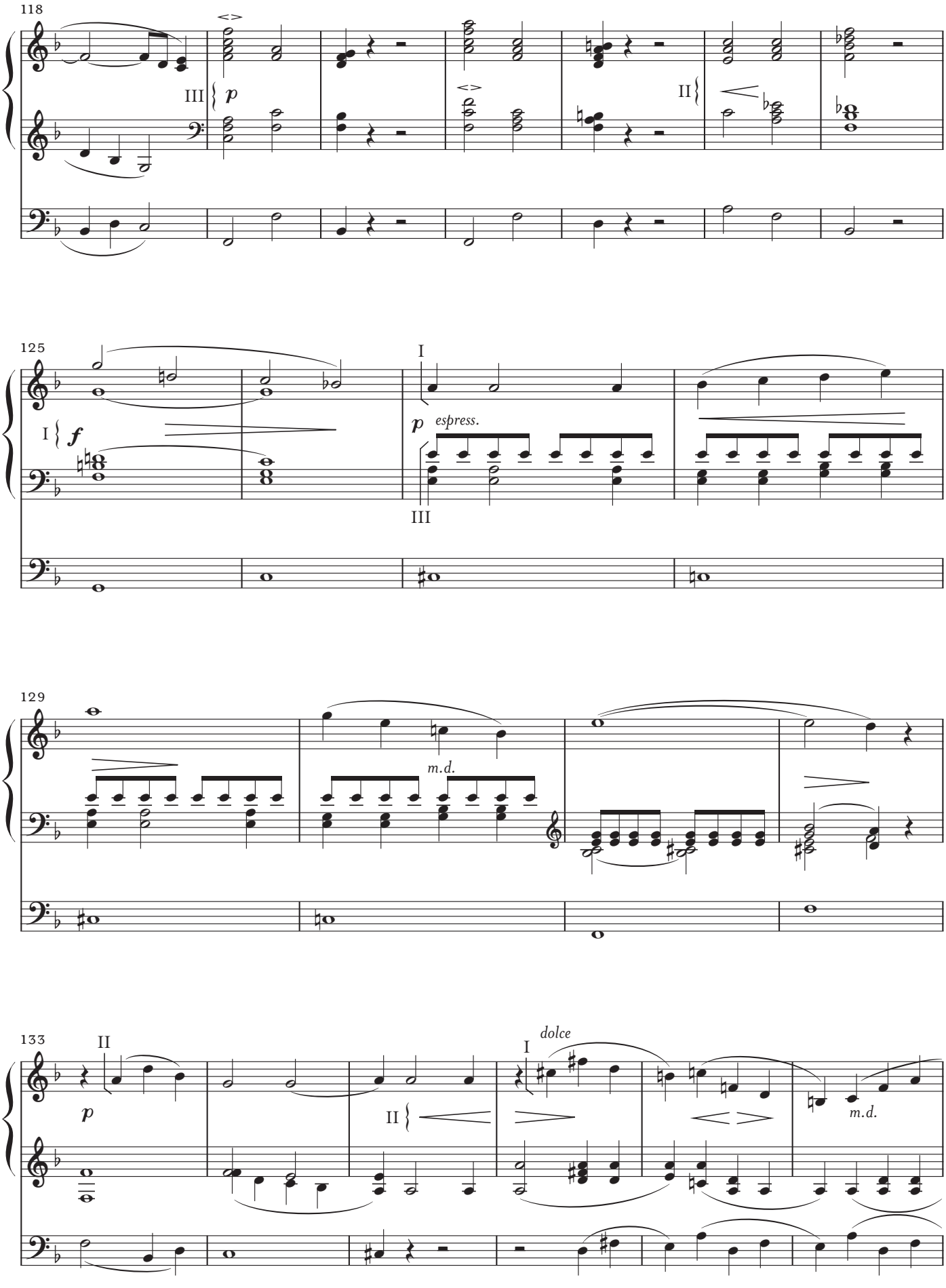


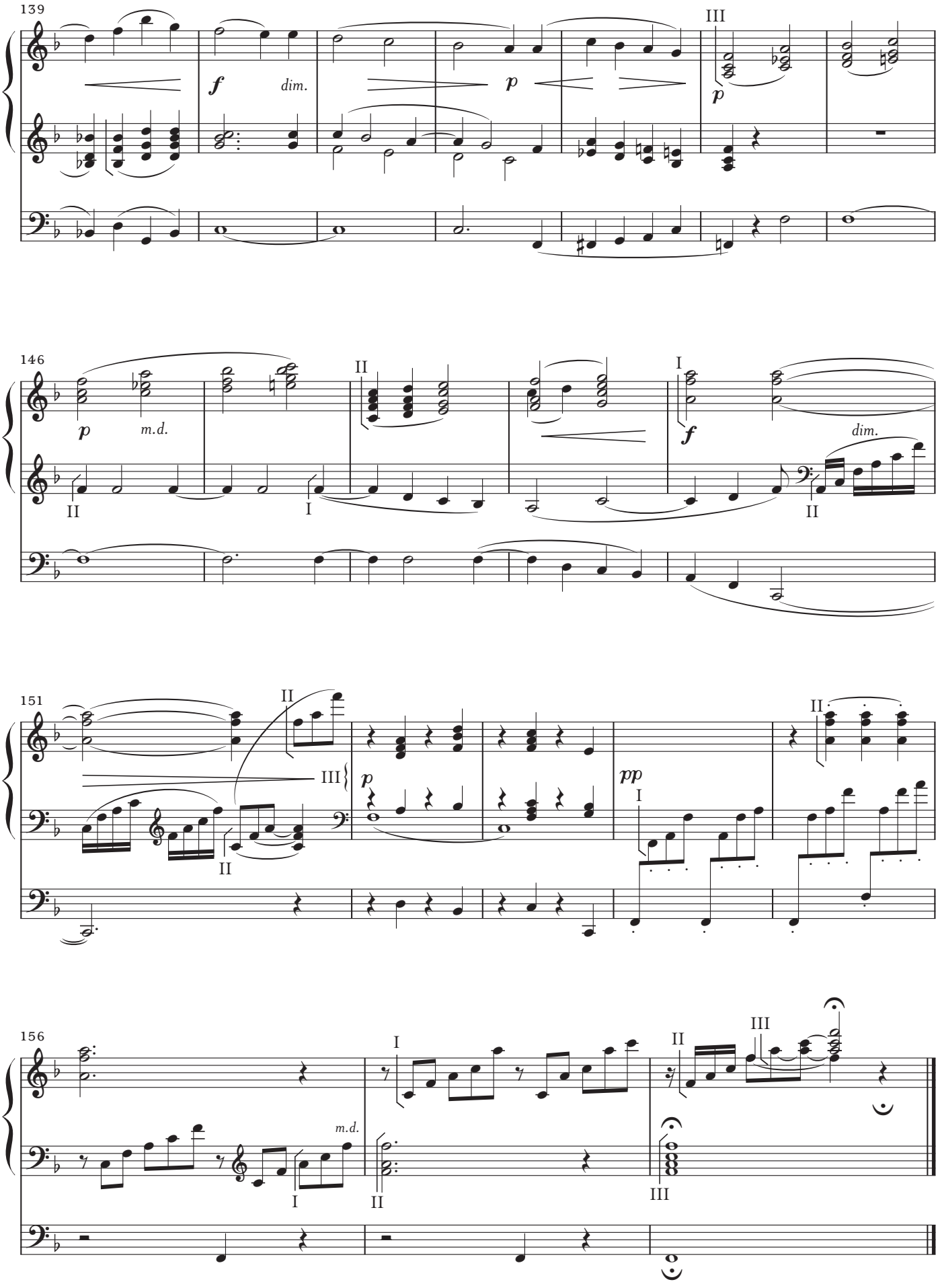

A
20
6
6
6
III
p
p
dolce
32
I
II
p
p
II
39
B
44
III
p dolce
p espress.
II


51
p m.d.
mf
m.d.
I
I
I
56
dim.
II
60
II
p
III
C
pp
66
II


73
p espress.
dim.
78
D
ppp
p
84
m.d.
I
mp
m.d.
89
dim.
II


93
II
I
p
pp
II
99
pp
105
E
III
p espress.
m.d.
111
II
p m.d.
p
p

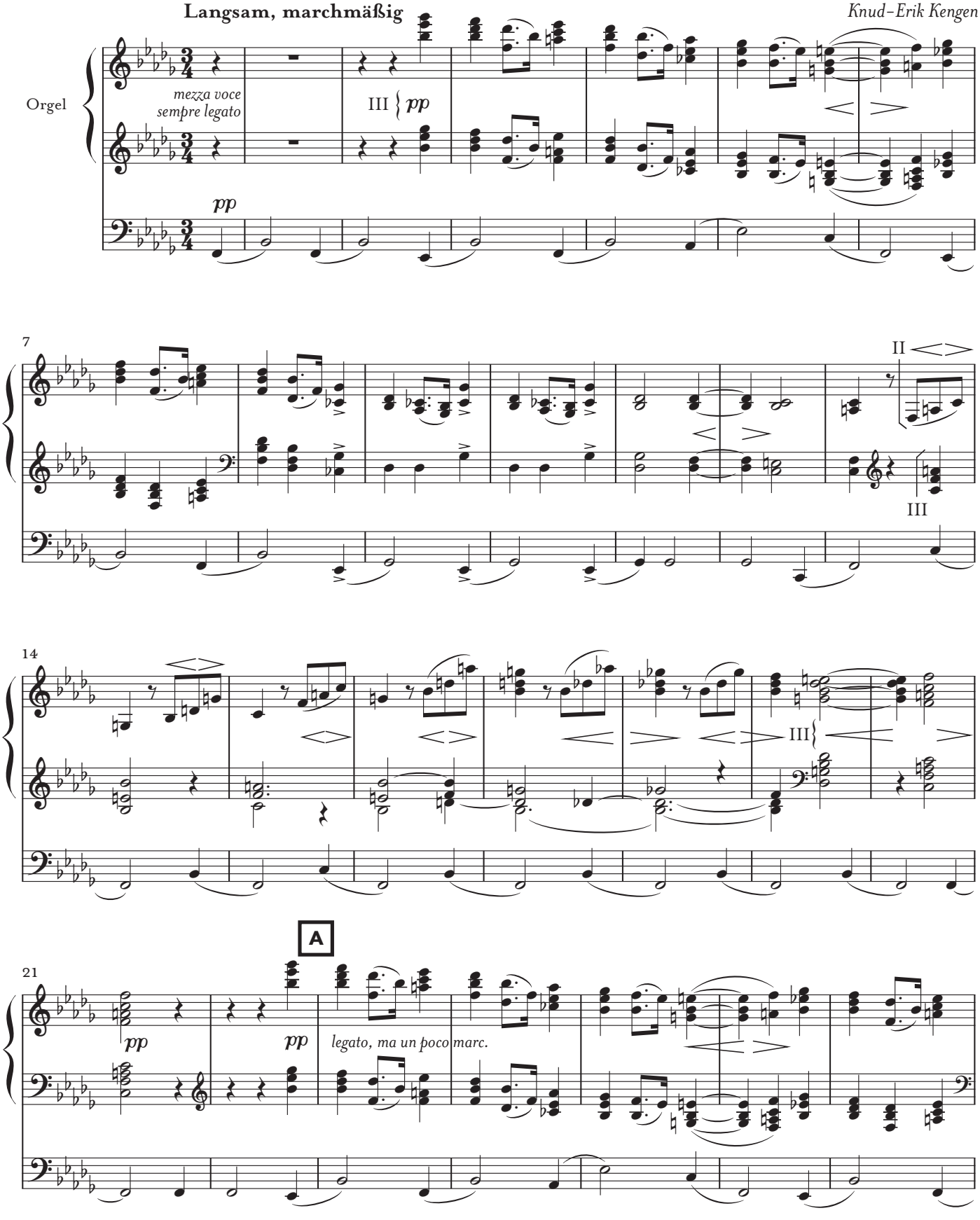

118
III
p
II
125
I
f
I
p
espress.
III
129
m.d.
133
II
p
II
I
dolce
m.d.

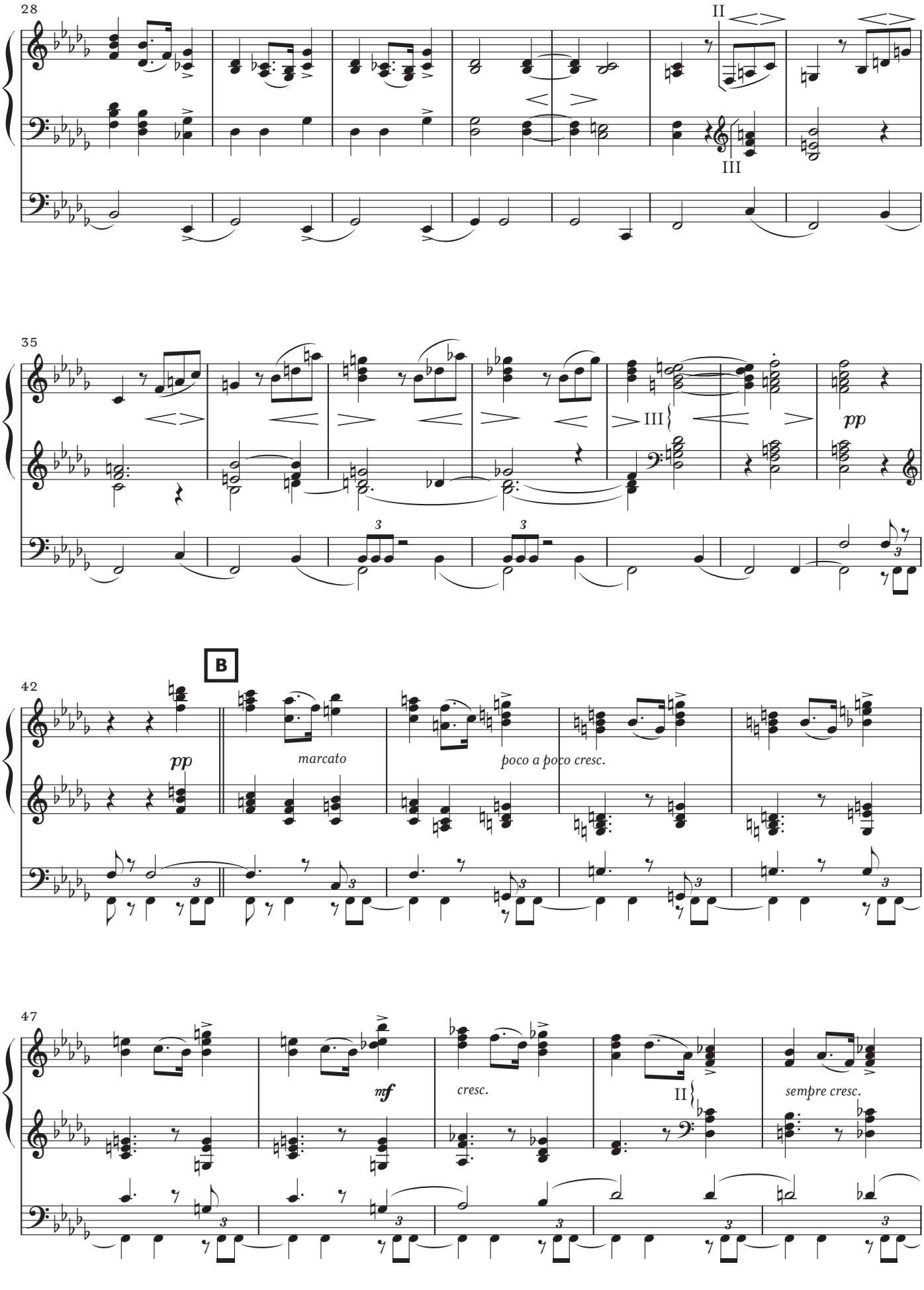

139
III
f
dim.
p
p
146
II
p
m.d.
II
I
I
f
dim.
II
151
II
III
p
II
pp
I
II
156
I
II
III
m.d.
I
II
III

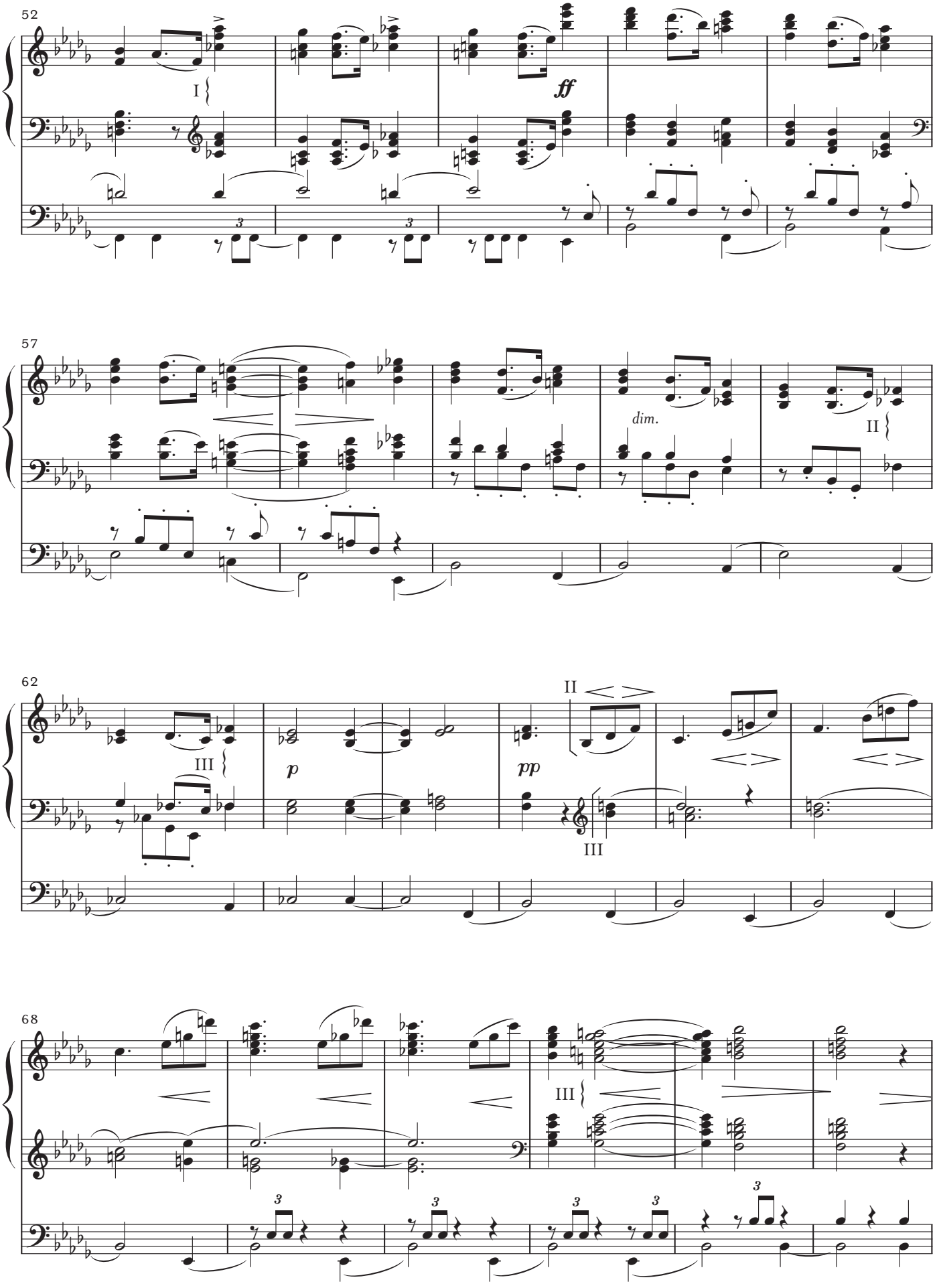
JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

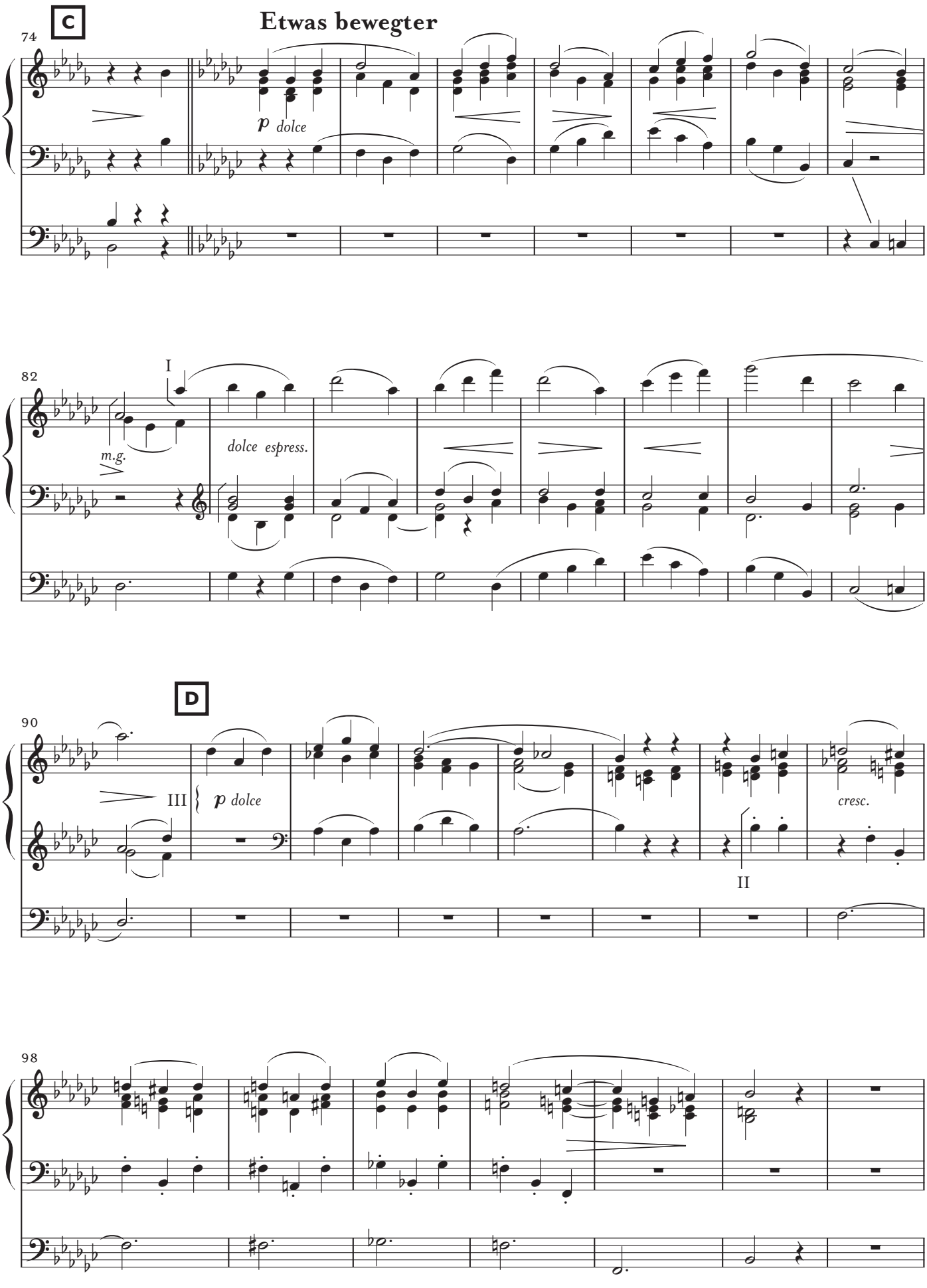
2. *Denn alles Fleisch ist wie Gras*

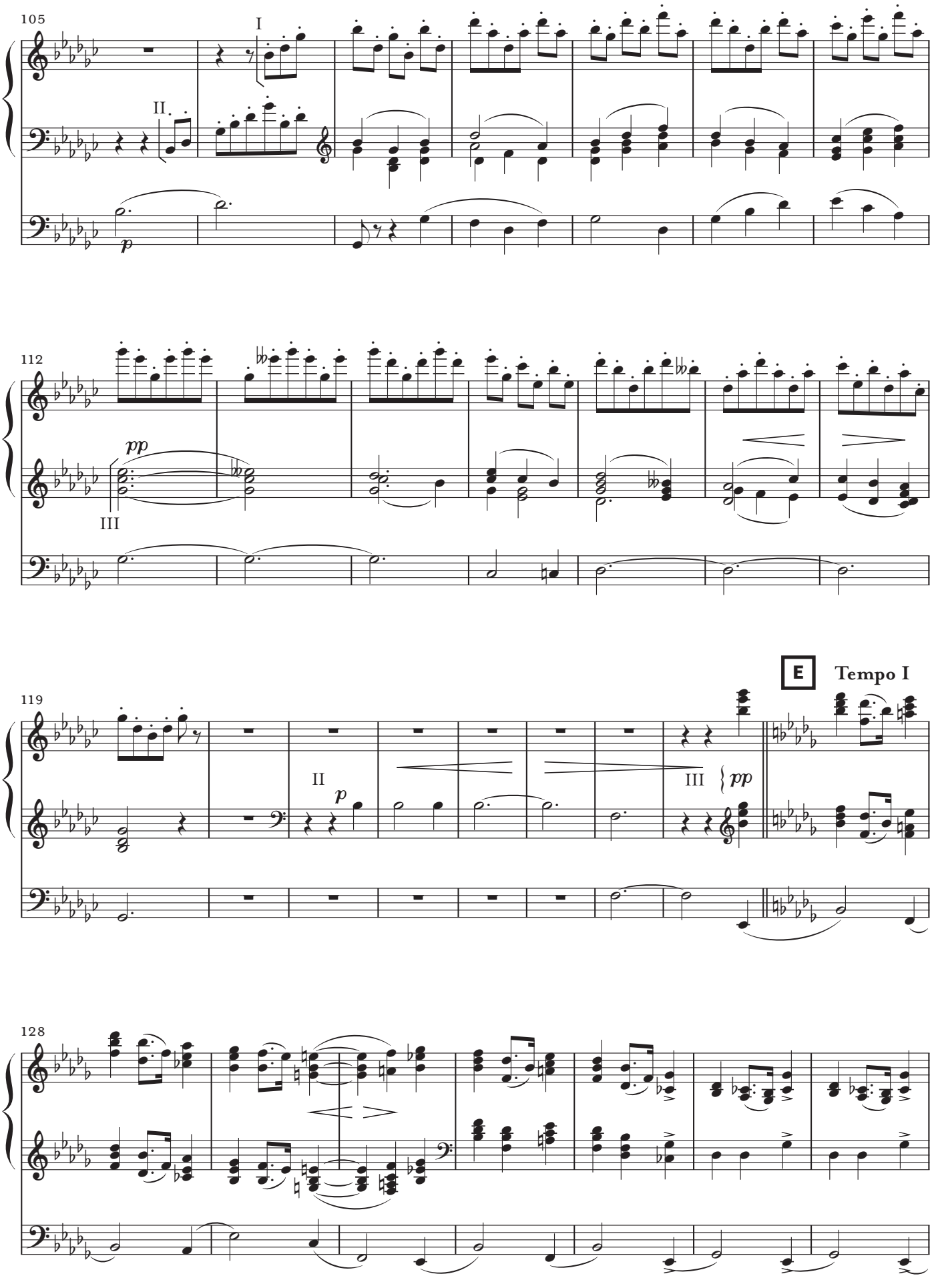
Orgelausgabe | Organ transcription:
Knud-Erik Kengen

