

UNBEKANNTE
ORGELMUSIK AUS VIER
JAHRHUNDERTEN

FOUR CENTURIES
OF RARE AND
UNKNOWN
ORGAN MUSIC

QUATRE SIÈCLES
DE MUSIQUE D'ORGUE
RARE OU INCONNUE

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INHALTSVERZEICHNIS

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Passacaglia d-Moll

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BIO-BIBLIOGRAPHISCHE NOTIZEN VOL. II

DIETRICH BUXTEHUDE

wurde um das Jahr 1636 vermutlich in Helsingborg (DK) geboren; er starb 1707 in Lübeck. Als Nachfolger seines Vaters hatte er das Organistenamt der Marienkirche zu Helsingborg inne, bevor er für über 38 Jahre an der Marienkirche zu Lübeck als Nachfolger des berühmten Franz Tunder wirkte.

Bei dem hier als Orgelchoral wiedergegebenen *Klaglied "Muß der Tod denn auch entbinden"* [BuxWV 76,2] handelt es sich um den letzten Teil der Trauermusik *Fried- und freudenreiche Hinfahrth - Mit Fried und Freud fahr ich dahin* [1674] für die Beerdigung von Buxtehude Vater, Johannes Buxtehude, der am 22. Januar 1674 im Alter von 72 Jahren verstarb, nachdem er 32 Jahre als Organist für die St. Olai-Kirche zu Helsingør gewirkt hatte. Der Text wird dem Komponisten D. Buxtehude zugeschrieben. Originale Taktbezeichnung: 4/2. Originale Instrumentierung: Sopran, Viola I/II und bezifferter Bass.

CHRISTIAN FRIEDRICH WITTE

Geboren 1660 zu Altenburg/Sachsen; gestorben 1716 in Gotha. Studierte zusammen mit G. C. Wecker in Nürnberg und wirkte als Organist und Musikdirektor des Herzogs von Sachsen-Gotha.

Die *Passacaglia d-Moll*, bestehend aus einem hübschen Thema mit 30 Variationen, war früher den pseudepigraphen Werken J. S. Bachs zugeordnet [BWV Anhang 182]. Unsere Ausgabe bietet ein Orgelarrangement des ursprünglich für Cembalo komponierten Werks in einer Auswahl mit 11 Variationen. [Orgelarrangement Wolfgang Lindner 2013]

DAVID JACOB KELLNER

Von deutscher Herkunft um 1670 in Liebertwolkwitz bei Leipzig geboren, wirkte D. J. Kellner ab 1711 als Organist, Glockenspieler und Lautenist in Stockholm. Hier verstarb er um das Jahr 1748.

Die hier wiedergegebene *Fuge in C* gibt ein anschauliches Beispiel von Kellners linearer Satzkunst.

JOHANN MATTHESON

Geboren 1681 in Hamburg, gestorben 1764 ebenda. Von 1718-1728 Musikdirektor am Hamburger Dom, berühmter Theoretiker des 18. Jahrhunderts und Freund G. F. Händels.

Fuge über: Werde munter, mein Gemüte. Aus: *Die wohlklingende Fingersprache, in Zwölff Fugen, mit zwey bis drei Subjecten entworfen ; und ...Herrn Georg Friedrich Händel, ...zugeeignet von Mattheson ...Hamburg, 1735*. Im Verlage des Verfassers. [No XII].

JOHANN FRIEDRICH DOLES

Der im thüringischen Steinbach geborene Johann Friedrich Doles war Schüler von J. S. Bach und später Kantor am Freiburger Dom. Ab 1744 war er an St. Thomas zu Leipzig, ab 1755 in Nachfolge seines Lehrers in gleicher Position. Er verstarb in Leipzig im Jahre 1797.

Drei Choralvorspiele

I. *Gott, du hast in deinem Sohne (Liebster Jesu, wir sind hier)*

II. *Nun freut euch lieben Christen g'mein (Es ist gewisslich an der Zeit)*

III. *Schatz über alle Schätze (Valet will ich Dir geben)*

Aus: *Singbare und leichte Choralvorspiele für Lehrer und Organisten auf dem Lande und in den Städten von Johann Friedrich Doles Leipzig, bei Georg August Grieshammer, 1795*.

CARL PHILIPP EMANUEL BACH

Geboren 1714 zu Weimar; dritter Sohn von J. S. Bach. Erhielt Unterricht bei seinem Vater und studierte Rechtswissenschaften an der Universität zu Dresden. Wirkte als berühmter Cembalist am Königlichen Hof und wirkte als Musikdirektor für die fünf Hamburger Hauptkirchen. Er verstarb im Jahre 1788 zu Hamburg.

Stück für die Flötenuhr [Wotq. 193,5] aus : *Stücke für Spieluhren und Drehorgeln* 1756/66 [Wotq. 193].

JOHANN PHILIPP KIRNBERGER

Im thüringischen Saalfeld 1721 geboren, war J. Ph. Kirnberger Schüler von J. S. Bach und sein Name ist im Zusammenhange mit der Überlieferung des Bach'schen Orgelwerks [Kirnberger Choräle BWV- 690-713] bestens bekannt. Im Jahre 1758 trat er in die Dienste der Prinzessin Anna Amalie von Preußen und widmete sich fast ausschließlich der Musiktheorie. Mit seinen wissenschaftlichen Veröffentlichungen, u.a. *Die Kunst des reinen Satzes* [I. Teil, Berlin u. Königsberg 1771; II. Teil, Berlin u. Königsberg 1776], erlangte er Bedeutung weit über das 18. Jahrhundert hinaus. Kirnberger verstarb 1783 zu Berlin.

