

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 såge 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 I. 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.



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 veröffentlichte 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 meinen 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 111 für Schwellwerk (oben), 11 für Positiv (in der Mitte) und 1 für Hauptwerk (unten) angezeigt. Das meint aber nicht notwendigerweise, dass z.B. 1 immer kräftiger registriert werden muss als 11 – 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 Registerwechseln unterwegs nötig sind, um die Dynamik des Orchestersatzes gerecht zu werden, aber auch hier mögen verschiedene Orgeln unterschiedliche Lösungen verlangen, so habe ich gänzlich keine Registrierungsvorschläge angeführt.

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

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

HELLERUP, 22. NOVEMBER 2017 · KNUD-ERIK KENGREN

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 111 for Swell (upper), 11 for Choir (middle) and 1 for Great (lower); this does not mean that 1 should always be louder than 11 – 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 Ellegråd Frederiksen who inspired the process and realized the publication of this transcription.

HELLERUP, NOVEMBER 22ND 2017 · KNUD-ERIK KENGREN

ORGEL | ORGAN

JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

1. *Selig sind, die da Leid tragen*

Ziemlich langsam und mit Ausdruck

Orgelausgabe | Organ transcription:
Knud-Erik Kengen

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND, DIE DA LEID TRAGEN

20

6

III { *p* <>

dolce

6

A

32

II { *p*

I

II

39

B

44

III { *p dolce*

p espress.

II {

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND, DIE DA LEID TRAGEN

51

p m.d.

mf *m.d.*

I

I

56

dim.

II

60

C

II

III

p

pp

66

II

I \bowtie 6

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND, DIE DA LEID TRAGEN

73 *p* *espress.*

78 **D**

84 *m.d.*

89

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND, DIE DA LEID TRAGEN

93

II

I

II

99

pp

105

E

III { p espress.

m.d.

111

II { p m.d.

> p

p

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND, DIE DA LEID TRAGEN

118

III { *p*

II { *b*

125

I { *f*

I { *p* *espress.*

III

129

m.d.

133

II

p

II { *dolce*

I { *m.d.*

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND, DIE DA LEID TRAGEN

139

f *dim.*

p

pp

III

I

II

p

146

p *m.d.*

f

dim.

II

I

III

II

151

p

pp

I

II

III

II

156

m.d.

I

II

III

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JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

2. Denn alles Fleisch ist wie Gras

Orgelausgabe | Organ transcription:
Knud-Erik Kengen

Langsam, marchmäßig

mezza voce
sempre legato

III { pp

pp

II <>

III

14

A

21

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

28

35

42

B

47

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

52

57

62

68

C

74 **Etwas bewegter**

D

90

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

105

112

119

128

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

135

II <>

<>

III

142

>

III{

>

pp

pp

legato, ma un poco marc.

149

<>

>

156

I <>

>

3

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

162

F

III {

pp

pp

marcato

168

poco a poco cresc.

mf

173

cresc.

II {

sempre cresc.

III {

178

ff

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

183

189

195

G Un poco sostenuto

200

I marcato

Allegro non troppo

Musical score for piano, page 10, measures 204-205. The score consists of three staves: treble, bass, and right hand. The key signature is one flat. Measure 204 starts with a forte dynamic. The treble staff has sixteenth-note patterns. The bass staff features sustained notes with grace notes. The right hand staff shows eighth-note chords. Measure 205 begins with a dynamic change to *f*. The bass staff has eighth-note patterns. The right hand staff continues with eighth-note chords. Measure 206 starts with a dynamic change to *I*. The bass staff has eighth-note patterns. The right hand staff continues with eighth-note chords.

Musical score for piano, page 10, measures 221-222. The score consists of two staves. The upper staff is in treble clef, B-flat key signature, and common time. It features a dynamic crescendo followed by a forte dynamic (ff) and a piano dynamic (p). Measure 221 ends with a repeat sign and a bassoon part below. Measure 222 begins with a bassoon entry. The lower staff is in bass clef, B-flat key signature, and common time. It shows a continuation of the bassoon line from measure 221.

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

Musical score for orchestra, page 10, system 1. The score shows three staves: Violin I, Violin II, and Cello/Bass. The Violin I staff has a dynamic marking 'pp' (pianissimo). The Cello/Bass staff has a dynamic marking 'ff' (fortissimo) at the beginning of the measure. Measures 226-227 are shown, with measure 226 starting with a forte dynamic and measure 227 starting with a piano dynamic.

