

Carl Orff

1895 - 1982

# Carmina Burana

8 Pieces for Organ

8 Stücke für Orgel

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ED 20536

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PREVIEW  
Low Resolution

## Preface

The phenomenon of transcription actually predates the composition of organ music, with the earliest organists using intabulations of vocal music. The list of composers included the great Johann Sebastian Bach, who played concertos by his Italian colleagues Antonio Vivaldi on the organ, and his (distant) cousin Johann Georg Wender. In the 19th century Organists in France, England, the USA and other countries were criticised for their objections to playing pieces on the pipe organ that were originally written for other instruments, while German 'purists' have been more reluctant to accept transcriptions. Fortunately, taste has changed in recent years and many transcriptions have appeared in concert programmes that quite literally bring a fresh note to concert programmes. The Commission of this book was intended to demonstrate that she has much to offer besides preludes and chorales, and to include a wide range of parables, chorale fantasias and chorale preludes.

This arrangement of individual movements from the 19th-century work 'Carmina Burana' was born of the same wish to introduce a work with specific sound qualities and extraordinary range of the organ. It does not mean that the piece can be heard far more often than even with the reduced version. The work is still requires soloists, choir, two pianos and percussion.

Playing this work on the organ requires careful judgement of sound qualities and thoughtful selection of registrations. Some specific registrations are not generally given, as these may be inferred from the context of the work. The work is a performance, though 'solo' is marked in a few places. Some registrations from the original cannot and should not be slavishly followed on the organ. This book may help to inspire a sensitive interpretation. Familiarity with the original work is an important prerequisite for an effective performance.

An alternative order to the order presented here (a shortened version) is: *Uf dem anger – In trutina – Die Wälder der garten/Chume, chum geselle min/Swaz hie gat umbe – Were die werlt alle min.*

Klaus Uwe Ludwig  
Translation Julia Rushworth

## Vorwort

Genau genommen ist das Phänomen der Transkription älter als erfinden. Schon im Mittelalter benutzten doch die ersten Organisten Intavolierungen vokaler Werke. In diesem Gebiet waren keine geringeren als Johann Sebastian Bach und sein italienischer Kollege Antonio Vivaldi auf die Orgel übertragen worden. In Deutschland Cousin Johann Gottfried Walther.

Andere Länder, insbesondere Frankreich, England und die USA, waren durch ästhetischen oder gar puristischen Hindernisse, Werke jedweder Art auf dem Instrument anzutreffen, während die deutsche Kultur sich hier für die Orgel zu öffnen und gebärdete. Glücklicherweise hat sich diese Haltung in letzter Zeit geändert. Viele Transkriptionen erschienen auf dem Markt und wurden in den Konzerten „als etwas andere Note“ in die Konzertprogramme. Immer wieder zeigen die Interpreten dabei, dass sie auch über Praeludien und Fugen, Toccaten und Sonaten, Choralvorspiele und -vorspiele hinaus viel zu bieten hat.

Meine Bearbeitung einer der Sätze von „Lied und buznar“ von Carl Orff entsprang dem Wunsch, das Werk mit dem spezifischen Klang der Orgel und dem ursprünglichen Charakter zu verbinden. Darüber hinaus können diese Stücke wesentlich leichter mit der reduzierten Bearbeitung des Originals, das eine Orgel und Schlagzeug fordert.

Bei der Fiktion der Orgel bedarf es einer sorgfältigen Klangregie und einer überlegten Verwendung der Manuale, die in selten angegeben, da sie sich aus dem Notentext dem Organisten ergibt. Wichtig ist »Solo« notiert. Die Orgel (aus dem Original) können und dürfen auf der Orgel nicht genau nach dem Original. Sie mögen bei einer einfühlsamen Interpretation helfen. Die genaue Kenntnis der Orgel ist Voraussetzung für die Interpretation.

Außer der vorliegenden Reihenfolge kann (in verkürzter Form) auch folgende Zusammenstellung gespielt werden: *Uf dem anger – In trutina – Reie – Swaz hie gat umbe/Chume, chum – Swaz hie gat umbe – Were die werlt alle min.*

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# O Fortuna

aus „Carmina Burana“

Carl Orff  
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**Pesante**  $\text{♩} = 60$

*poco stringendo*

Orgel

Pedal

The image shows the beginning of the organ and pedal parts for 'O Fortuna'. The organ part is written on a grand staff with treble and bass clefs. The pedal part is on a single bass clef staff. The tempo is marked 'Pesante' with a quarter note equal to 60 beats per minute. The dynamics are marked 'ff' (fortissimo). The tempo is also marked 'poco stringendo'.

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$\text{♩} = 120 - 130$

The image shows the beginning of the string parts for 'O Fortuna'. The score is written on two staves, treble and bass clef. The tempo is marked '♩ = 120 - 130'. The strings play a rhythmic pattern of eighth notes.

The image shows the continuation of the string parts for 'O Fortuna'. The strings play a rhythmic pattern of eighth notes.

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Musical notation for measures 12-15. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a treble clef with a whole note chord in the first measure, followed by eighth notes in the bass clef. The separate bass clef staff contains a bass line with eighth notes and rests.

16

Musical notation for measures 16-19. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a treble clef with a whole note chord in the first measure, followed by eighth notes in the bass clef. The separate bass clef staff contains a bass line with eighth notes and rests.

20

Musical notation for measures 20-23. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a treble clef with a whole note chord in the first measure, followed by eighth notes in the bass clef. The separate bass clef staff contains a bass line with eighth notes and rests.

24

Musical notation for measures 24-27. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a treble clef with a whole note chord in the first measure, followed by eighth notes in the bass clef. The separate bass clef staff contains a bass line with eighth notes and rests.

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Musical score for measures 28-31. The score is written for piano and features a treble and bass clef. The right hand (treble clef) plays a series of quarter notes, while the left hand (bass clef) plays a series of quarter notes. The tempo is marked *sempre* and the dynamics are marked *pp*.

32

Musical score for measures 32-35. The score is written for piano and features a treble and bass clef. The right hand (treble clef) plays a series of quarter notes, while the left hand (bass clef) plays a series of quarter notes.

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Musical score for measures 36-39. The score is written for piano and features a treble and bass clef. The right hand (treble clef) plays a series of quarter notes, while the left hand (bass clef) plays a series of quarter notes.

Musical score for measures 40-43. The score is written for piano and features a treble and bass clef. The right hand (treble clef) plays a series of quarter notes, while the left hand (bass clef) plays a series of quarter notes.

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