Allegro für die Singuhr (Originaltonart: As-Dur)

JOHANN ADAM HILLER

Geboren 1728 zu Wendisch-Ossig/Görlitz; gestorben 1804 in Leipzig. Thomaskantor in Leipzig von 1789-1801.

Trio g-Moll, aus : *Handbuch für Organisten - Band 2* [hg. v. Kothe, Bernhard. Leipzig, F. E. C. Leuckart, 1901]

MICHAEL SAMUEL DAVID GATTERMANN

Der 1748 in Berlin geborene M. S. D. Gattermann war über J. Ph. Kirnberger Enkelschüler von J. S. Bach. Er wirkte als Lehrer und Chorleiter in Berlin. Dort verstarb er im Jahre 1829.

Choralvorspiel: Jesus, meine Zuversicht aus: *Alte und neue Choralgesäng vierstimmig ausgesetzt von Johann Christoph Kühnau* (1735-1805). [Zweite Auflage, herausgegeben von Johann Friedrich Kühnau (jr.), Berlin 1817]

LUDWIG VAN BEETHOVEN

Geboren 1770 zu Bonn, gestorben 1827 in Wien.

Das *Präludium f-Moll* (WoO 55) ist uns mit den Klavierstücken Beethovens überliefert. Das Entstehungsjahr des Präludiums ist nicht eindeutig: einerseits ist in der Verlegerkorrespondenz das Jahr 1803 als mögliches Entstehungsjahr überliefert und so auch in die späteren Drucke übernommen worden¹ andererseits gibt Nottebohm² an, ein altes Exemplar der Originalausgabe trage den Vermerk "à l'âge de 15 ans", so dass sich das Präludium den Jugendkompositionen Beethovens zuordnen ließe. Die orgelgemässe Anlage dieser Komposition bedingte ihre Aufnahme in vorliegende Sammlung.

[Sämtliche Hinzufügungen des Herausgebers sind durch Klammern kenntlich gemacht.]

AMBROISE THOMAS

Charles Louis Ambroise Thomas, wurde im Jahre 1811 in Metz/F. geboren. Er wirkte über zwanzig Jahre als Professor am Pariser Konservatorium bevor er dessen Direktor wurde. Er starb im Jahre 1896 in Paris.

Prière aus : *La Maîtrise, Paris, 1858; ed. par Louis Niedermeyer et Joseph d'Ortigue.*

JEAN GIROUD

Der 1910 in Pont-Audemer, Eure (Haute-Normandie) geborene Jean Giroud war Schüler von Marcel Dupré und Joseph Bonnet. Wirkte über 62 Jahre lang als Organist an St. Louis in Grenoble, wo er im Jahre 1997 verstarb.

Toccata pour l'Élévation entstammt aus der Sammlung *Orgue et Liturgie N° 10* [Éditions Musicales de la Schola Cantorum, Paris 1951]

WOLFGANG LINDNER

Geboren 1956 in Duisburg/Niederrhein. Nach seinem Studium wirkte er einige Zeit in seiner Heimatstadt und später im Münsterland/Westfalen. Als Komponist hat er zahlreiche Werke verfasst ; insbesondere sein Schaffen für die Kirchenmusik in Gestalt von Orgel- und Chormusik findet internationale Beachtung. Seine Werke sind hauptsächlich bei folgenden Verlagen erschienen: Éditions musicales de la Schola Cantorum, CH-Fleurier; ERES-Edition Musikverlag, D-Lilienthal/Bremen. Herausgeber von Orgel -und Chormusik, wissenschaftlichen Aufsätzen und Vorträgen, speziell im Bereich der Orgeldenkmalpflege und Bibliographie der Orgelmusik. Seit seinem Ausscheiden aus dem aktiven Dienst lebt und arbeitet er in seinem Atelier im Kreis Steinfurt als freischaffender Künstler.

¹ G. Kinsky, *Thematisch-Bibliographisches Verzeichnis aller vollendeten Werke Ludwig van Beethovens*, München-Duisburg, 1955, p.501

² G. Nottebohm, *Thematisches Verzeichnis der Werke Ludwig van Beethovens*, Leipzig, 1925. p.149

BIO-BIBLIOGRAPHICAL SKETCHES VOL. II

DIETRICH BUXTEHUDE

Born c.1637, presumably in Helsingborg (DK), died in Lübeck (D) 1707. He served as organist of St. Mary's church in Helsingborg, succeeding his father and held, for 38 years, the post of organist at St. Mary's church in Lübeck, succeeding the famous Franz Tunder.

The elegiac *Klaglied "Muß der Tod denn auch entbinden"* [BuxWV 76,2] is the final part of the funeral music in homage to his father, Johannes Buxtehude, who died aged 72 on Jan. 22nd 1674, after serving for 32 years as organist of St. Olai's church in Helsingør. The text is attributed to the composer, D. Buxtehude. Original time signature: 4/2. Original instrumentation: Soprano, Viol I/II, fig. Bass.

The version given here shows an example of an organ chorale in the tradition of the North German School of the 17th century.

CHRISTIAN FRIEDRICH WITTE

Born c. 1660 in Altenburg/Saxony; died 1716 in Gotha/Saxony. Studied with G.C. Wecker in Nurnberg and served as organist and musical director for the Duke of Saxe-Gotha.

The *Passacaglia D minor* – consisting of a lovely theme with 30 variations – was formerly attributed to the pseudepigraphical keyboard works of J.-S. Bach [BWV Anhang 182]. The version given here comprises a selection of eleven variations of this piece, originally arranged for the harpsichord.

[Arrangement for the organ by Wolfgang Lindner, 2013]

DAVID JACOB KELLNER

Of German origin, D.J. Kellner was born c. 1670 in Liebertwolkwitz, near Leipzig; in 1711 he served as an organist, carillonneur and lutenist in Stockholm. He died there c. 1748.