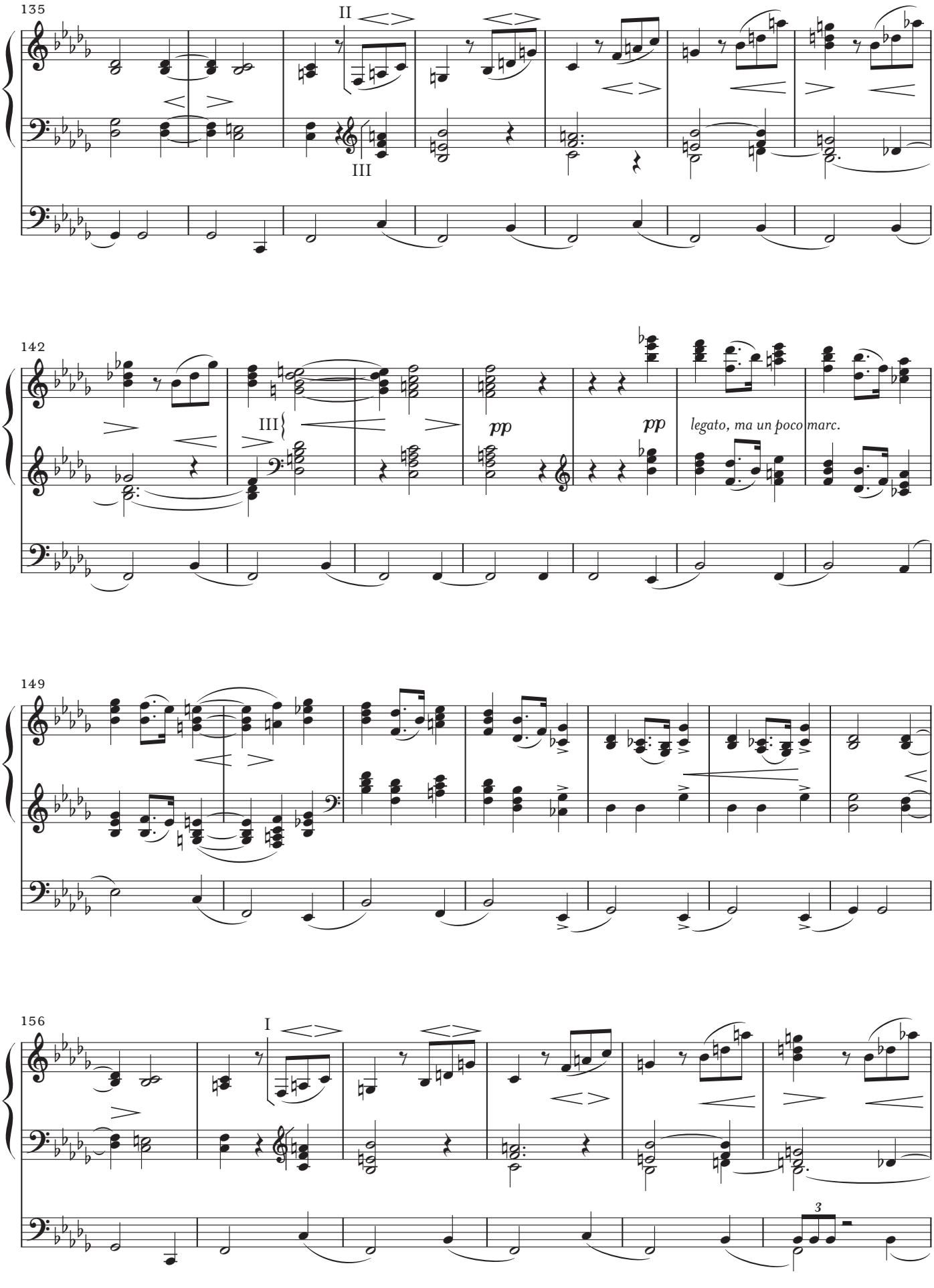


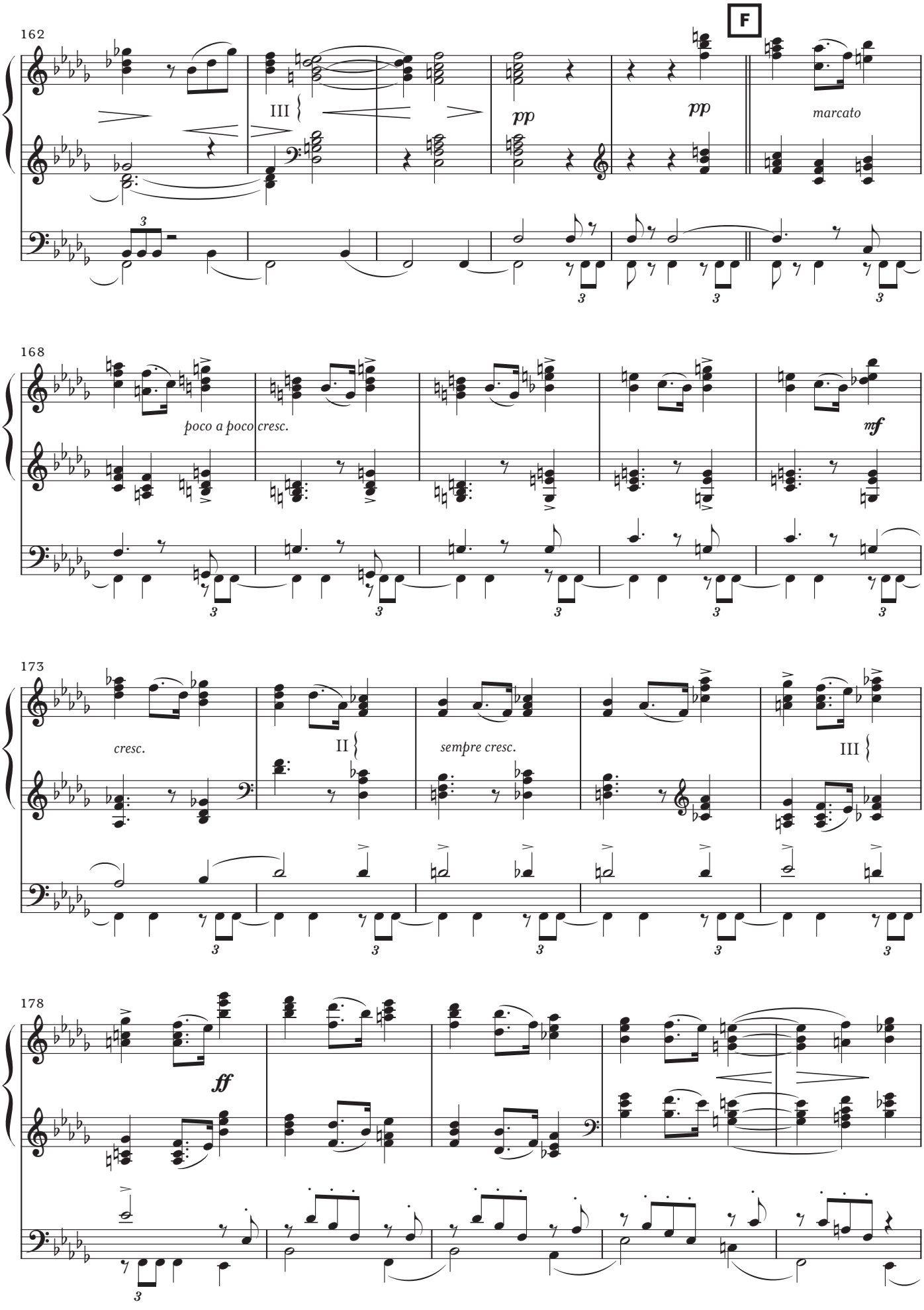

28
II
III
35
III
pp
B
42
pp
marcato
poco a poco cresc.
47
mf
cresc.
II
sempre cresc.

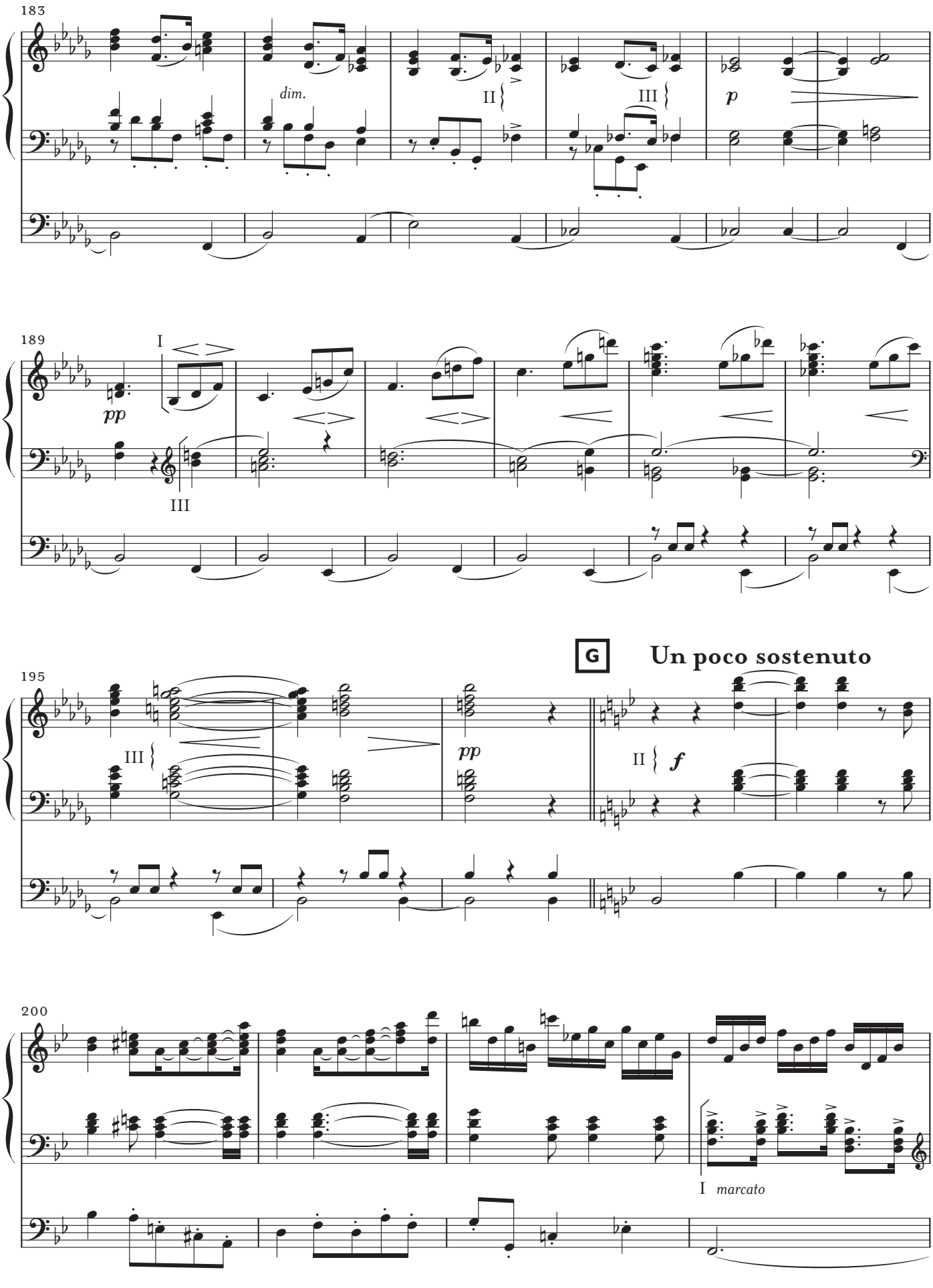

52
I
ff
57
dim.
II
62
III
p
pp
II
III
68
III

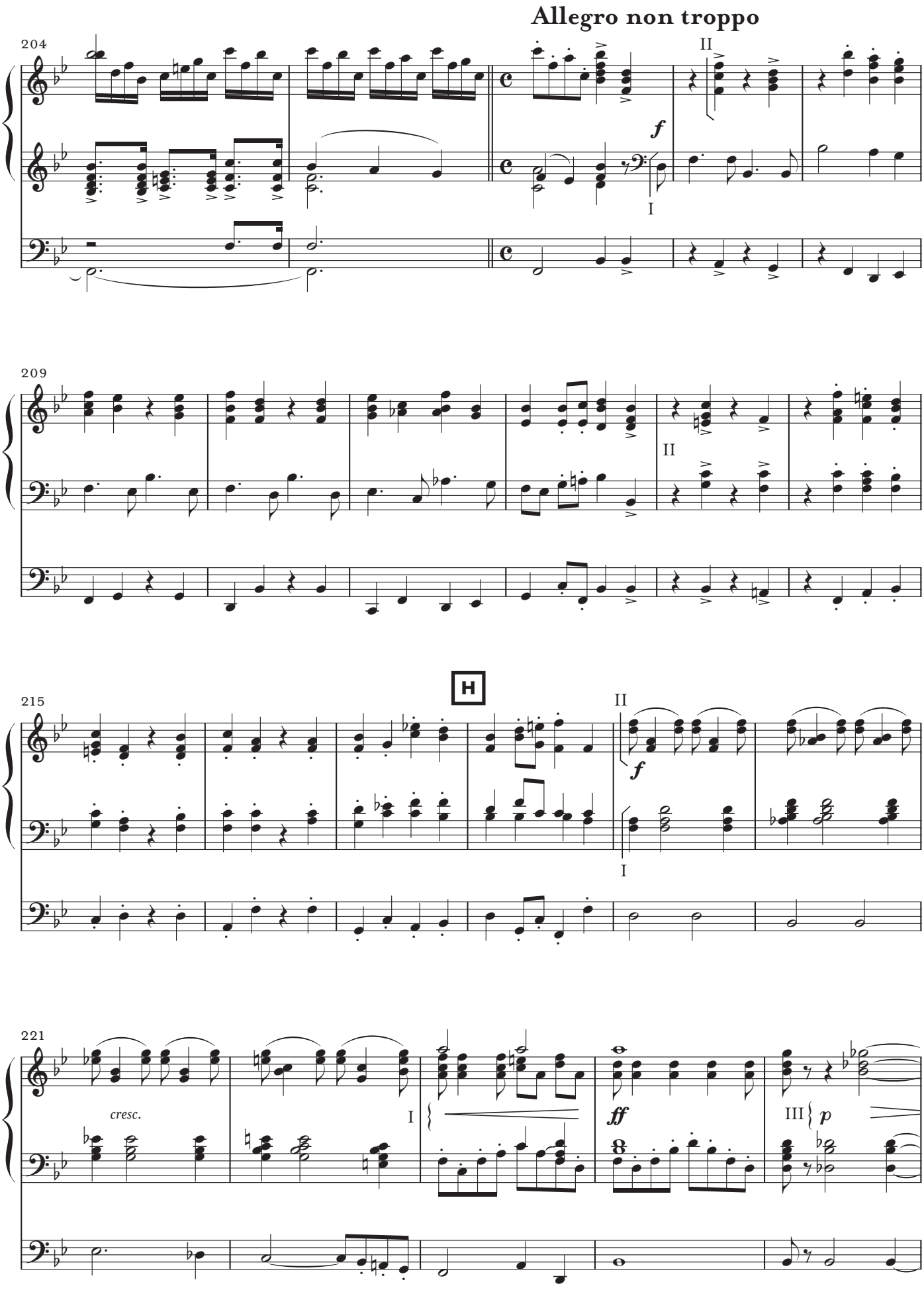

C
Etwas bewegter
74
p dolce
82
I
m.g.
dolce espress.
D
90
III
p dolce
II
cresc.
98

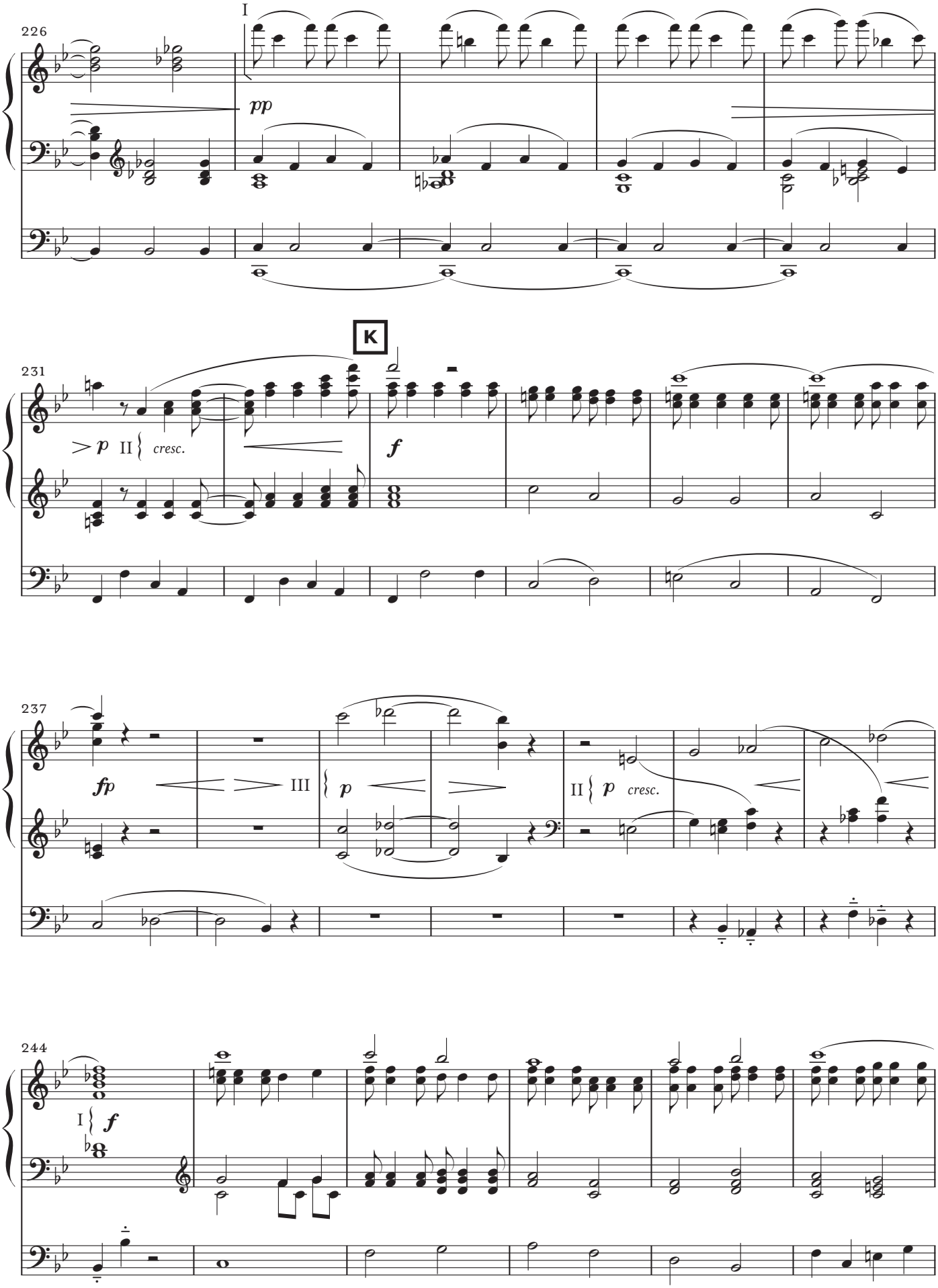

105
I
II
p
112
pp
III
119
E
Tempo I
II
p
III
pp
128

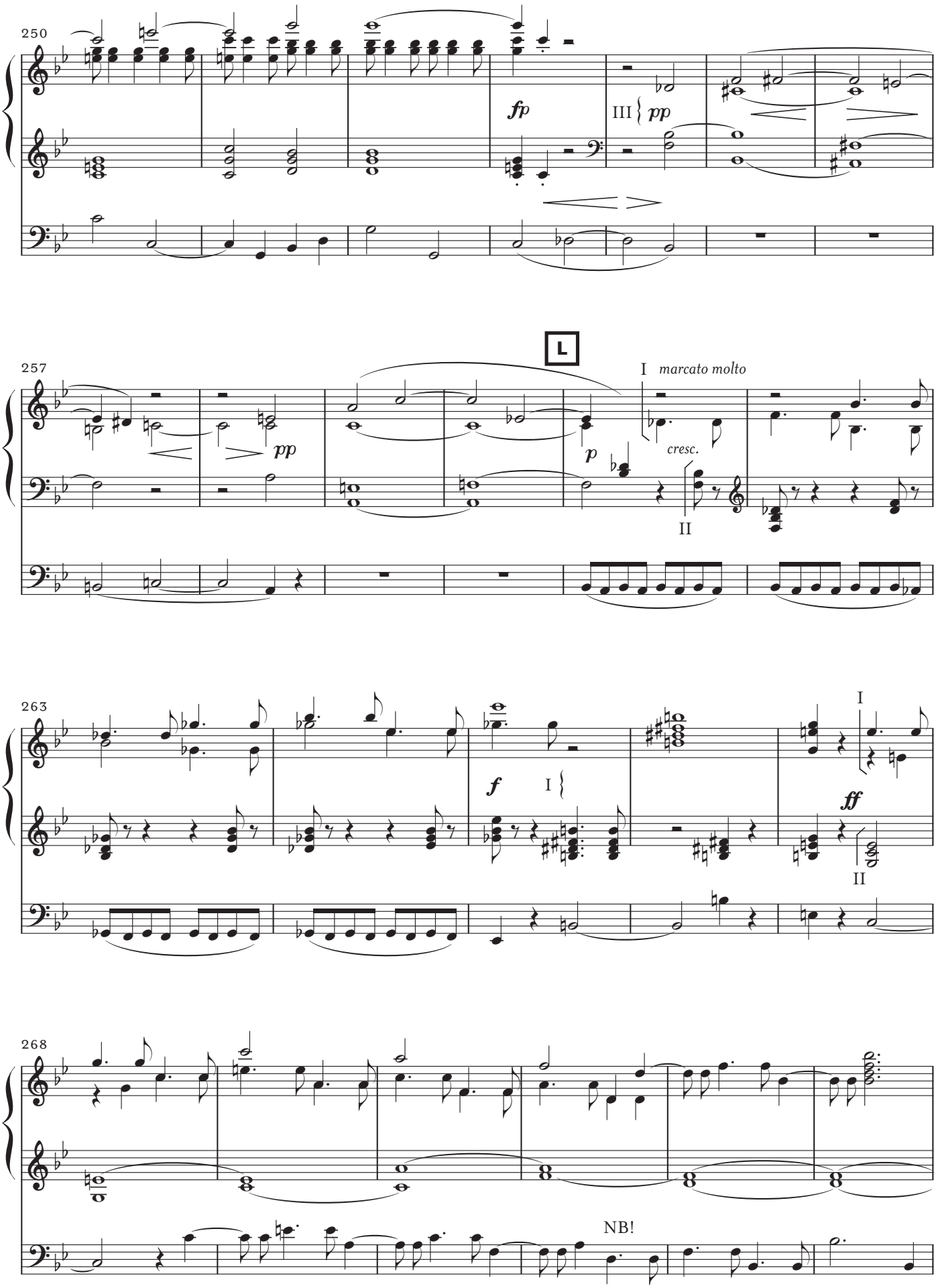

135
II
III
142
III
pp
pp
legato, ma un poco marc.
149
156
I
3

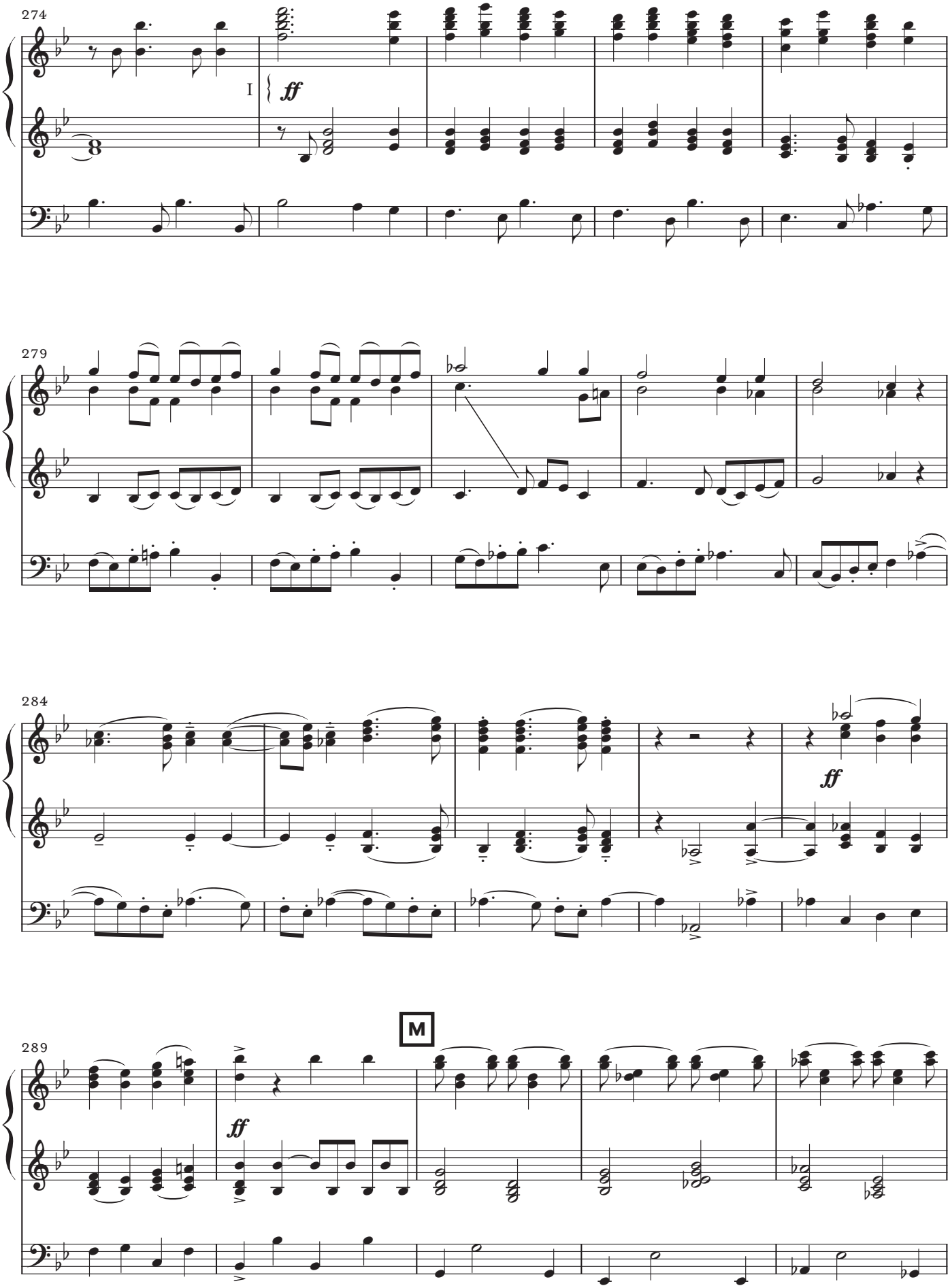

162
F
III
pp
pp
marcato
168
poco a poco cresc.
mf
173
cresc.
II
sempre cresc.
III
178
ff

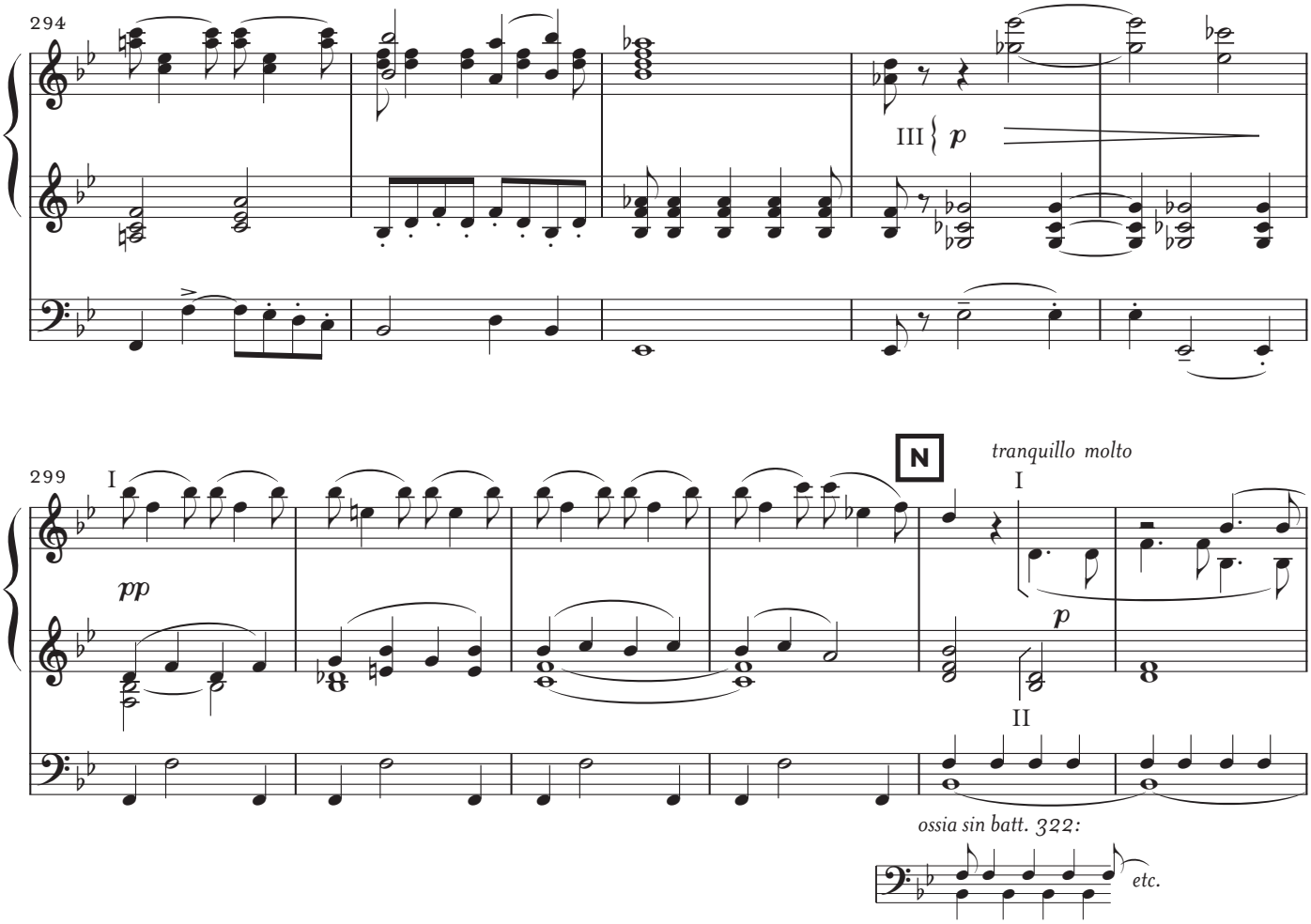

183
dim.
II
III
p
189
I
pp
III
G
Un poco sostenuto
195
III
pp
II
f
200
I marcato

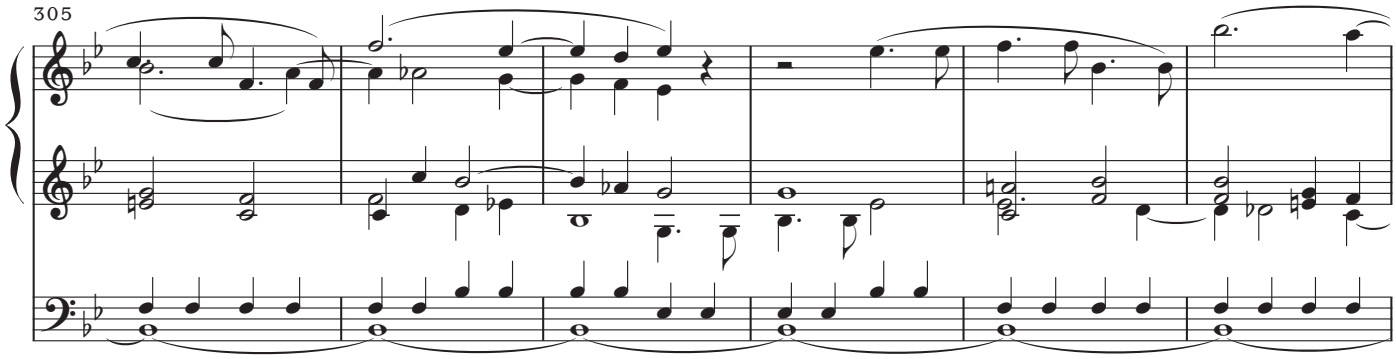

Allegro non troppo
204
II
f
I
209
II
H
215
II
f
I
221
cresc.
I
ff
III
p

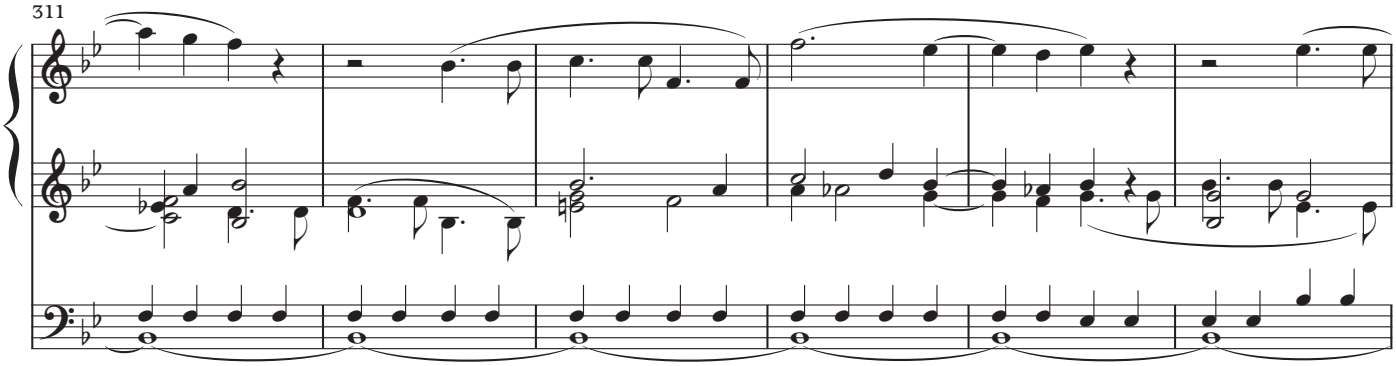

226
I
pp
231
K
> p
II
cresc.
f
237
fp
III
p
II
p
cresc.
244
I
f

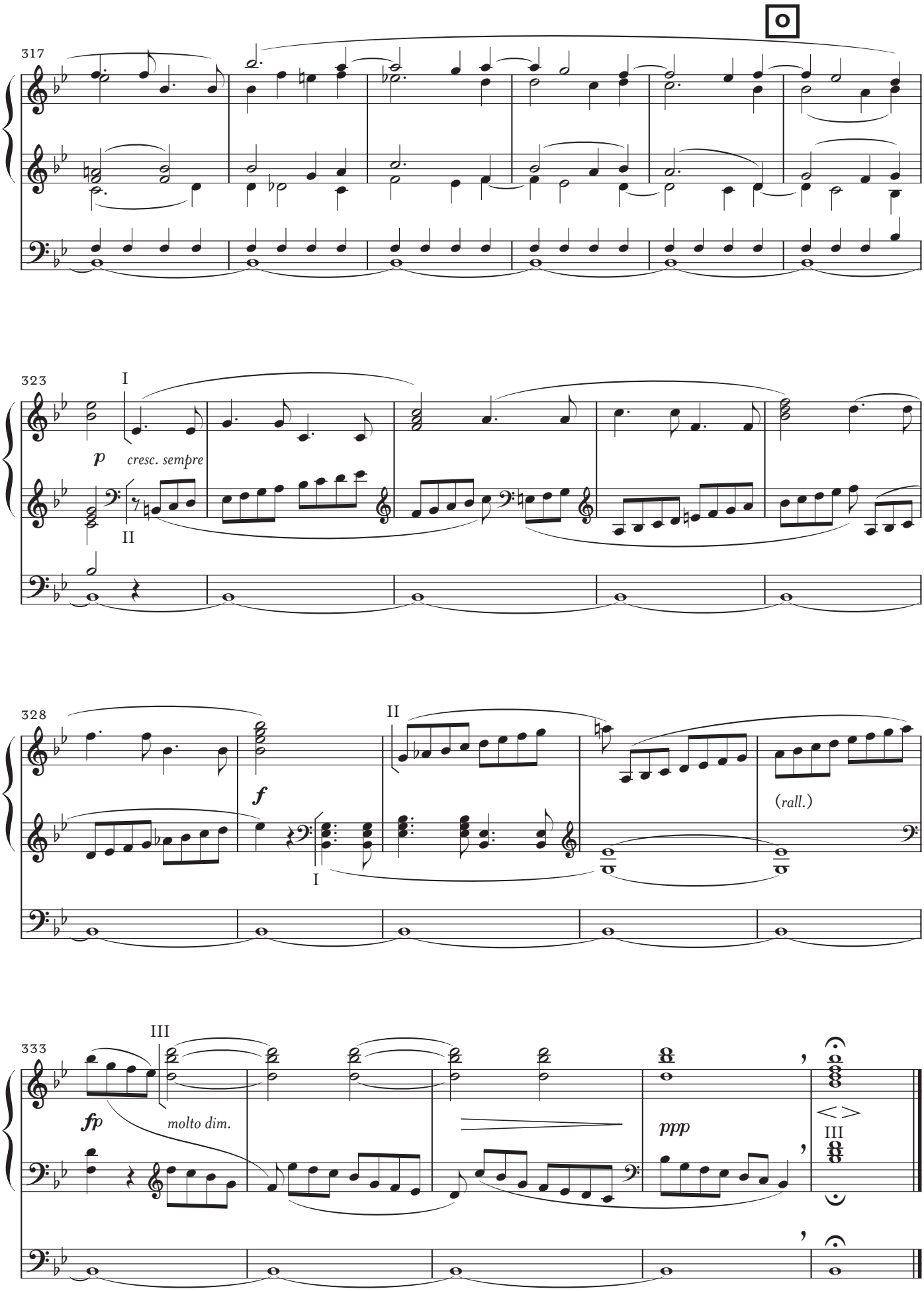

250
fp
III
pp
L
257
I
marcato molto
pp
p
cresc.
II
263
f
I
I
ff
II
268
NB!