Musical score for orchestra, page 10, system 1. The score shows two staves of music. The top staff starts with a forte dynamic (*fp*) and a crescendo line leading to dynamic III. The bottom staff begins with a sustained note followed by a decrescendo line.

Musical score for piano, page 10, measures 244-245. The score consists of two staves. The top staff is in common time, treble clef, and has a key signature of one flat. It features a dynamic marking 'I { f' above the first measure. The bottom staff is also in common time, bass clef, and has a key signature of one flat. Measure 244 begins with a forte dynamic. Measure 245 starts with a half note followed by a measure of eighth-note chords.

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

250

257

L

263

268

NB!

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

274

I { *ff*

279

284

M

289

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

294

III { *p*

299 I

pp

N *tranquillo molto*

I

p

II

ossia sin batt. 322:

etc.

305

311

BRAHMS: EIN DEUTSCHES REQUIEM · DENN ALLES FLEISCH, ES IST WIE GRAS

317

323 I

p cresc. semper

II

328

f

I

II

(rall.)

333 III

fp

molto dim.

ppp

III

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JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

3. Herr, lehre doch mich

Orgelausgabe | Organ transcription:
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Andante moderato

15

A

22

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

28

B

35

I
II
III
pp

43

dim.
p
3
3
3

50

cresc.
f
II

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

55

60

65

72

III ↗ 3

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

79

86

92

97

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

102

I

p *espress.*

II

107

111

115

C

dim.

pp

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

119 I.

II

123 I.

III

II

127

D

131

III \approx 6

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

Musical score for orchestra and piano, page 135. The score shows three staves: Violin 1, Violin 2, and Cello/Bass. The Violin 1 staff has a melodic line with grace notes and slurs. The Violin 2 staff provides harmonic support. The Cello/Bass staff provides harmonic support at the bottom. Measure 135 concludes with a dynamic marking {p} and a fermata over the piano part.

A musical score for piano, page 139. The top staff is in treble clef, B-flat major, and 2/4 time. It features a series of eighth-note chords and sustained notes with grace notes. The bottom staff is in bass clef, B-flat major, and 2/4 time. It consists of sustained notes. Various dynamics like forte, piano, and decrescendo (dim.) are indicated. Measure numbers 139-140 are shown above the staves.

Musical score for piano, page 146, measures 1-2. The score consists of two staves. The top staff uses treble clef and has a key signature of one flat. The bottom staff uses bass clef and has a key signature of one sharp. Measure 1 begins with a forte dynamic. Measure 2 begins with a forte dynamic. Measure 3 begins with a forte dynamic. Measure 4 begins with a forte dynamic.

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

A musical score for piano, page 151, featuring four staves. The top staff is treble clef, B-flat key signature, and common time. It contains four measures of music with various note heads and stems. The second staff is bass clef, B-flat key signature, and common time. It also contains four measures of music. The third staff is bass clef, B-flat key signature, and common time. The fourth staff is bass clef, B-flat key signature, and common time.

Musical score for orchestra, page 155, measures 1-3. The score consists of four staves. The top staff is soprano clef, B-flat key signature, and common time. It features eighth-note patterns with grace notes. The second staff is bass clef, B-flat key signature, and common time. It has a dynamic marking of *ff* (fortissimo) with a crescendo line. The third staff is bass clef, B-flat key signature, and common time. The fourth staff is bass clef, B-flat key signature, and common time.

158

III

p dim.

III

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

161

pp

II { p

8:

166

sempre cresc.

II

I

f

3

8:

172

f

8:

8:

8:

8:

8:

8:

175

8:

8:

8:

8:

8:

8:

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

177

Soprano: $\text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D} \text{E}$, $\text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D} \text{E}$
Alto: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$
Bass: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$

179

Soprano: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$
Alto: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$
Bass: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$

181

Soprano: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$
Alto: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$
Bass: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$

F

183

Soprano: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$
Alto: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$
Bass: $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$, $\text{D} \# \text{E} \text{F} \# \text{G} \# \text{A} \text{B} \text{C} \# \text{D}$

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

The musical score consists of four staves of music, likely for a soprano, alto, tenor, and bass, plus piano accompaniment. The score is divided into four systems by vertical bar lines.