The Fugue in C Major presented here is a typical example of Kellner's linear art of counterpoint.

JOHANN MATTHESON

Born in Hamburg in 1681 and died there in 1764. Served as Kantor of Hamburg Cathedral from 1715 to 1728; he was a friend of G.F. Händel and became a famous theorist of the 18th century.

Fugue on Werde munter, mein Gemüte (Be alert, my soul) from : *Die wohlklingende Fingersprache, in Zwölff Fugen, mit zwey bis drei Subjecten entworfen ; und ...Herrn Georg Friedrich Händel, ...zugeeignet von Mattheson, ... Hamburg, 1735. im Verlage des Verfassers.* [No XII].

JOHANN FRIEDRICH DOLES

Born 1715 in Steinbach-Hallenberg (Thuringia); died 1797 in Leipzig. J.F. Doles was a pupil of J.-S. Bach and the Kantor of Freiberg's Cathedral (Saxony). From 1744, he held the post in St. Thomas's in Leipzig and from 1755 he succeeded to his teacher J.-S. Bach.

Three Chorale preludes

I. Gott, du hast in deinem Sohne (Liebster Jesu, wir sind hier) – Blessed Jesus, at Thy Word

II. Nun freut euch lieben Christen g'mein – Dear Christians, One and All rejoice

III. Schatz über alle Schätze (Valet will ich Dir geben) – I bid thee farewell

from: *Singbare und leichte Choralvorspiele für Lehrer und Organisten auf dem Lande und in den Städten von Johann Friedrich Doles Leipzig, bei Georg August Grieshammer, 1795.*

CARL PHILIPP EMANUEL BACH

Born 1714 in Weimar, died 1788, in Hamburg. Third son of J.-S. Bach. Received musical instruction from his father and studied law at Dresden University. He became a famous harpsichord player at the royal court and served as music director of the five main churches in Hamburg.

Piece for the flute clock [Wotq. 193,5] from: *Stücke für Spieluhren und Drehorgeln* (Pieces for musical clocks and barrel-organs) 1756/66 [Wotq.193]

JOHANN PHILIPP KIRNBERGER

Born 1721 in Saalfeld/Thuringia, died 1783 in Berlin. He was a pupil of J.-S. Bach and is best known as a source of Bach's organ music (*The Kirnberger Preludes* BWV 690-713]. In 1758, he joined the court of Princess Anna Amalia of Prussia and became a famous theorist of his time.

Allegro for the musical clock (Original key: A^b major)

JOHANN ADAM HILLER

Born 1728 in Wendisch-Ossig/Görlitz; died 1804 in Leipzig. Kantor of St. Thomas's in Leipzig from 1789 to 1801.

Trio in G minor from: *Handbuch für Organisten, Band 2* [hg. v. Kothe, Bernhard. Leipzig, F.E.C. Leuckart, 1901]

MICHAEL SAMUEL DAVID GATTERMANN

Born 1748 in Berlin; died 1829 in Berlin. M.S.D. Gattermann, pupil of J.P. Kirnberger, served as a teacher and choirmaster in Berlin.

Chorale prelude: Jesus, meine Zuversicht (Jesus lives, and so shall I) from *Alte und neue Choralgesänge vierstimmig ausgesetzt von Johann Christoph Kühnau (1735-1805)*. [Zweite Auflage, herausgegeben von Johann Friedrich Kühnau (jr.), Berlin 1817]

LUDWIG VAN BEETHOVEN

Born 1770 in Bonn, died 1827 in Vienna.

The *Prelude-F minor* (WoO 55) is handed down among the piano pieces by Beethoven. The year of its creation is not clear: on the one hand, the year 1803 is quoted in the correspondence between the publishers as a possible year of creation and it has been adopted in later prints³; on the other hand, indicates Nottebohm⁴, an old copy of the original edition bears the words "à l'âge de 15 ans"; the prelude could thus be classified in the juvenile compositions of Beethoven.

Its inclusion to this collection is justified by its similarities with an organ composition.

[All additions by the editor are indicated in parentheses.]

AMBROISE THOMAS

Charles Louis Ambroise Thomas, a native of Metz/F., was born in 1811. For almost twenty years, he was a professor at the Conservatoire in Paris, before he became the Director of the Conservatoire. He died 1896 in Paris.

Prière from *La Maîtrise, Paris, 1858; ed. par Louis Niedermeyer et Joseph d'Ortigue*.

JEAN GIROUD

Born 1910 in Pont-Audemer, Eure [Haute-Normandie], died 1997 in Grenoble. Pupil of Marcel Dupré and Joseph Bonnet. Giroud was organist of Saint-Louis metropolitan church in Grenoble for over 62 years.

Toccata pour l'Élévation originates from *Orgue et Liturgie N° 10* [Éditions Musicales de la Schola Cantorum, Paris 1951]

WOLFGANG LINDNER

He was born in 1956 in Germany, in Duisburg/Lower Rhine. After graduating, he worked for some time in his hometown, and then near Münster, Westphalia. As a composer, he has many works to his credit; his works for the liturgy especially, in the form of organ and choral music, are rewarded with international recognition. His works are mainly published by the following publishers: Éditions Musicales de la Schola Cantorum, CH-Fleurier| ERES-Edition Musikverlag, D-Lilienthal/Bremen. He also is a publisher of organ and choral music and an author of scientific essays and lectures; he particularly focuses on research on historical organs, their preservation and their restoration, as well as on bibliographies of organ music. After retiring in 2006, he has been living and working in his studio in Steinfurt, near Münster, Westphalia, as a freelance artist.

