

UNBEKANNTE  
ORGELMUSIK AUS VIER  
JAHRHUNDERTEN

FOUR CENTURIES  
OF RARE AND  
UNKNOWN  
ORGAN MUSIC

QUATRE SIÈCLES  
DE MUSIQUE D'ORGUE  
RARE OU INCONNUE

Herausgegeben von  
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## BIO-BIBLIOGRAPHISCHE NOTIZEN VOL. 1

### JOHANN KUHNAU

Geboren 1660 zu Geising in Sachsen; gestorben 1722 zu Leipzig. Wirkte erst als Kantor in Zwickau/Sachsen und ab 1684 als Kantor und Organist (ab 1701) der Thomaskirche zu Leipzig, wo J. S. Bach sein Nachfolger wurde.

*Zwei Choralbearbeitungen für Orgel.*

*I: Aus tiefer Not schrei ich zu Dir* [aus: *Biblische Sonata No1* (1700) *Der Streit zwischen David und Goliath*]

*II: Ach Herr, mich armen Sünder (Herzlich tut mich verlangen)* [Orgeleinrichtungen Wolfgang Lindner, 2013]

### GEORG PHILLIP TELEMANN

1681 in Magdeburg geboren, war studierter Rechtswissenschaftler und als Musiker Autodidakt. Auf dem Höhepunkt seiner beachtlichen musikalischen Karriere stand er im Range des Städtischen Musikdirektors und war verantwortlich für die Musik an allen fünf Hauptkirchen Hamburgs. Er starb ebendort im Jahre 1767.

*Soave*. Aus: *Due Soli per la Viola di Gamba col cembalo composti da Giorgio Telemann Direttore della Musica in Hamburgo (1740)*. [Orgeleinrichtungen Wolfgang Lindner, 2013]

### CONRAD FRIEDRICH HURLEBUSCH

Geboren 1691 in Brunswick (D) ; gestorben 1765 in Amsterdam. Studierte in Hamburg und Wien und wirkte daraufhin in Italien und für den königlichen Hof in Schweden, ab 1737 als Organist an Amsterdams *Oude Kerk*.

*Fuge G-Dur*. Quelle der Vorlage war folgender « Raubdruck »: *Opera Scelte per il Clavicembalo, Gehard Friedrich Witvogel* [ed.], *Amsterdam* [c.1735]

### THOMAS AUGUSTINE ARNE

1710 in Convent Garden geboren, arbeitete Arne zuerst bei einem Rechtsanwalt, bevor er sich ganz der Musik widmete. Er wurde ein bekannter Theater-Komponist und zahlreiche seiner Kompositionen genießen noch heute große Popularität. Arne starb 1778 in London.

*Organ solo aus Concerto I* (3. Satz: Allegro). [Einrichtung für Orgel mit Pedal Wolfgang Lindner]

### CARL PHILIPP EMANUEL BACH

Geboren 1714 zu Weimar; dritter Sohn von Joh. Seb. 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.

*Cantabile* (Rondo) [Wotq. 55,3]. Ursprünglich für zwei Stimmen komponiert, bildet den letzten Satz der dritten Sonate aus der oben zitierten Sammlung. Unser Arrangement für Orgel ergänzt sowohl die das Solo begleitende linke Hand um eine Alt- und eine Tenor-Stimme als auch für die Takte 22-24, 44 und 46-49 um eine obligate Stimme für das Pedal. aus: *Claviersonaten für Kenner und Liebhaber* (1779).

[Orgeleinrichtung: Wolfgang Lindner, 2013]

### CHRISTIAN GOTTHILF TAG

Geboren 1735 in Beierfeld (Erzgebirge), gestorben 1811 in Niederzönitz bei Zönitz (Sachsen); war Schüler von G. A. Homilius, der selbst Schüler von Joh. Seb. Bach war.

*Allabreve in G*. Aus: *Choralvorspiele nebst einem Trio und Allabreve für die Orgel [...] und komponiert von Christian Gotthilf Tag, Leipzig und Dessau, 1783*.

« Allabreve » in knappem Tempo zu nehmen: Zähle 1 pro Takt statt  $\frac{3}{4}$  .

### JOHANN CHRISTOPH KELLNER

Geboren 1736 in Gräfenroda/Thüringen, gestorben 1808 in Kassel; Sohn von Johann Peter Kellner (1705-1772), der in persönlichem Kontakt zu J.. S. Bach stand.

Choralvorspiel : *Liebster Jesu, wir sind hier*. Aus: *Sechs Praeludia und 6 leichte Choral-Vorspiele* [o.O./ o.D]; Privatbesitz]

### FRÉDÉRIC CHOPIN

Geboren 1810 in Zelazowa-Wola bei Warschau, gestorben 1849 in Paris.

*Fuge a-moll* B.144 (1841). [Herausgegeben und um eine Pedalstimme erweitert von Wolfgang Lindner 2013; sämtliche Hinzufügungen des Herausgebers sind durch Klammern kenntlich gemacht.]

Bedauerlicherweise hat Chopin nichts für die Orgel komponiert. So fand diese Komposition ob ihrer polyphonen Struktur – quasi als Referenz auf den großen J. S. Bach – den Weg als Beitrag zu unserer Sammlung.