274
I
ff
279
284
ff
289
M
ff


294
III
p
299
I
pp
N
tranquillo molto
I
p
II
ossia sin batt. 322:
etc.


305


311

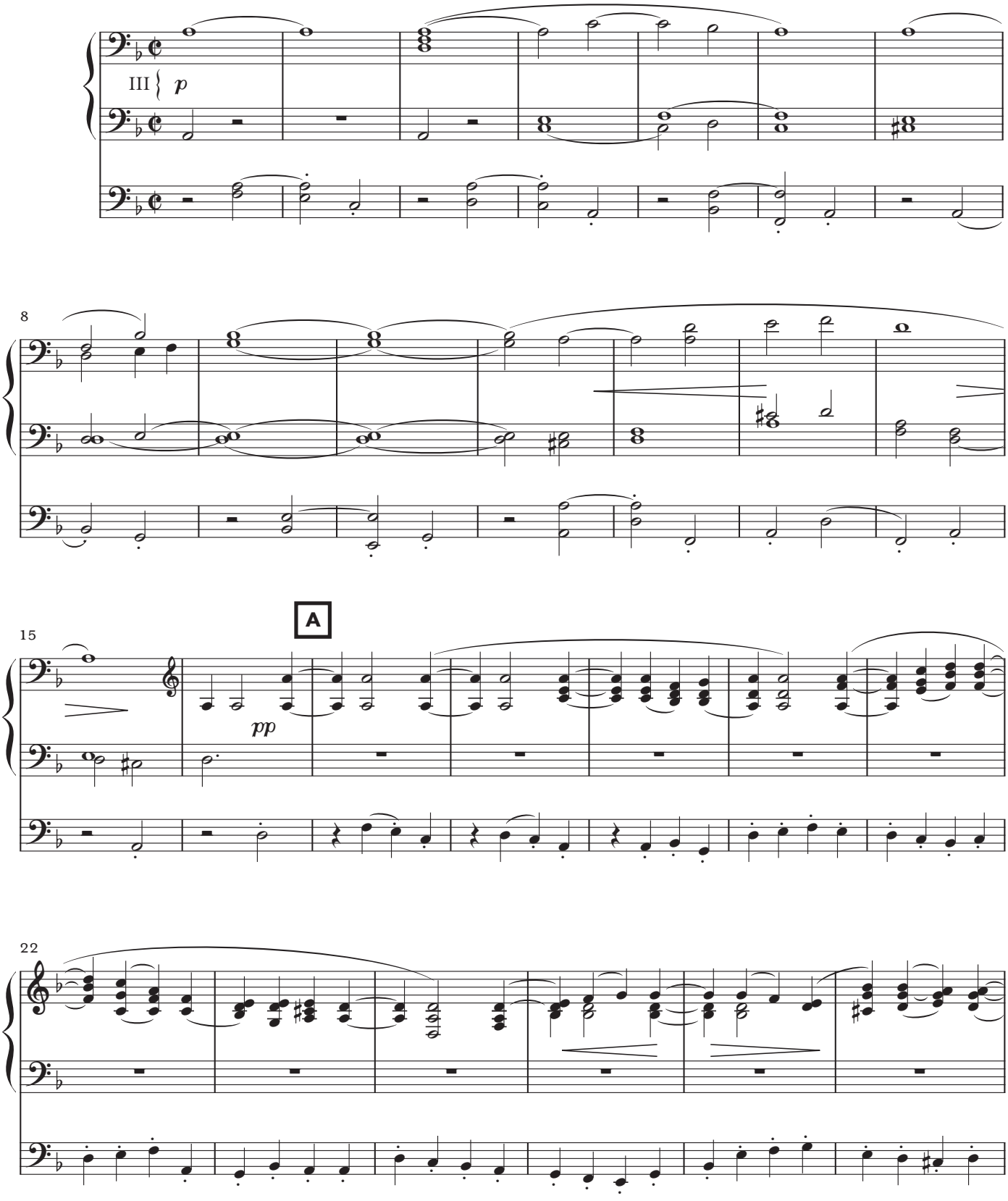

317
323
I
p
cresc. sempre
II
328
II
f
I
(rall.)
333
III
fp
molto dim.
ppp
III

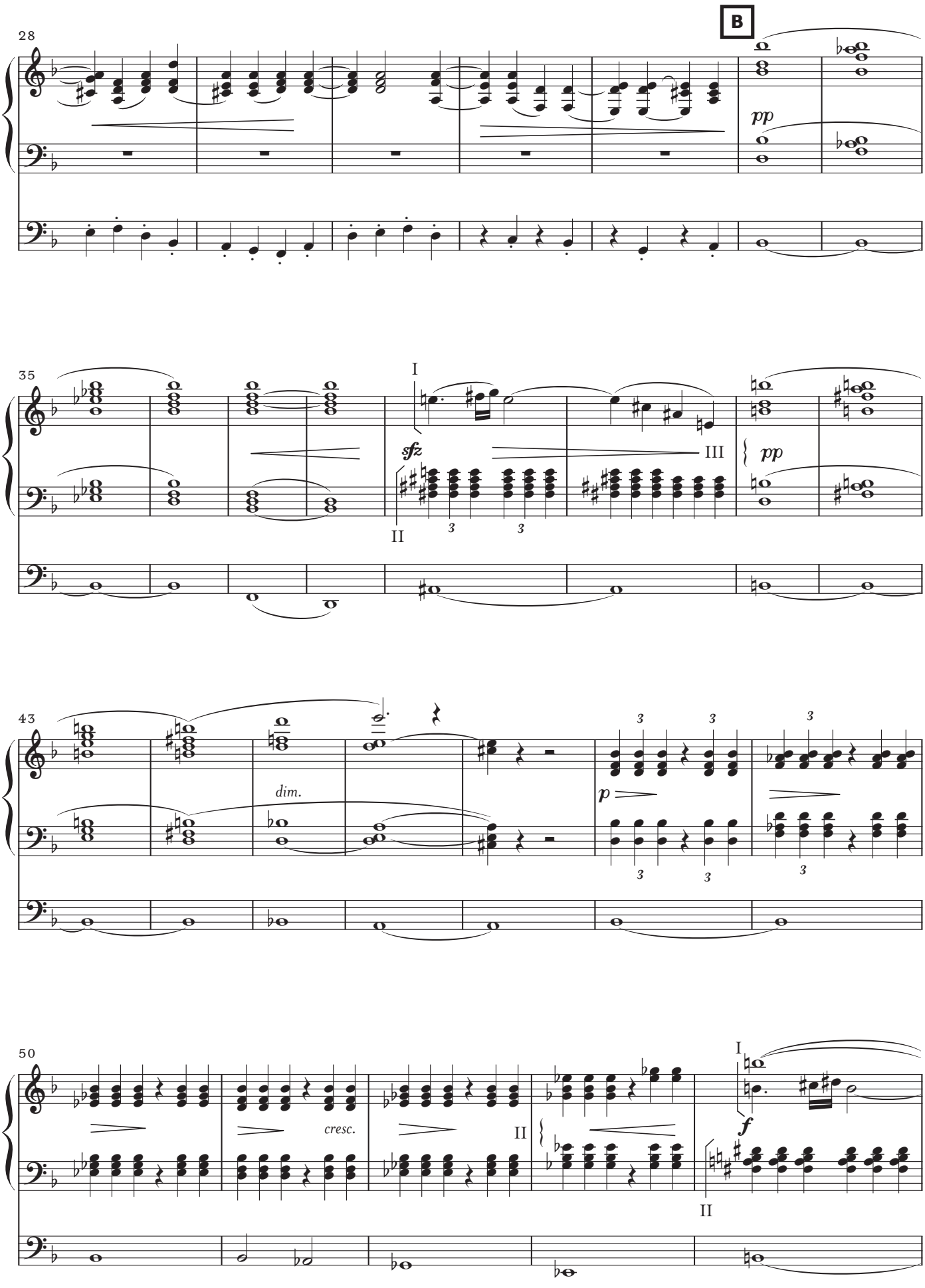
JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

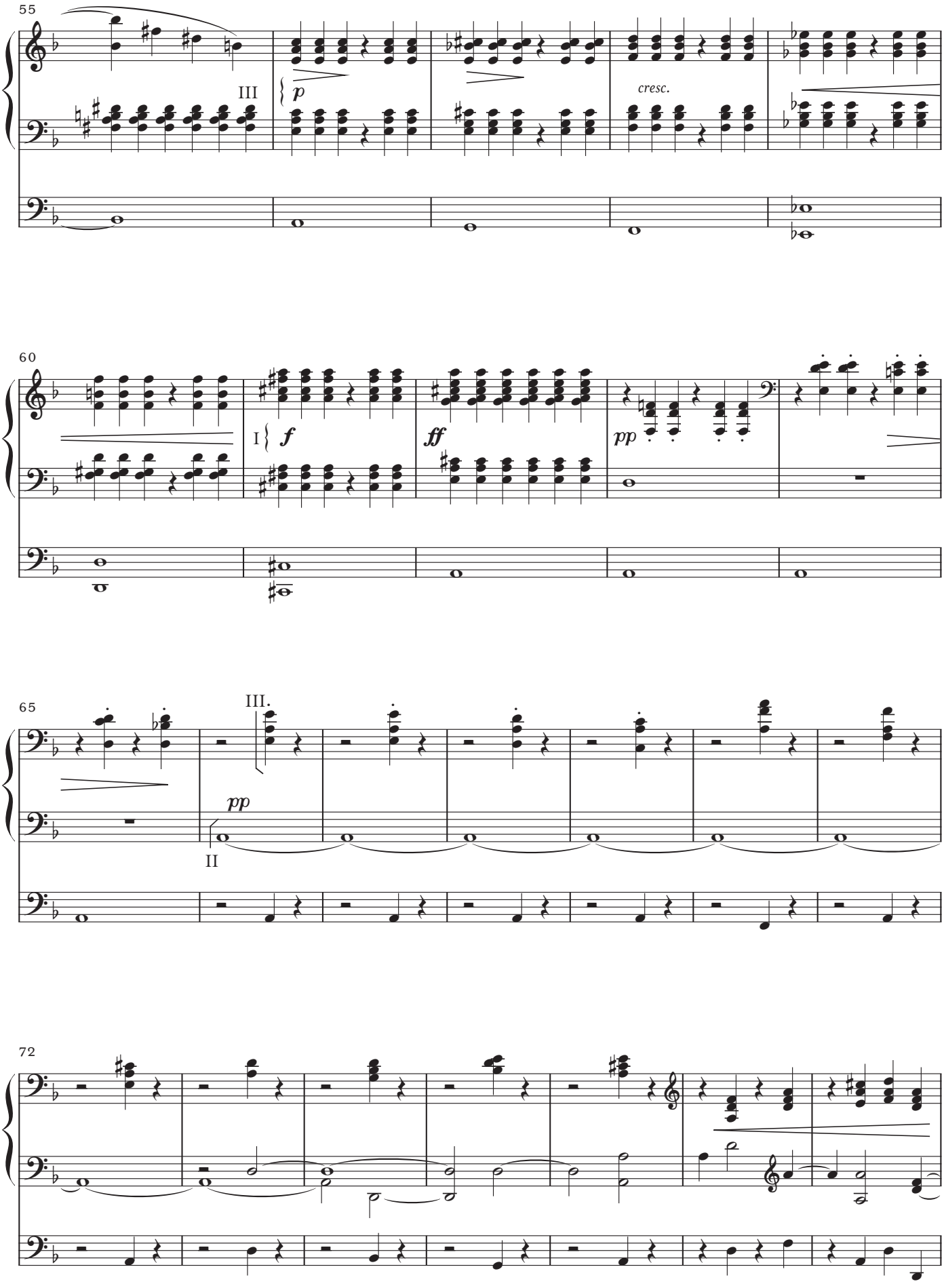
3. *Herr, lehre doch mich*

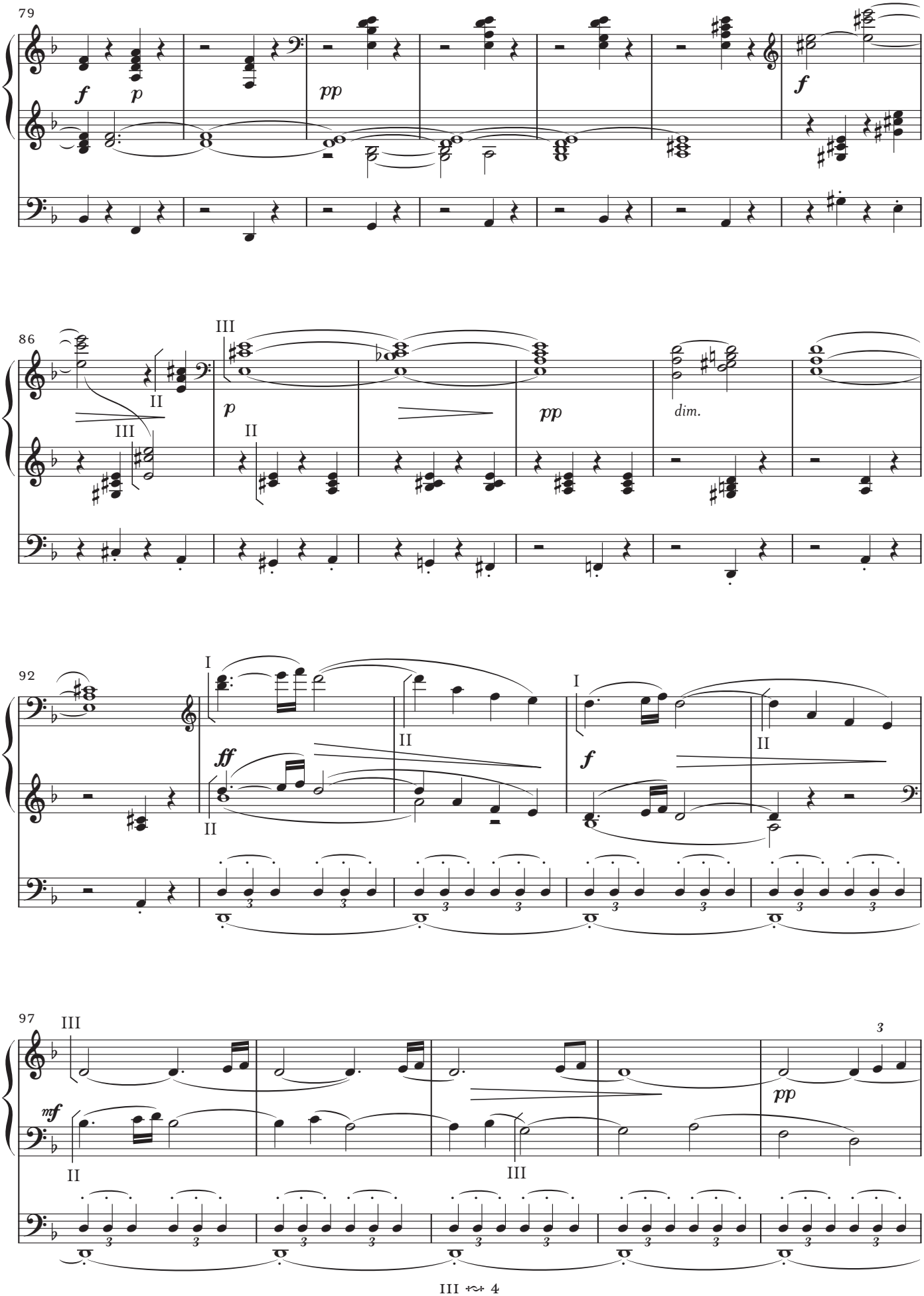
Orgelausgabe | Organ transcription:
Knud-Erik Kengen

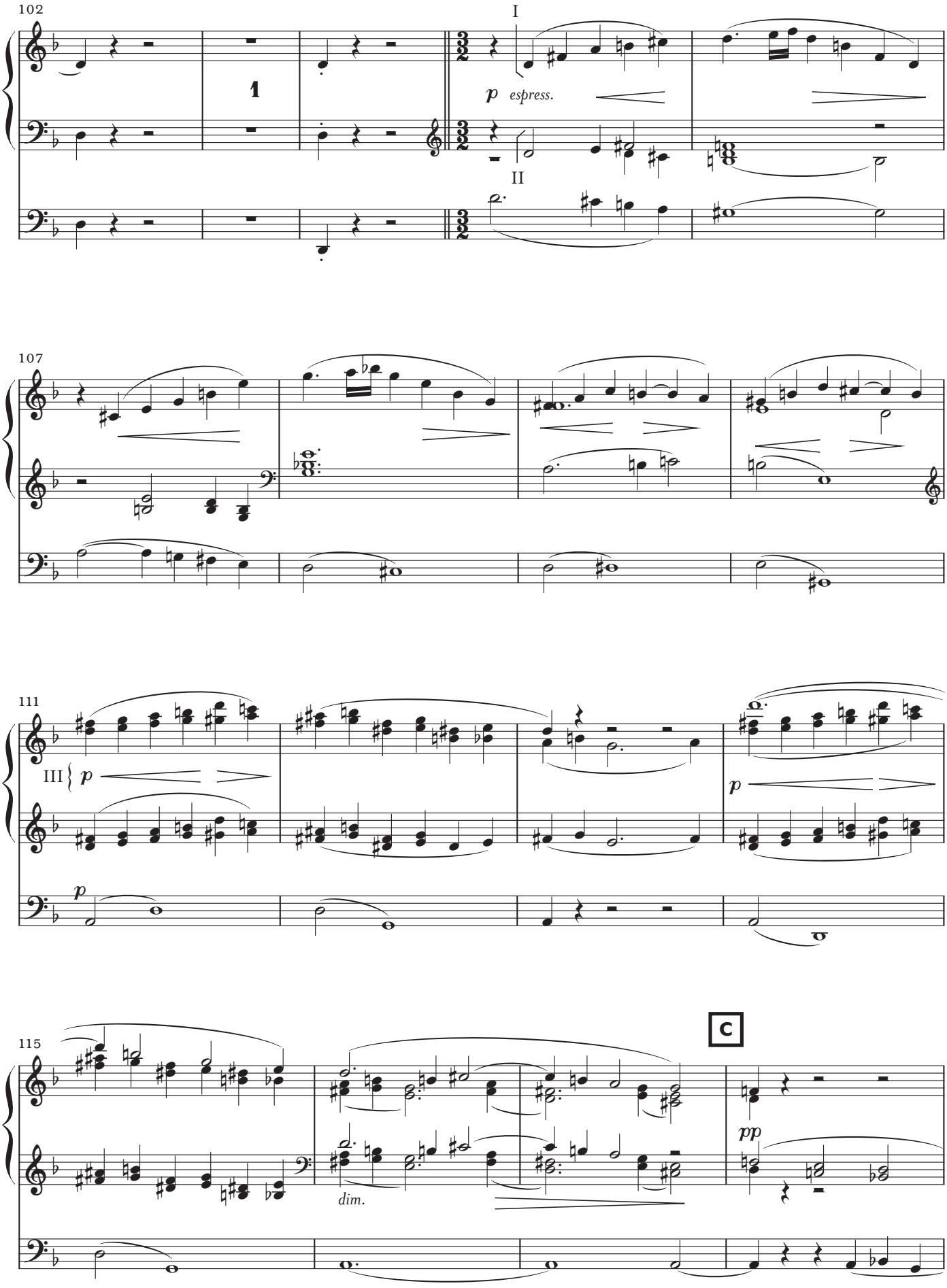
Andante moderato

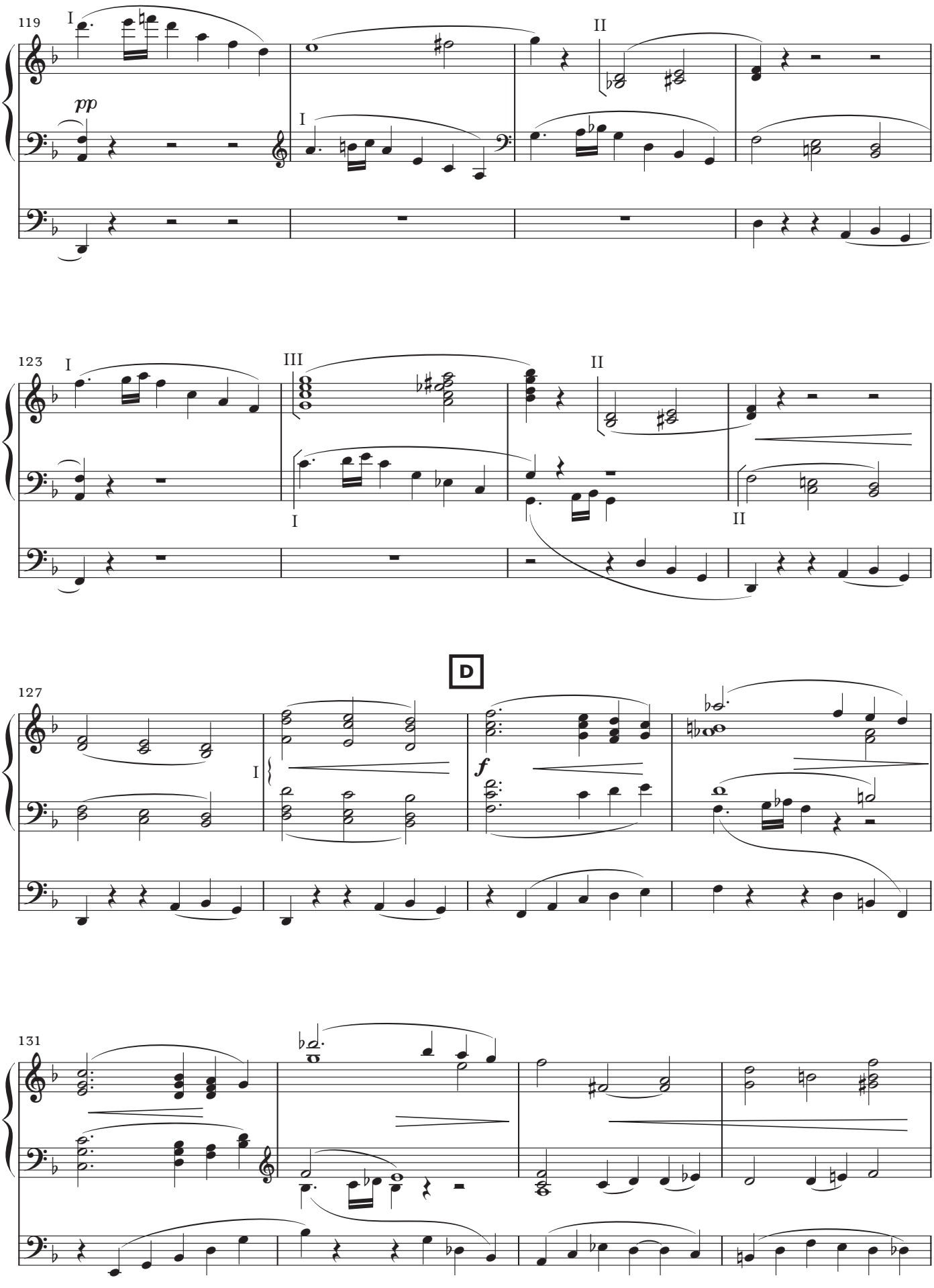


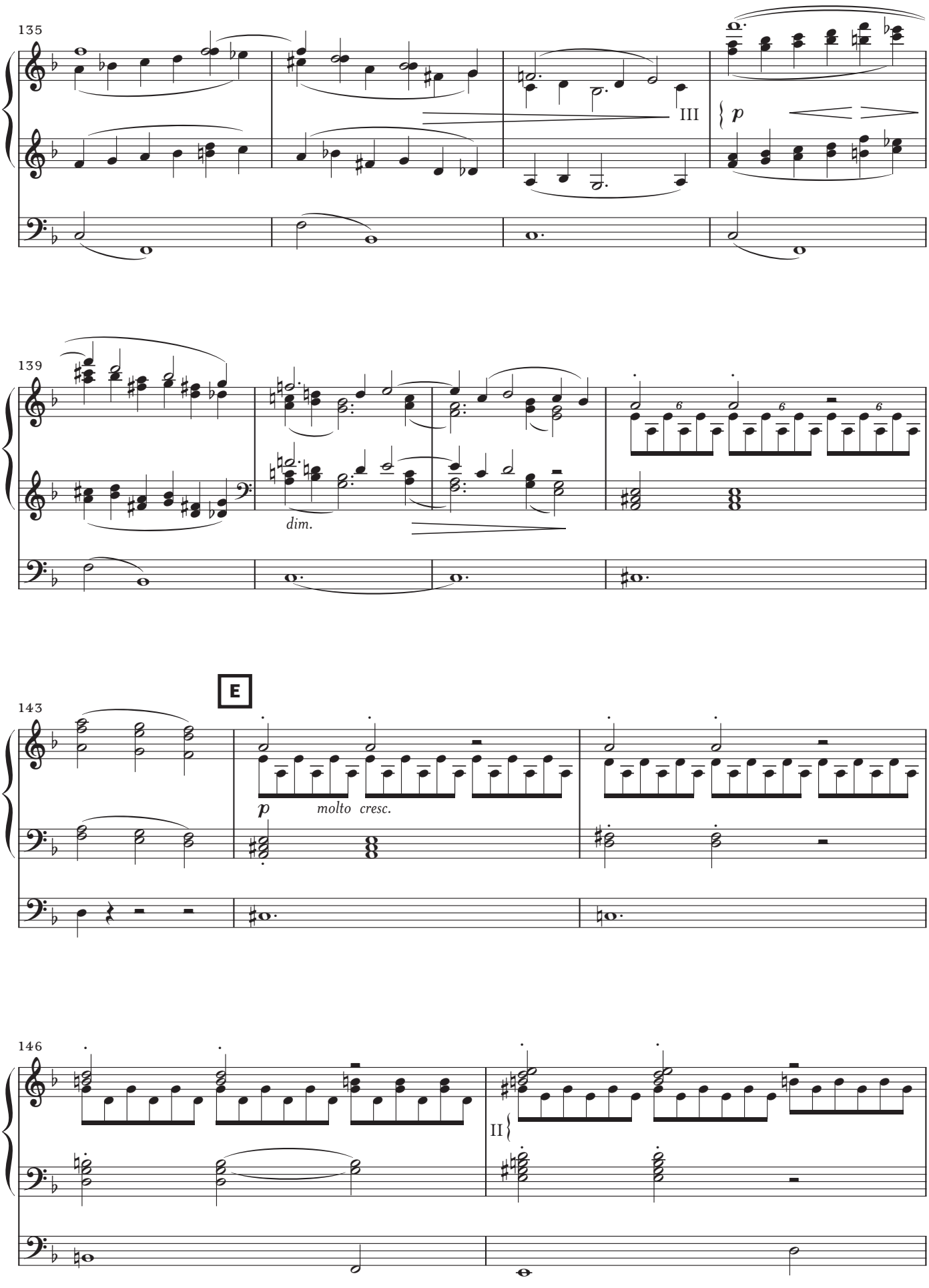

28
B
pp
35
I
sfz
III
II
pp
43
dim.
p
50
cresc.
II
I
f
II

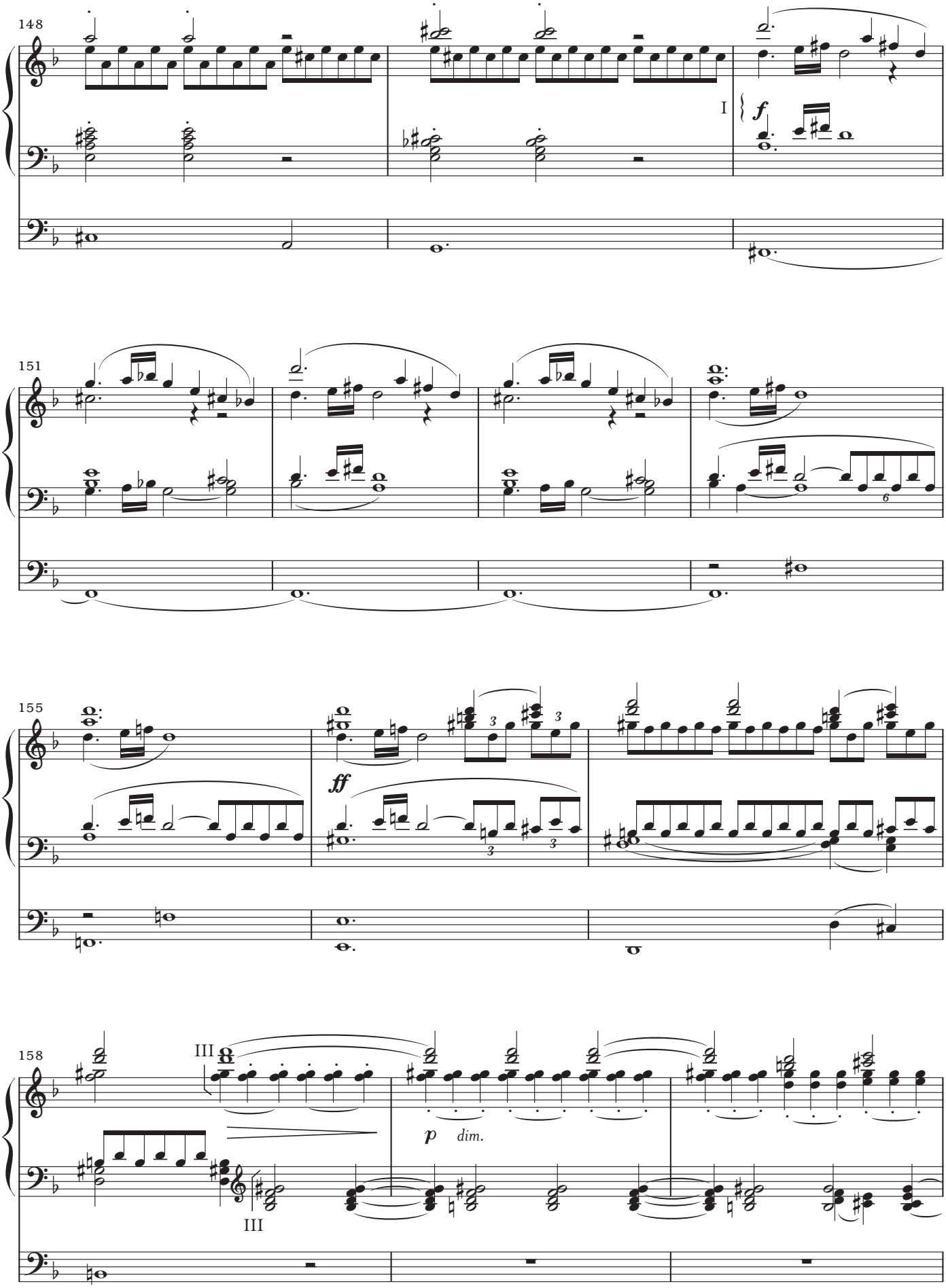

55
III
p
cresc.
60
I
f
ff
pp
65
III.
pp
II
72

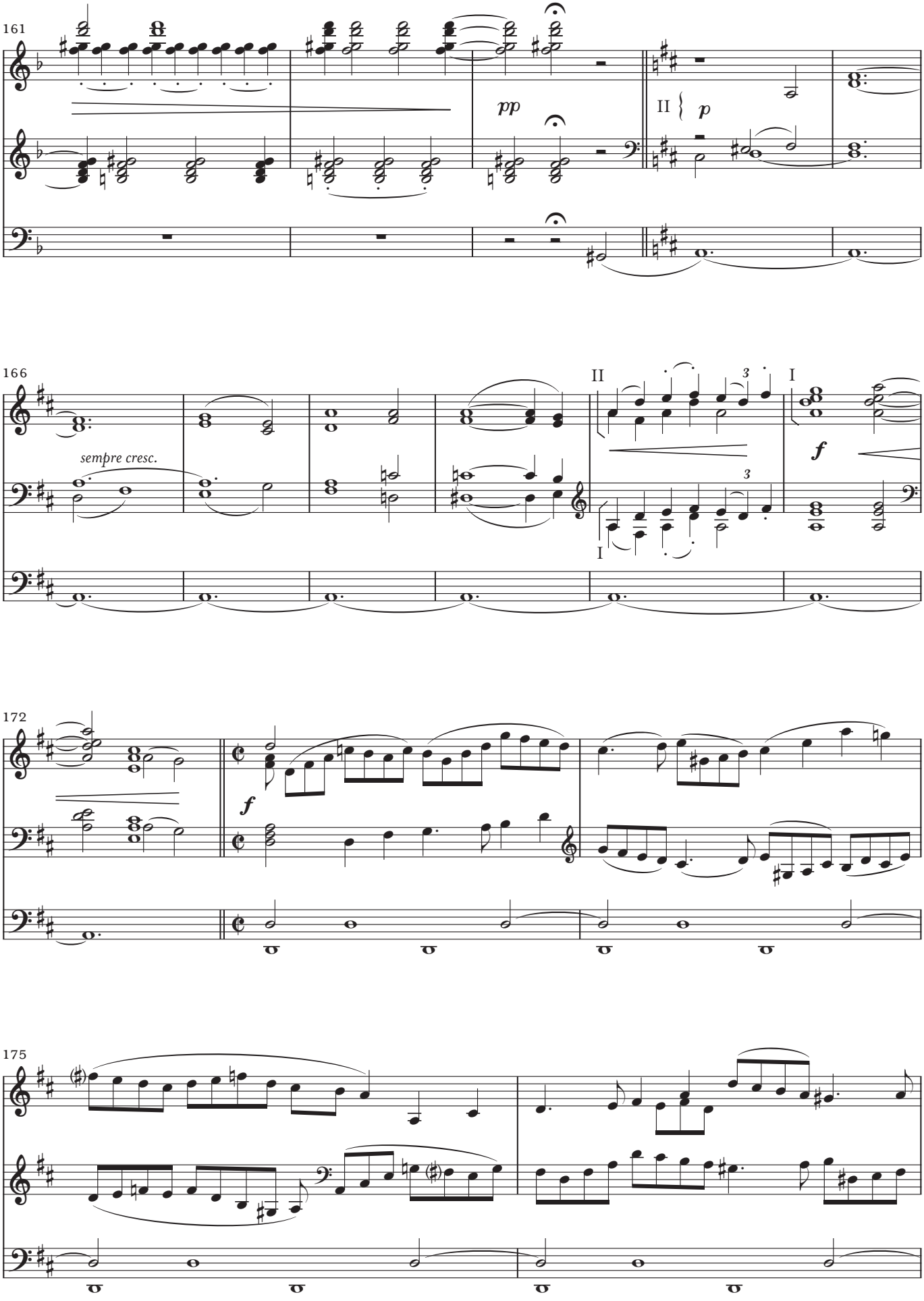

79
f
p
pp
f
86
III
II
III
II
p
pp
dim.
92
I
ff
II
II
I
f
II
97
III
mf
II
III
3
pp