³ G. Kinsky, *Thematisch-Bibliographisches Verzeichnis aller vollendeten Werke Ludwig van Beethovens*, München-Duisburg, 1955, p.501

⁴ G. Nottebohm, *Thematisches Verzeichnis der Werke Ludwig van Beethovens*, Leipzig, 1925. p.149

NOTES BIO-BIBLIOGRAPHIQUES VOL. II

DIETRICH BUXTEHUDE

Dietrich Buxtehude est né autour de l'an 1636, probablement à Helsingborg (DK), il est décédé en 1707 à Lübeck. Successeur de son père, il occupe le poste d'organiste à la Marienkirche d'Helsingborg. Puis il travaille pendant plus de 38 ans à la Marienkirche de Lübeck au même poste que son célèbre prédécesseur Franz Tunder.

Klaglied "Muß der Tod denn auch entbinden" [BuxWV76/2], élégie, est la dernière partie de la musique composée pour les funérailles de la mort du père de Buxtehude, survenue le 22 janvier 1674. Décédé à l'âge de 72 ans, il avait travaillé durant 32 ans comme organiste de l'église Saint-Olaf à Helsingør. Les paroles de *Lamentation* sont attribuées au compositeur. Indication originale de la mesure: 4/2. Instrumentation originale : Soprano, alto I/II, basso continuo.

La version donnée ici est un exemple de choral pour orgue tel qu'il était pratiqué dans la tradition de l'école de l'Allemagne du Nord au XVII^{ème} siècle.

CHRISTIAN FRIEDRICH WITTE

Né en 1660 à Altenburg (Saxe), il est décédé en 1716 à Gotha. Il a étudié avec G. C. Wecker à Nuremberg et fut organiste et directeur musical pour le duc de Saxe-Gotha.

La *Passacaille en ré-mineur* est composée d'un beau thème et de 30 variations. Elle était autrefois classée parmi les œuvres attribuées à J.-S. Bach [BWV Annexe 182]. Cette édition présente une sélection de 11 variations de cette œuvre, composée à l'origine pour le clavecin.

[Arrangement pour orgue par Wolfgang Lindner, 2013]

DAVID JACOB KELLNER

D'origine allemande et né autour de 1670 à Liebertwolkwitz, près de Leipzig. En 1711 D. J. Kellner est organiste, carillonneur et luthiste à Stockholm. Il meurt dans cette même ville en 1748.

Cette *Fugue en do-majeur* est un bel exemple de l'art du contrepoint de ce compositeur.

JOHANN MATTHESON

Né en 1681, décédé en 1764, à Hambourg. Il a servi comme Kantor de la cathédrale de la ville entre 1715 et 1728. Ami de G. F. Haendel, il est connu comme théoricien du XVIII^{ème} siècle.

Fugue sobre "Werde munter, mein Gemüte" [Mél. :Je me mets sous ta lumière], extraite de *Die wohlklingende Fingersprache, in Zwölf Fugen, mit zwey bis drei Subjecten entworfen; und ...Herrn Georg Friedrich Händel, ... zugeeignet von Mattheson... Hamburg, 1735. im Verlage des Verfassers.* [No XII].

JOHANN FRIEDRICH DOLES

Né en 1715 à Steinbach-Hallenberg (Thuringe), mort en 1797 à Leipzig. J.-F. Doles fut l'élève de J.-S. Bach et Kantor de la cathédrale de Freiberg (Saxe). Dès 1744, il occupe le même poste à Saint-Thomas à Leipzig et en 1755, il succède à son professeur.

Trois Préludes chorals

I. Gott, du hast in deinem Sohne [Mélodie: *Bien-aimé Jésus, nous sommes ici*]

II. Nun freut euch lieben Christen g'mein – *Maintenant, réjouissez-vous tous chrétiens bien-aimés*

III. Schatz über alle Schätze (Valet will ich Dir geben) – [Mélodie: *Je veux te dire adieu*]

extrait de *Singbare und leichte Choralvorspiele für Lehrer und Organisten auf dem Lande und in den Städten von Johann Friedrich Doles Leipzig, bei Georg August Grieshammer, 1795.*

CARL PHILIPP EMANUEL BACH

Né à Weimar en 1714, décédé en 1788 à Hambourg. Troisième fils de J.-S. Bach. Il a reçu une formation musicale de son père et a étudié le droit à l'Université de Dresde. Devenu un célèbre joueur de clavecin à la cour royale, il a également occupé le poste de directeur musical des cinq principales églises de Hambourg.

Stück für die Flötenuhr [Wotq. 193,5]. Pièce pour horloge à flûtes extrait de *Stücke für Spieluhren und Drehorgeln 1756/66* [Wotq. 193]

JOHANN PHILIPP KIRNBERGER

Né en 1721 à Saalfeld (Thuringe), décédé en 1783 à Berlin. Il fut l'élève de J.-S. Bach et est surtout connu à travers ses copies de la musique d'orgue de Bach (*Les Préludes Kirnberger*, BWV 690-713). En 1758, il entre au service de la princesse Anna Amalia de Prusse et devient par la suite un célèbre théoricien de son temps.

Allegro pour horloge musicale. (Tonalité originale: La^b)

JOHANN ADAM HILLER

Né en 1728 à Wendisch-Ossig (Görlitz), décédé en 1804 à Leipzig. Kantor de l'église Saint-Thomas de Leipzig de 1789 à 1801.

Trio en sol mineur extrait de *Handbuch für Organisten, Band 2* hg. v. Kothe, Bernhard. Leipzig, Leuckart, 1901

MICHAEL SAMUEL DAVID GATTERMANN

Né en 1748 à Berlin, mort en 1829 dans la même ville. M. S. D. Gattermann, élève de J. P. Kirnberger, a servi en tant que professeur et chef de chœur à Berlin.