### CHARLES VALENTIN ALKAN (Geburtsname: *Morhange*, übernahm den Familiennamen des Vaters.)

Bekannter französischer Pianist und Komponist des 19. Jahrhunderts. Geboren 1813 in Paris und 1888 ebendort verstorben.

*Pro Organo* [1850, ohne opus-No.] ist neben *Petits Préludes sur les huit Gammes du plain-chant*, 1859, 2 vols (ohne opus-No.) die einzige von Ch. V. Alkan überlieferte originale Orgelkomposition. Die klare Handschrift des Autors aus dem Jahre 1850 diente als Vorlage zur vorliegenden Ausgabe [W 2442, Bibliothèque Nationale de France]. [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.

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

### 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.

## BIO-BIBLIOGRAPHICAL SKETCHES VOL. I

### JOHANN KUHNAU

Born 1660 in Geising/Saxony; died 1722 in Leipzig. Served as Kantor in Zittau/Saxony, then as Kantor (from 1684) and organist (from 1701) of St. Thomas's in Leipzig, where he preceded J. S. Bach.

*Two Chorale-Preludes for Organ*

*I: Out of the deep I cry to thee* [from *Biblical Sonata No 1* (1700) *The Battle between David and Goliath*]

*II: My Soul longeth to depart (O sacred head, now wounded)* [Arrangements for organ by Wolfgang Lindner, 2013]

### GEORG PHILLIP TELEMANN

Born 1681 in Magdeburg, died 1767 in Hamburg. G. P. Telemann studied law before teaching himself music. At the pinnacle of his musical career, he was the municipal musical director of all five main churches of Hamburg.

*Soave*. From: *Due Soli per la Viola di Gamba col cembalo composti da Giorgio Telemann Direttore della Musica in Hamburgo (1740)*. [Arrangement for organ by Wolfgang Lindner, 2013]

### CONRAD FRIEDRICH HURLEBUSCH

Born 1691 in Brunswick (D), died 1765 in Amsterdam. He studied in Hamburg and Vienna, worked in Italy and later for the royal court in Stockholm and, from 1737, he was organist of the *Oude Kerk* in Amsterdam.

*Fugue in G-major*. The source for our edition has been the following «piracy-print»: *Opera Scelte per il Clavicembalo, Gehard Friedrich Witvogel* [ed.], *Amsterdam* [c.1735].

### THOMAS AUGUSTINE ARNE

Born 1710 in Covent Garden, died 1778 in London. Before devoting himself to music, Arne was a solicitor's pupil. Later, he became a very successful composer of theatre-music principally, with numerous compositions still well-known today.

*Organ solo from Concerto I* (3rd Movement, Allegro) [arrangement for organ with pedal by Wolfgang Lindner].

### 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.

*Cantabile* (Rondo) [Wotq. 55,3]. The final movement of the 3rd Sonata of the below-quoted collection is originally a two-part composition. Our arrangement for organ completes the accompanying voice of the left hand by adding an Alto and a Tenor part as well as (for the bars 22-24, 44 and 46-49) an obbligato voice to the pedal of the organ.

From: *Claviersonaten für Kenner und Liebhaber* (1779).

[Arrangement for organ by Wolfgang Lindner, 2013].

### CHRISTIAN GOTTHILF TAG

Born 1735 in Beierfeld (Ore Mountains), died 1811 in Niederzönitz (district of Zönitz near Zwickau/Saxony). He was a student of G.A. Homilius, who himself was a pupil of J. S. Bach.

*Allabreve G-major*. From: *Choralvorspiele nebst einem Trio und Allabreve für die Orgel [...] und komponiert von Christian Gotthilf Tag Leipzig und Dessau (1783)*.

«Allabreve» to be performed within a strict time: count 1 per bar instead of  $\frac{3}{4}$ .

### JOHANN CHRISTOPH KELLNER

Born 1736 in Gräfenroda/Thüringia and died 1803 in Kassel. Son of Johann Peter Kellner (1705-1772), who was personally acquainted with J. S. Bach.

Chorale prelude: *Liebster Jesu, wir sind hier (Blessed Jesus, at Thy Word)*. From: *Sechs Praeludia und 6 leichte Choral-Vorspiel* [s.l./s.d.; private copy].

### FRÉDÉRIC CHOPIN

Born 1810 in Zelazowa-Wola near Warsaw; died 1849 in Paris.

*Fugue in A minor* B.144 (1841). [The Pedal-part was added by the editor W. L. (2013); all other additions by the editor are indicated in parentheses].

Unfortunately, Chopin did not compose anything for the organ. Because of its polyphonic structure – like a reference to the great J. S.Bach – this composition found its way into our collection.

### CHARLES VALENTIN ALKAN [Born Morhange, but took his father's name as a surname].

Well-known French pianist and composer of the 19th century. Alkan was born 1813 in Paris, where he also died in 1888.

*Pro Organo* (1850, without op.-No). The only original organ composition handed down by Alkan, apart from *Petits Préludes sur les huit Gammes du plain-chant*, 1859, 2 vols (without opus-No.). The clear handwriting of the author's manuscript from 1850 has been our source for the layout [W 2442, Bibliothèque Nationale de France].