102
I
1
p espress.
II
107
111
III
p
p
115
C
pp
dim.

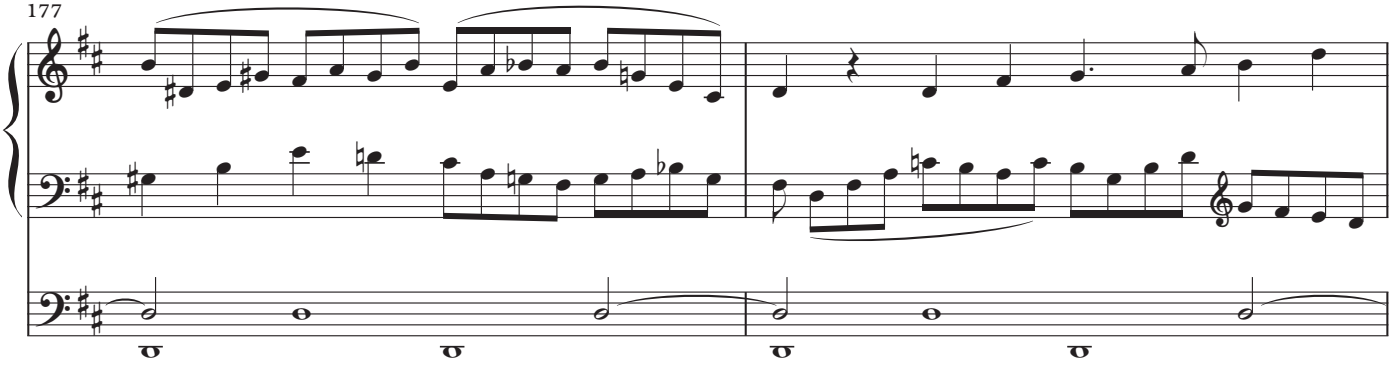

119
I
II
pp
I
123
I
III
II
I
II
D
127
I
f
131


135
III
p
139
dim.
E
143
p
molto cresc.
146
II

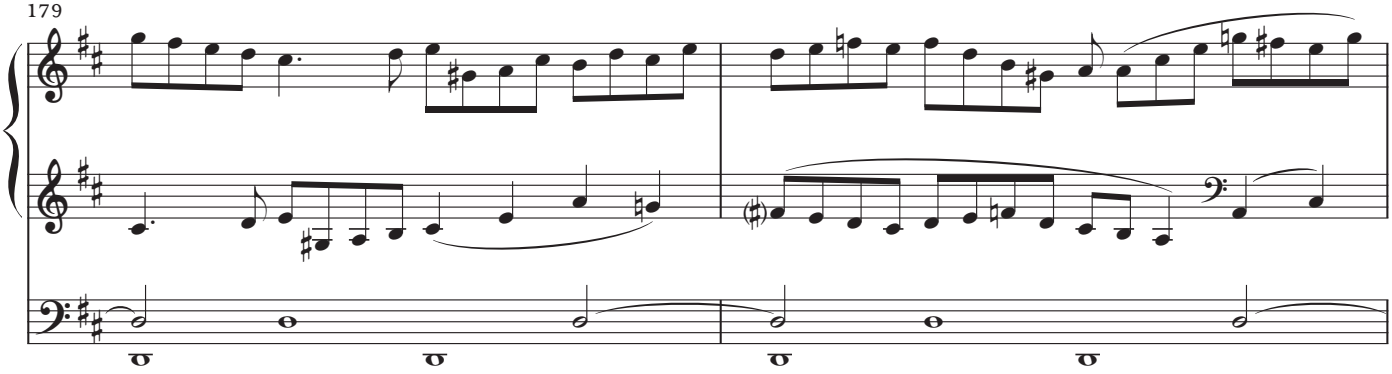

148
I
f
151
6
155
ff
158
III
III
p
dim.


161
pp
II
p
166
sempre cresc.
II
I
3
3
I
f
172
f
175

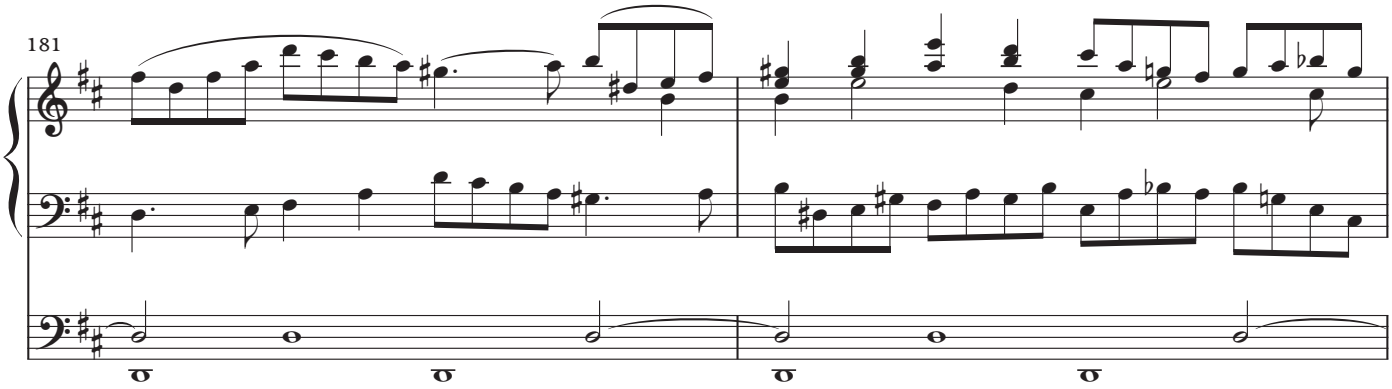
177



179

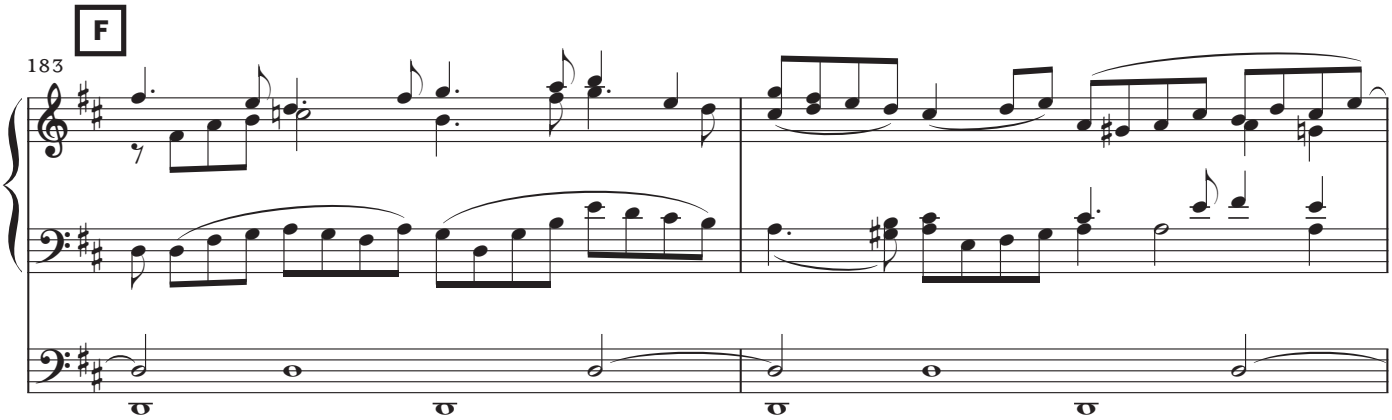


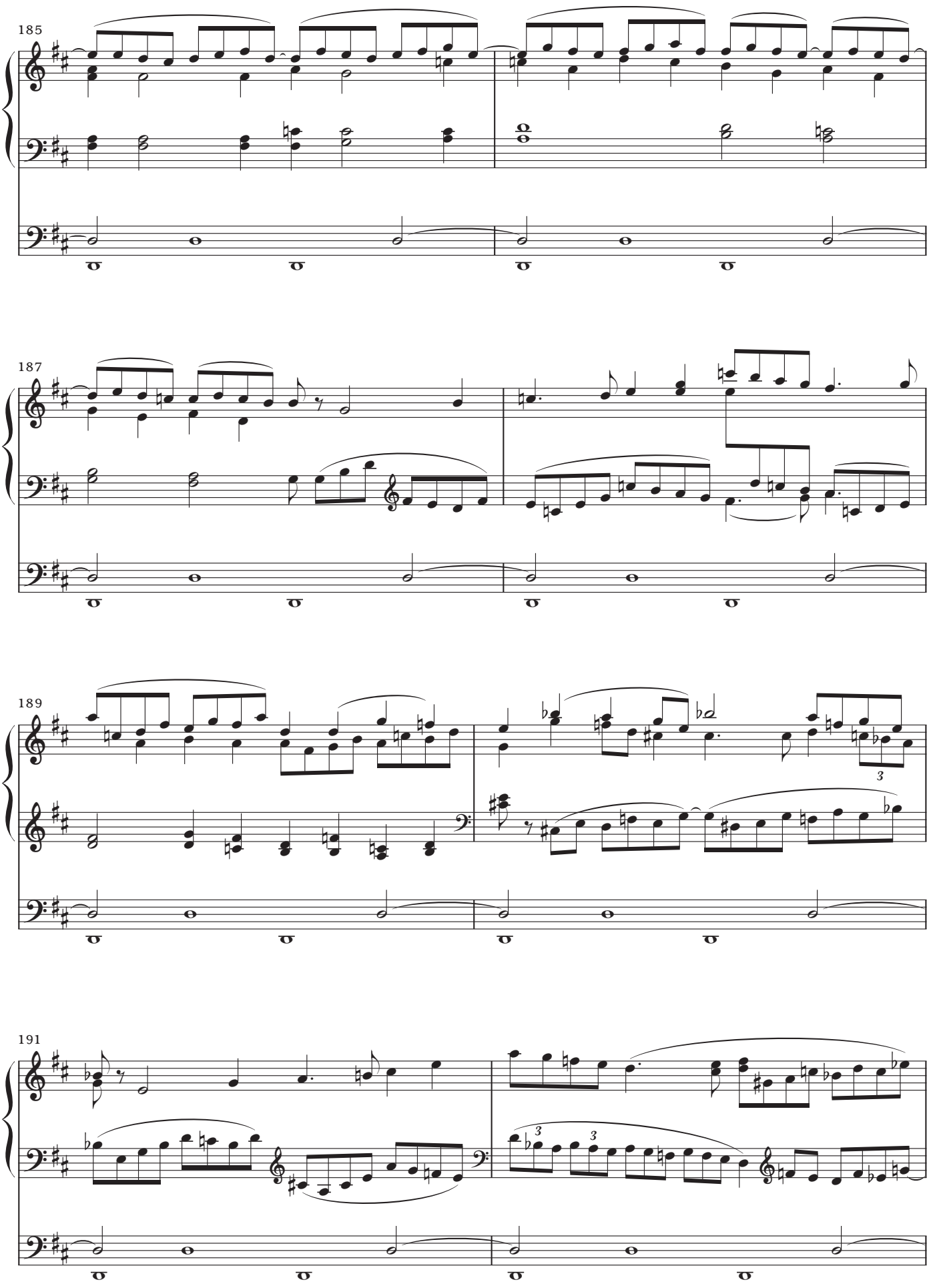
181

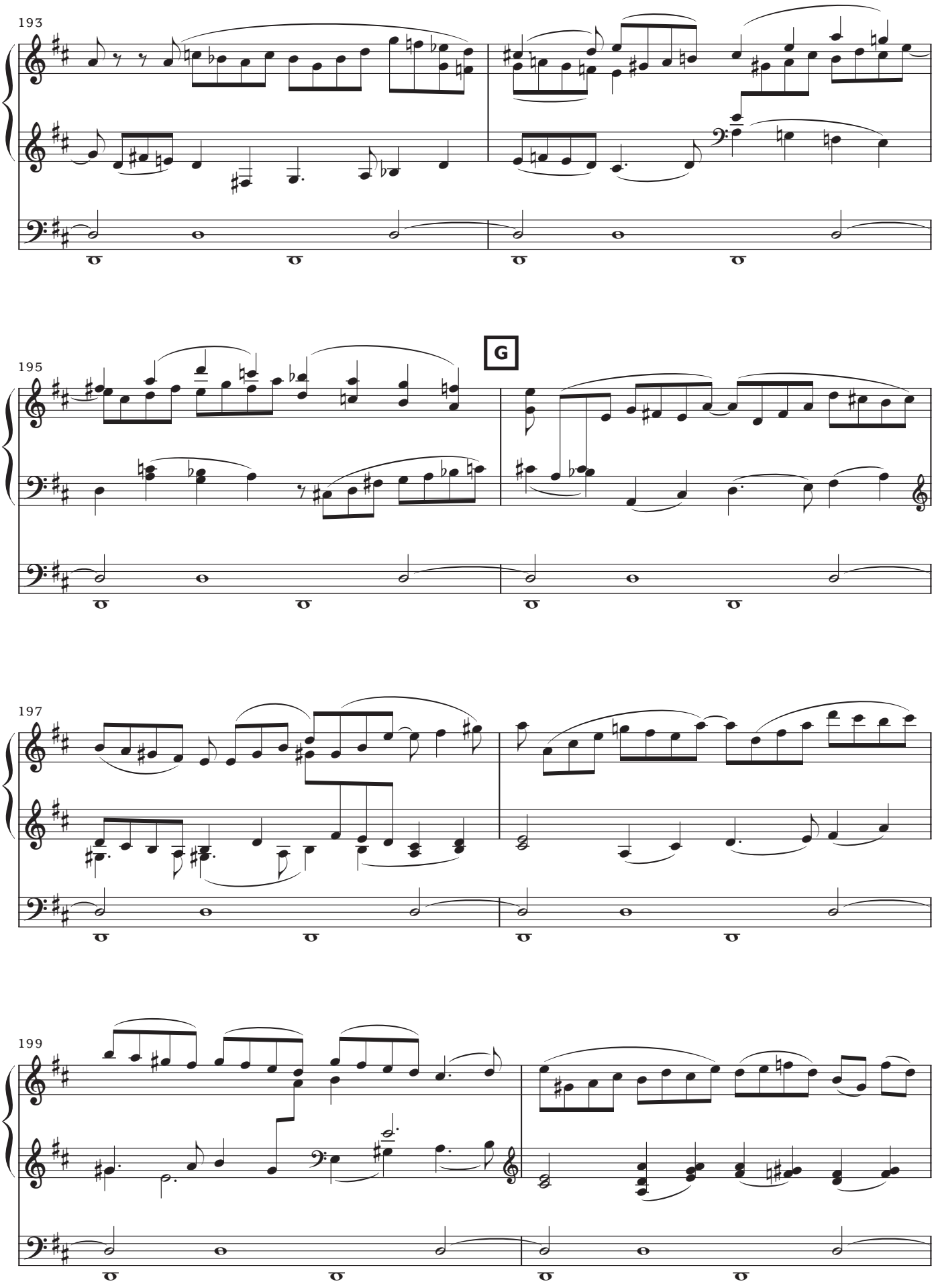


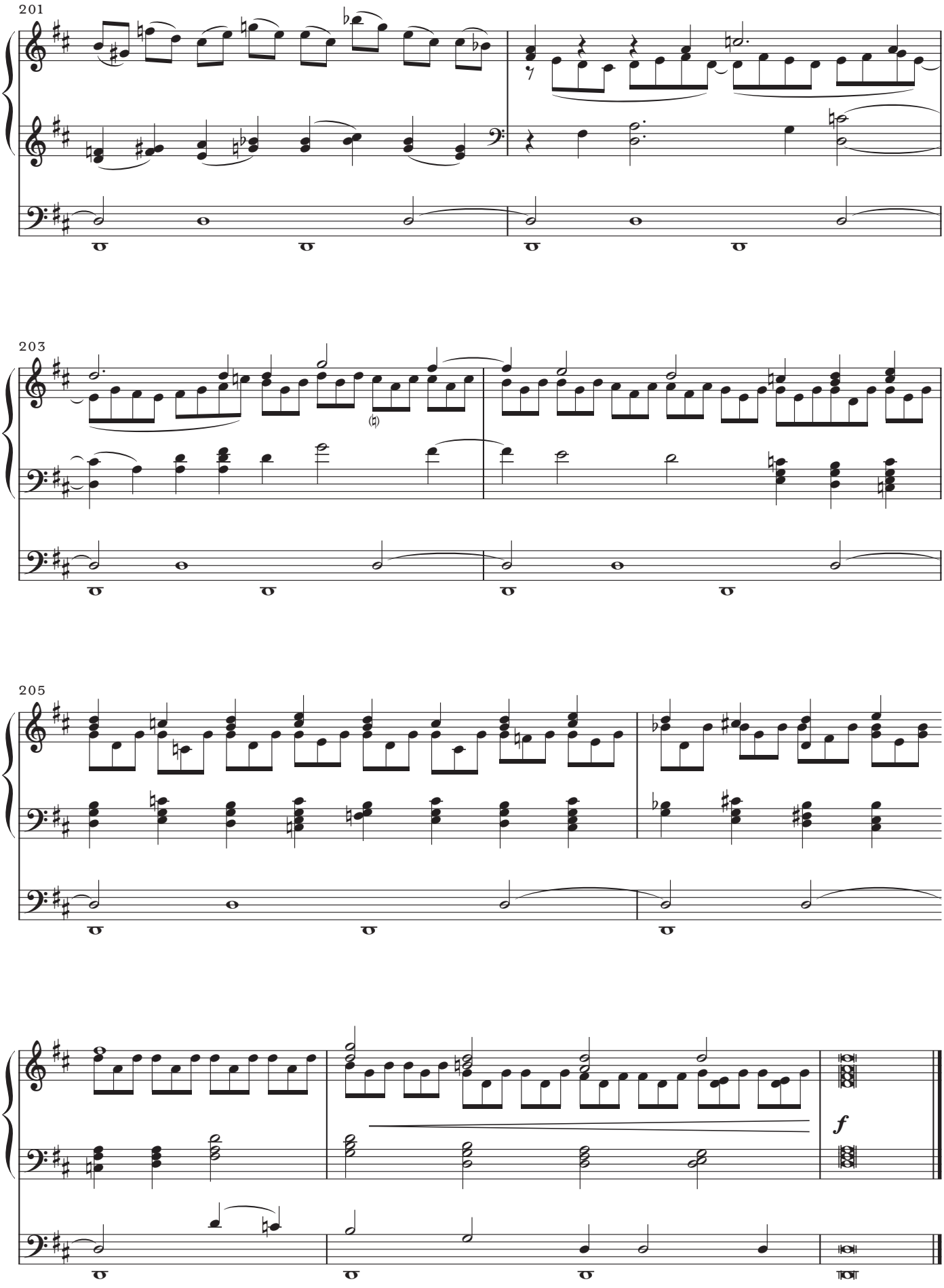
F

183




185
187
189
191


193
195
G
197
199

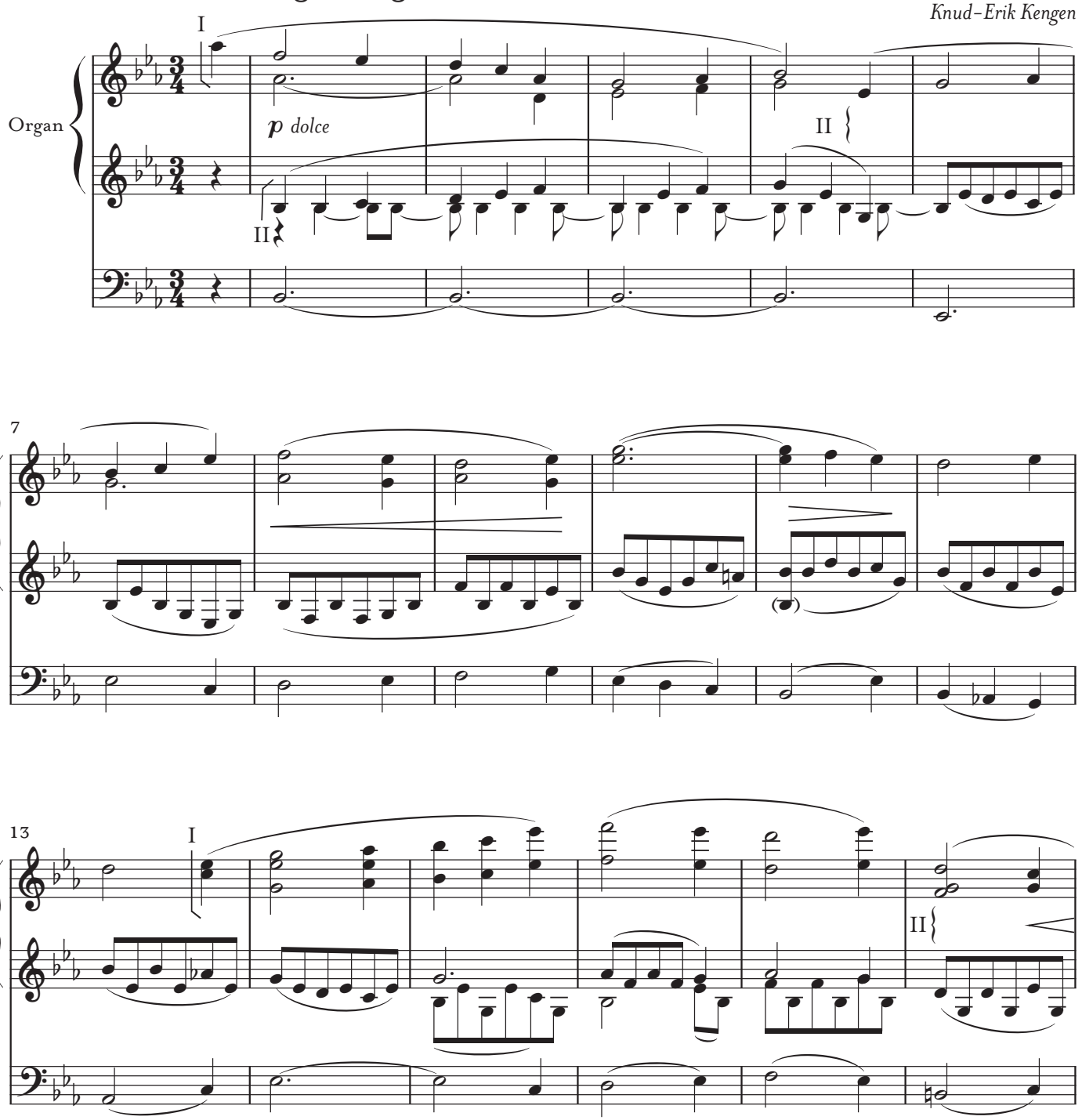

201
203
205
f

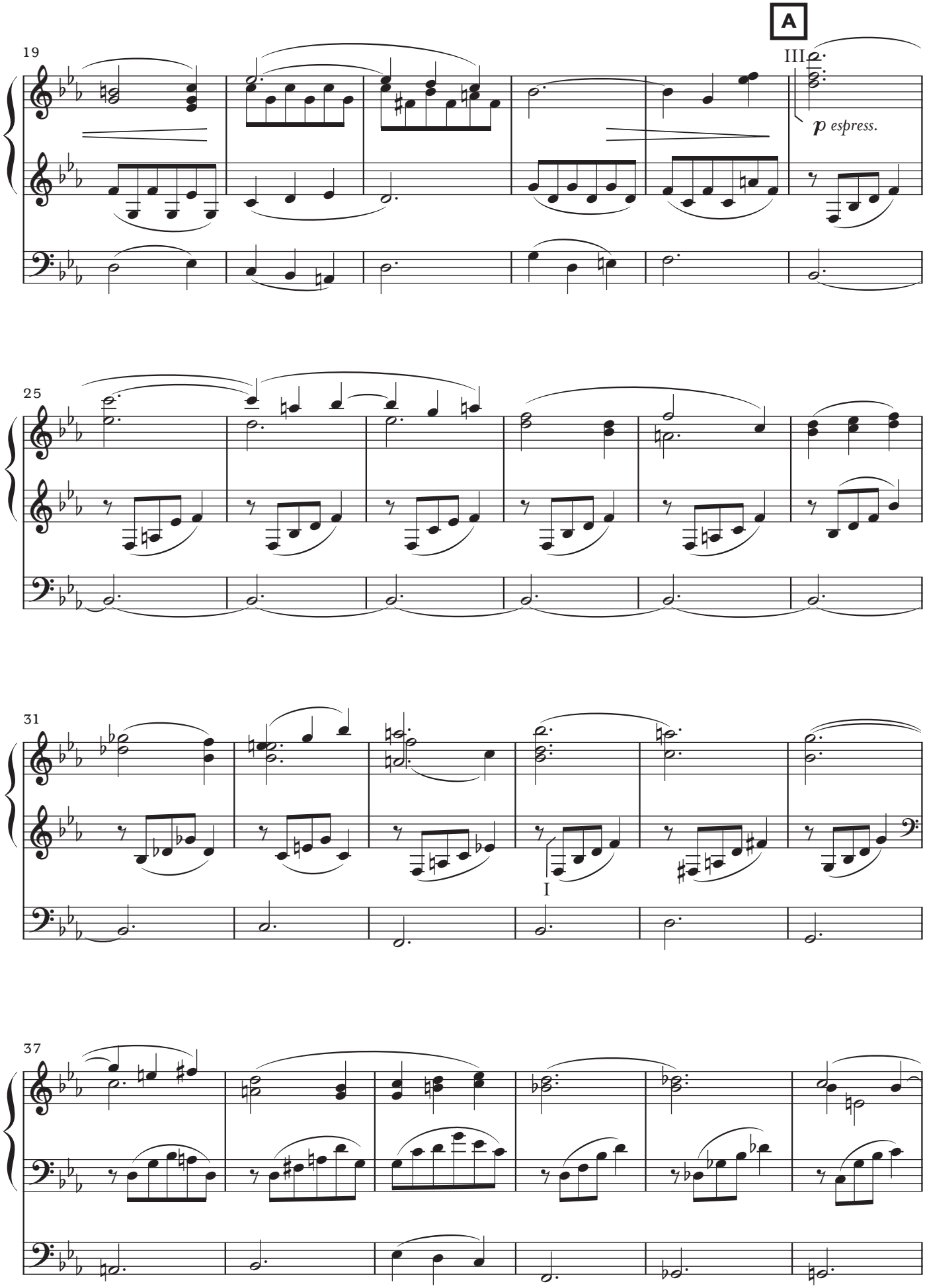
JOHANNES BRAHMS: REQUIEM · OP. 45

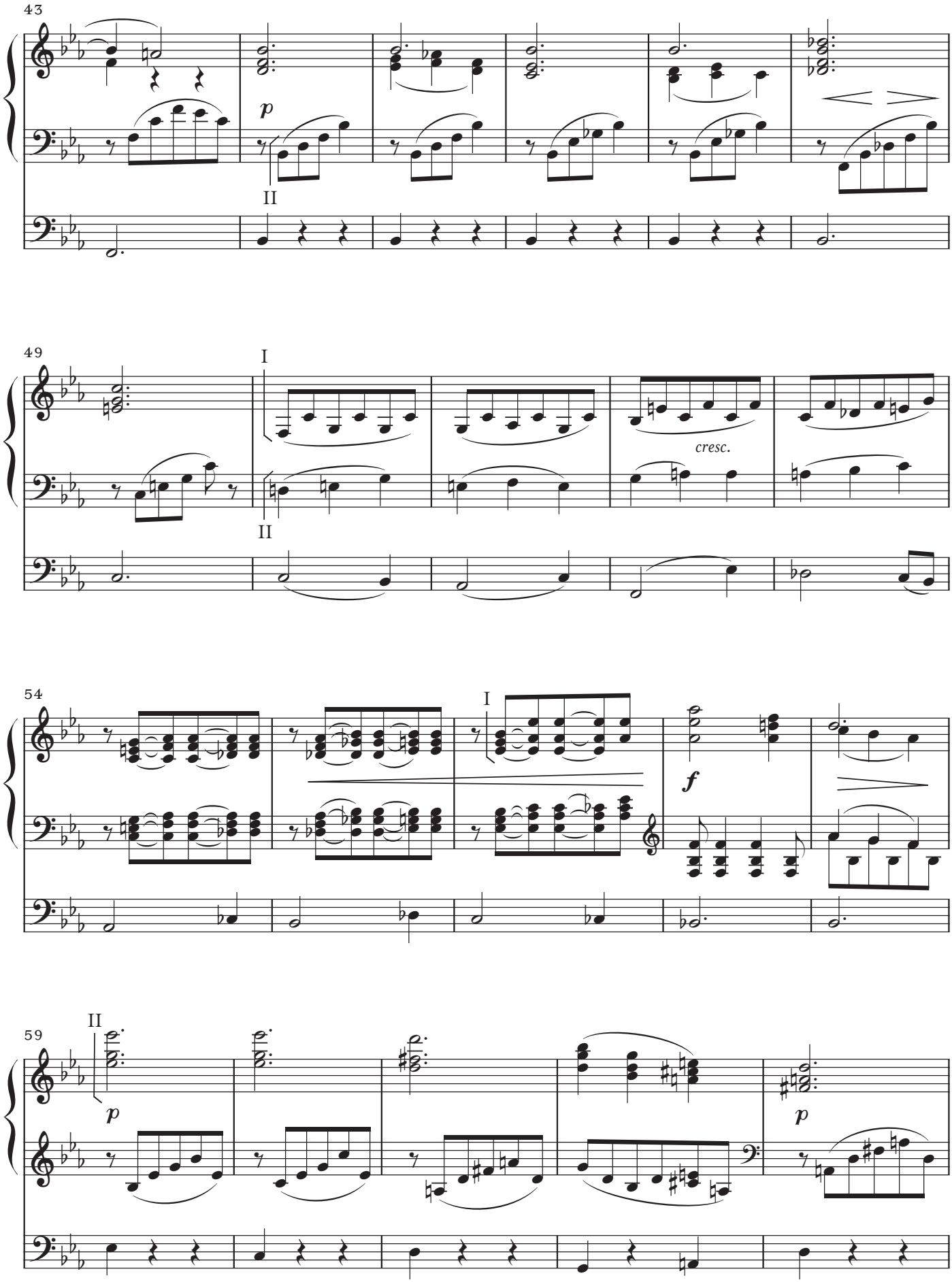
4. *Wie lieblich sind deine Wohnungen*

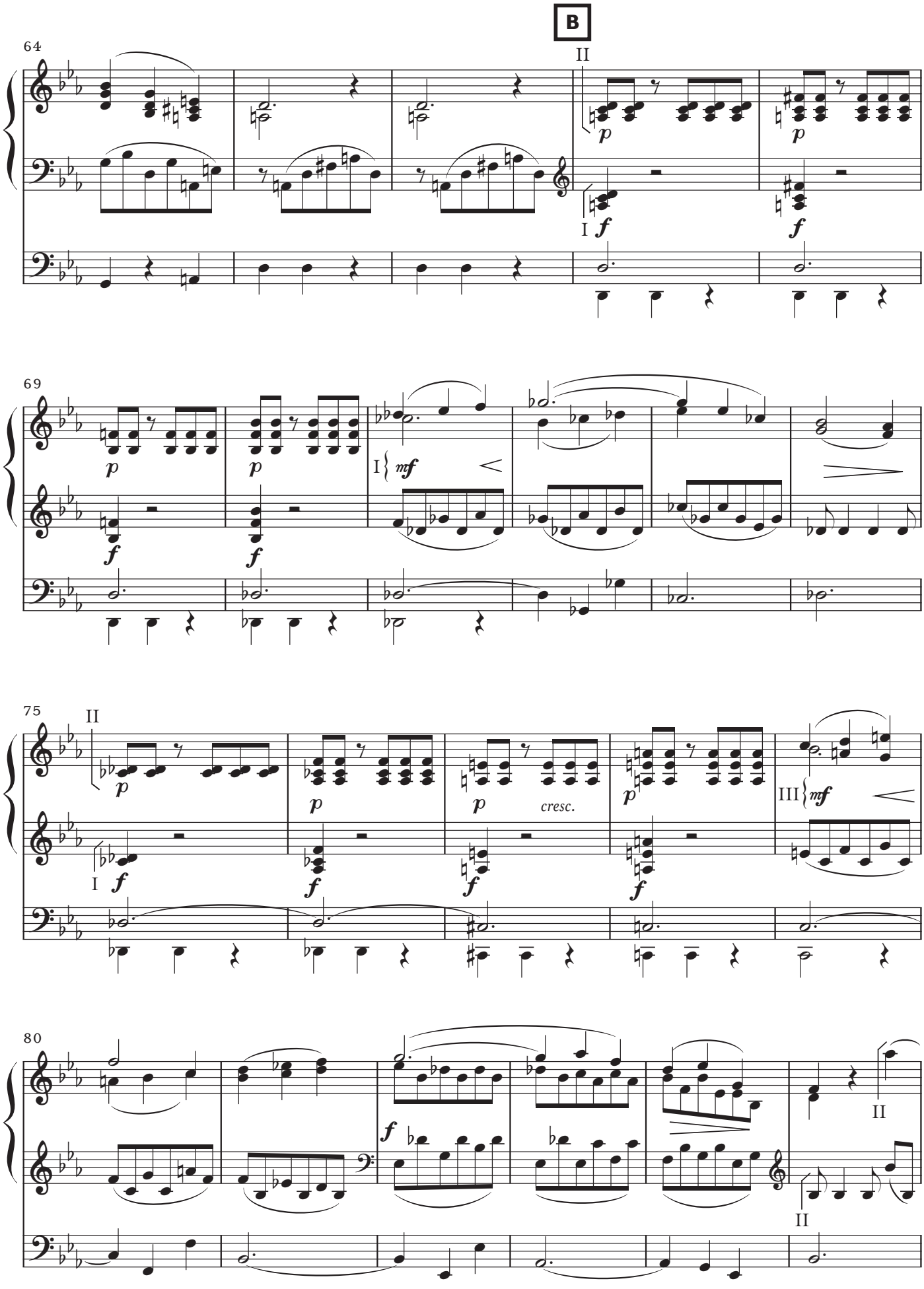
Mäßig bewegt

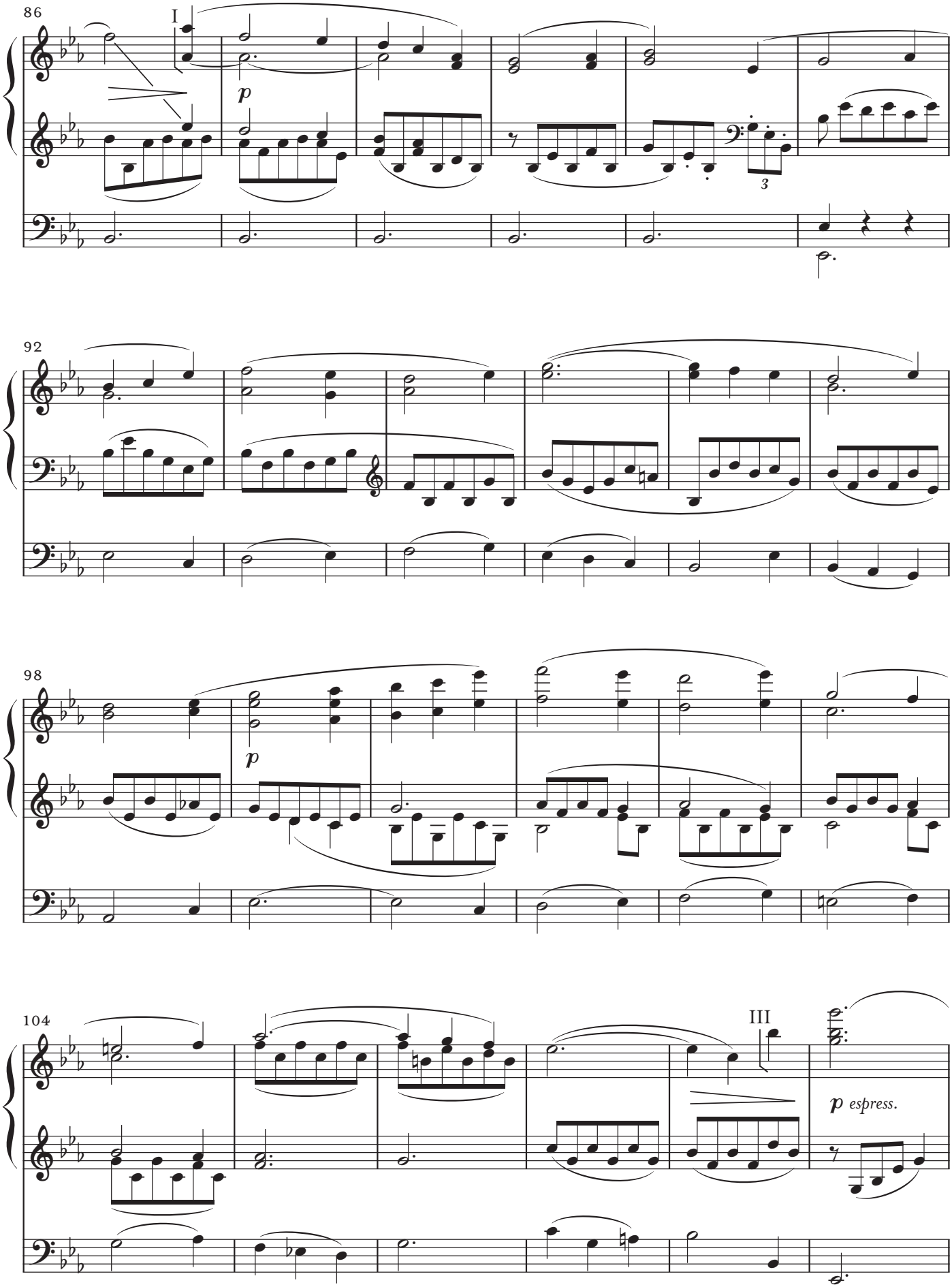
Organ transcription | Orgelausgabe:
Knud-Erik Kengen