Prélude choral "Jesus, meine Zuversicht" (Jésus, ma confiance), extrait de *Alte und neue Choralgesänge vierstimmig ausgesetzt von Johann Christoph Kühnau [1735-1705]*. Zweite Auflage, herausgegeben von Johann Friedrich Kühnau (jr.), Berlin, 1817.

LUDWIG VAN BEETHOVEN

Né en 1770 à Bonn et décédé en 1827 à Vienne.

Le *Prélude en fa-mineur* (WoO 55) fait partie des pièces pour piano de Beethoven. Son année de composition est ambiguë : D'une part, la correspondance entre les éditeurs cite l'année 1803 comme l'année de la création, qui a donc été reprise dans les impressions ultérieures⁵, d'autre part, Nottebohm indique⁶ un vieil exemplaire de l'édition originale portant la mention "à l'âge de 15 ans", de sorte que ce prélude pourrait être classé parmi les compositions de jeunesse de Beethoven. Les similitudes avec une composition pour orgue justifient l'inclusion de cette partition dans notre collection.

(Tous les ajouts de l'éditeur sont signalés par des parenthèses.)

AMBROISE THOMAS

Charles Louis Ambroise Thomas est né en 1811 à Metz. Il connaît le succès en tant que compositeur d'opéra et enseigne pendant 20 ans au Conservatoire de Paris, avant d'en devenir le directeur. Il meurt en 1896 à Paris.

Prière, extraite de *La Maîtrise, Paris, 1858*; ed. par Louis Niedermeyer et Joseph d'Ortigue.

JEAN GIROUD

Né en 1910 à Pont-Audemer, Eure (Haute-Normandie), décédé en 1997 à Grenoble. Élève de Marcel Dupré et Joseph Bonnet. Il fut titulaire des Grandes Orgues de l'église métropolitaine Saint-Louis de Grenoble de 1934 à 1997.

Toccata pour l'Élévation, publiée dans *Orgue et Liturgie N° 10*, Éditions Musicales de la Schola Cantorum, Paris.

WOLFGANG LINDNER

Né en 1956 en Allemagne à Duisburg/Bas-Rhin. Après avoir obtenu son diplôme, il travaille pendant un certain temps dans sa ville natale, puis près de Münster, en Westphalie. Il a composé de nombreuses pièces, en particulier pour la liturgie, sous la forme de musique d'orgue et/ou de musique chorale qui bénéficient d'une reconnaissance internationale. Ses œuvres sont publiées principalement aux Éditions Musicales de la Schola Cantorum, CH-Fleurier ainsi que chez ERES-Edition Musikverlag, D-Lilienthal/Brême. Il est également éditeur de musique d'orgue et de musique chorale et auteur d'articles et lectures scientifiques – en particulier dans le domaine de la conservation et la restauration des orgues historiques – ainsi que de bibliographies de musique d'orgue. Désormais retiré de la vie active, il vit et travaille dans son studio à Steinfurt (Westphalie) en tant qu'artiste indépendant.

⁵ G.Kinsky, Thematisch-Bibliographisches Verzeichnis aller vollendeten Werke Ludwig van Beethovens. München-Duisburg, 1955, p. 501

⁶ G.Nottebohm, Thematisches Verzeichnis der Werke Ludwig van Beethovens, Leipzig, 1925. p. 149

Klaglied

(Lament – Lamentation)

[BuxWV 76,2]

I: Solo
 II: acc. 8', 4'
 Ped.: 16', 8']

D. Buxtehude (1637-1707)
 [W. Lindner, arr.]

[Largissimo]

II

[acc.]

tr

Passacaglia d-Moll
 Passacaglia in D minor
 Passacaille en ré mineur

[I: Gedackt 8' / Bourdon 8',
 Fl. 4', Sesquialtera
 II: Bourdon 8', Fl. 4'
 Ped.: 16', 8']

Ch. F. Witte (1660-1716)
 [W. Lindner, arr.]

[Andante]

*) Ped. hinzugefügt vom Bearbeiter / added by the arranger / ajoutée par l'arrangeur Wolfgang Lindner

System 1: Treble clef with fingering [II] and bass clef with fingering [III].

System 2: Treble clef with fingering [I: + Oct. 4'] and bass clef with fingering [II] and dynamic marking *f*.

System 3: Treble clef with chords and bass clef with eighth-note patterns.

System 4: Treble clef with chords and bass clef with eighth-note patterns. Includes dynamic marking *p* and fingering [I: - Oct. 4', Fl. 4'].

First system of musical notation, measures 1-5. The right hand features a melodic line with eighth notes and rests, while the left hand has a simple bass line with quarter notes and rests.

Second system of musical notation, measures 6-9. The right hand has a steady eighth-note accompaniment, and the left hand has a bass line with quarter notes. A dynamic marking *p* is present.

[II] [I: + Oct. 4', Fl. 4']

Third system of musical notation, measures 10-13. The right hand has a steady eighth-note accompaniment, and the left hand has a bass line with quarter notes. A dynamic marking *mp* is present.

[I: - Oct. 4']

Fourth system of musical notation, measures 14-17. The right hand has a complex texture with chords and eighth notes, and the left hand has a bass line with quarter notes. A dynamic marking *f* is present.

[I: + Oct. 4', Oct. 2', Mixt.;
I-Ped. + Pedalkoppel / + pedal coupler / + tirasse]

First system of musical notation, featuring a grand staff (treble and bass clefs) and a single bass clef staff below. The music consists of rhythmic patterns of eighth and sixteenth notes.