[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 of the Conservatoire in Paris, before he became Director of the Conservatoire. He died in 1896 in Paris.

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

### 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.

## NOTES BIO-BIBLIOGRAPHIQUES VOL. 1

### JOHANN KUHNAU

Né en 1660 à Geising en Saxe, mort en 1722 à Leipzig. Il a d'abord travaillé comme Kantor à Zwickau (Saxe), puis dès 1684 en tant que maître de chapelle et organiste (à partir de 1701) de l'église Saint-Thomas à Leipzig, où Bach fut son successeur.

*Deux Préludes chorals pour orgue*

*I: Du fond de ma détresse, je crie vers toi* [extrait des *Sonates bibliques* No1 (1700), *Le conflit entre David et Goliath*]

*II: Ardemment, j'aspire à une fin heureuse (Mystère du Calvaire)*

[Arrangements pour orgue par Wolfgang Lindner, 2013]

### GEORG PHILLIP TELEMANN

Né en 1681 à Magdebourg, décédé en 1767 à Hambourg. G. P. Telemann a étudié le droit avant d'apprendre la musique de manière autodidacte. À l'apogée de sa carrière musicale, il occupait le poste de directeur musical municipal des cinq principales églises de Hambourg.

*Soave*. Extrait des *Due Soli per la Viola di Gamba col cembalo composti da Giorgio Telemann Direttore della Musica in Hamburgo* (1740) ; [Arrangement pour orgue par Wolfgang Lindner, 2013]

### CONRAD FRIEDRICH HURLEBUSCH

Né en 1691 à Brunswick, décédé à Amsterdam en 1765. Il étudie à Hambourg et Vienne, travaille en Italie et plus tard pour la cour royale de Stockholm. À partir de 1737, il devient organiste de l'Oude Kerk à Amsterdam.

*Fugue en sol-majeur*. La source de notre édition est une « partition pirate » : *Opera Scelte per il Clavicembalo, Gehard Friedrich Witvogel* [ed.], *Amsterdam* [c.1735].

### THOMAS AUGUSTINE ARNE

Né en 1710 à Covent Garden, Arne a d'abord travaillé avec un avocat avant de se consacrer entièrement à la musique. Il était un compositeur de théâtre renommé et plusieurs de ses œuvres jouissent d'une grande popularité aujourd'hui encore. Arne est mort en 1778 à Londres.

*Organ solo* extrait du *Concerto I* (3<sup>ème</sup> Mouvement).

[Arrangement pour orgue avec pédalier par Wolfgang Lindner, 2013]

### 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.

*Cantabile (Rondo)* [Wotq. 55,3]. Composé à l'origine pour deux voix, il est le dernier mouvement de la troisième sonate de la collection mentionnée ci-dessus. Dans cet arrangement pour orgue, la main gauche qui accompagne le Solo été complétée par une voix alto et une voix ténor ; de même, les mesures 22-24, 44 et 46-49 comportent une partie de pédale obligée.

Extrait du *Claviersonaten für Kenner und Liebhaber* (1779). [Arrangement pour orgue par Wolfgang Lindner, 2013]

### CHRISTIAN GOTTHILF TAG

Né 1735 à Beierfeld (Monts Métallifères), décédé 1811 à Niederzönitz (district de Zönitz près de Zwickau/Saxe). Élève de G. A. Homilius, lui-même élève de J.-S. Bach.

*Allabreve* en sol-majeur. Extrait du *Choralvorspiele nebst einem Trio und Allabreve für die Orgel [...] und komponiert von Christian Gotthilf Tag, Leipzig und Dessau, 1783*.

*Allabreve* doit être exécuté selon un tempo strict. Comptez 1 par mesure à la place de 3/4.

### JOHANN CHRISTOPH KELLNER

Né 1736 à Gräfenroda (Thuringe), décédé en 1803 à Kassel. Fils de Johann Peter Kellner (1705-1772), qui connaissait personnellement J.-S. Bach.

*Prélude choral : Liebster Jesu, wir sind hier (Bien-aimé Jésus, nous sommes ici)*. Extrait de *Sechs Praeludia und 6 leichte Choral- Vorspiele* [s.l./s.d; copie privée].

### FRÉDÉRIC CHOPIN

Né en 1810 à Zelazowa-Wola près de Varsovie, décédé en 1948 à Paris.

*Fugue en la mineur* B.144 (1841). [Édition et ajout de la pédale par Wolfgang Lindner 2013. Tous les ajouts de l'éditeur sont signalés par des parenthèses].

Malheureusement, Chopin n'a rien écrit pour l'orgue. La structure polyphonique de cette composition – qui fait référence au grand J.-S. Bach – légitime toutefois sa place dans notre collection.

### CHARLES VALENTIN ALKAN [Né Morhange, mais a pris le nom de son père comme nom de famille].

Pianiste célèbre et compositeur français du 19<sup>ème</sup> siècle. Alkan est né en 1813 à Paris où il mourut en 1888.

