



Ein
dunkliches Requiem

nach Worten der heil. Schrift
für
Soli, Chor und Orchester

(Orgel ad libitum)

componirt
von

Johannes Brahms

OP. 45.

Eigentum des Verlegers für alle Länder

LEIPZIG, J. RIETER-BIEDERMANN

Ent. Stat. halt

Aufführungsrecht vorbehalten.

592 - 596 - 1081 - 1351.

2679

Ein Deutsches Requiem.

Selig sind, die da Leid tragen.

I.

Joh. Brahms, Op. 45.

Ziemlich langsam und mit Ausdruck.

Für zwei Pianoforte bearbeitet von Aug. Grüters.

(M. M. ♩ = 80)

Pianoforte I.

Pianoforte II.

pp **A**

sol - len ge - tröstet wer - - - den

dolce **A**
Se - lig sind, se - lig

p

I sind die da Leid, Leid tra - - gen.

p

I

p dolce

B

I Die *espr.* mit Trä - - - nen Trä - nen sä - en, *cresc.*

II Trä - nen sä - - - en, *cresc.* Die mit

I *f*

II Trä - - - - *f* - nen, mit Trä-nen sä - en, wer - den mit

I *dim.*

II Freu - den, mit Freuden ern - ten. *dim.*

I

II

p

pp

C

I

II

Sie gehen hin und weinen

p

p espress.

Sie gehen hin und weinen

I

II

Sie gehen

dim.

pp

dim.

pp

I

D hin und wei - nen

p

cresc. und tra - gen, tra - gen ed - - len

II

D

cresc.

I

f Sa - - men *cresc.*

II

f und kom - men mit Freu - den und brin - - gen ih - re

I

dim. *p.*

II

dim. *p.* Gar - - ben.

I

pp

pp

II

pp

pp

I

E

p espress.

cresc.

p

II

E

p espress.

I

p cresc.

p

p dolce

II

p cresc.

p

p dolce

I

II

I

II

I

II

I

II

F

F

p

cresc.

I

II

f

r. H.

Ped.

f

I

II

Ped. al fine

p

pp

Ped.

Ped.

Denn alles Fleisch es ist wie Gras.

II.

Langsam, marschmäßig. (M.M. ♩ = 60)

pp sempre legato ma poco marc.

pp mezza voce

Langsam, marschmäßig.

pp mezza voce

*Red. ** *Red. ** *Red. ** *Red. ** *Red. **

*Red. ** *Red. ** *Red. ** *Red. ** *Red. **

The musical score is arranged in three systems. Each system consists of two piano staves (I and II) and a vocal line. The piano part is in 3/4 time and key of B-flat major. The vocal line is in the same key and time. The tempo is 'Langsam, marschmäßig' (slow, march-like) with a metronome marking of 60 beats per minute. The dynamics are 'pp' (pianissimo) and the articulation is 'sempre legato ma poco marc.' (always legato but slightly less marked). The piano part includes a 'Red.' marking with asterisks, indicating a reduction in dynamics or a specific performance instruction. The vocal line is marked 'pp mezza voce' (pianissimo, half-voice). The piano part includes a '3' marking, indicating a triplet. The piano part includes a 'Red.' marking with asterisks, indicating a reduction in dynamics or a specific performance instruction.

I

pp Denn al - - les Fleisch es ist wie

pp *A*

un poco marc.

II

I

Gras und al - - le Herr - lich - keit des Men - schen wie des Gra - ses

II

I

Blu - men.

II

Das Gras ist ver - dor-ret und die Blu - men ab - ge - fal -

I

pp *sempre legato*

II

pp - len.

B

I

poco a poco cresc. mf marc.

II

poco a poco cresc. mf

I

sempre cresc. ff ben marc.

II

sempre cresc. ff

I

dim.

II

dim.

I

p

pp

II

p

pp

I

p

so

II

p

C Etwas bewegter. (M. M. ♩ = 80)

I
 seid nun ge - dul - dig, lie - ben Brü - der, bis auf die Zu - kunft des Herrn.

II
 Etwas bewegter.

I

II
p

D

I
 Sie-he ein Ackermann war - - - tet auf die köst - - li - che
p dolce

II
D
p dolce

Frucht der Er - - - - de

und ist ge dul - - - -

p dolce *pp*

- dig da - rü - ber bis er em - pfa - he den Mor-gen - re -

pp

- gen und A - bend - re - - - - - gen. So seid ge

pp *pp*

Tempo I.