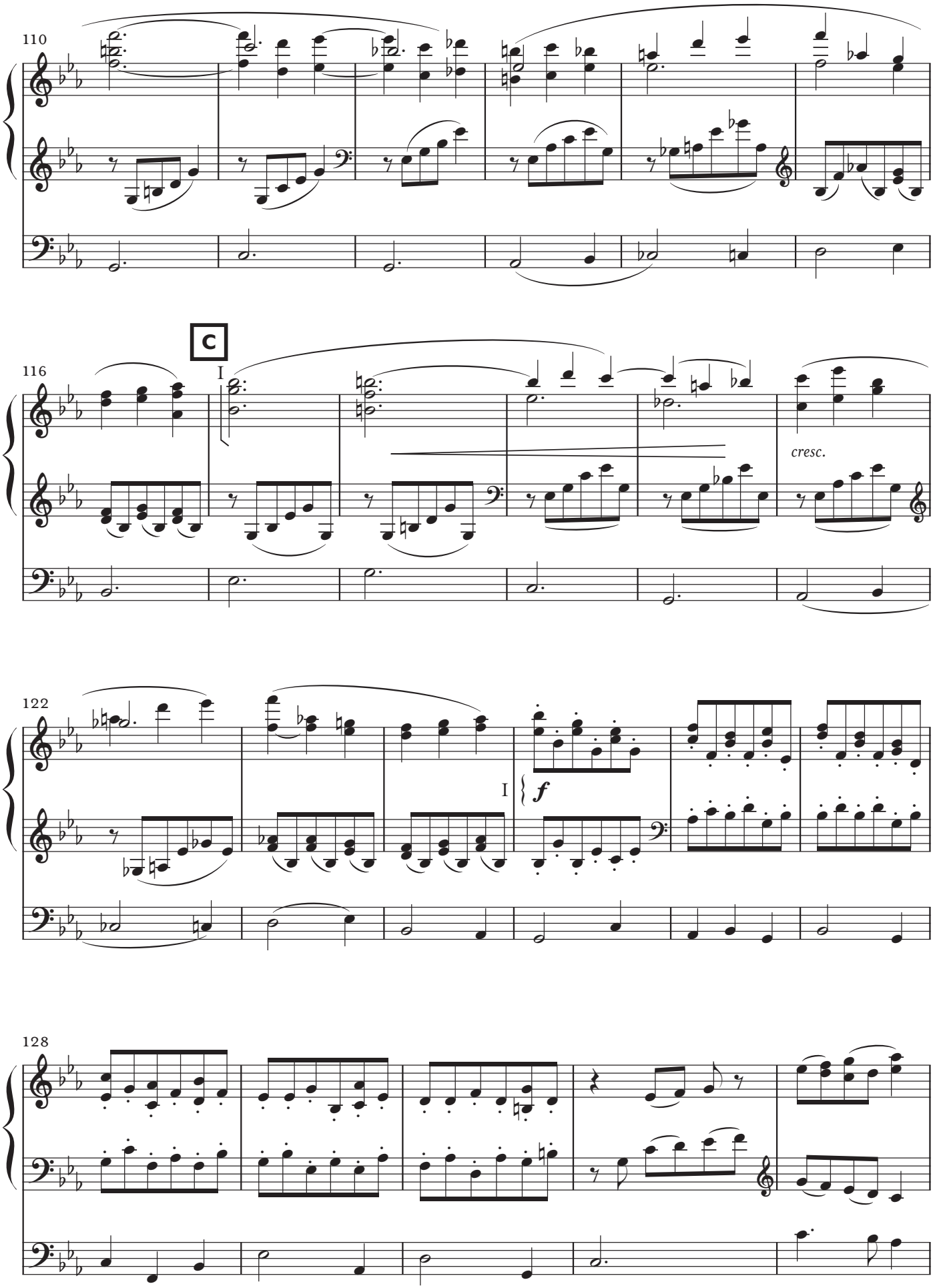


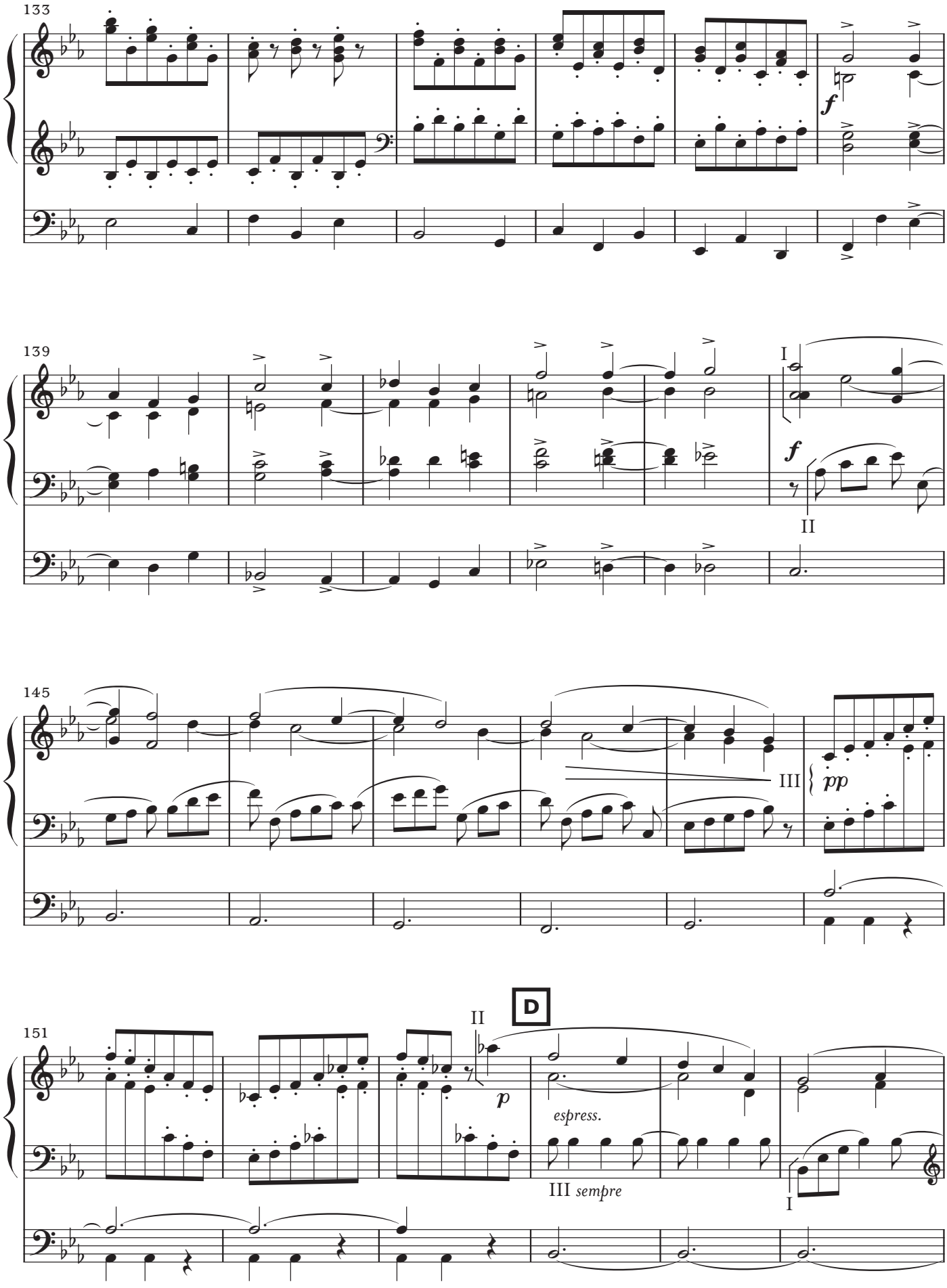

A
19
III
p espress.
25
31
I
37

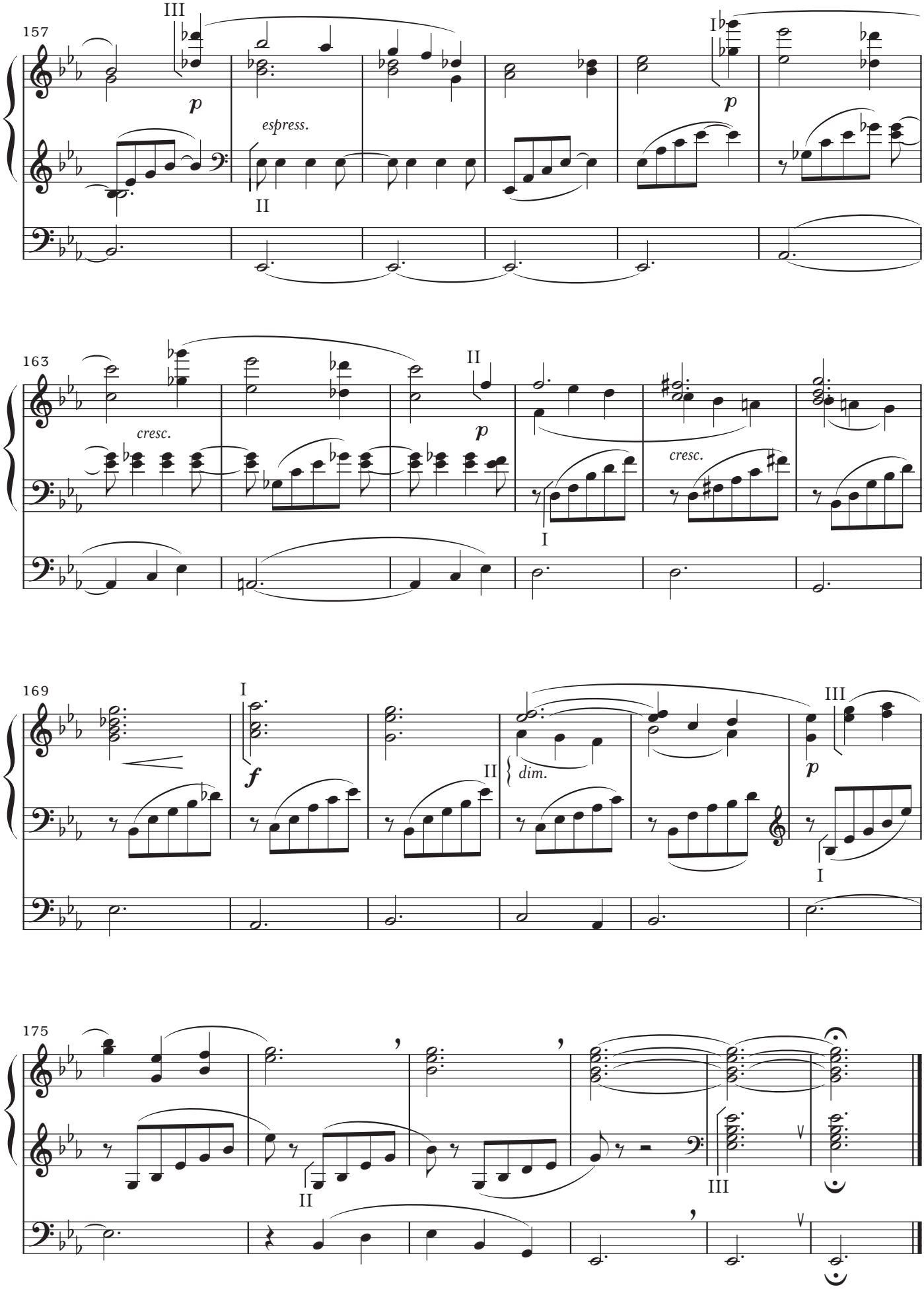

43
p
II
49
I
II
cresc.
54
I
f
59
II
p
p


B
64
II
I
69
I
mf
75
II
I
cresc.
III
mf
80
II
II


86
I
p
3
92
98
p
104
III
p espress.


110
C
116
I
cresc.
122
I
f
128

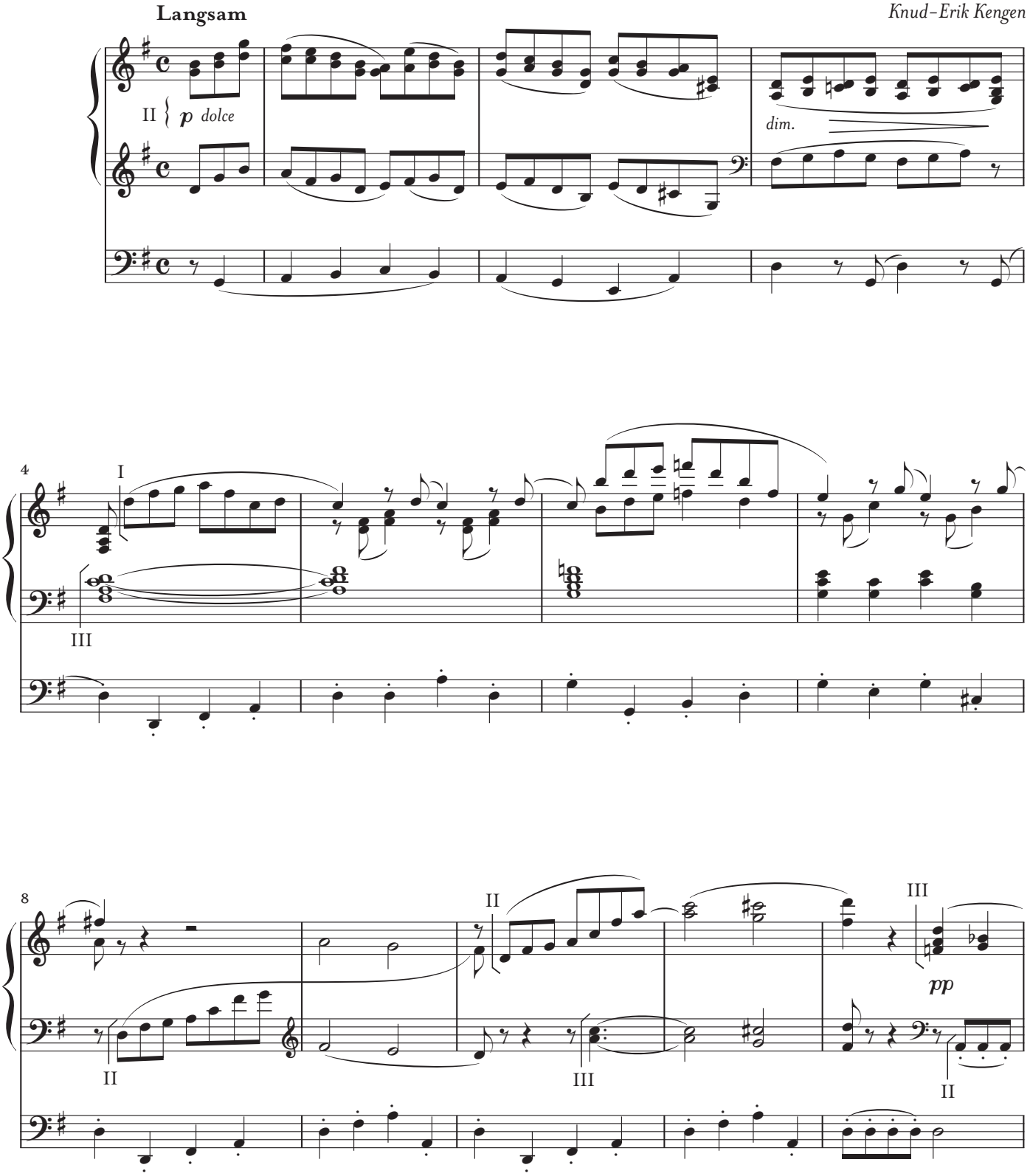

133
f
139
I
f
II
145
III
pp
151
II
D
p
espress.
III sempre
I

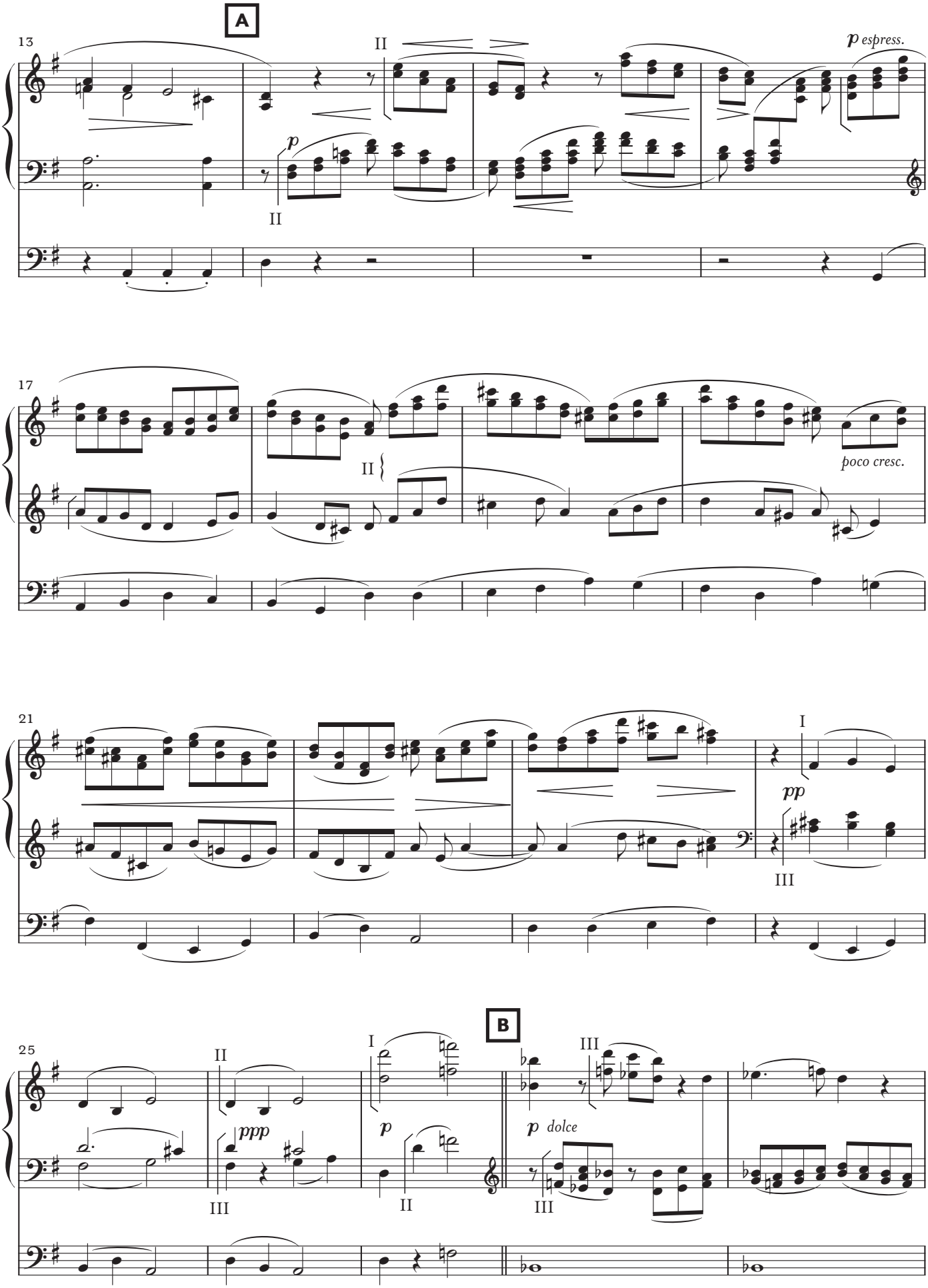

157
III
p
espress.
II
I
p
163
cresc.
II
p
cresc.
I
169
I
f
II
dim.
III
p
I
175
II
III

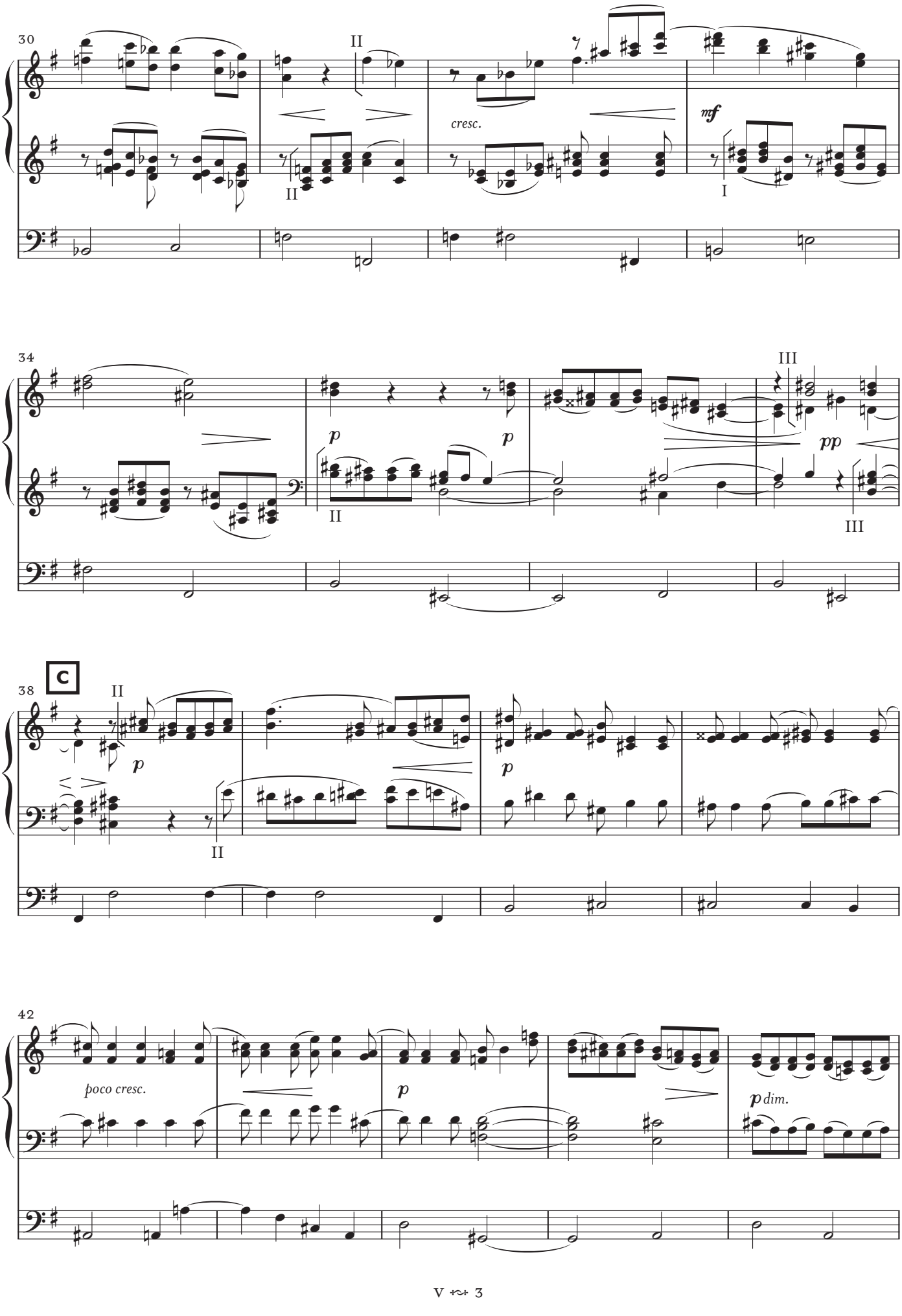
JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

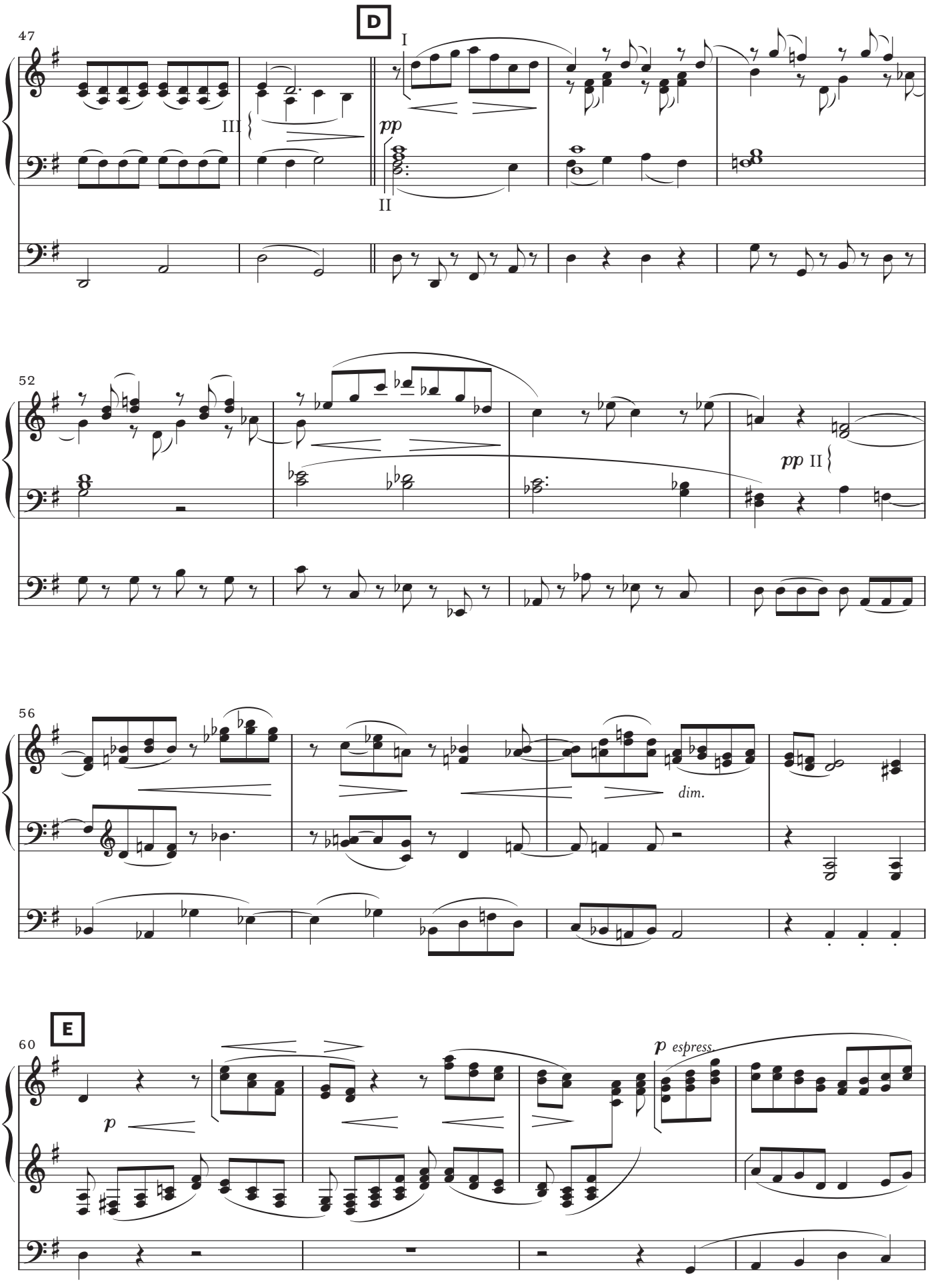
5. *Ihr habt nun Traurigkeit*

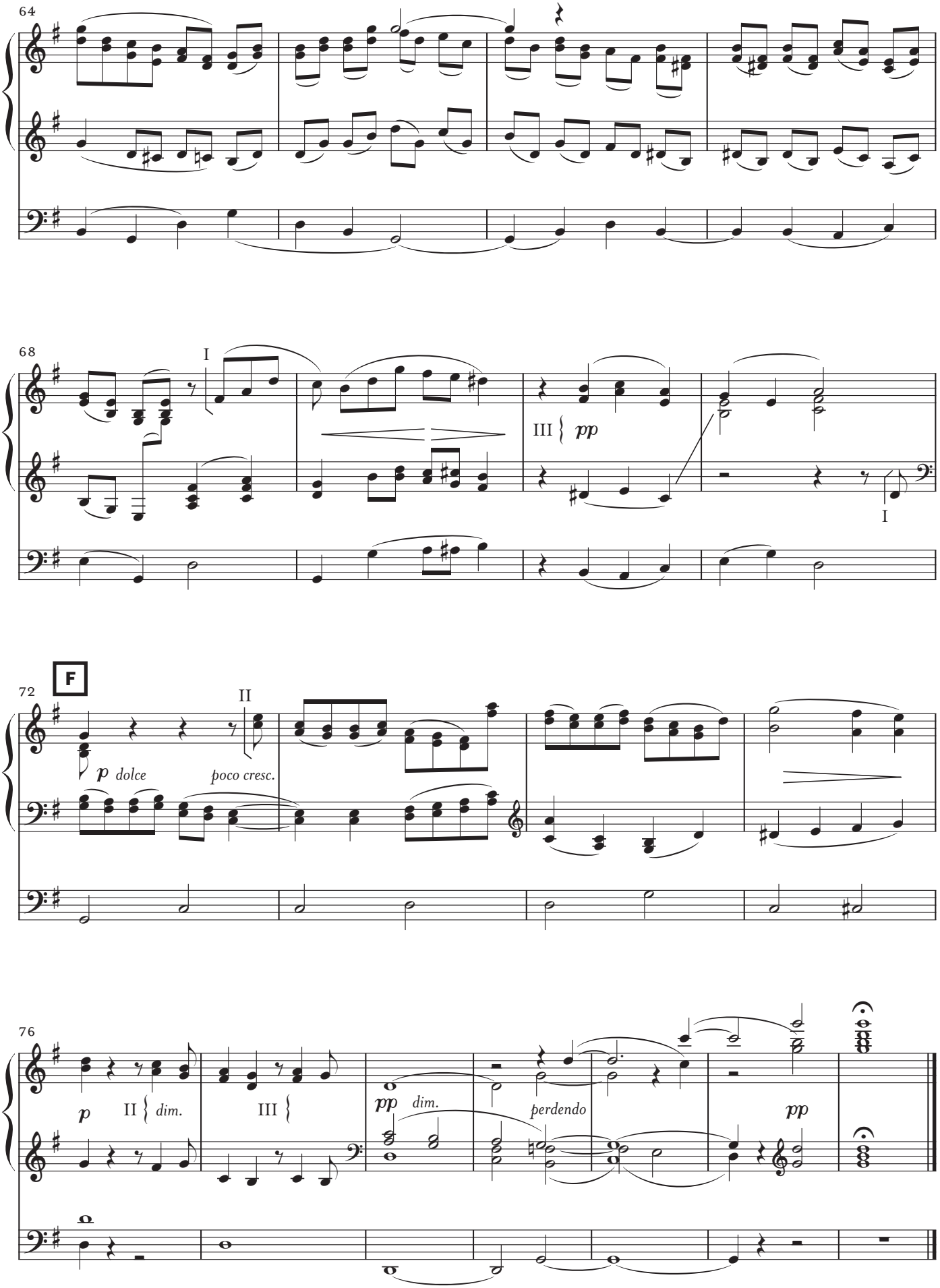
Orgelausgabe | Organ transcription:
Knud-Erik Kengen




