

Carson Cooman

# EXPRESSIONS FOR ORGAN



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## Vorwort

Die vorliegende Sammlung *Expressions for organ* enthält 14 verschiedenartige Orgelwerke, die sowohl für Konzerte als auch für Gottesdienste geeignet sind. Fast alle sind auf Orgeln jedweder Größe spielbar. Die vorgeschlagenen Registrierungen sind, wo sie angegeben werden, nur Anregungen, die von den Interpreten auf ihr jeweiliges Instrument angepasst werden mögen.

**1 Praeambulum festivum** (2018) wurde für Hartmut Siebmanns geschrieben, der es am 24. Internationalen Orgelfestival in Erfurt auf der Franciscus Volckland Barockorgel (1732–37) in der Kreuzkirche in Erfurt zur Uraufführung brachte. Das Stück beginnt mit einer kühnen und majestätischen Musik, die im weiteren Verlauf mehrmals wiederkehrt. Bei den schnelleren Abschnitten dazwischen handelt es sich um einen toccata-artigen Teil und eine Ostinato-Arie.

**2 Preludio on a Swedish Tune** (2013) wurde für Christopher M. Wicks geschrieben und basiert auf der schwedischen Melodie BEREDEN VÄG FÖR HERRAN (in englischen Gesangbüchern generell gepaart mit dem Adventstext „Prepare the Way, O Zion“).

**3 Prelude in Copper** (2014) wurde für die Organistin Christa Rakich in Erinnerung an ihren Vater Antone „Tony“ Rakich (1929–2014) geschrieben. Tony Rakich war Metallurge und einer der weltweit führenden Experten für Kupfer. Seine besondere Liebe galt der Geigenmusik, und so erinnert die Gestaltung der Rahmenteile dieses Stückes an violinistisches Figurenwerk, in Anlehnung an die norddeutsche Barockmusik (allerdings mit zeitgemäßerer harmonischen Bewegungen).

**4** Der Titel **Cortège** (2014) bezieht sich auf einen „feierlichen Umzug“, und die Komposition beginnt tatsächlich im Stil einer üblichen Prozessionsmusik aus dem 19. Jahrhundert, bevor sie sich in zeitgemäßere Ausgestaltungen verzweigt. Ein langsamerer Fughetta-Mittelteil führt zurück zum Beginn und dann in die abschließende Coda.

**5 Gebet** (2017) ist Beate Leibe gewidmet. Ein ausdrucksstarker, flehender Refrain wechselt sich mit drei dazwischenliegenden Versen ab.

**6 Hymnus** (2013) entstand für die Mitarbeiter von C. B. Fisk, Inc. Orgelbauer (Gloucester, Massachusetts, USA) in Erinnerung an den Firmengründer Charles B. Fisk (1925–83) anlässlich seines 30. Todestages.

**7 Pièce héroïque** (2014) ist David Carrier anlässlich seines 30-jährigen Dienstjubiläums als Musikdirektor der Wellesley Village Church (Wellesley, Massachusetts) gewidmet. Der Titel erinnert natürlich an das wohlbekanntere Werk von César Franck, und obwohl die zeitgenössische harmonische Sprache eine ganz andere ist, bleibt die gesamte „heroische“ musikalische Stimmung ähnlich. Das Stück steht unter dem Motto des folgenden, als poetischer Impuls dienenden Bibelwortes: „Mag ein Heer mich belagern: Mein Herz wird nicht verzagen. Mag Krieg gegen mich toben: Ich bleibe dennoch voll Zuversicht. Eines habe ich vom HERRN erfragt, dieses erbitte ich: im Haus des HERRN zu wohnen alle Tage meines Lebens.“ (Psalm 27,3–5a)

**8 Ciaccona sopra Salve Regina** (2017) ist Felix Bräuer gewidmet. Sie trägt den Untertitel „Mantra-Meditation“ und ist eine Chaconne, die den gregorianischen Gesang „Salve Regina“ (GL 666,4) als Vorlage für den Bass einbezieht. Die Stimmung ist durchweg kontemplativ und ruhig.

**9 Fantasy on „Victimae paschali laudes“** (2017) entstand für Felix Bräuer. Die extrovertierte Musik basiert auf dem traditionellen gregorianischen Gesang (GL 320), der in der Liturgie als Sequenz zum Ostersonntag vorgeschrieben ist.

**10 Prelude on „O gläubig Herz, gebenedei“** (2018) ist Sebastian Hammelsbeck gewidmet. Die Melodie dieses Kirchenliedes (EG 318) stammt von Michael Praetorius (1571–1621), Textdichter ist Michael Weiße (1488–1534).