I

dul. *dig.* *pp* *sempre legato ma poco marc.* *mezza voce*

II

pp *Red. ** *Red. **

I

II

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

I

pp

II

I

pp *pp legato ma un poco marc.*

F

II

pp

Denn al - - les Fleisch es ist wie

I

II

Gras und al - - le Herr - - lich - keit des Men - - schen wie des Gra - ses

I

p

Blu - men.

II

p

Das Gras ist ver - dorret und die Blu - men ab - ge - fal -

I

8

pp *sempre legato*

II

pp *len.*

G

I

poco a poco cresc.

mf

marc.

II

poco a poco cresc.

I

sempre cresc.

ff

ben marc.

II

sempre cresc.

ff

I

dim. *ff* dim.

II

dim. *ff* dim.

I

p *pp*

II

p *pp*

I

II

H Poco sostenuto. (M. M. ♩ = 56)

I *f* A - - ber des Herrn Wort

H Poco sostenuto.

II *f* A - - ber des Herrn Wort bleibt, blei - bet in E - -

Allegro non troppo. (M. M. ♩ = 108)

I *mf* Die Er - lö - se - ten des Herrn werden wie - derkommen

Allegro non troppo.

II *marc.* - wigkeit

I und gen Zi - on, und gen Zi - on kommen mit Jauchzen;

II *marc.*

I e - - wi - ge Freu - - de, e - - wi - ge

f *Ped.* *f* *Ped.*

f *Ped.*

Freu - - de, e - - wi - ge Freu - - de wird ü - ber

f *ff* *fp* *p*

f *ff* *fp* *p*

ih - - - rem Haup - - - te sein.

pp *p cresc.*

pp

I

K

f *fp*

II

K

f *fp*

Freu - - de und Won - - ne wer - den sie er - grei - - fen,

I

p

II

und Schmerz und Seuf - zen *mf cresc.* wird weg. wird weg

I

f

II

f

müs - sen

I

II

fp

I

II

L *marc.*

mf cresc.

p cresc.

I

II

f molto marc.

f

I

ff sempre *ff*

II

ff sempre *ff*

I

ff *f*

II

ff

I

II

I

II

M

I

II

I

II

N tranquillo

The first system of the musical score consists of two grand staves, labeled I and II. Both staves are in a minor key, indicated by two flats in the key signature. The tempo and mood are marked as *N tranquillo*. The dynamic marking *pp* (pianissimo) is present at the beginning of both staves. Staff I contains a complex melodic line with many beamed notes and some rests. Staff II provides a steady accompaniment with a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

The second system continues the musical piece. Staff I features a melodic line with various intervals and some slurs. Staff II continues with its accompaniment, showing a consistent rhythmic pattern. The notation includes various note values, rests, and articulation marks.

The third system concludes the musical piece. Staff I has a melodic line that ends with a final chord. Staff II provides a final accompaniment pattern. The notation includes various note values, rests, and articulation marks.

I

0

p cresc. sempre

marc.

II

0

p cresc. sempre

I

marc.

f

marc.

II

f

I

fp

molto dim.

pp

II

molto dim.

pp

8va bassa

Herr, lehre doch mich.

III.

Andante moderato. (M.M. $\text{♩} = 52$.)

I *p* *marc.* Herr, leh-re doch mich, daß ein En-de mit mir ha-ben muß,

II *p*

Andante moderato. (M.M. $\text{♩} = 52$.)

I und mein Le-ben ein Ziel hat, und ich da-von muß, und ich da-von muß *pp* *A*

II *A*

I *p*

II *p*

I

II

p

I

II

pp

sf

pp

sf

Sie-he, meine Ta-ge sind ei-ner Hand breit vor dir,

I

II

pp

pp

dim.

dim.

und mein Le-ben ist wie nichts, vor

I

dir

3

cresc.

II

p

cresc.

I

f

p

II

f

p cresc.

I

f

ff

II

f

I

pp

p ma marc.

II

pp

pp trem.

I

II

I

II

p

pp

I

II

f *p* *dim.*

pp

I

II

ff *f* *p*

I

II

dim. *pp*

d = d

espr.

Ach wie gar nichts sind alle Men - schen, die doch so

espr.

espr.

si - - cher le - - - - - ben

dim.

pp Sie ge - hen da - her wie ein

pp

alio

I
Sche - - - - - men, und machen ih - - - - - nen viel ver-

II
pp sempre

I
geb - - li - che Un - ru - he sie sammeln, und wis - sen nicht wer es krie - gen wird.

II
cresc.

I
f

II
f

System I and II: Musical score for piano accompaniment. System I consists of two staves (treble and bass clef). System II also consists of two staves (treble and bass clef). The music is in a minor key and features complex chordal textures and melodic lines.