- System 1 (Measures 185-186):** The piano part features eighth-note chords in the treble and bass staves. The vocal parts enter with eighth-note patterns. Measure 186 concludes with a long sustained note in the bass staff.
- System 2 (Measures 187-188):** The piano part continues with eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 188 concludes with a long sustained note in the bass staff.
- System 3 (Measures 189-190):** The piano part features eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 190 concludes with a long sustained note in the bass staff.
- System 4 (Measures 191-192):** The piano part features eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 192 concludes with a long sustained note in the bass staff.

Measure numbers 185, 187, 189, and 191 are indicated at the top left of each system. The bass staff contains lyrics "σ σ σ σ" under each measure. The piano part is represented by two staves: treble and bass.

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

193

Soprano: eighth-note patterns. Alto: eighth-note patterns. Bass: sustained notes.

195

G

Soprano: eighth-note patterns. Alto: eighth-note patterns. Bass: sustained notes.

197

Soprano: eighth-note patterns. Alto: eighth-note patterns. Bass: sustained notes.

199

Soprano: eighth-note patterns. Alto: eighth-note patterns. Bass: sustained notes.

BRAHMS: EIN DEUTSCHES REQUIEM · HERR, LEHRE DOCH MICH

201

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 201 starts with a melodic line in the treble clef staff, followed by harmonic patterns in both treble and bass clef staves. Measure 202 continues with similar patterns. Measure 203 features a more complex melodic line in the treble clef staff, with harmonic support in the bass clef staves. Measure 204 shows a continuation of the melodic and harmonic patterns. Measure 205 concludes the section with a final melodic line in the treble clef staff, supported by harmonic patterns in the bass clef staves.

203

205

f

III ≈ 13

ORGEL | ORGAN

JOHANNES BRAHMS: REQUIEM · OP. 45

4. *Wie lieblich sind deine Wohnungen*

Mäßig bewegt

Organ {

I

p dolce

II {

III {

Organ transcription | Orgelausgabe:
Knud-Erik Kengen

{

7

(.)

{

13

I

II {

{

BRAHMS: EIN DEUTSCHES REQUIEM · WIE LIEBLICH SIND DEINE WOHNUNGEN

19

A

III 2:
3:
p espress.

25

31

I

37

BRAHMS: EIN DEUTSCHES REQUIEM · WIE LIEBLICH SIND DEINE WOHNUNGEN

43

II

49

I

cresc.

II

54

59

II

p

p

BRAHMS: EIN DEUTSCHES REQUIEM · WIE LIEBLICH SIND DEINE WOHNUNGEN

64

B

II

I **f**

f

69

p

f

I **mf**

f

75

II

p

f

f

cresc.

f

III **mf**

80

f

f

II

II

BRAHMS: EIN DEUTSCHES REQUIEM · WIE LIEBLICH SIND DEINE WOHNUNGEN

86

I

p

3

p.

92

p.

p.

p.

98

p

p

p

104

p espress.

III

BRAHMS: EIN DEUTSCHES REQUIEM · WIE LIEBLICH SIND DEINE WOHNUNGEN

110

116 C

122

128

BRAHMS: EIN DEUTSCHES REQUIEM · WIE LIEBLICH SIND DEINE WOHNUNGEN

133

139

145

151

BRAHMS: EIN DEUTSCHES REQUIEM · WIE LIEBLICH SIND DEINE WOHNUNGEN

157

III
p
espress.
II
p

163

cresc.
p
I
cresc.

169

I
f
dim.
p
I

175

I
p
II
III

ORGEL | ORGAN

JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45



5. Ihr habt nun Traurigkeit

Orgelausgabe | Organ transcription:
Knud-Erik Kengen

Langsam

Musical score for organ, page 1. The score consists of three staves. The top staff is in common time, treble clef, and key signature of one sharp. It contains two measures of chords, followed by a measure of eighth-note pairs, and then a measure of eighth-note pairs with a sharp sign above the staff. The middle staff is also in common time, treble clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. The bottom staff is in common time, bass clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. Measure numbers 1 and 2 are indicated above the staves. Dynamics include *p dolce* and *dim.*

Musical score for organ, page 2. The score consists of three staves. The top staff is in common time, treble clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. The middle staff is in common time, bass clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. The bottom staff is in common time, bass clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. Measure number 4 is indicated above the staves. The bass staff has a basso continuo part with a cello-like line and a harmonic bass line below it. Measures 1 and 2 are labeled I, and measure 3 is labeled III.