A
13
II
p espress.
p
II
17
II
poco cresc.
21
I
pp
III
B
25
II
ppp
III
I
p
II
III
p dolce
III


30
II
cresc.
mf
II
I
34
III
p
p
pp
II
III
38
C
II
p
p
II
42
poco cresc.
p
p dim.

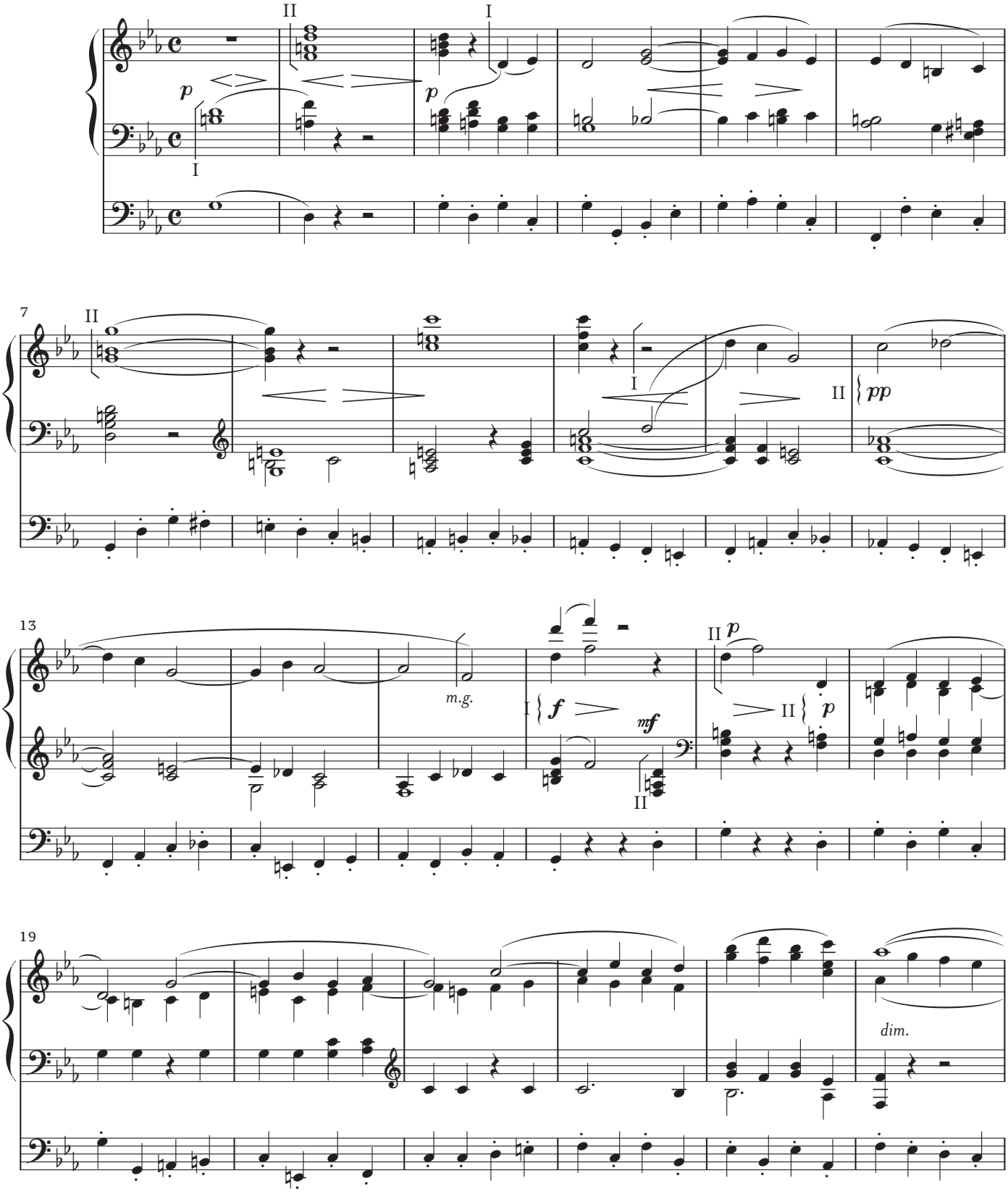

47
D
I
III
pp
II
52
pp II
56
dim.
60
E
p
p espress.

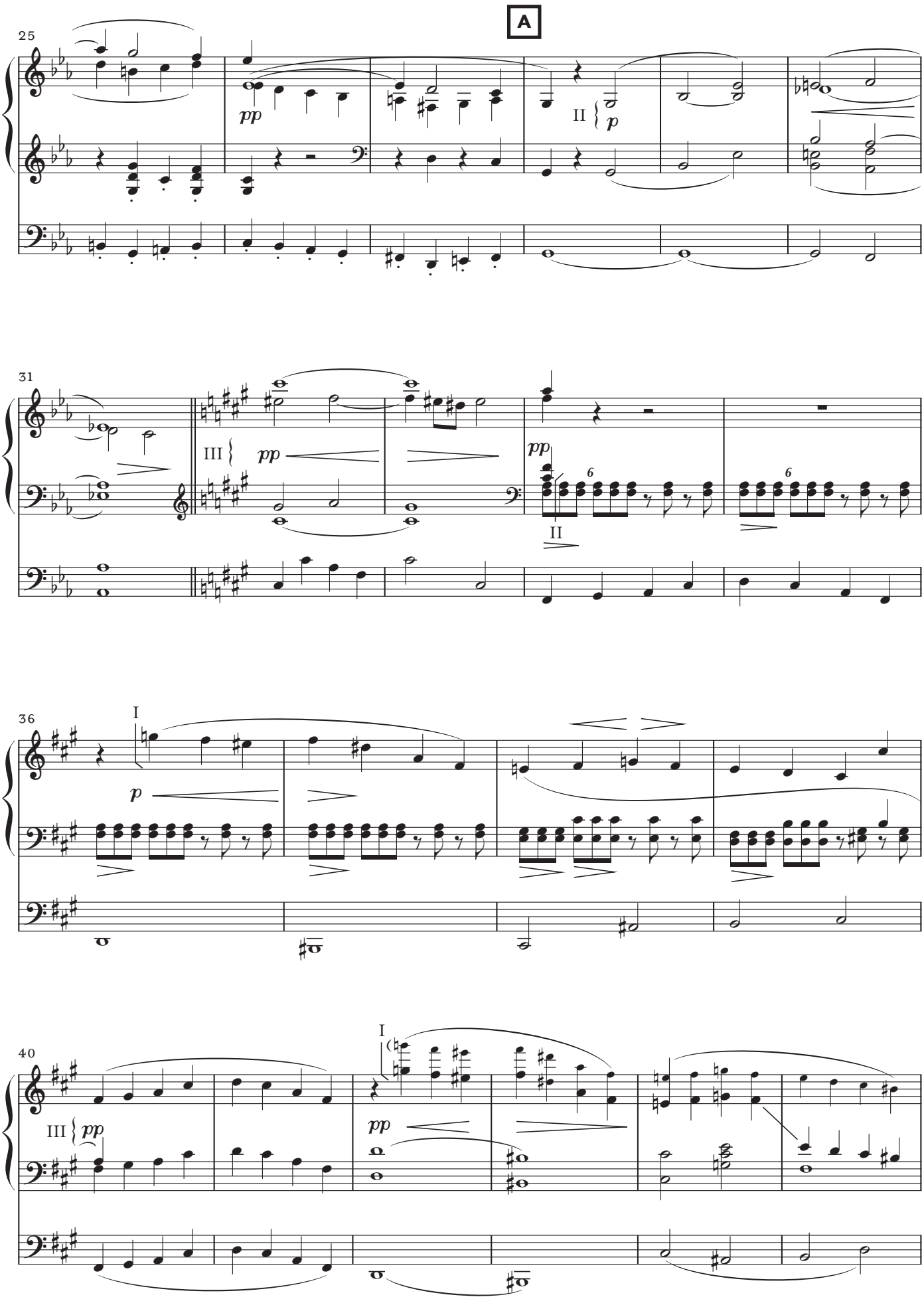

64
68
I
III
pp
I
72
F
II
p dolce
poco cresc.
76
p
II
dim.
III
pp dim.
perdendo
pp

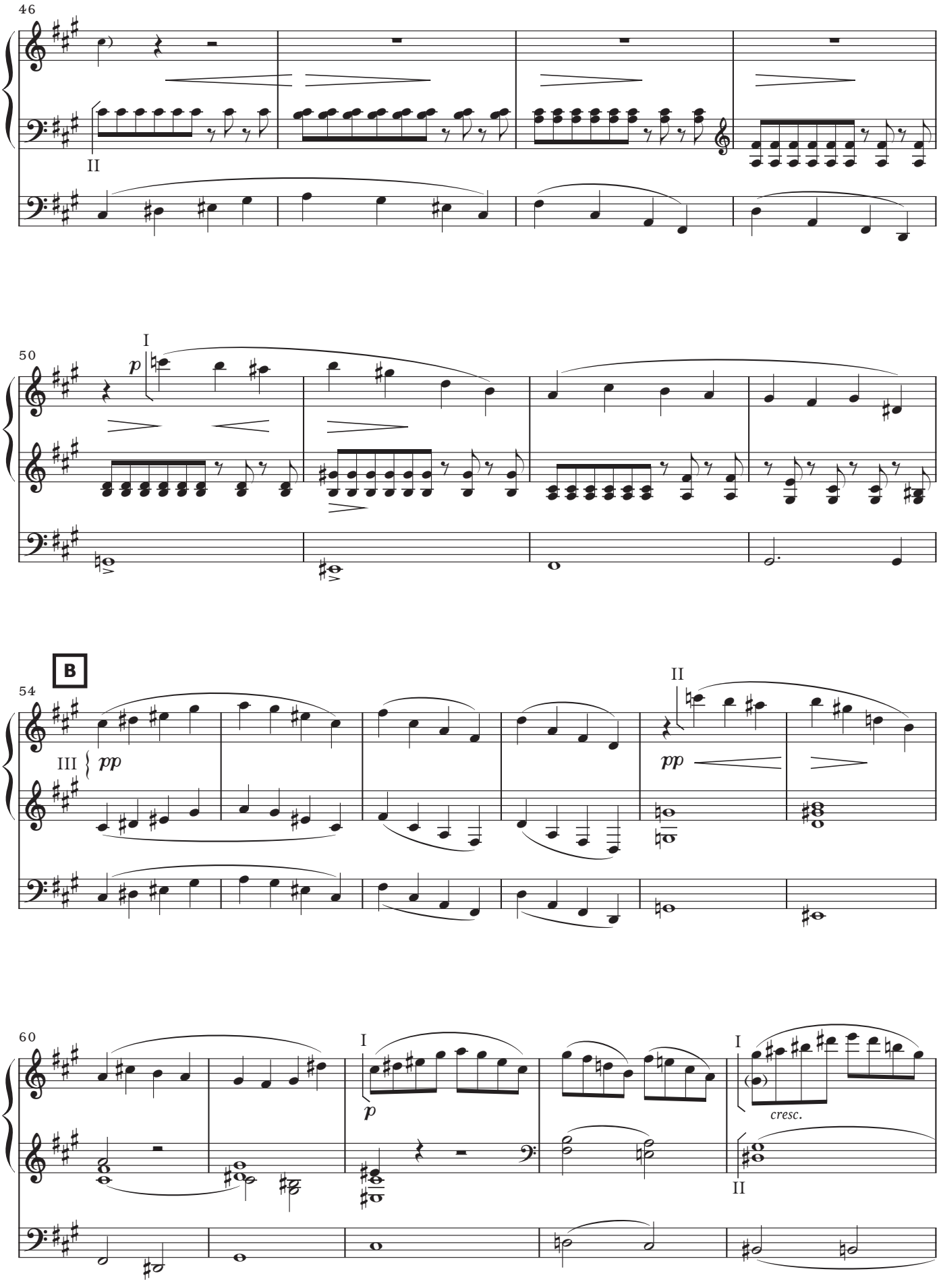
JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

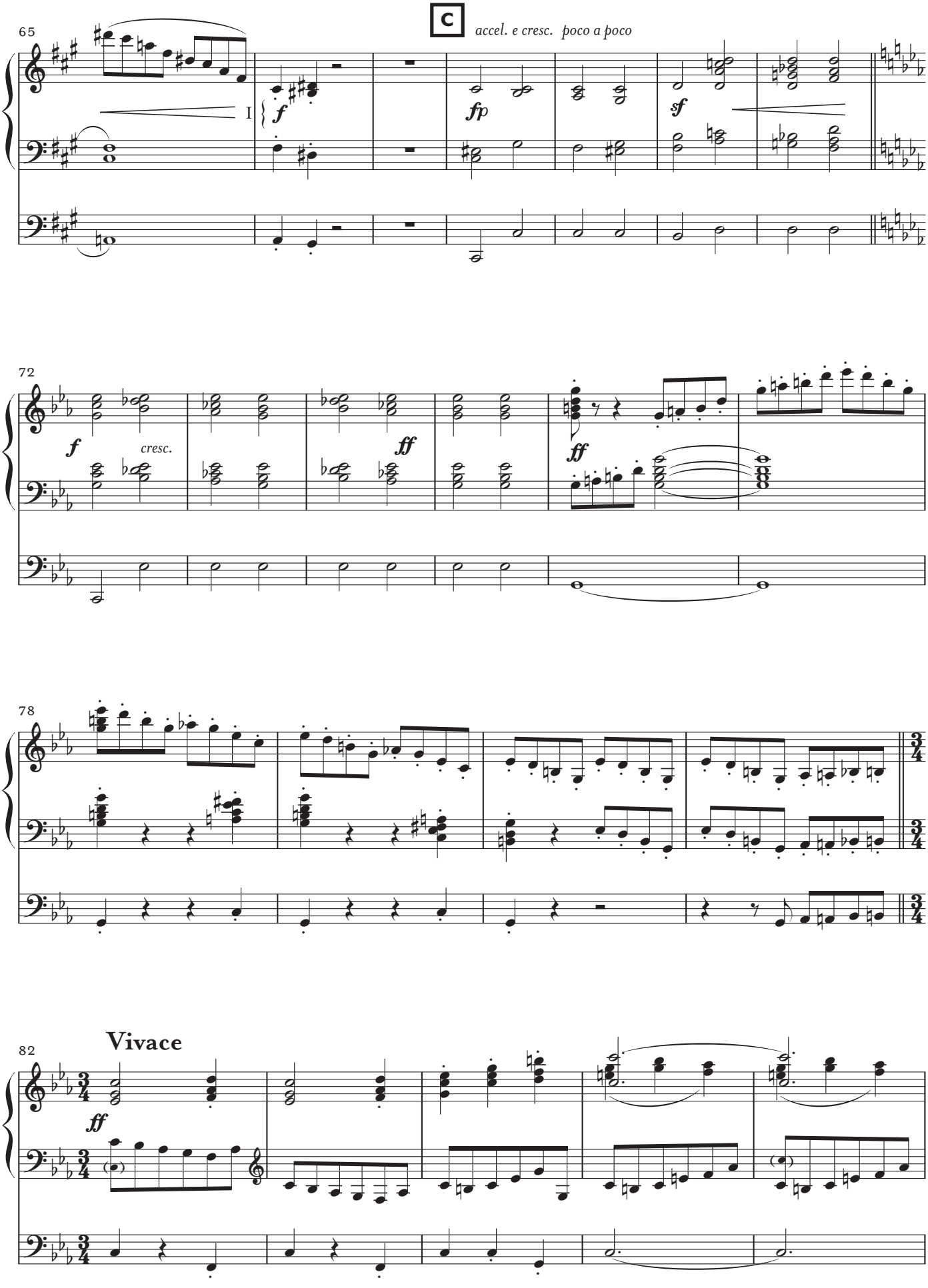
6. *Wir haben hie keine bleibende Statt*

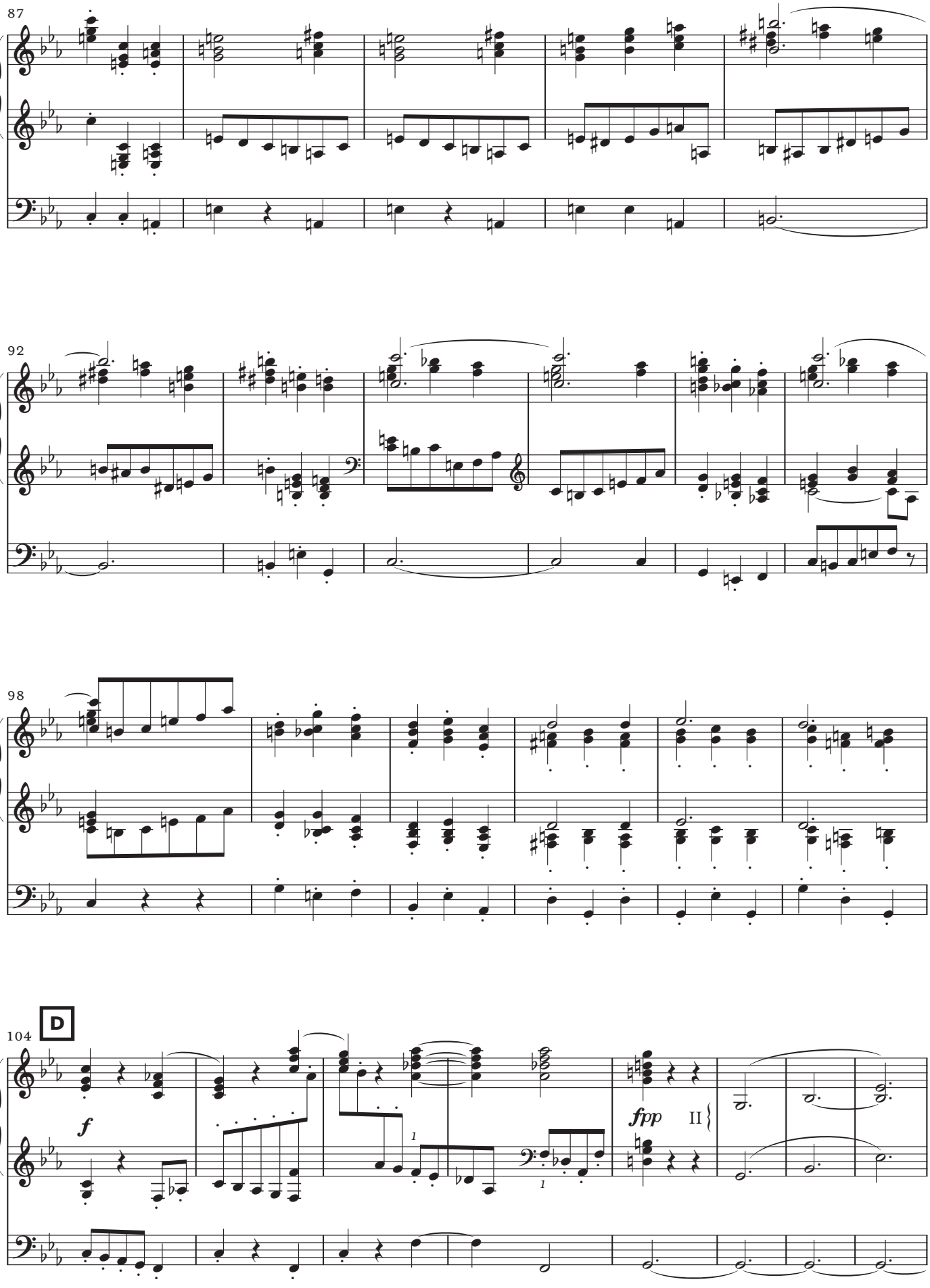
Orgelausgabe | Organ transcription:
Knud-Erik Kengen