[I: + Trompete 8' / + trumpet 8' / + trompette 8']

Second system of musical notation, featuring a grand staff (treble and bass clefs) and a single bass clef staff below. The music includes a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation, featuring a grand staff (treble and bass clefs) and a single bass clef staff below. The music continues with melodic and rhythmic development.

Thema / Theme / thème

[I: nur/solo/seule: Gedackt 8' / Bourdon 8', Sesquialtera;
- Pedalkoppel / - pedal coupler / - tirasse]

[I: - Sesquialtera]

Fourth system of musical notation, featuring a grand staff (treble and bass clefs) and a single bass clef staff below. The music includes a melodic line in the treble clef and a bass line in the bass clef. The system ends with a double bar line.

[Ped.: 16', 8']

Fuge in C
Fugue in C major
Fugue en do majeur

[I: 8', 4', 2']

D. J. Kellner (c.1670-c.1748)

The first system of the score, measures 1-4. The treble clef part begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part has a whole rest for the first two measures, then enters with a half note G4 and a quarter note A4 in the third measure.

The second system of the score, measures 5-8. The treble clef part continues with eighth and sixteenth notes. The bass clef part has a whole rest for the first two measures, then enters with a half note G4 and a quarter note A4 in the third measure.

Man. sempre

The third system of the score, measures 9-12. The treble clef part features a series of chords and moving lines. The bass clef part continues with eighth and sixteenth notes.

The fourth system of the score, measures 13-16. The treble clef part features a series of chords and moving lines. The bass clef part continues with eighth and sixteenth notes.

The fifth system of the score, measures 17-20. The treble clef part features a series of chords and moving lines. The bass clef part continues with eighth and sixteenth notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal structures.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring more intricate rhythmic figures in both hands.

Fifth system of musical notation, with a prominent watermark 'WWW.ScholarEditions.com' overlaid diagonally across the page.

[Ped.
ad lib.:
16', 8']

Sixth and final system of musical notation on the page, concluding with a double bar line.

Fuge über *Werde munter mein Gemüte*Fugue on *Werde munter mein Gemüte* (*Be alert, my soul*)Fugue sobre *Werde munter mein Gemüte* [Mél.: *Je me mets sous ta lumière*]

I mf: 8', 4'
 II mp: 8', 4'
 Ped.: 16', 8']

J. Mattheson (1681-1764)

[I]

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, including a [Ped.] marking below the bass staff.

Fourth system of musical notation, featuring a [III] marking above the treble staff.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, concluding the page with a [Ped.] marking below the bass staff.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble and a supporting bass line in the bass. A slur connects a note in the treble to a note in the bass across the first two measures.

Second system of musical notation. It includes a [Ped.] instruction below the bass staff, indicating a pedal point. The music continues with melodic and harmonic development in both staves.

Third system of musical notation, showing further melodic and harmonic progression in the grand staff.

Fourth system of musical notation. It includes a [Man.] instruction below the bass staff, indicating a manual change. A bracket labeled [I] spans the first two measures of the bass staff. A small asterisk (*) is located at the end of the system.

Fifth system of musical notation, continuing the piece with melodic and harmonic elements.

Sixth system of musical notation, the final system on this page, concluding the musical passage.

*) Original: A / originale: La

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a series of chords and melodic lines, while the bass staff is mostly silent with some notes in the final measure.

Second system of musical notation, including a [Ped.] instruction below the bass staff. The treble staff continues with chords and a melodic line, while the bass staff has a steady accompaniment.

Third system of musical notation, including a [Ped.] instruction below the bass staff. The treble staff features chords and a melodic line, and the bass staff has a steady accompaniment.

Fourth system of musical notation, including a [II] instruction below the bass staff. The treble staff has chords and a melodic line, while the bass staff has a steady accompaniment.

Fifth system of musical notation, including a [I] instruction below the bass staff. The treble staff has chords and a melodic line, while the bass staff has a steady accompaniment.

Sixth system of musical notation, concluding the piece with a double bar line. The treble staff has chords and a melodic line, while the bass staff has a steady accompaniment.

Drei Choralvorspiele
Three Chorale preludes
Trois Préludes chorals

I

Gott, du hast in deinem Sohne
(Liebster Jesu, wir sind hier) / (Blessed Jesus, at Thy Word)
[Mél.: Bien-aimé Jésus, nous sommes ici]

[I: Solo I
II: acc. 8', (4')
III: Solo II ad lib.
Ped.: 16', (8')]

J. F. Doles (1715-1797)

[Solo II ad lib.]

[acc.]

[Ped. ad lib.]

tr

tr

c.f. [Solo I]

First system of musical notation. The treble clef staff features a rapid sixteenth-note run in the first measure, followed by a melodic line. The bass clef staff provides a harmonic accompaniment with chords. A dynamic marking of *c.f.* (crescendo forte) is placed above the first measure.

Second system of musical notation. The treble clef staff begins with a trill (*tr*) on a whole note, followed by a melodic phrase. The bass clef staff continues with a steady accompaniment.

Third system of musical notation. The treble clef staff has a melodic line with a repeat sign and first ending bracket. The bass clef staff has a harmonic accompaniment. A dynamic marking of *c.f.* is present above the first measure.

Fourth system of musical notation. The treble clef staff features a melodic line with a trill (*tr*) on a whole note. The bass clef staff has a harmonic accompaniment. A dynamic marking of *c.f.* is present above the first measure.

Fifth system of musical notation. The treble clef staff begins with a trill (*tr*) on a whole note, followed by a melodic phrase. The bass clef staff has a harmonic accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with a fermata over the final note. The bass clef staff has a harmonic accompaniment. The system concludes with a double bar line.