Musical score for organ, page 3. The score consists of three staves. The top staff is in common time, treble clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. The middle staff is in common time, bass clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. The bottom staff is in common time, bass clef, and key signature of one sharp. It contains a measure of eighth-note pairs, followed by a measure of eighth-note pairs with a sharp sign above the staff. Measure number 8 is indicated above the staves. The bass staff has a basso continuo part with a cello-like line and a harmonic bass line below it. Measures 1 and 2 are labeled II, and measures 3 and 4 are labeled III. The dynamic *pp* is indicated in the third measure of the bass staff.

BRAHMS: EIN DEUTSCHES REQUIEM · IHR HABT NUN TRAURIGKEIT

A

13

p
espress.

II

17

poco cresc.

II

21

I

pp

III

B

25

III

II

I

p
dolce

III

BRAHMS: EIN DEUTSCHES REQUIEM · IHR HABT NUN TRAURIGKEIT

30

II

cres.

mf

I

34

III

p

pp

III

C

38

II

p

p

II

42

poco cresc.

p

p dim.

BRAHMS: EIN DEUTSCHES REQUIEM · IHR HABT NUN TRAURIGKEIT

Musical score for piano, page 10, measures 52-53. The score consists of two staves. The top staff is in treble clef, G major (one sharp), common time. It features a melodic line with various note heads and stems, some with vertical dashes. The bottom staff is in bass clef, C major (no sharps or flats), common time. It features a harmonic line with note heads and stems. Measure 52 ends with a fermata over the bass note. Measure 53 begins with a bass note followed by a series of eighth-note chords. The score includes dynamic markings: 'pp II' in measure 53. Measure 53 concludes with a melodic line consisting of eighth-note pairs.

Musical score for piano, page 10, measures 56-57. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and major key. Measure 56 begins with a forte dynamic. Measure 57 starts with a piano dynamic. The piano part includes a dynamic instruction "dim." followed by a fermata over the bass note.

Musical score for piano, page 10, section E. The score consists of four staves. The top staff is treble clef, key signature of one sharp, tempo 60. The second staff is also treble clef. The third staff is bass clef. The bottom staff is bass clef. Measure 1 starts with a dynamic *p*. Measures 2-4 show eighth-note patterns with slurs and grace notes. Measure 5 begins with a forte dynamic. Measure 6 shows eighth-note patterns with slurs and grace notes. Measure 7 begins with a dynamic *p* followed by *espress.*

BRAHMS: EIN DEUTSCHES REQUIEM · IHR HABT NUN TRAURIGKEIT

64

68

72

F

76

ORGEL | ORGAN

JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45 6. Wir haben hie keine bleibende Statt

Orgelausgabe | Organ transcription:
Knud-Erik Kengen

Andante

1

II

I

p

7

II

I

II { pp

13

m.g.

{ f > mf

II { p

19

dim.

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

A

Musical score for Brahms' Ein Deutsches Requiem, section A, measures 25-29. The score consists of four staves. Measure 25 starts with a melodic line in the soprano and alto voices. Measure 26 begins with a piano dynamic (pp). Measure 27 shows harmonic changes with labels 'II' and 'p'. Measure 28 continues with harmonic changes. Measure 29 concludes with a melodic line in the basso continuo staff.

Musical score for Brahms' Ein Deutsches Requiem, section A, measures 31-35. The score shows a transition between sections. Measures 31-32 show a melodic line in the soprano and basso continuo. Measure 33 features a dynamic 'pp' and a harmonic change to section III. Measures 34-35 show a continuation of the melodic line with harmonic changes indicated by 'II' and '6'.

Musical score for Brahms' Ein Deutsches Requiem, section I, measures 36-40. The score shows a melodic line in the soprano and basso continuo. Measure 36 starts with a dynamic 'p'. Measures 37-38 show a harmonic progression with labels 'I' and '><'. Measures 39-40 continue the melodic line with harmonic changes indicated by 'I' and '6'.

Musical score for Brahms' Ein Deutsches Requiem, section III, measures 40-44. The score shows a melodic line in the soprano and basso continuo. Measure 40 starts with a dynamic 'pp'. Measures 41-42 show a harmonic progression with labels 'III' and 'pp'. Measures 43-44 continue the melodic line with harmonic changes indicated by 'I' and '6'.