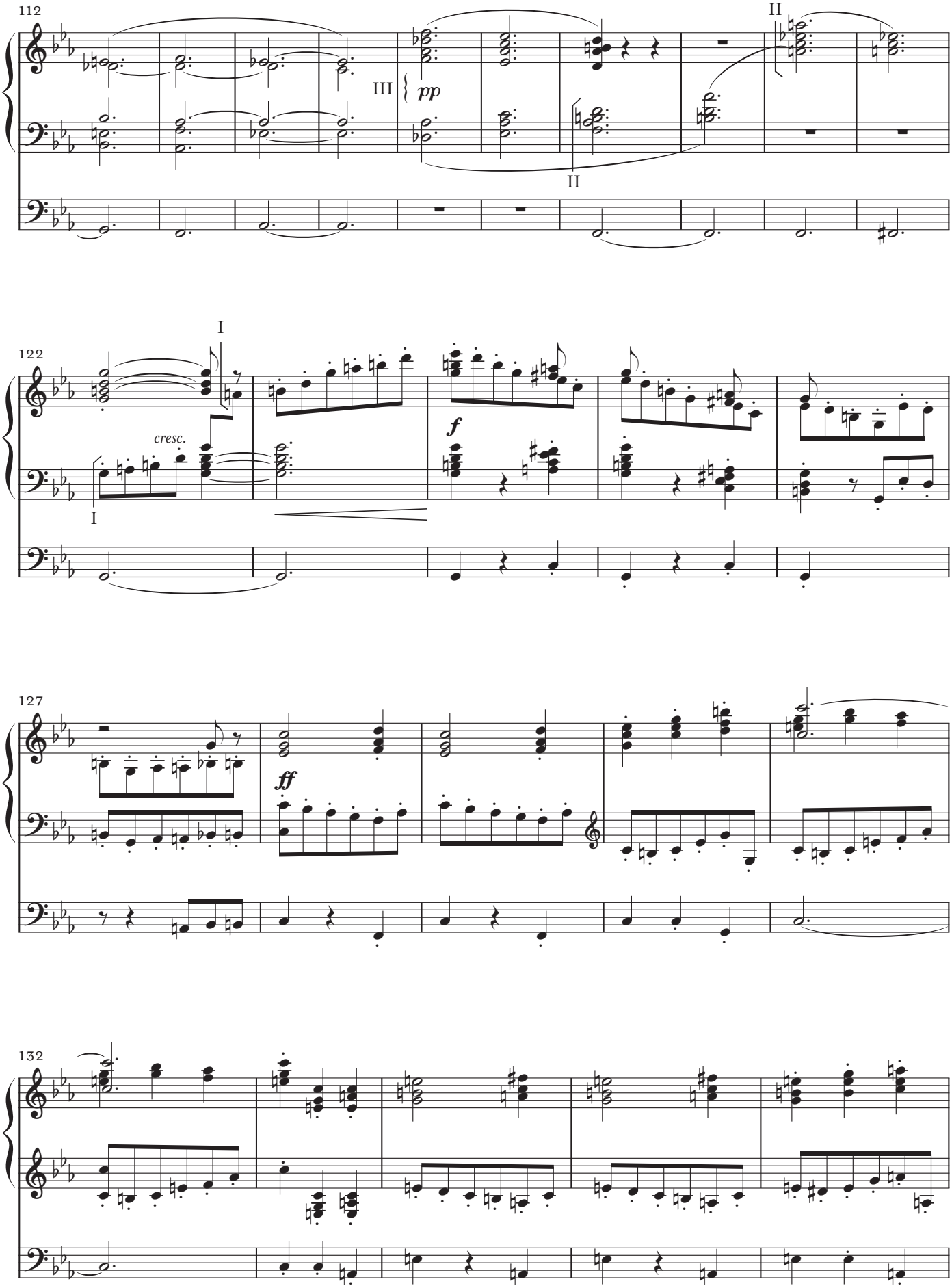


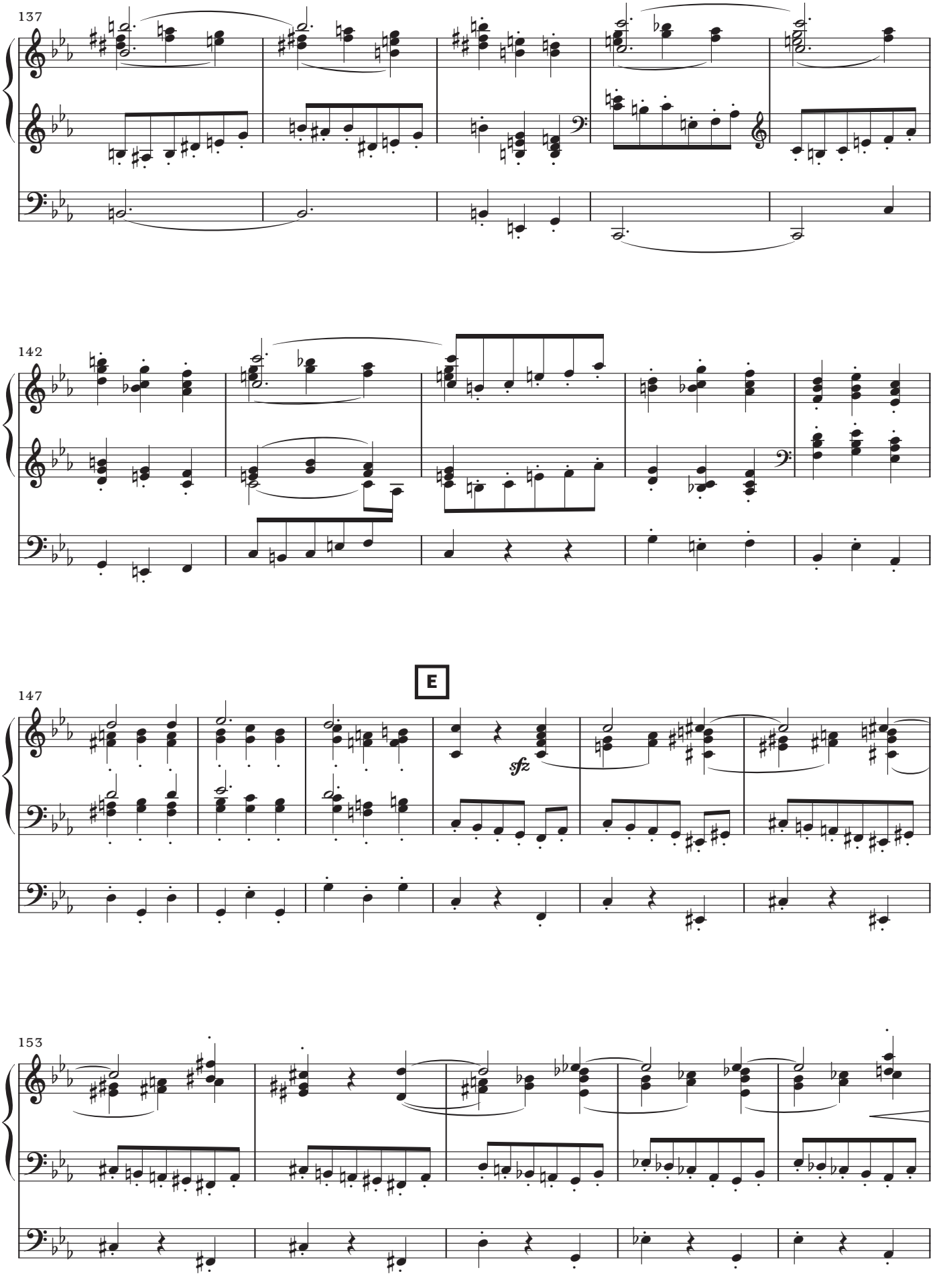

A
25
pp
II
p
31
III
pp
pp
6
6
II
36
I
p
40
I
III
pp
pp


46
II
50
I
p
B
54
III
pp
II
pp
60
I
p
I
cresc.
II


65
C
accel. e cresc. poco a poco
I
f
fp
sf
72
f
cresc.
ff
ff
78
82
Vivace
ff


87
92
98
104
D
f
fpp
II


112
III
pp
II
II
122
I
cresc.
I
f
127
ff
132


137
142
E
147
sfz
153

158

ff

164

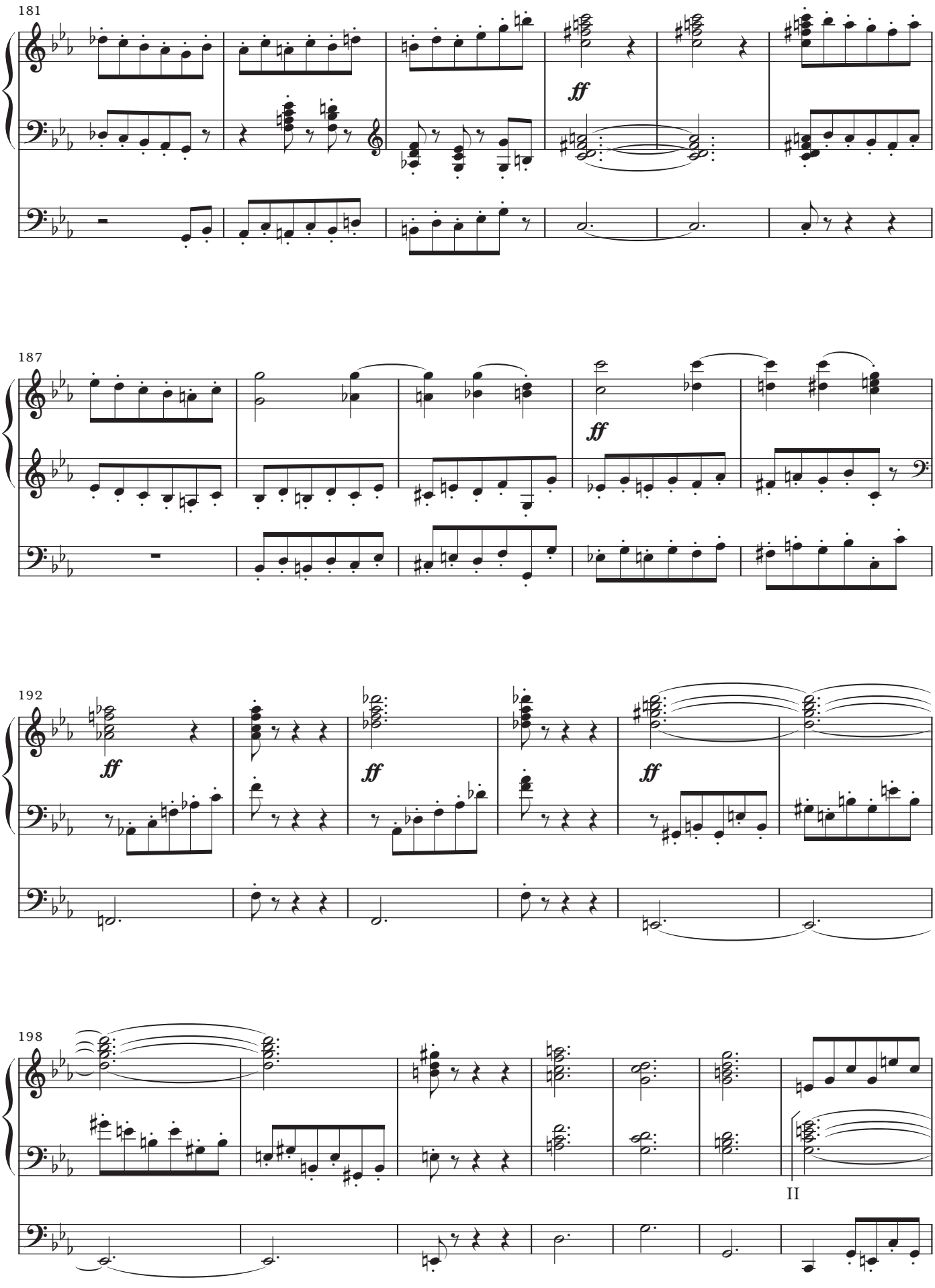
ff

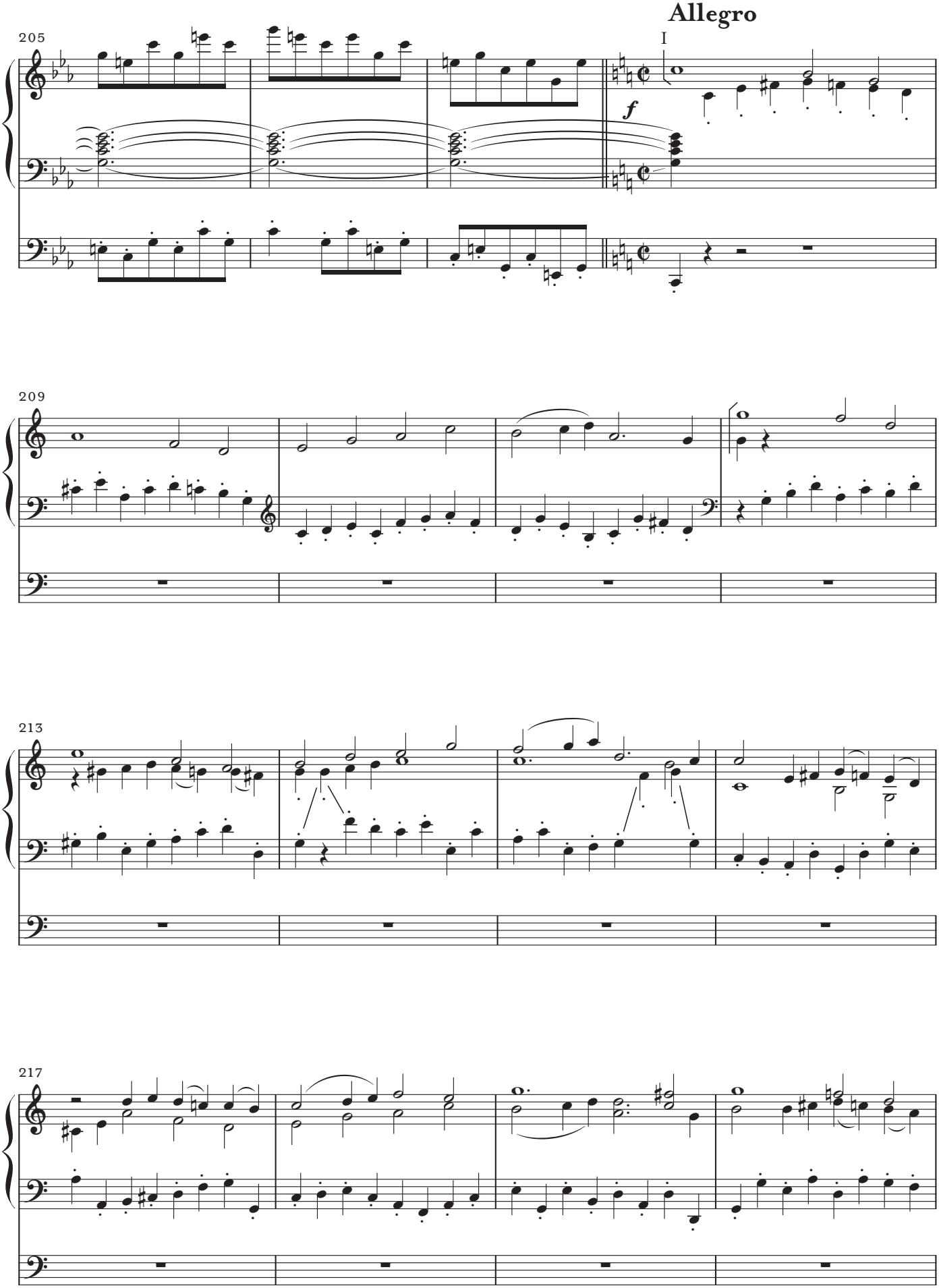
169

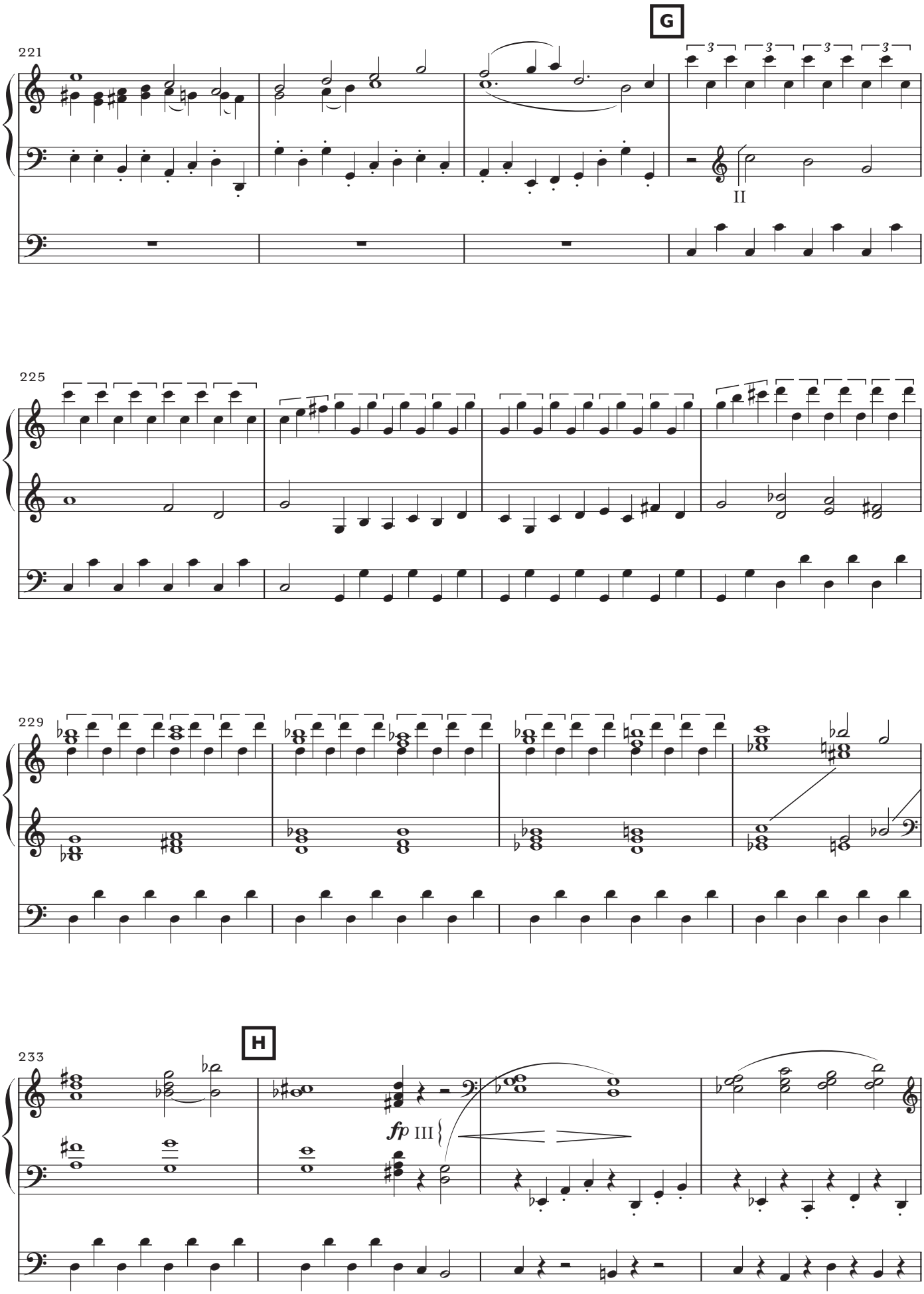
175

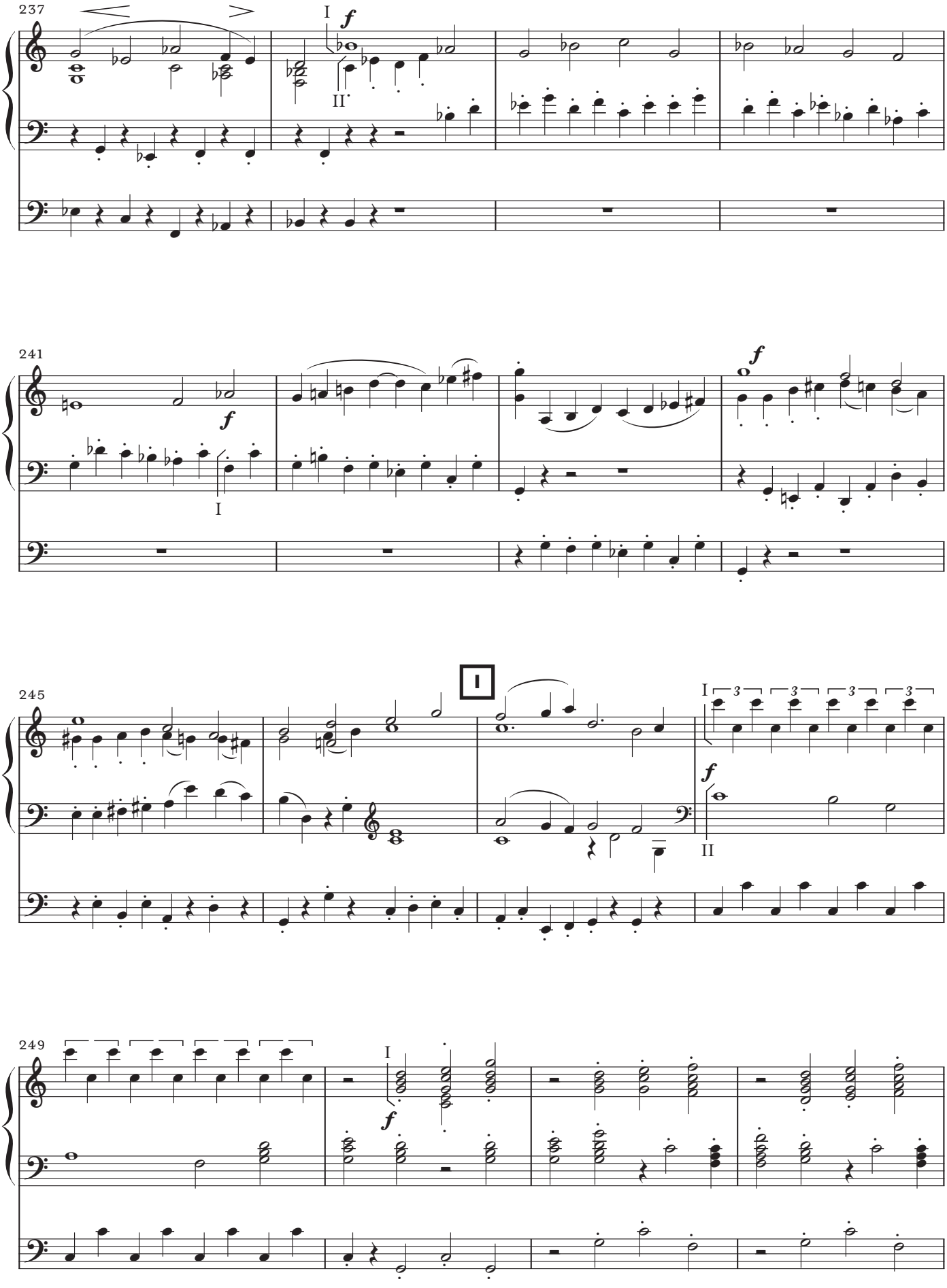
F

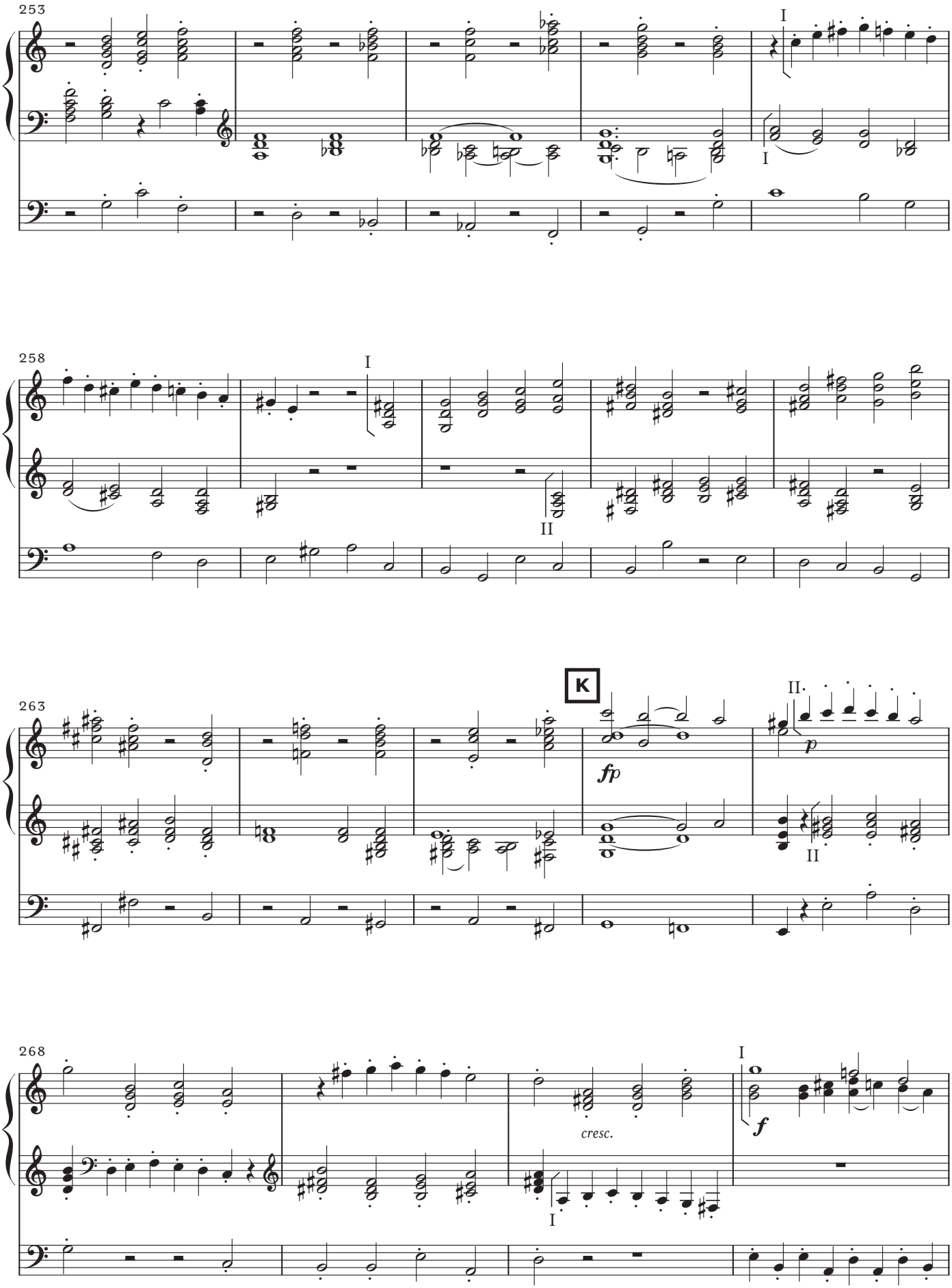
ff

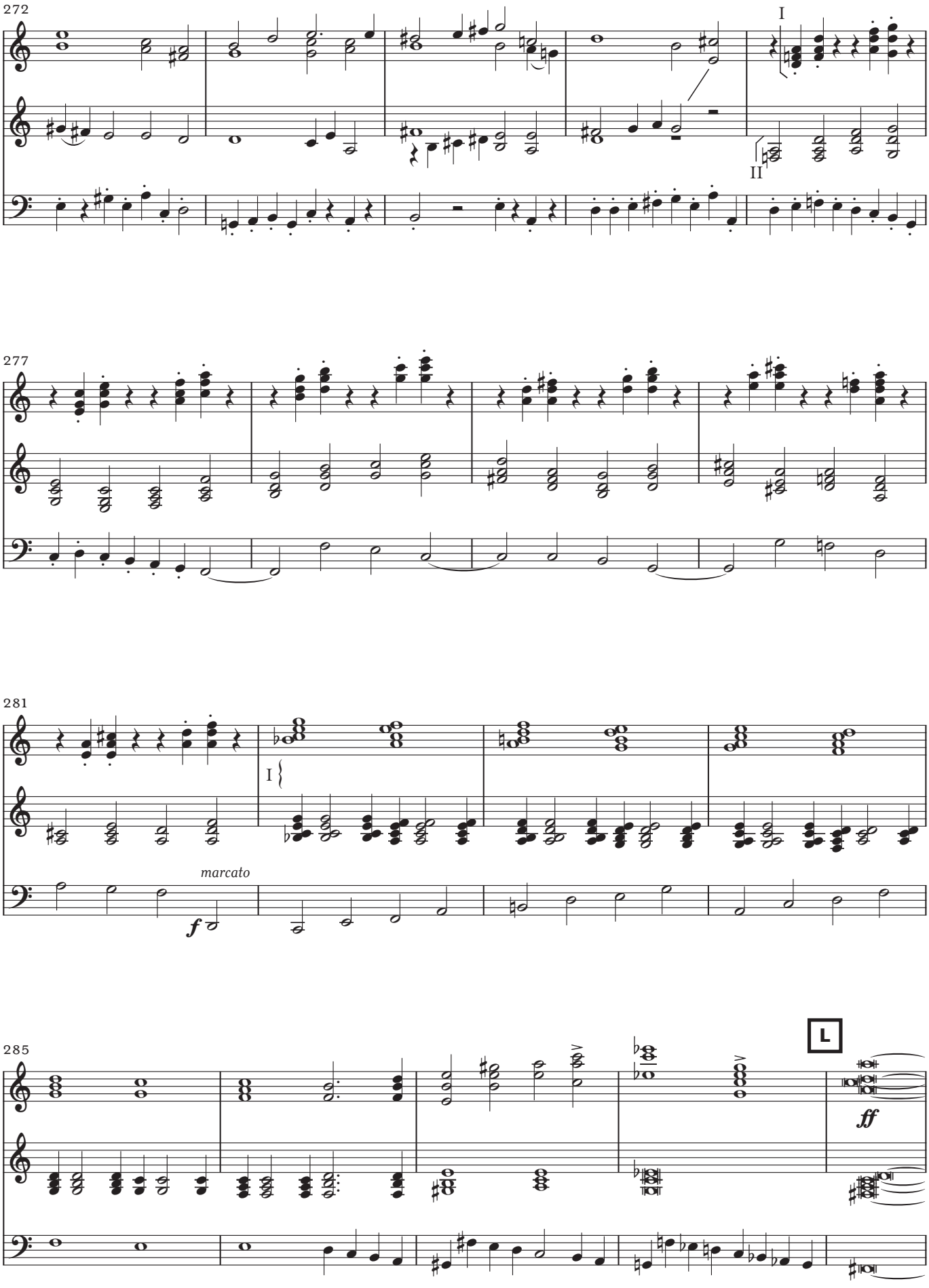

181
ff
187
ff
192
ff
ff
ff
198
II

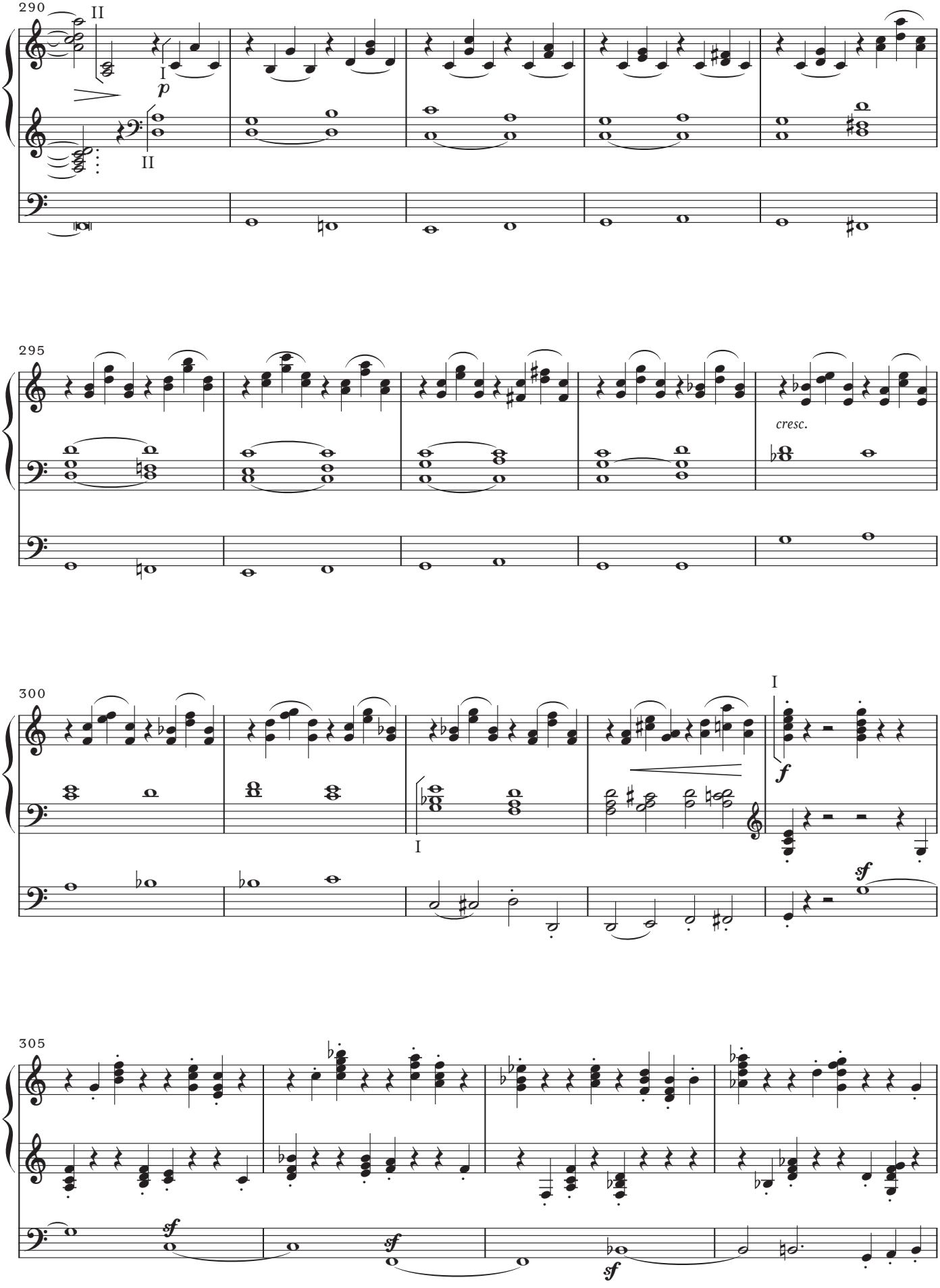

Allegro
205
I
f
209
213
217

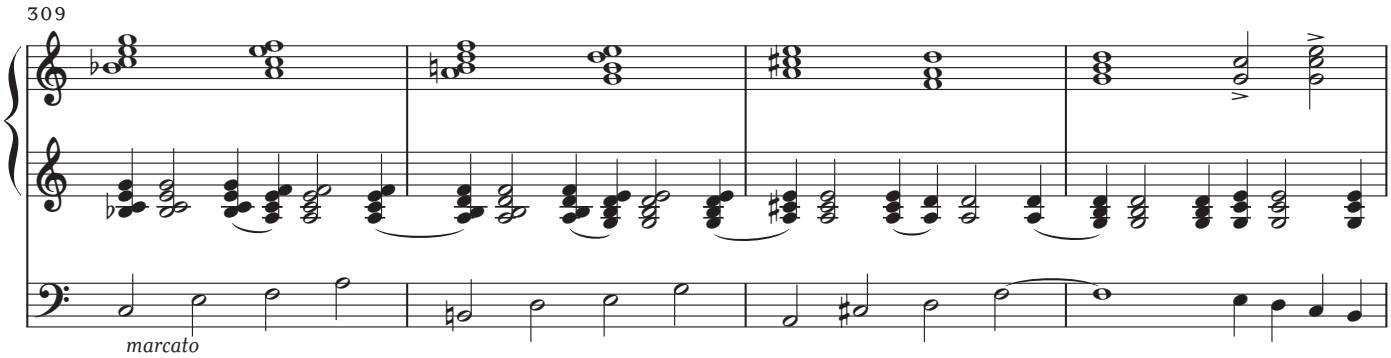

G
221
II
225
229
H
233
fp III

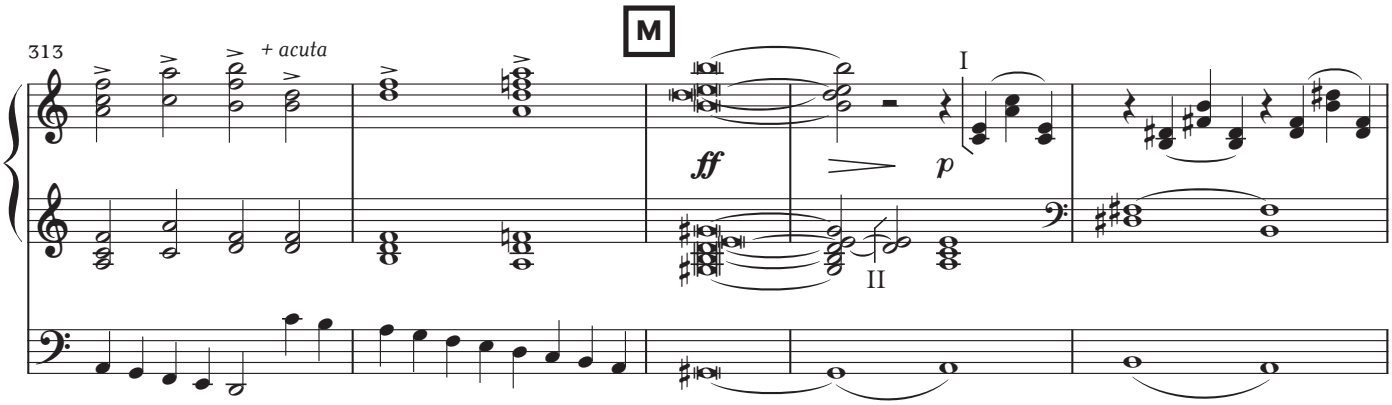

237
I
f
II
241
f
f
I
245
I
I
3
3
3
3
f
II
249
I
f

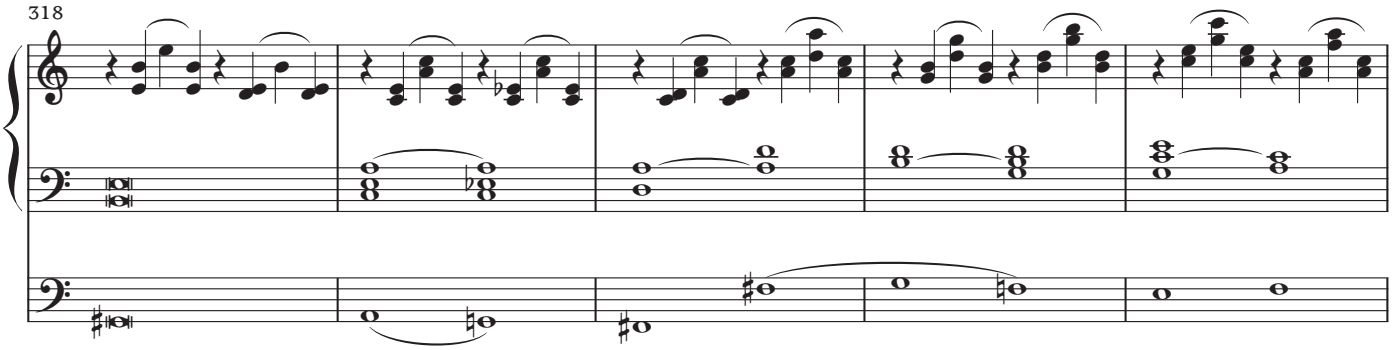

253
I
I
258
I
II
263
K
II.
fp
p
II
268
I
cresc.
f
I

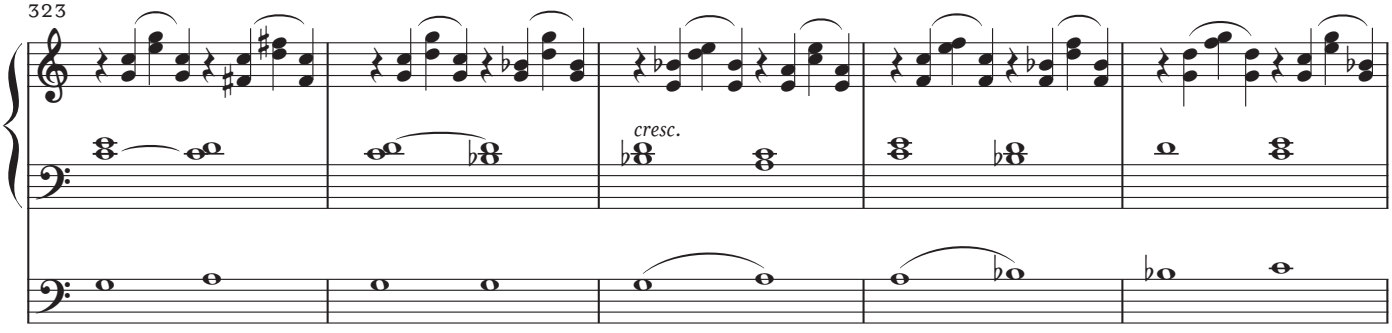

272
I
II
277
281
I
marcato
f
285
L
ff

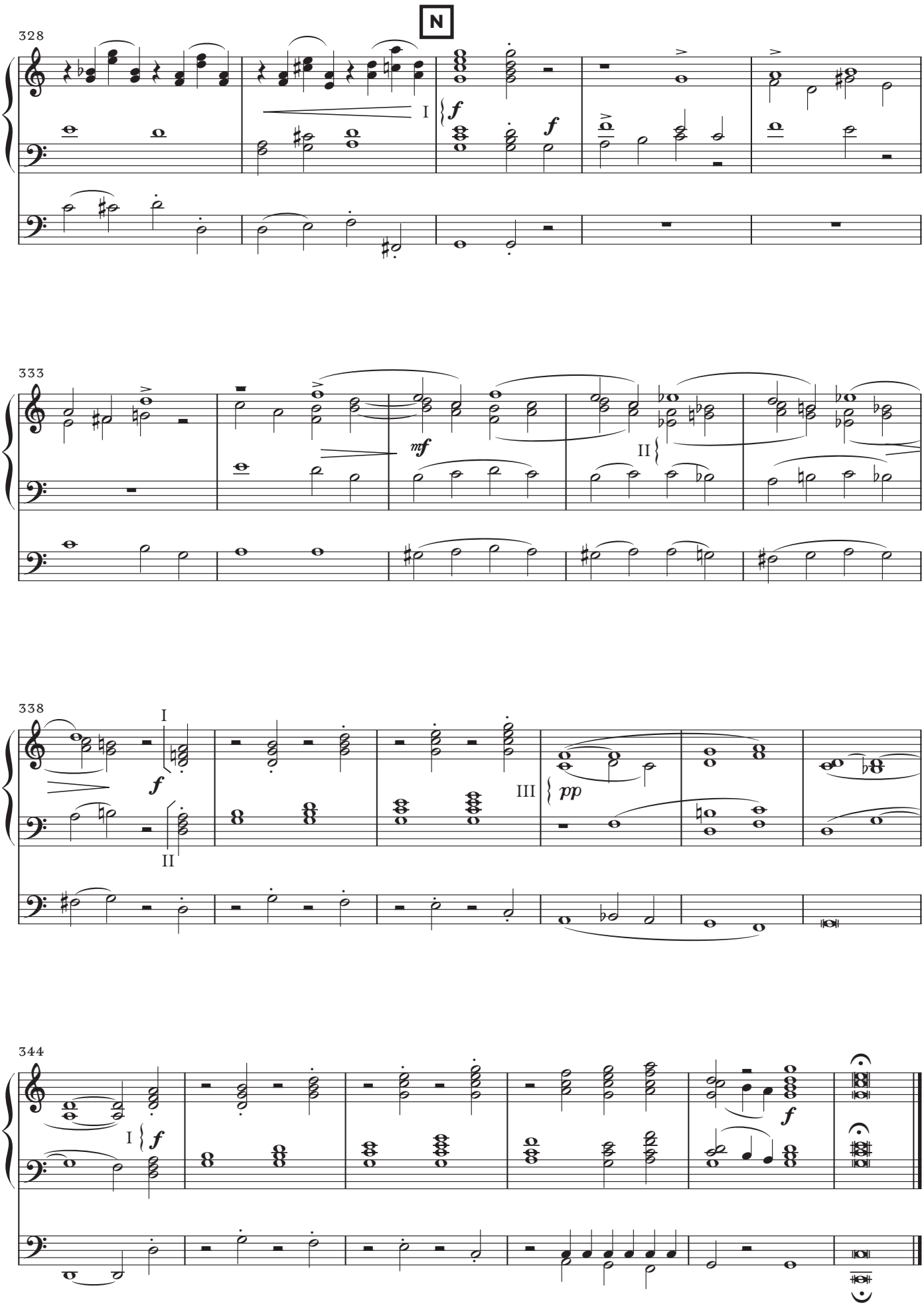

290
II
I
p
II
295
cresc.
300
I
I
f
sf
305
sf
sf
sf


309
marcato


313
+ acuta
M
ff
p
I
II


318


323
cresc.