System I and II: Musical score for piano accompaniment. System I includes vocal lines with lyrics: "Nun Herr". System II includes piano accompaniment with a *dim.* marking and a *pp* dynamic. The piano part features sixteenth-note patterns in the right hand.

System I and II: Musical score for piano accompaniment. System I includes vocal lines with lyrics: "weiß soll ich mich trö - - sten". System II includes piano accompaniment with a *pp* dynamic and a *p molto cresc.* marking. The piano part features sixteenth-note patterns in the right hand.

I

II

I

II

I

II

I

p dim.

II

p dim.

I

pp

p Ich hof - fe auf dich.

cresc.

II

p

cresc.

I

f sempre

II

f sempre

(M. M. $\text{♩} = 54$)

I

II

f marc. Der Ge-rech - ten Seelen sind in Got - tes Hand und kei - ne Qual rüh - ret sie an.

I

II

f marc.

I

II

I

II

marc.

I

II

I

II

I

II

I

II

I

II

I

II

I

II

I

II

Wie lieblich sind deine Wohnungen.

IV.

Mäßig bewegt. (M. M. ♩ = 92)

The musical score is arranged in three systems, each with two staves labeled I and II. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system includes the vocal line with lyrics: "Wie lieblich sind deine Woh - nun -". The second system continues the vocal line with lyrics: "gen, Herr Ze - ba - oth!". The third system contains instrumental accompaniment for both staves. Performance markings include *p dolce* and *espr.* (espressivo). A fermata is placed over the final chord of the piece.

A

p espr.

A

p espr.

p

p

This musical score is for two pianos, labeled I and II. It consists of 12 measures. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems. The first system (measures 1-4) features a melodic line in the right hand of Piano I with a dynamic marking of *p espr.* and a section marker 'A'. The second system (measures 5-8) continues the melodic development in both hands, with *p espr.* in the right hand of Piano II. The third system (measures 9-12) concludes with a dynamic marking of *p* in both hands. The notation includes various musical symbols such as slurs, ties, and articulation marks.

I

II

Mei - ne See - le

I

cresc. ver - lan - get und seh - net sich

II

cresc. *cresc.*

I

nach dem Vor - hö - fen des Herrn mein

II

p *dim.*

B

I

Leib und See - le freu - en sich in dem le - ben

B

II

fp *fp* *fp* *fp* *f*

I

- di - gen Gott.

p

II

fp *fp*

I

cresc. *f* *dim.*

8

II

cresc. *f* *dim.*

I

II

p

8

p

allegro rush

I

II

I

II

I

II

p

espr.

legato

no. 4

I

II

sforz.

I

Wohl de - - nen, die in

II

C

Ped.

Ped.

Ped.

Ped.

cresc.

I
dei - nem Hau - se woh - - nen, die lo - ben dich im - mer -

II
cresc.

stet. h. m.

I
- dar.

II

I

II

I

II

f marc.

I

II

pp

I

II

cantabile

l.H.

I

II

I

p legato cresc.

f

dim.

II

cresc.

f

dim.

I

p

Red.

II

p

dim.

Ihr habt nun Traurigkeit.

Langsam. (M. M. ♩ = 104)

V.

espr.

I

p dolce

pp

dim.

Ihr

II

Langsam.

p dolce

dim.

cantabile

I

habt nun Trau - - - rig - - - keit.

II

I

pp

A

a - - ber *espr.* ich will euch

II

A

I wieder se - hen und eu - er Herz soll sich freu - en.

II Ich will euch trö - - sten wie Ei - nen sei - ne Mut - ter

I *pp*

II trö - - - - - stet *pp* *ppp* *p* se - het mich

I *p*

II *B* an, ich habe eine klei - ne Zeit Mü - he und Ar - beit ge - habt und habe gro -
 cantando

I *mf* *p* *p espr.* *pp*

II *mf* - Ben Trost fun - den. *pp*

I *p* *p* *poco cresc.*

II *p* *poco cresc.*

I *espr.* *dim.*

II *dim.*

D
espr.
p

dim.

E

espr.

8

I

II

Ich will euch trö - - sten wie Einen seine Mut - ter trö - -

Detailed description: This system shows the first two systems of a musical score. Piano I (top) and Piano II (middle) are written in treble and bass clefs respectively. The key signature has one sharp (F#). The piano parts consist of dense chordal textures with some melodic lines. The vocal line is written in the bass clef of the piano II system. The lyrics are: "Ich will euch trö - - sten wie Einen seine Mut - ter trö - -".