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

46

II

50

I

V

54

B

III { pp

II

pp

$\frac{8}{8}$

60

I

p

cres.

II

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

65

C *accel. e cresc. poco a poco*

72

78

82

Vivace

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

87

Measures 87-91 of the musical score. The score is for three voices (Soprano, Alto, Bass) and piano. The key signature is B-flat major (two flats). The music consists of four measures of dense harmonic texture, primarily consisting of eighth-note chords and patterns.

92

Measures 92-96 of the musical score. The score is for three voices (Soprano, Alto, Bass) and piano. The key signature is B-flat major (two flats). The music consists of five measures of dense harmonic texture, primarily consisting of eighth-note chords and patterns.

98

Measures 98-102 of the musical score. The score is for three voices (Soprano, Alto, Bass) and piano. The key signature is B-flat major (two flats). The music consists of five measures of dense harmonic texture, primarily consisting of eighth-note chords and patterns.

D

104

f

1

fpp II {

Measures 104-108 of the musical score. The score is for three voices (Soprano, Alto, Bass) and piano. The key signature is B-flat major (two flats). The music consists of five measures. Measure 104 starts with a forte dynamic (f). Measures 105-106 show eighth-note patterns in the bass staff. Measure 107 has a dynamic marking 'fpp' and a rehearsal mark 'II {'. Measures 108 shows sustained notes in the bass staff.

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

112

III pp II

122

I cresc.

127

ff

132

VI ~ 6

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

137

142

147

E

153

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

158

164

169

175

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

181

187

192

198

Allegro

205

I

f

209

213

217

G

221

II

225

229

H

233

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

237

241

245

249

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

253

258

263

K

268

cresc.

I

f

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

272

I
II
III

277

281

I {

marcato

f

285

L

ff

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

290

II
I
p
II

295

cresc.

300

I
f
sf

305

f
sf

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

309

marcato

313

M

+ acuta

ff *p*

I II

318

323

cresc.

BRAHMS: EIN DEUTSCHES REQUIEM · DENN WIR HABEN HIE KEINE BLEIBENDE STATT

328

N

I f f

333

II

338

I f

II

III pp

344

I f

ORGEL | ORGAN

JOHANNES BRAHMS: EIN DEUTSCHES REQUIEM · OP. 45

7. Selig sind die Toten

Feierlich

Orgelausgabe | Organ transcription:
Knud-Erik Kengen

1

5

9

13

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

A

17

21

25

29

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

33

I

mf

B

III *pp*

p

I *p*

II

espress.

II

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

53

2

I

p espress.

II

2

59

62

65

I

pp

III

VII \approx 4

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

68

I

II

III { pp

II {

III { pp

C

72

III { pp

II {

III { pp

77

II

p

espress.

II

III { pp

III

83

III

pp m.g.

II

pp

VII ↠ 5

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

88

92

101

105

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

109

113

117

III

121

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

126

D

I

mf

3

3

I

130

cresc.

3

6

fp

III

espress.

III

134

II

I

pp

3

3

140

cresc.

f fp

III

II

pp

BRAHMS: EIN DEUTSCHES REQUIEM · SELIG SIND DIE TOTEN

Musical score for orchestra, page 145, measures 1-10. The score consists of three staves: Violin I (top), Violin II (middle), and Cello/Bass (bottom). Measure 1: Violin I plays eighth-note pairs. Measure 2: Violin I continues eighth-note pairs. Measure 3: Violin I starts a melodic line with quarter notes. Measure 4: Violin II enters with eighth-note pairs. Measure 5: Violin II continues eighth-note pairs. Measure 6: Violin II starts a melodic line with quarter notes. Measure 7: Violin II continues melodic line. Measure 8: Violin II continues melodic line. Measure 9: Violin II continues melodic line. Measure 10: Violin II continues melodic line. The bassoon part (measures 1-4) is indicated by a brace and the bassoon clef. Measure 5: Bassoon entry with eighth-note pairs. Measures 6-10: Bassoon continues eighth-note pairs.

Musical score for piano, page 158, measures 1-4. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1 starts with dynamic ***f***. Measure 2 begins with dynamic ***dim.***. Measure 3 starts with dynamic ***II p.***. Measure 4 ends with dynamic ***pp***.