*Pro Organo* (1850, sans numéro d'opus) est la seule composition originale pour orgue composée par Alkan, si l'on excepte les *Petits Préludes sur les huit Gammes du plain-chant en deux suites* (sans numéro d'opus). L'écriture claire du manuscrit de l'auteur (1850) a été la source de notre édition [W 2442, Bibliothèque nationale de France].

[Tous les ajouts par 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.

*Offertoire* est extrait de *La Maîtrise, Paris, 1858, ed. par Louis Niedermeyer et Joseph d'Ortigue*.

### 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.

Zwei Choralbearbeitungen für Orgel  
Two Chorale preludes for Organ  
Deux Préludes chorals pour orgue

## I

*Aus tiefer Noth schrey ich zu Dir*  
*Out of the deep I cry to thee*  
*Du fond de ma détresse, je crie vers toi*

[Man.: Salicional/Voix céleste  
l.H./m.g.: Bourdon 16' (optional)  
Ped.: Solo 4']

[Largo e spiccato]

J. Kuhnau (1660-1722)  
[W. Lindner, arr.]

The musical score consists of three systems, each with three staves. The top two staves of each system are for the right hand, and the bottom staff is for the left hand. The music is in common time (C) and features a mix of chords and moving lines. A large red watermark 'www.schola-editions.com' is overlaid diagonally across the score.

First system of musical notation, consisting of three staves. The top two staves are joined by a brace and contain complex rhythmic patterns with many beamed notes. The bottom staff contains a simple bass line with long notes and rests.

Second system of musical notation, consisting of three staves. Similar to the first system, with complex rhythmic patterns in the upper staves and a simple bass line.

Third system of musical notation, consisting of three staves. The top two staves show more complex rhythmic patterns, and the bottom staff continues the simple bass line.

Fourth system of musical notation, consisting of three staves. The top staff has a treble clef and contains rhythmic patterns. The middle staff has a bass clef and contains rhythmic patterns. The bottom staff has a bass clef and contains long notes with a slur. A *[rit.]* marking is present above the middle staff.

## II

*Ach Herr, mich armen Sünder* (Herzlich tut mich verlangen)  
*My Soul longeth to depart* (O sacred head, now wounded)  
*Ardemment, j'aspire à une fin heureuse* (Mystère du Calvaire)

[I: Solo

II: acc. 8', 4'

Ped.: 16', 8']

J. Kuhnau (1660-1722)

[W. Lindner, arr.]

[Solo]

[acc.]

[r.H./m.d.]

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The treble staff contains a melodic line with some rests. The bass staff contains a more active line with eighth and sixteenth notes, including some beamed patterns.

Second system of musical notation. The treble staff continues with a melodic line. The bass staff features a more rhythmic accompaniment with eighth notes and some beamed patterns.

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a complex accompaniment with many sixteenth notes and some beamed patterns.

Fourth system of musical notation, the final system on the page. It includes a *[rit.]* marking above the treble staff. The treble staff has a melodic line that ends with a fermata. The bass staff has a melodic line that also ends with a fermata. The system concludes with a double bar line.

## Soave

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

G. Ph. Telemann (1681-1767)  
[W. Lindner, arr.]

[Tranquillo (♩ ≈ 60)]

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The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#) and one flat (Bb). The music features a mix of eighth and sixteenth notes, with some rests. A trill-like ornament is present in the top staff of the second measure.

The second system continues the piece with similar rhythmic patterns. It features eighth and sixteenth notes across the three staves, maintaining the key signature of one sharp and one flat.

The third system includes a trill (tr) in the top staff of the fourth measure. The notation continues with eighth and sixteenth notes across all three staves.

The fourth system concludes the piece. It features a ritardando (rit.) marking in the middle staff and a trill (tr) in the top staff of the final measure. The music ends with a double bar line.

Fuge in G  
Fugue in G major  
Fugue en sol majeur

[I f: 8', 4', 2'  
II mf: 8', 4'  
Ped.: 16', 8']

C. F. Hurlbusch (1696-1765)  
[W. Lindner, arr.]

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a forte (*f*) dynamic and a first ending bracket [I]. The second system continues the fugue. The third system features a first ending bracket [I] and a second ending bracket [II]. The fourth system includes a trill (*tr*) and a mezzo-forte (*mf*) dynamic, with a first ending bracket [I] and a second ending bracket [II]. The fifth system concludes the piece with a trill (*tr*). A large red watermark "WWW.Schola-editions.com" is overlaid diagonally across the score.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The right hand plays a continuous eighth-note pattern, while the left hand has rests.

Second system of musical notation. The right hand continues with eighth-note patterns, and the left hand begins with a simple bass line. A red watermark 'www.schola-editions.com' is visible across the system. A bracketed Roman numeral [I] is placed below the first measure of the bass line.

Third system of musical notation. The right hand features a mix of eighth and sixteenth notes. The left hand has a steady bass line. A bracketed Roman numeral [III] is placed below the second measure of the bass line.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a simple bass line.

Fifth system of musical notation. The right hand features a mix of eighth and sixteenth notes. The left hand has a simple bass line. A bracketed Roman numeral [I] is placed below the second measure of the bass line.

Sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand has a simple bass line. A bracketed Roman numeral [III] is placed below the second measure of the bass line.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and a trill (tr) on the second measure. The left hand provides a simple accompaniment.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with eighth-note patterns. The left hand has a trill (tr) on the second measure and a first ending bracket [I] on the fourth measure.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a series of chords and a melodic line. The left hand has a steady eighth-note accompaniment.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a trill (tr) on the fourth measure. The left hand has a steady eighth-note accompaniment.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a trill (tr) on the fourth measure. The left hand has a steady eighth-note accompaniment.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand has a melodic line with a trill (tr) on the first measure. The left hand has a steady eighth-note accompaniment.

First system of musical notation, measures 1-4. The treble clef contains a melodic line with eighth-note patterns and a trill in measure 4. The bass clef contains a rhythmic accompaniment with eighth-note chords.

Second system of musical notation, measures 5-8. The treble clef features a trill in measure 7. The bass clef continues with the accompaniment.

Third system of musical notation, measures 9-12. The treble clef has a trill in measure 10. The bass clef has rests in measures 9 and 10, then resumes the accompaniment in measure 11. Roman numerals [II] are present in measures 10 and 11.

Fourth system of musical notation, measures 13-16. The treble clef has rests in measures 13 and 14, then resumes with eighth-note patterns. The bass clef continues with the accompaniment.

Fifth system of musical notation, measures 17-20. The treble clef has eighth-note patterns. The bass clef has rests in measures 17 and 18, then resumes with eighth-note patterns. A Roman numeral [I] is present in measure 17.

[Ped. ad lib.]

Sixth system of musical notation, measures 21-24. The treble clef has a trill in measure 21 and eighth-note patterns. The bass clef has eighth-note patterns. The system ends with a double bar line and repeat signs.

Orgelsolo aus Concerto I (3. Satz)  
Organ solo from Concerto I (3<sup>rd</sup> Movement)  
Organ solo extrait du Concerto I (3<sup>me</sup> mouvement)

[Man.: 8', 4', 2', 2 2/3' Mixt.  
Ped.: 16', 8', 4']

Th. A. Arne (1710-1778)  
[W. Lindner arr.]

Allegro

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a forte [f] dynamic marking. The piece is in 3/4 time and features a consistent eighth-note accompaniment in the bass line. The treble line contains a melodic line with various rhythmic patterns and accidentals. A large red watermark, 'WWW.ScholarEditions.com', is superimposed over the entire score.



System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth and sixteenth notes, including a triplet. Bass clef contains a bass line with quarter and eighth notes. A second bass line below is empty.



System 2: Treble and Bass clefs. Treble clef continues the melodic line. Bass clef continues the bass line. A second bass line below contains a single note marked with an asterisk (\*).



System 3: Treble and Bass clefs. Treble clef features a melodic line with slurs and ties. Bass clef continues the bass line. A second bass line below is empty.



System 4: Treble and Bass clefs. Treble clef continues the melodic line. Bass clef continues the bass line. A second bass line below continues the bass line.

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

The first system of music consists of six measures. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in the first measure and a fermata in the fifth. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes. A dynamic marking of *[p]* is present in the fifth measure.

The second system contains six measures. The upper staff continues the melodic development with various rhythmic patterns and accidentals. The lower staff maintains the accompaniment. A fermata is used in the second measure of this system.

The third system spans six measures. The upper staff shows a more complex melodic line with slurs and ties. The lower staff continues with eighth-note accompaniment. A fermata is placed over the final note of the system.

The fourth system consists of six measures. The upper staff features a melodic line with a fermata in the second measure and a slur over the final two measures. The lower staff continues the accompaniment. A fermata is also present in the final measure of the system.

First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a bass clef. The bottom staff is a bass clef. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a bass clef. The bottom staff is a bass clef. A dynamic marking *[f]* is present in the second measure of the top staff.

Third system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a bass clef. The bottom staff is a bass clef. The music continues with complex rhythmic patterns.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a bass clef. The bottom staff is a bass clef. The music concludes with a sharp sign (#) in the final measure of the top staff.

First system of musical notation. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a supporting line of eighth notes and rests. The single bass clef staff below contains a line of rests.

Second system of musical notation. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a supporting line of eighth notes and rests. The single bass clef staff below contains a line of rests.

Third system of musical notation. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a supporting line of eighth notes and rests. The single bass clef staff below contains a line of eighth notes.

Fourth system of musical notation. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff below. The grand staff contains a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a supporting line of eighth notes and rests. The single bass clef staff below contains a line of eighth notes.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major (one sharp). The first staff has a treble clef and contains a melodic line with eighth and sixteenth notes. The second staff has a treble clef and contains a rhythmic accompaniment with eighth notes. The third staff has a bass clef and contains a bass line with quarter notes. A fermata is placed over the final note of the first staff.

Second system of musical notation, continuing the piece. It follows the same three-staff structure. The melodic line in the first staff continues with eighth notes and rests. The accompaniment in the second and third staves provides a steady rhythmic foundation.

Third system of musical notation. The first staff begins with a dynamic marking of *[p]* (piano) and a fermata. The music then continues with eighth notes. The second and third staves continue their respective parts.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line. The first staff has a dynamic marking of *[rit.]* (ritardando) and a fermata. The piece ends with a final chord in the first staff and a concluding bass line in the third staff.