II

Nun freut euch lieben Christen g'mein

(Es ist gewisslich an der Zeit) / (Dear Christians, One and All rejoice)

(Maintenant, réjouissez-vous tous chrétiens bien-aimés)

[I: Solo

II: acc. 8', (4')

Ped.: 16', (8')]

J. F. Doles (1715-1797)

[Ped. ad lib.]

c.f. Solo

[acc.]

tr

II

c.f. Solo

[acc.]

tr

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps. The bass clef has a bracketed 'II' and a fermata. The treble clef has a trill 'tr' marking.

Musical notation for the second system, starting with 'c.f. [Solo]' and 'tr'. The bass clef has an 'acc.' marking and a bracketed 'II'.

Musical notation for the third system, starting with 'c.f. [Solo]' and 'acc.'.

Musical notation for the fourth system, featuring a trill 'tr' and a bracketed 'II'.

Musical notation for the fifth system, starting with 'c.f. [Solo]' and 'acc.', and ending with a trill 'tr' and a bracketed 'II'.

Musical notation for the sixth system, concluding the piece with a fermata.

III

Schatz über alle Schätze
 (Valet will ich Dir geben) / (I bid thee farewell)
 [Mél.: Je veux te dire adieu]

[I: Solo

II: acc. 8', (4')

Ped.: 16', (8')]

J. F. Doles (1715-1797)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a fermata over the first measure of the treble staff, followed by a second measure with a fermata. The rest of the system contains several measures of music. A bracket labeled [II] spans the first two measures. Below the bass staff, the instruction [Ped. ad lib.] is written.

The second system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The music consists of several measures of music, with a fermata over the final measure of the treble staff.

The third system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The music consists of several measures of music, with a fermata over the final measure of the treble staff.

The fourth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The music consists of several measures of music, including a trill (tr) in the treble staff. A double bar line is followed by the instruction [Fine]. To the right, the instruction c.f. [Solo] is written above the treble staff, and [acc.] is written below the bass staff.

The fifth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The music consists of several measures of music, including a trill (tr) in the treble staff. A bracket labeled [II] spans the final two measures of the system.

2

tr c.f. [Solo]
[acc.]

tr tr III

2

tr c.f. [Solo]
[acc.]

tr tr [D.C. al Fine]

Stück für die Flötenuhr
Piece for the flute clock
Pièce pour horloge à flûtes
[Wotq. 193,5]

[I: Rohrflöte 4' allein / chimney flute 4' solo /
bourdon à cheminée 4' seule
II: Blockflöte 4' allein / flute 4' solo /
flûte douce 4' seule]

C. Ph. E. Bach (1714-1783)
[W. Lindner, arr.]

[Allegro]

[I]

[mf]

[I]

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various dynamics such as *[p]*, *[mf]*, and *[f]*. There are also performance instructions like *[II]*, *[I]*, and *[segue ad lib.]*. A large red watermark "WWW.ScholarEditions.com" is overlaid diagonally across the page.

[segue ad lib.]

Allegro für die Singuhr*)
 Allegro for the musical clock*)
 Allegro pour horloge musicale*)

I: Rohrflöte 4' allein / chimney flute 4' solo /
 bourdon à cheminée 4' seule

II: Blockflöte 4' allein / flute 4' solo /
 flûte douce 4' seule]

J. Ph. Kirnberger (1721-1783)

[W. Lindner, arr.]

[Wiederholung: Man. II / repetition: man. II / répétition: man. II]

*) Originaltonart: As-Dur / original key: A flat-major / tonalité originale: la bémol majeur

The musical score is presented in five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as slurs, accents, and dynamic markings. A large red watermark 'www.scholar-editions.com' is overlaid diagonally across the page.

*) Orig.: e [es]
e [e flat]
mi [mi bémol]

**) Orig.: A [As]
A [A flat]
La [La bémol]

**) Orig.: D [Des]
D [D flat]
Re [Re bémol]

Trio g-Moll
Trio in G minor
Trio en sol mineur

[I: 8', 4'
II: 8', 4'
Ped.: 16', 8']

J. A. Hiller (1728-1804)

Andante

The musical score is presented in three systems, each with three staves. The top staff is for the piano (I), the middle for the harpsichord (II), and the bottom for the pedals. The key signature is G minor (two flats) and the time signature is common time (C). The tempo is marked 'Andante'. The score includes various musical notations such as rests, notes, and accidentals. A large red watermark 'www.scholar-editions.com' is overlaid diagonally across the page.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music is in a key signature of two flats and a 3/4 time signature. It features a complex melodic line in the upper staves and a more rhythmic bass line.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns across the three staves.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, concluding the page. It includes performance markings such as a trill *[tr]* in the upper staff, a triplet of eighth notes in the middle staff, and a ritardando *[rit.]* marking. The system ends with a double bar line.

Choralvorspiel: *Jesus, meine Zuversicht*
 Chorale prelude: *Jesus lives, and so shall I*
 Prélude choral: *Jésus, ma confiance*

[I: Zunge 8' / reed 8' / anche 8'
 II: acc. Fl. / Bourdons 8', 4'
 Ped.: 16', 8']

M. S. D. Gattermann (1748-1829)
 [W. Lindner, arr.]

*) Original: a¹ / originale: la¹

**) hinzugefügt vom Herausgeber / added by the editor / ajoutée par l'éditeur Wolfgang Lindner

Präludium f-Moll für Orgel
 Prelude in F minor for the Organ
 Prélude en fa mineur pour Orgue
 [WoO 55]

[Organo pleno /
 Full organ /
 Grand jeu]

L. van Beethoven (1770-1827)
 [W. Lindner, arr.]

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is F minor (three flats) and the time signature is 3/2. The first system begins with a 'Ped.' (pedal) marking. The second system includes a 'Man.' (manual) marking. The third system features a forte 'f' dynamic. The fourth system includes a 'cresc.' (crescendo) marking. The score is overlaid with a large red watermark reading 'www.scholar-editions.com'.