**11 Prelude on „Sollt ich meinem Gott nicht singen“** (2018) ist Raimund Schächer gewidmet. Die Melodie dieses Kirchenliedes (EG 325) stammt von Johann Schop (um 1590–1667), Textdichter ist Paul Gerhardt (1607–1676).

**12 Prelude on „Das ist köstlich“** (Psalm 92) (2018) ist Philip Hartmann gewidmet. Diesem Lied (EG 284) liegt eine Melodie aus dem 16. Jahrhundert zu Grunde, die mit Günter Rutenborns (1912–1976) Paraphrase des 92. Psalms kombiniert wurde: „Das ist köstlich, dir zu sagen Lob und Preis“.

**13 Rondino for St. Joseph** (2016) ist Andreas Willscher gewidmet, dem langjährigen Musikdirektor der St.-Josephs-Kirche, Hamburg-Wandsbek, Deutschland. Es werden durchgängig Phrasen aus dem Weihnachtslied „Joseph, lieber Joseph mein“ zitiert.

**14 Postludium on Two Themes** (2017) ist Andreas und Brigitte Willscher zum 30-jährigen Hochzeitstag gewidmet (Ulm, Mai 1987). Das Stück verwendet zwei Themen: „Gabhaim Molta Bridé“, eine traditionelle irische Hymne zum Fest der heiligen Bridget, und das gregorianische Offertorium zum Fest des heiligen Apostels Andreas.

Sommer 2019  
Cambridge, Massachusetts, USA  
Übersetzung: Gudrun Kosviner

Carson Cooman

## Foreword

This collection *Expressions for organ* contains a variety of organ works that are intended to be useful for either recital or church service. Nearly all are suitable for performance on an organ of any size. Suggested registrations, when provided, are only suggestions. Performers should feel completely free to choose the sounds that best suit the instrument at hand.

**1 Praeambulum festivum** (2018) was written for Hartmut Siebmans for premiere on the Franciscus Volckland baroque organ (1732–37) in the Cruciskirche in Erfurt, Germany for the 24th International Organ Festival in Erfurt. The piece begins with bold, majestic music that returns several times throughout. The faster sections in between include toccata-like music and an ostinato aria.

**2 Preludio on a Swedish Tune** (2013) was written for Christopher M. Wicks and is based on the Swedish tune BEREDEN VÄG FÖR HERRAN (in English language hymnals commonly associated with the Advent text “Prepare the Way, O Zion”).

**3 Prelude in Copper** (2014) was written for organist Christa Rakich in memory of her father, Antone “Tony” Rakich (1929–2014). Tony Rakich was a metallurgist and one of the world’s leading experts on copper. He particularly loved violin music, and this piece thus evokes violinistic textures in its outer sections, in the manner of the North German baroque (though with more contemporary harmonic motion).

**4** The title **Cortège** (2014) refers to a “solemn processional,” and the music indeed begins with a conventional 19th century processional-style musical idea. However, the music soon branches into more contemporary elaborations. A slower, fughetta middle leads to a return of the opening before a final coda.

**5 Gebet** (2017) is dedicated to Beate Leibe. The title (in German) means “Prayer.” An expressive and imploratory refrain alternates with three intervening verses.

**6 Hymnus** (2013) was written for the staff of C. B. Fisk, Inc. organ builders (Gloucester, Massachusetts, USA) in memory of the company founder Charles B. Fisk (1925–83), on the occasion of the 30th anniversary of his passing.

**7 Pièce héroïque** (2014) is dedicated to David Carrier on the occasion of his 30th anniversary as Director of Music at Wellesley Village Church (Wellesley, Massachusetts). The title of course recalls César Franck’s well-known work, and while the contemporary harmonic language is very different, the overall “heroic” musical mood is similar. The score is headed with the following Biblical epigraph that serves as the poetic impetus: *“Though an host should encamp against me, my heart shall not fear: though war should rise against me, in this will I be confident. One thing have I desired of the Lord, that will I seek after; that I may dwell in the house of the Lord all the days of my life.”* (Psalm 27:3–5a)

**8 Ciaccona sopra Salve Regina** (2017) is dedicated to Felix Bräuer. It is subtitled “mantra-meditation” and is a chaconne employing the plainchant “Salve Regina” (GL 666,4) as the

source of the ground bass. The mood throughout is contemplative and tranquil.

**9 Fantasy on “Victimae paschali laudes”** (2017) was written for Felix Bräuer. The extroverted music is based on the traditional plainchant (GL 320), prescribed in the liturgy as the sequence for Easter Sunday.

**10 Prelude on “O gläubig Herz, gebenedei”** (2018) is dedicated to Sebastian Hammelsbeck. The melody of this hymn (EG 318) is by Michael Praetorius (1571–1621), the text is by Michael Weiße (1488–1534).