# Cantabile (Rondo) [Wotq. 55,3]

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

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

[Andantino]

[I]

*f*

[III]

Ped.

*p*

*f*

*p*

*f*

*p*

*f*

*p*

Man.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *f*. Pedal marking at the end.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *p*, *f*. Manicure marking in the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *p*, *f*. Pedal marking at the beginning.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *p*. Manicure marking in the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *f*. Pedal marking at the beginning.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *p*, *f*.

The musical score consists of six systems of piano music. Each system is written for a grand piano with a treble and bass clef. The key signature is one sharp (F#). The score includes various dynamics and performance markings:

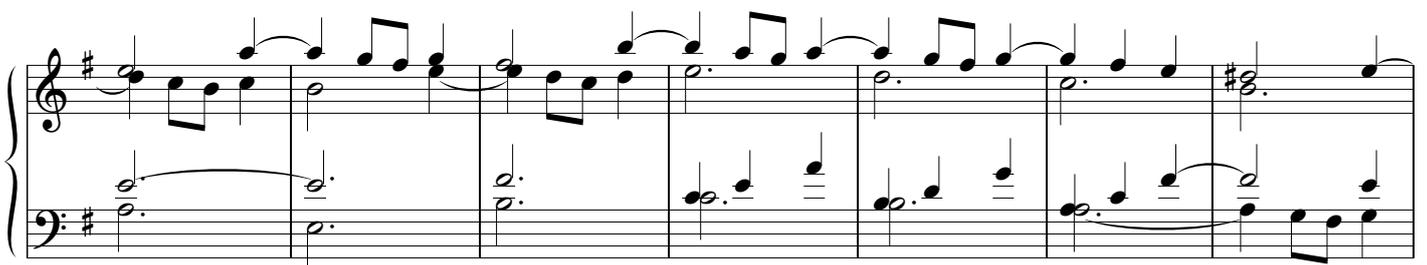
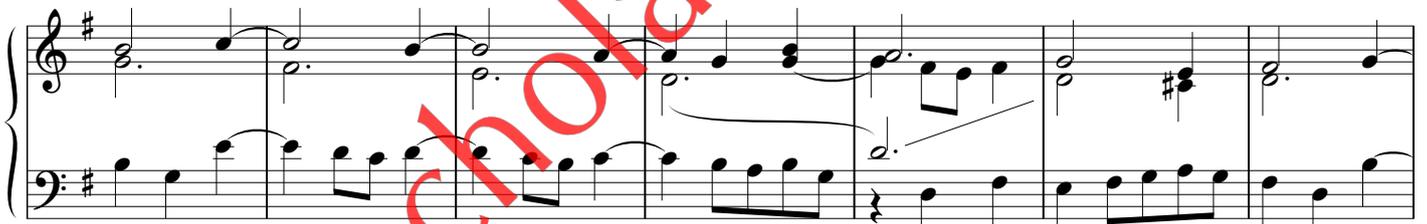
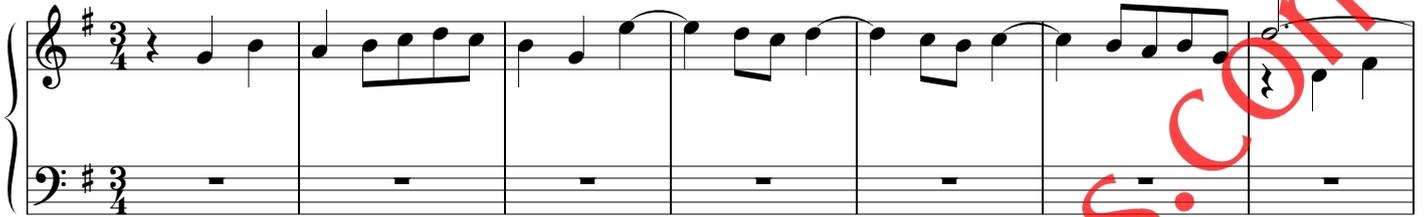
- System 1:** Starts with *pp* in the right hand and *[cresc.] f* in the left hand. Pedal markings (*Ped.*) are present under the first and third measures.
- System 2:** Features a *p [dim.]* marking in the right hand. A triplet of eighth notes is marked with a '3' in the right hand.
- System 3:** Includes a *[rit.] pp* marking in the right hand.
- System 4:** Features a *f* marking in the right hand.
- System 5:** Features a *p* marking in the right hand.
- System 6:** Includes *f* and *p* markings in the right hand, and a *[rit.]* marking in the left hand.

A large red watermark, "WWW.SCHOLA-EDITIONS.COM", is overlaid diagonally across the entire page.

Allabreve in G-Dur  
Allabreve in G major  
Allabreve en sol majeur

[Man.: 8', 4', 2', 2 2/3' Mixt.  
Ped.: 16', 8', 4']

Ch. G. Tag (1725-1811)  
[W. Lindner, arr.]



Man.

This system contains the first six measures of the piece. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with quarter and eighth notes. A 'Man.' instruction is placed below the first measure.

Ped.

This system contains measures 7 through 12. The right hand continues the melodic development with some slurs. The left hand has a more active role with eighth-note patterns. A 'Ped.' instruction is placed below the first measure of this system.