The image displays a musical score for piano, consisting of six systems of two staves each (treble and bass clef). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A large, diagonal red watermark reading "WWW.SCHOLARLEADERS.COM" is overlaid across the entire page. In the fourth system, there are two instances of the Roman numeral "[III]" placed above and below the staves, likely indicating a third ending or a specific fingering. The score concludes with a final cadence in the sixth system.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a series of eighth and sixteenth notes, some beamed together. The bass clef contains a few notes, including a half note and a quarter note.

Second system of musical notation. The treble clef has a first ending bracket labeled [I] over a series of eighth notes. The bass clef has a pedal point instruction [Ped.] below a sustained chord. A large red watermark 'WWW.SCHOLARTEDITIONS.COM' is overlaid diagonally across the page.

Third system of musical notation. Both the treble and bass clefs contain eighth and sixteenth notes. Several notes in both staves are marked with an asterisk (*) above them.

Fourth system of musical notation. Similar to the previous system, it features eighth and sixteenth notes in both staves, with several notes marked with an asterisk (*) above them.

Fifth system of musical notation. The treble clef continues with eighth and sixteenth notes. The bass clef features sustained chords and rests, indicating a change in the harmonic texture.

Sixth system of musical notation, the final system on the page. It concludes with a ritardando marking [rit.] and fermatas (indicated by a semi-circle with a vertical line) over the final notes in both staves.

*) Original: ♭ / originale: ♭

Prière

[II Pos.: Grundst. / Found. stops / Jeux de fonds 8', 4'
 III SW / Récit: Grundst. / Found. stops / Jeux de fonds 8', 4',
 Oboe / hautbois
 Ped.: Grundst. / Found. stops / Jeux de fonds 16', 8']

Andantino. (♩ = 60)

A. Thomas (1811-1896)

The musical score is written for piano and bass. It consists of four systems of music. The first system includes a treble clef staff with a [III] fingering and a piano (*p*) dynamic, and a bass clef staff with a piano (*p*) dynamic. The second system continues the piano part with a treble clef staff and a bass clef staff. The third system also continues the piano part with a treble clef staff and a bass clef staff. The fourth system features a treble clef staff with a mezzo-forte (*mf*) dynamic and a *dim.* (diminuendo) marking, and a bass clef staff. The score is marked with various articulations such as slurs and accents.

dim. p

This system contains three staves of music. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The music features a melodic line in the upper voice with a dynamic marking of *dim.* (diminuendo) and *p* (piano). The lower voices provide harmonic support with chords and moving lines.

poco crescendo

This system continues the musical piece with three staves. The upper voice part shows a gradual increase in volume, marked as *poco crescendo*. The accompaniment consists of sustained chords in the grand staff and a rhythmic bass line in the bottom staff.

sempre crescendo f di - mi - nu - en - do

This system features three staves. The upper voice part is marked *sempre crescendo* (always increasing) and reaches a fortissimo (*f*) dynamic. The lyrics "di - mi - nu - en - do" are written below the notes. The accompaniment includes complex chordal textures in the grand staff and a bass line with some melodic movement.

This system concludes the page with three staves. It features a final melodic phrase in the upper voice and a bass line that ends with a double bar line. The grand staff accompaniment provides a rich harmonic background.

Toccata pour l'Élévation

... Ce monde est assoiffé d'amour, en Moi Seul est la source d'eau vive qui le pourra apaiser...

(Le Christ)

[siehe auch: Johannes 4,14 / see also: St. John 4,14 / voir aussi St. Jean 4,14]

R.: Gambe (douce) >

Pos.: Bourdon 8' < 1/5

G.O.: Flûte 8' (non harmonique)

Ped.: 16' (et 8') doux

Ped./Pos. 8'

J. Giroud (1910-1997)

Très lent et contemplatif

R. *ppp*

pp

p

R. + Bourdon 8' *mf*

+ R./Pos. 8'

Pos.

G.O. ad lib.

rit.

+ Ped./G.O. 8'

R. + Vx. Cél. + R./G.O. 8' (+ R./Pos. 8')

Plus animé

G.O.

- R./G.O. 8'

G.O.

plus calme souple

R.

- R./Pos. 8'

Pos. Flûte 8' solo

Pos.

- Ped./G.O. 8'

Pos. Bourdon 8' solo

R.

Pos.

rit.

R. - Bourdon 8'

pp R.

perd.

ppp

+ 32'

Arabesque

für Caroline Meindl – Wien

I: Fl. / Bourdons / Fl. harmonique 8'
Ped.: 16', 8'

W. Lindner (*1956)

♩ ≈ 120

mp

quasi pizz.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over four measures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes with a 'quasi pizz.' marking. The music is in 3/4 time and the key signature has two flats.

The second system continues the musical score with two staves. The upper staff has a melodic line with a slur over four measures. The lower staff continues the eighth-note accompaniment. The key signature remains two flats.

The third system continues the musical score with two staves. The upper staff has a melodic line with a slur over four measures. The lower staff continues the eighth-note accompaniment. The key signature remains two flats.

poco stringendo

The fourth system continues the musical score with two staves. The upper staff features triplets in the first two measures, indicated by a '3' above the notes. The lower staff continues the eighth-note accompaniment. The key signature remains two flats.

quasi improvvisato, poco più mosso

(*rub.*)
ben legato

poco allarg.
pizz.

tranquillo
Maestoso
allargando
molto rit.
f

+ Princ. 8', Oct. 4'
Ped.: + Princ. 16', 8'

8. Juli / July / juillet 2013

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