I

II

pp *p espr.* *cresc.*

stet. *pp* *F* *p* *cresc.*

Detailed description: This system continues the musical score. It includes dynamic markings such as *pp*, *p espr.*, *cresc.*, *stet.*, *F*, and *p*. The piano parts continue with complex textures, and the vocal line is present in the piano II system. The key signature remains one sharp.

I

II

dim. *pp* *pp*

espr. *dim.* *pp* *pp*

Detailed description: This system concludes the musical score on this page. It includes dynamic markings such as *dim.*, *pp*, *espr.*, and *pp*. The piano parts continue with complex textures, and the vocal line is present in the piano II system. The key signature remains one sharp.

Denn wir haben hie keine bleibende Statt.

Andante. (M. M. ♩ = 92)

VI.

I

II

Andante.

p

stacc.

Denn wir ha-ben hie kei - - - ne blei - ben-de Statt,

I

II

son - - - dern die Zu - künf - - ti - ge

pp

pp
su - - -

I

II

chen wir.

f

mf

p

f

p

I

dim. molto

pp

II

I

A

p

pp

wir

II

A

p

Sie-he, ich sa-ge euch ein Ge-heim-nis.

I

p

wer - - - den nicht al - - - le ent - schla -

II

I

fen, dies

II

pp

I

II

wir wer - - - den a - - - ber al - - - le,

I

II

al - - - le ver - wan - - - delt, ver - wan - - delt wer - pp -

B

I

II

den

pp

pp

I

II

p und das - sel - bi - - ge plötz - lich in ei - nen Augenblick zu der

cresc.

f marc.

p

cresc.

f

f

C *cresc. e accel. p. a p.*

I

II

Zeit der letz - ten Po - sau - ne.

p.

f sfz

sfz

First system of musical notation. Part I (treble and bass clefs) features a complex rhythmic pattern with sixteenth notes and chords, marked *ff*. Part II (treble and bass clefs) features a similar pattern, also marked *ff*. A fermata is placed over the final measure of both parts.

Second system of musical notation. Part I (treble and bass clefs) features a complex rhythmic pattern with sixteenth notes and chords, marked *poco ritard.*. Part II (treble and bass clefs) features a similar pattern, also marked *poco ritard.*. The time signature changes to 3/4.

Vivace. (M.M. ♩ = 112)

Third system of musical notation. Part I (treble and bass clefs) features lyrics: "Denn es *sf* wird *sf* die Po - sau - - - ne schal - - -". The music is marked *ff* and includes a triplet of eighth notes. Part II (treble and bass clefs) features a complex rhythmic pattern with sixteenth notes and chords, marked *ff* and *sf*. The time signature is 3/4.

I
len und die Tod - - *sf* - ten wer - - *sf* - den auf - - er - - ste - -

II

I
- - - - - hen un-ver-wes - lich, un-ver-

II

I
wes - - - - - lich, und wir werden ver - wan-delt wer -

II

I

ff

f

II

I

3

f

maj

3

sf

II

I

3

f

3

sf

II

I

II

I

II

I

E

Tod, wo ist dein

II

E

I Sta - chel, *f*

II

I *ff* Höl - le, wo ist dein Sieg!

II *ff*

I *ff*

II

I

II

I

II

I

II

System 1 of the musical score. It consists of two grand staves, I and II. Staff I contains two staves (treble and bass clef) with a treble clef. Staff II contains two staves (treble and bass clef) with a bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first measure of Staff I has an 8-measure rest. The piece begins with a series of chords and melodic lines in both staves.

System 2 of the musical score. It consists of two grand staves, I and II. Staff I contains two staves (treble and bass clef) with a treble clef. Staff II contains two staves (treble and bass clef) with a bass clef. The music continues with complex harmonic textures. Dynamic markings include *ff* (fortissimo) and *ped.* (pedal). There are also asterisks (*) marking specific measures.

System 3 of the musical score. It consists of two grand staves, I and II. Staff I contains two staves (treble and bass clef) with a treble clef. Staff II contains two staves (treble and bass clef) with a bass clef. The music features dense chordal textures and melodic lines. Dynamic markings include *ff* and *ped.*. Asterisks (*) are used to mark specific measures.

Allegro. (M.M. $\text{♩} = 100$)

I

8

ped.

Herr, du bist wür - dig zu

f

II

ped.

Allegro.

f

I

neh-men Preis und

Eh - re und Kraft

dennduhastal - le

Din - ge er - schaf - -

f

II

f

I

fen unddurchdei - nen Willen ha - bensiedas We - sen und sind geschaf - fen.

II

f

I

II

G

f

f marc.

I

II

8va basso

I

II

H

H

marc.