This system contains measures 13 through 18. The right hand has a more active melodic line with slurs, and the left hand continues with a steady accompaniment.

This system contains measures 19 through 24. The right hand features a melodic line with some rests, and the left hand continues with a consistent accompaniment.

Man.

This system contains measures 25 through 30. The right hand has a melodic line with a final flourish. The left hand continues with a steady accompaniment. A 'Man.' instruction is placed below the last measure of this system.

This system contains the final six measures of the piece (measures 31-36). The right hand has a melodic line with a final cadence, and the left hand concludes with a steady accompaniment.



Choralvorspiel: *Liebster Jesu, wir sind hier*  
 Chorale prelude: *Blessed Jesus, at Thy Word*  
 Prélude choral: *Bien-aimé Jésus, nous sommes ici*

[II (Solo): 8', 4', 2 2/3', Sesquialtera, Trem.]

I (acc.): 8', 4'

Ped.: 16', 8']

[quasi Ritornello]

J. Ch. Kellner (1736-1813)

[W. Lindner, arr.]

[⊕]

ossia:

[Fine] *c.f.*

[II Solo]

[I acc.]

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a more active bass line in the grand staff's bass clef.

Second system of musical notation. It includes a trill (*tr*) in the second measure of the treble staff and a repeat sign with first and second endings in the grand staff. A measure rest symbol  $[\emptyset]$  is present in the third measure of the treble staff.

Third system of musical notation. It continues the piece with similar melodic and bass line patterns. A sharp sign (#) is visible in the grand staff's bass clef in the second measure.

Fourth system of musical notation. It features a trill (*tr*) in the second measure of the treble staff and the instruction "[D.C. al Fine]" in the third measure. The system concludes with a double bar line and a repeat sign.

\*) um drei Schlusstakte gekürzt / reduced by three conclusion bars / réduit de trois mesures de conclusion

Fuge in a-Moll [B.144]  
 Fugue in A minor B.144 for the Organ  
 Fugue en la mineur B.144

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

[1841]

F. Chopin (1810-1849)

[W. Lindner, arr.]

[Andante]

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

The first system of music consists of four measures. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and features a trill (tr) on the first measure, followed by a series of eighth notes. The bottom staff is in bass clef and contains a simple bass line with quarter and eighth notes.

The second system consists of four measures. The top staff continues the melodic line, with trills (tr) marked above the notes in measures 6 and 7. The middle staff continues the bass line from the first system, with a trill (tr) in measure 6. The bottom staff continues the bass line.

The third system consists of four measures. The top staff ends with a repeat sign [II]. The middle staff has a dynamic marking [mp] in measure 12. The bottom staff continues the bass line.

The fourth system consists of four measures. The top staff has a trill (tr) in measure 15. The middle staff has a repeat sign [III] in measure 13 and a trill (tr) in measure 14. The bottom staff continues the bass line.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a treble clef staff with a trill (tr) and a bass clef staff with a trill (tr). The separate bass clef staff contains a single bass clef staff. The music is written in a key signature of one flat and a 3/4 time signature.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a treble clef staff with a trill (tr) and a bass clef staff with a trill (tr). The separate bass clef staff contains a single bass clef staff. The music is written in a key signature of one flat and a 3/4 time signature.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a treble clef staff and a bass clef staff. The separate bass clef staff contains a single bass clef staff. The music is written in a key signature of one flat and a 3/4 time signature.

Fourth system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains a treble clef staff with a trill (tr) and a bass clef staff with a trill (tr). The separate bass clef staff contains a single bass clef staff. The music is written in a key signature of one flat and a 3/4 time signature. A first ending bracket [I] is present at the end of the system.

[II]

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a repeat sign and a fermata. The middle staff is in bass clef and features a bass line with eighth notes and a trill marked 'tr'. The bottom staff is also in bass clef and contains a simple bass line with quarter notes.

The second system continues the piece with three staves. The top staff has a melodic line with a trill marked 'tr' and a fermata. The middle staff features a bass line with eighth notes and a trill marked 'tr'. The bottom staff contains a bass line with quarter notes.

The third system consists of three staves. The top staff has a melodic line with eighth notes and a fermata. The middle staff features a bass line with eighth notes and a trill marked 'tr'. The bottom staff contains a bass line with quarter notes.

The fourth system is the final system on the page, consisting of three staves. The top staff has a melodic line with eighth notes and a fermata. The middle staff features a bass line with eighth notes and a trill marked 'tr'. The bottom staff contains a bass line with quarter notes.

# Pro Organo [1850]

[Man./Ped.: Fl. 8']

Præludium.

Ch. V. Alkan (1813-1888)

Manualiter

The first system of music consists of two staves. The upper staff features a melodic line with a slur over the first two measures, a fermata over the second measure, and a flat accidental (b) above the notes in the second measure. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. A 'Ped.' marking is placed below the first measure of the lower staff.

The second system continues the musical piece with similar melodic and harmonic patterns in both staves.

The third system concludes with a double bar line and repeat slashes in both staves, indicating the end of the section.

The fourth system features more complex melodic lines with slurs and ties, and a more active bass line.