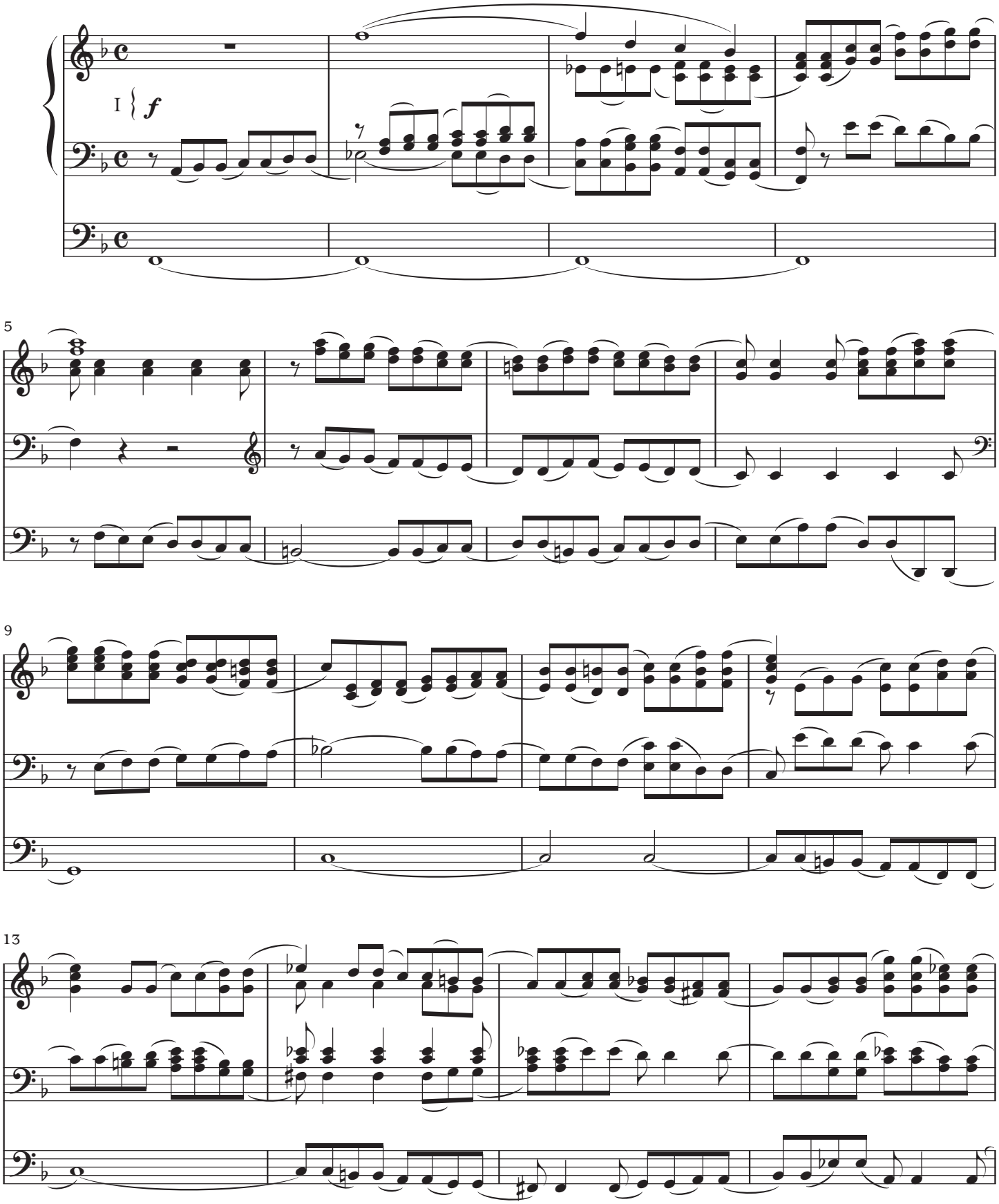

N
328
I
f
f
333
mf
II
338
I
f
II
III
pp
344
I
f
f

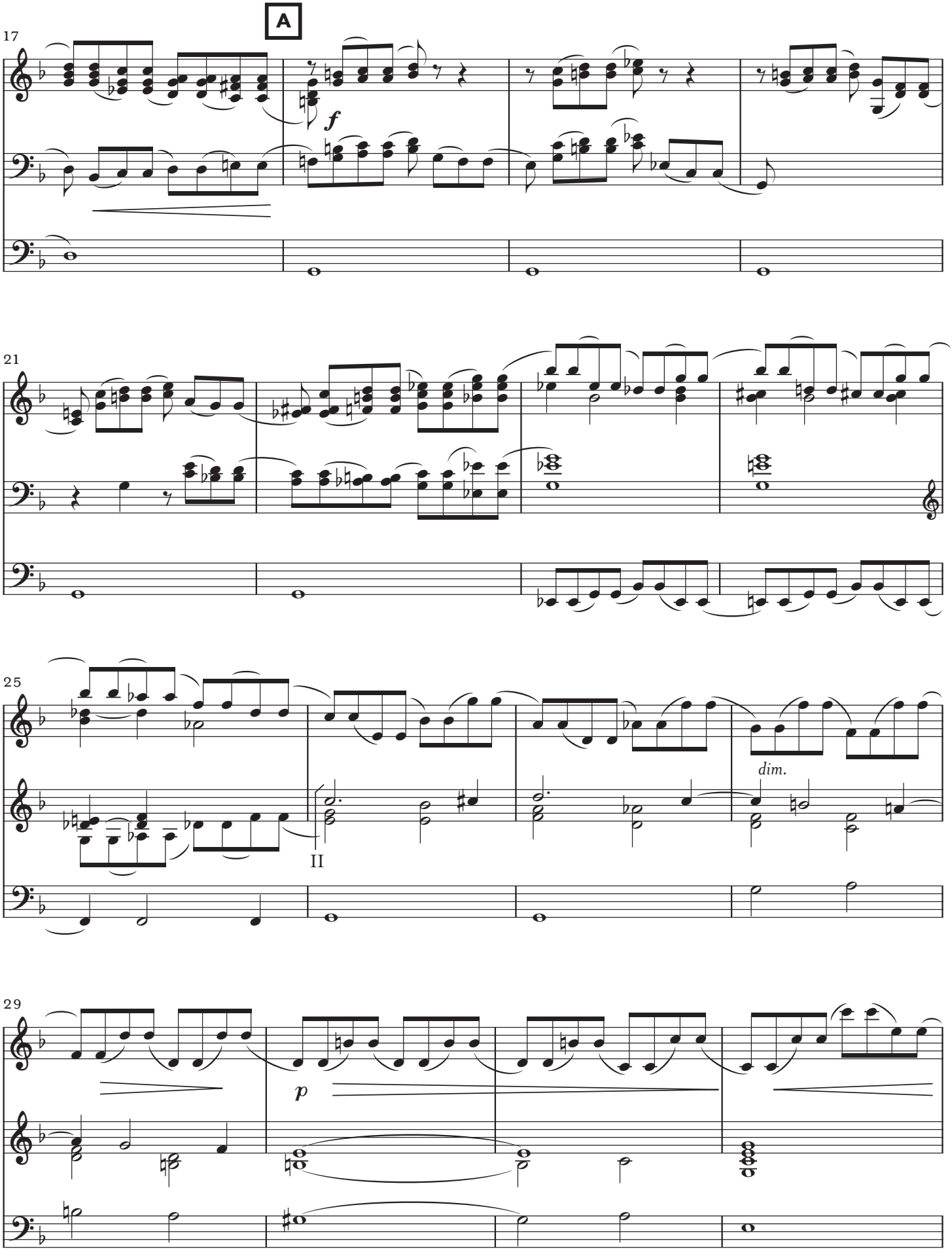
JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

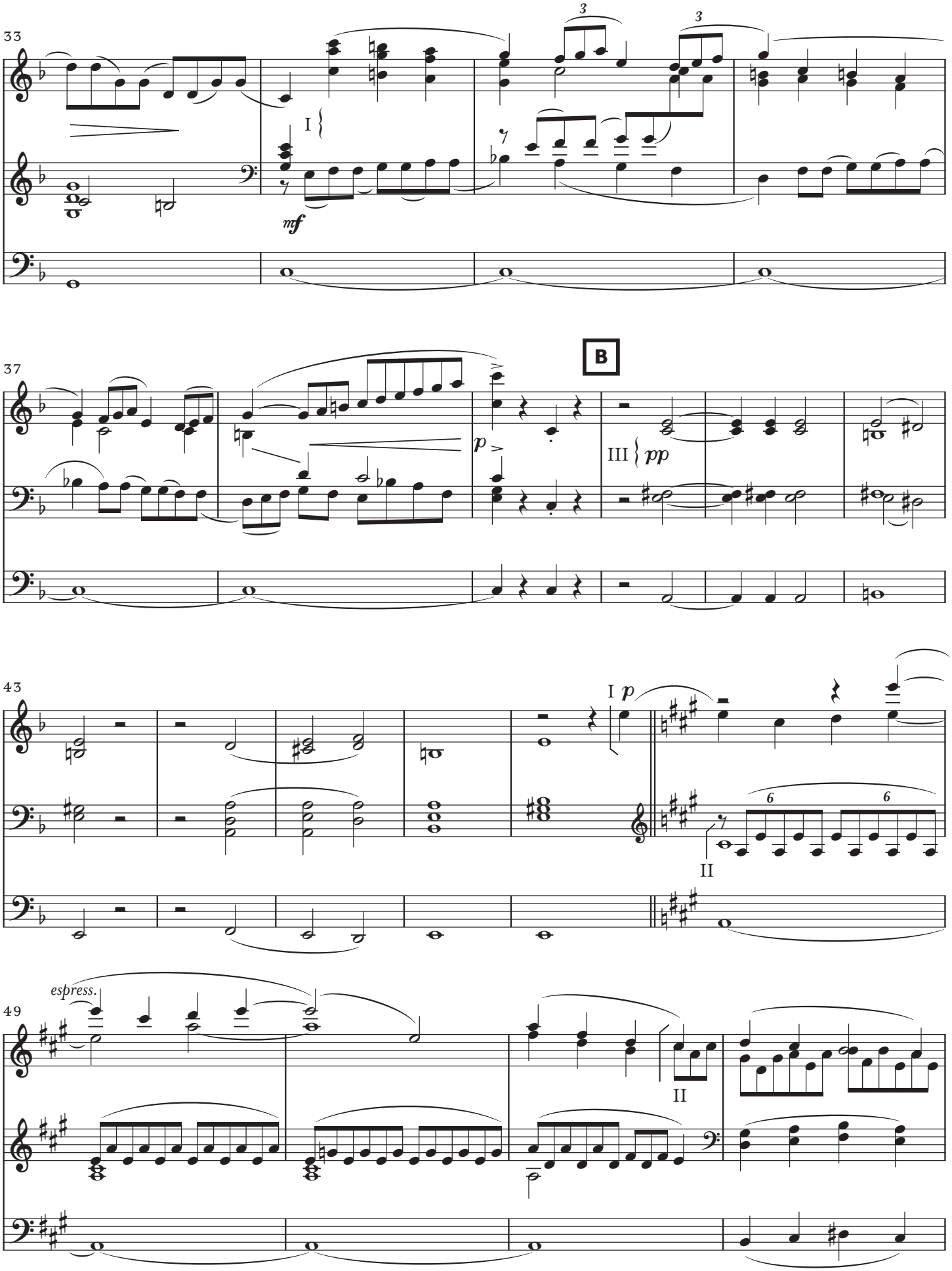
7. Selig sind die Toten

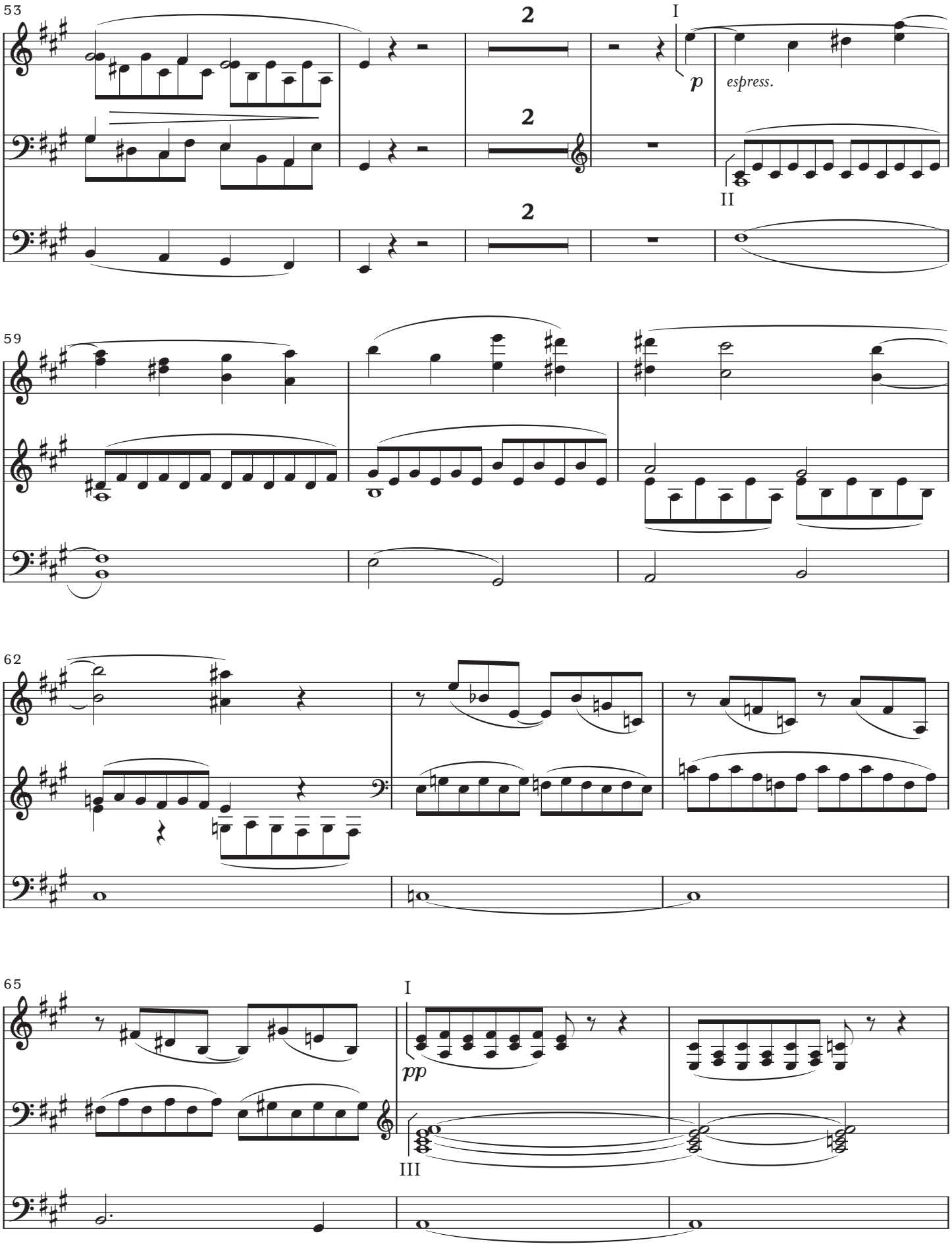
Orgelausgabe | Organ transcription:
Knud-Erik Kengen

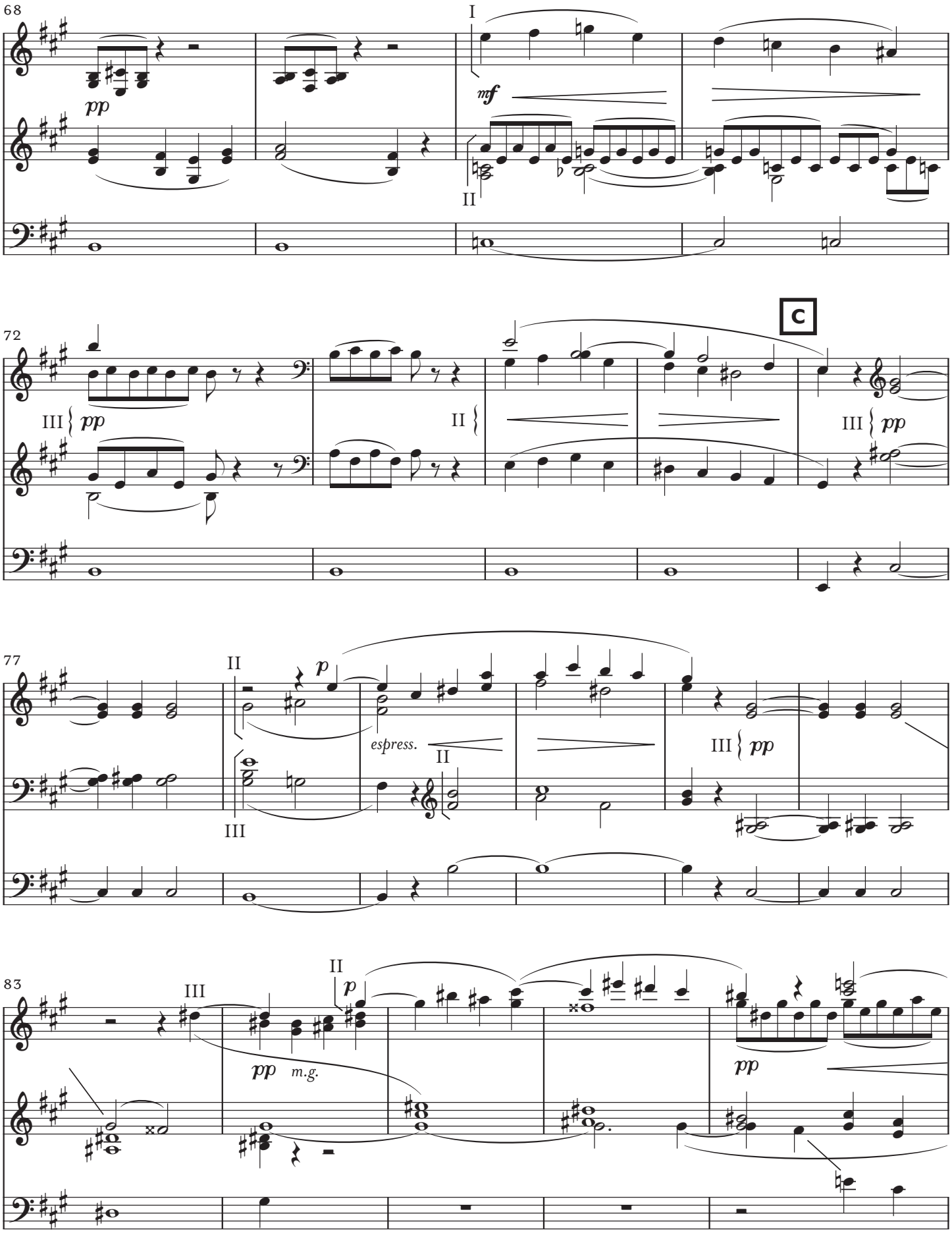
Feierlich

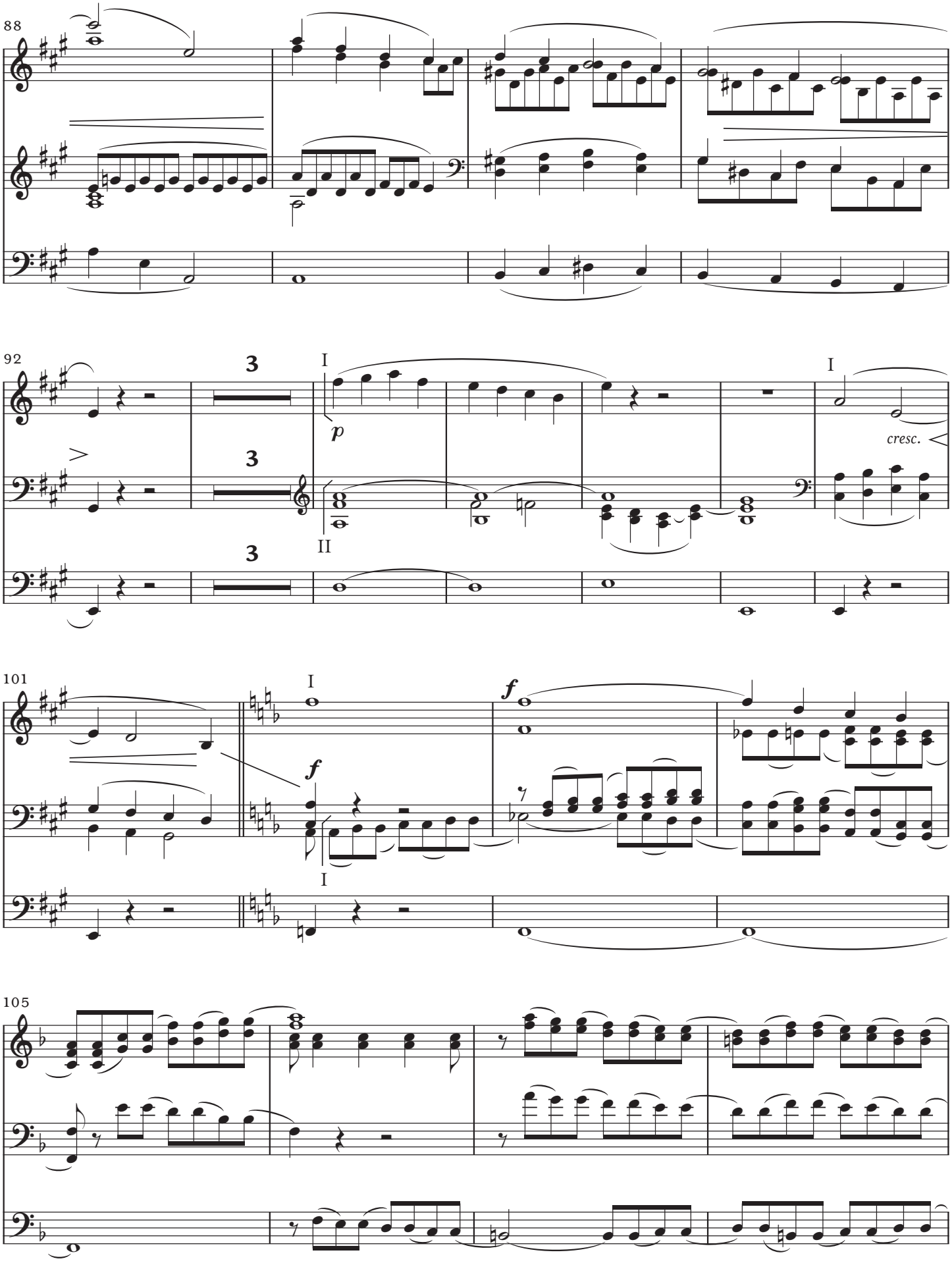


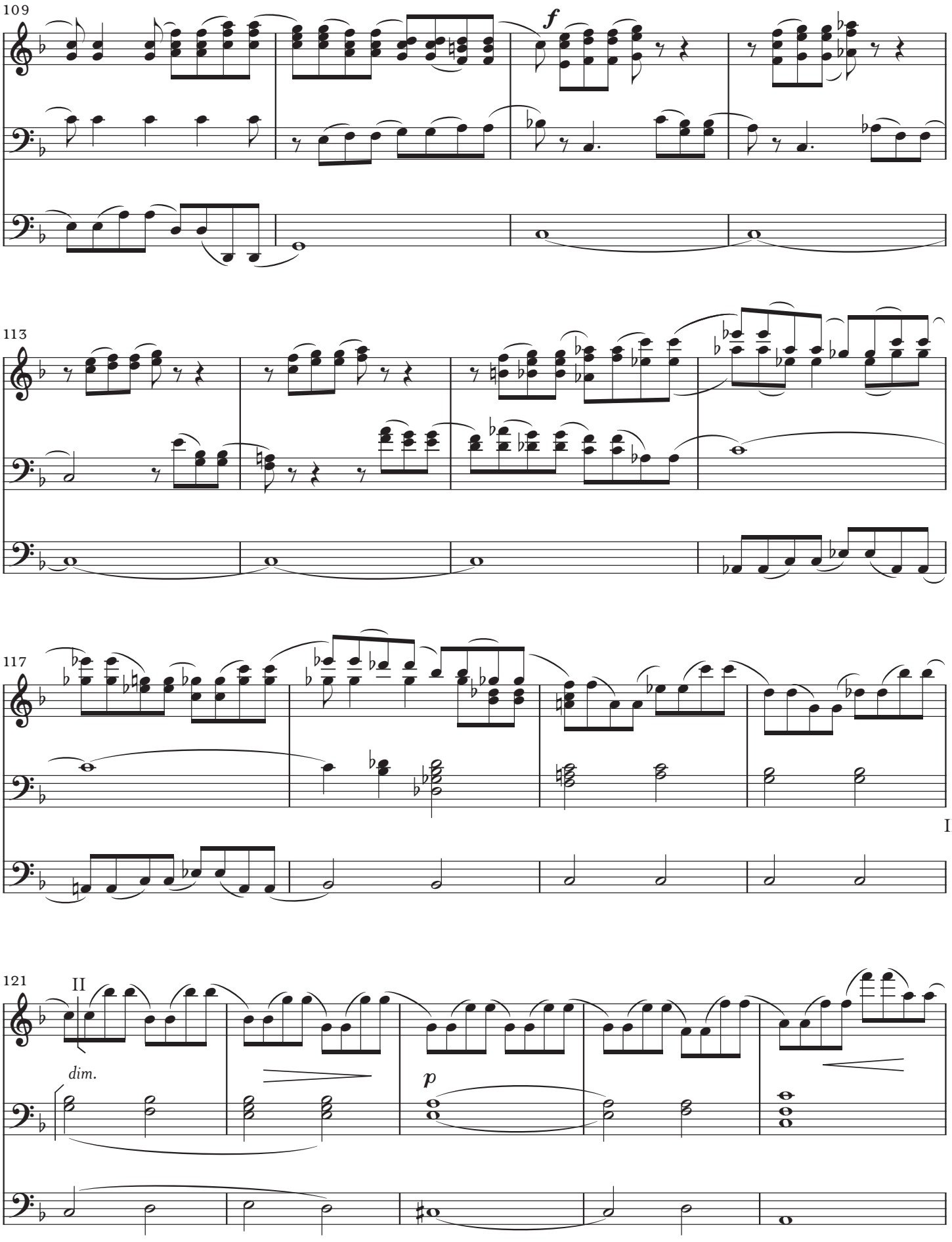

A
17
f
21
25
II
dim.
29
p

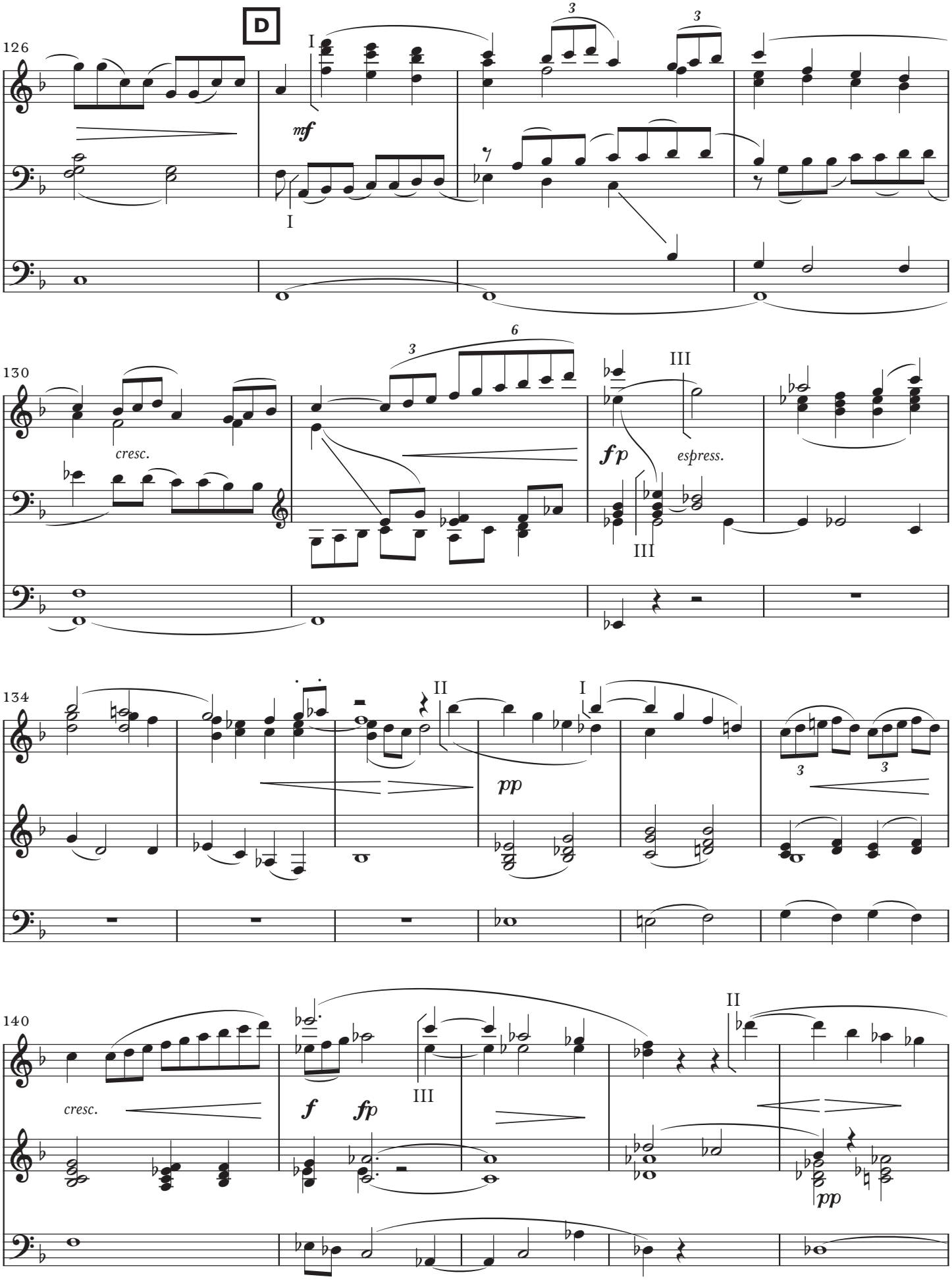

33
I
mf
37
B
p
III
pp
43
I p
II
6
6
49
espress.
II

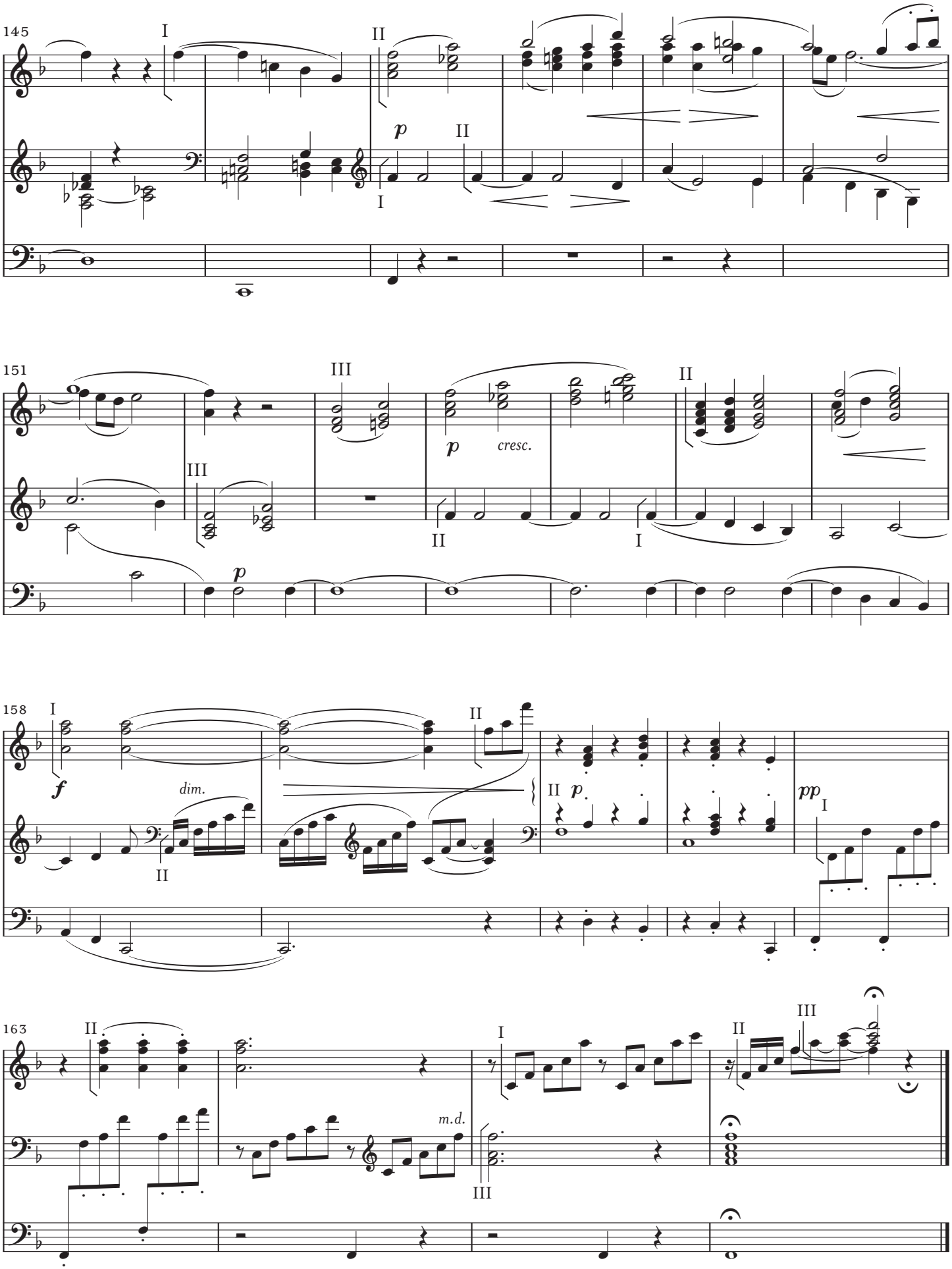

53
2
2
2
I
p
espress.
II
59
62
65
I
pp
III


68
I
pp
mf
II
72
C
III
pp
II
III
pp
77
II
p
espress.
II
III
III
pp
83
III
II
p
pp
m.g.
pp


88
92
3
3
3
I
II
p
I
cresc.
101
I
f
f
I
105


109
f
113
117
III
121
II
dim.
p


D
126
I
mf
I
3
3
130
cresc.
3
6
III
fp
espress.
III
134
II
I
pp
3
3
140
cresc.
f
fp
III
II
pp


145
151
158
163
p
cresc.
f
dim.
pp
m.d.