I

fp ϕ $< >$ *p* *f*

II

b2 (less)

I

II

f

I

II

I

I

II

I

II

marc.

marc.

I

II

fp

K

K

p

I

II

cresc. *f*

This system contains the first two systems of music. Part I (top) and Part II (bottom) are written in treble and bass clefs respectively. The key signature has two sharps (F# and C#). Part I features a melodic line with a crescendo and a fortissimo (f) dynamic. Part II features a rhythmic accompaniment with a crescendo and a fortissimo (f) dynamic.

I

II

This system continues the musical score. Part I (top) and Part II (bottom) are written in treble and bass clefs respectively. The key signature has two sharps (F# and C#). Part I features a melodic line with a fortissimo (f) dynamic. Part II features a rhythmic accompaniment with a fortissimo (f) dynamic.

I

II

f marc.

This system contains the final two systems of music. Part I (top) and Part II (bottom) are written in treble and bass clefs respectively. The key signature has two sharps (F# and C#). Part I features a melodic line with a fortissimo (f) dynamic. Part II features a rhythmic accompaniment with a fortissimo (f) dynamic and a marcato (marc.) dynamic.

I

II

I

non legato

ff trem.

p espr.

L

II

non legato

ff trem.

p

L

I

espr.

II

I

cresc.

II

I

f marc.

II

I

II

I

ff trem.

II

non legato

ff trem.

I

p espress.

II

I

cresc.

II

cresc.

I

II

f *marc.* *N*

Detailed description: This system contains two staves, I and II. Staff I begins with a treble clef and a bass clef, containing a complex rhythmic pattern of eighth and sixteenth notes. Staff II also has a treble and bass clef, with a more melodic line. Dynamic markings include *f* and *marc.* (marcato). A fermata is placed over a note in the final measure of both staves.

I

II

f *mf* *f*

Detailed description: This system contains two staves, I and II. Staff I features a treble and bass clef with a complex rhythmic pattern. Staff II also has a treble and bass clef with a more melodic line. Dynamic markings include *f* and *mf*. A fermata is placed over a note in the final measure of both staves.

I

II

f *ritard.* *f*

Detailed description: This system contains two staves, I and II. Staff I features a treble and bass clef with a complex rhythmic pattern. Staff II also has a treble and bass clef with a more melodic line. Dynamic markings include *f* and *ritard.* (ritardando). A fermata is placed over a note in the final measure of both staves.

Selig sind die Todten.

VII.

Feierlich. (M. M. ♩ = 80)

I

f Se - - - lig sind die Tod - -

II

Feierlich.

f

I

ten, die in dem Her-ren ster - - - ben von nun an, von nun

II

f

f marc.

Se - - - lig sind die Tod - ten die in dem Her - ren ster - -

I

II

- - ben von nun an, von nun an.

A

alio alio

Detailed description: This system contains the first two systems of music. The first system (I and II) features a complex rhythmic texture with many sixteenth notes. The lyrics are: "- - ben von nun an, von nun an." There are two 'A' markings above the second system. The second system (I and II) continues the complex rhythmic patterns. The first staff of the second system has a '3' above it, indicating a triplet. The second system ends with two 'alio' markings.

I

II

alio alio

Detailed description: This system contains the third and fourth systems of music. The third system (I and II) continues the complex rhythmic patterns. The fourth system (I and II) features a '2.' above the first staff, indicating a second ending. The second system ends with two 'alio' markings.

I

II

dim.

alio alio alio

Detailed description: This system contains the fifth and sixth systems of music. The fifth system (I and II) features a 'dim.' marking above the first staff. The sixth system (I and II) features a 'dim.' marking above the first staff. The second system ends with three 'alio' markings.

I

II

I

II

I

B

Ja der Geist spricht, daß sie ru - - hen von ih - rer Ar -

II

B

pp p espr.

I
beit, 6 6

II
p
l. H.
daß sie ru - - hen von ih - - rer, von
espr.

I

II
ih - rer Ar - - - - - beit, denn ih - - re Wer - - ke fol -
mf

I
pp

II
- gen ih-nen nach

I

II

I

II

I

II

I

pp

p espr.

p espr.

pp

II

p dolce

pp

I

p

pp

II

I

II

I

p espr.

I

f

I

f

I

II

I

II

I

II

I

mf
cresc.
fp

II

cresc.
fp

I

pp

II

pp

I

cresc.
f
fp
p

II

cresc.
f
p
pp

I

II

p

p espr.

dim.

I

II

cresc.

f

cresc.

f dim.

I

II

pp

Ped.

pp

p

*