The fifth system ends with a double bar line and repeat slashes, marking the final measure of the piece.

(16 Fevrier 1850).

# Offertoire

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

Moderato.

A. Thomas (1811-1896)  
 [W. Lindner, arr.]

Clavier de récit – Fonds et hautbois

First system of the musical score for Clavier de récit – Fonds et hautbois. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (p) dynamic marking. The music features a series of chords and moving lines in both hands.

Second system of the musical score for Clavier de récit – Fonds et hautbois. It continues the musical material from the first system, with similar chordal textures and melodic lines.

Third system of the musical score for Clavier de récit – Fonds et hautbois. This system includes a ritardando ([rit.]) marking and a crescendo (cresc.) marking, indicating a change in tempo and dynamics.

Fourth system of the musical score for Clavier de récit – Fonds et hautbois. This system includes a decrescendo (dim.) marking, leading to a softer dynamic.

Fonds, Gd Orgue et Positif

First system of the musical score for Fonds, Gd Orgue et Positif. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a dynamic marking [I] (II+I). The music features a series of chords and moving lines in both hands.

Ped.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a supporting bass line in the bass clef. The key signature has one sharp (F#).

[nach und nach Zungenstimmen hinzufügen /  
 add reeds successively /  
 Introduire successivement les jeux d'anches

Second system of musical notation. The treble clef part begins with a *cresc.* marking. The bass clef part has a *cresc. poco a poco* marking. The music continues with melodic and harmonic development.

Third system of musical notation. The treble clef part features a series of chords with a rhythmic pattern. The bass clef part provides a steady accompaniment. A *Ped.* marking is present at the beginning of the system.

Fourth system of musical notation. The treble clef part has a *sempre cresc.* marking. The music shows a continuous increase in volume and intensity.

[Volle Orgel / Full Organ /] Gd Chœur

Fifth system of musical notation. The treble clef part starts with a *ff* dynamic marking. The music is characterized by dense, full organ textures.

Sixth system of musical notation. The treble clef part has a *[rit.]* marking. The music concludes with a series of chords and a final melodic flourish.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a series of chords and melodic lines in both hands.

[ -Zungen / -reeds / ] Supprimez les jeux d'anches

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

Third system of musical notation, featuring a melodic line in the right hand and a more active bass line. It includes dynamic markings: *dim.* and *dim. poco a poco*.

Fourth system of musical notation, showing a continuation of the melodic and harmonic material.

Fifth system of musical notation, marked with **Récit** above the staff. It includes a section marked **[III SW]** in the bass clef, indicating a change in registration or a specific performance instruction.

Sixth system of musical notation, concluding the page with further melodic and harmonic development.

First system of musical notation, consisting of two staves (treble and bass). The music features a mix of eighth and sixteenth notes, with some rests in the bass line.

Second system of musical notation. The bass line includes a *cresc.* (crescendo) marking. The music continues with similar rhythmic patterns.

Third system of musical notation. The treble line begins with a *dim.* (diminuendo) marking. A *Ped.* (pedal) instruction is placed below the bass line.

Fourth system of musical notation. It features *cresc.* and *dim.* markings in the treble line, indicating dynamic changes.

Fifth system of musical notation. A performance instruction *[-Oboe /] Supprimez le hautbois* is present. The treble line starts with a *p* (piano) dynamic marking.

Sixth system of musical notation. It concludes with a *Ped.* instruction and a double bar line.

Trois petites œuvres pour orgue:  
Choral I – Point d'orgue – Choral II

Choral I

für Caroline Meindl – Wien

[Man.: Fonds. 8', Fl. 4'  
Ped.: 16' ad lib.]

W. Lindner (\*1956)

fluyente

ten.

(subito) ca - lan - do longa

Juli / July / juillet 2012

# Point d'orgue

für Helmut Frais – Wien

[Man.: Fonds 8', Viol. de Gambe 8', Fl. 4'  
Ped.: 16' ad lib.]

W. Lindner (\*1956)

*molto espressivo*

The first system of the musical score for 'Point d'orgue' consists of two staves. The upper staff is in treble clef with a 2/2 time signature, featuring a melodic line with various intervals and accidentals. The lower staff is in bass clef, providing a harmonic accompaniment with sustained chords and moving bass lines. The music is marked 'molto espressivo'. A large red watermark 'www.schola-editions.com' is overlaid diagonally across the page.

August / août 2012

## Choral II

für Helmut Frais – Wien

[I: Flûte 8'  
III: Gambe, Voix céleste; III-I  
Ped.: Bourdon 16', 8' ad lib.]

W. Lindner (\*1956)

*Suave*

The first system of the musical score for 'Choral II' consists of two staves. The upper staff is in treble clef with a 2/2 time signature, featuring a melodic line with various intervals and accidentals. The lower staff is in bass clef, providing a harmonic accompaniment with sustained chords and moving bass lines. The music is marked 'Suave' and 'molto espr.'. A large red watermark 'www.schola-editions.com' is overlaid diagonally across the page.

Flûte 8'  
solo

August / août 2012

# EXTRAIT DE CATALOGUE

## Éditions de la Schola Cantorum – Cantate Domino



SCHOLA CANTORUM

### ORGUE



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