**11 Prelude on “Sollt ich meinem Gott nicht singen”** (2018) is dedicated to Raimund Schächer. The melody of this hymn (EG 325) is by Johann Schop (ca. 1590–1667), the text is by Paul Gerhardt (1607–1676).

**12 Prelude on “Das ist köstlich”** (Psalm 92) (2018) is dedicated to Philip Hartmann. This hymn (EG 284) is based on a melody from the 1600s that has been paired with Günter Rutenborn’s (1912–1976) paraphrase of Psalm 92: “Das ist köstlich, dir zu sagen Lob und Preis.”

**13 Rondino for St. Joseph** (2016) is dedicated to Andreas Willscher, music director for many years at St. Joseph Church, Hamburg-Wandsbek, Germany. Phrases from the German carol “Joseph, lieber Joseph mein” are quoted throughout.

**14 Postludium on Two Themes** (2017) is dedicated to Andreas and Brigitte Willscher on the 30th anniversary of their wedding ceremony (Ulm, May 1987). The piece uses two themes: “Gabhaim Molta Bridé”, a traditional Irish hymn for the Feast of St. Bridget and the plainchant Offertorium from the Feast of St. Andrew the Apostle.

Summer 2019  
Cambridge, Massachusetts, USA

Carson Cooman

# 1 Praeambulium festivum

for Hartmut Siebmanns

Carson Cooman (\*1982)

Opus 1260

Maestoso (♩ = 69)

*poco rit.*

*ff marcato*

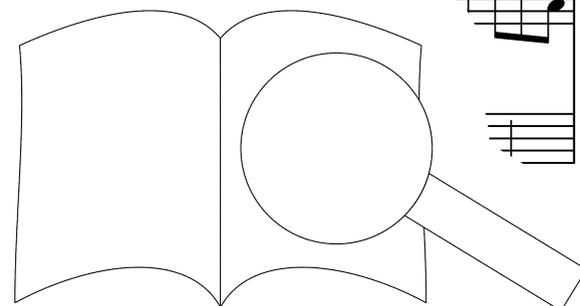
8 Allegro molto (♩ = 116)

*f*

12

16

Duration: ca. 6 min.



20

24

28

33

Tempo I (♩ = )

Tempo II (♩ = 116 / ♪ = 58), poco espressivo

40

*mf/mp* (Solo, opt. Trem.)

Musical score for measures 40-46. The piece is in 2/2 time. The right hand starts with a whole rest in measure 40, then plays a melodic line of eighth notes starting in measure 41. The left hand plays a bass line of chords and single notes. A dynamic marking of *p legato* is present in the first measure.

47

Musical score for measures 47-53. The right hand continues the melodic line with eighth notes and some slurs. The left hand provides harmonic support with chords and single notes.

54

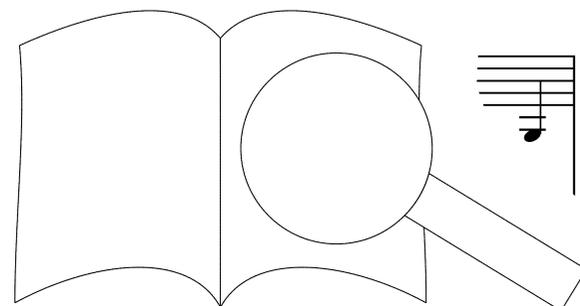
Musical score for measures 54-59. The right hand features a more active melodic line with eighth notes and slurs. The left hand continues with a steady bass line.

60

Musical score for measures 60-63. The right hand has a melodic line with triplets in measures 61 and 62. The left hand continues with a bass line.

64

Musical score for measures 64-65. The right hand has a melodic line with slurs. The left hand continues with a bass line.



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68

71

76

D.C. al Coda

Coda

82 **Tempo I (Maestoso ♩ = 69) e poco allargando**

*ff*

86

*Molto grave (rit.) (long)*

# 2 Preludio on a Swedish Tune

for Christopher M. Wicks

I: 8' Flute  
II: 8' Reed (Krummhorn, etc.)  
Ped.: 4' Reed, 2' Principal (or Reed)

Carson Cooman (\*1982)

Opus 1002

Tune: "Bereden väg för Herran" (1812/1819)  
to a melody in *Den svenska psalmboken*, 1697

Fast, with simple joy (♩ = 112)

Musical score for measures 1-4. The piece is in G major and 4/4 time. The melody is characterized by eighth-note patterns. The score includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. A first ending bracket is marked with the number '1'.

Musical score for measures 5-8. The melody continues with eighth-note patterns. The score includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff.

Musical score for measures 9-12. The melody continues with eighth-note patterns. The score includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff.

Musical score for measures 13-16. The melody continues with eighth-note patterns. The score includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. A large watermark 'PROBEPARTITUR' is overlaid on the page.

Auftakt / Duration: ca. 3 min.

17

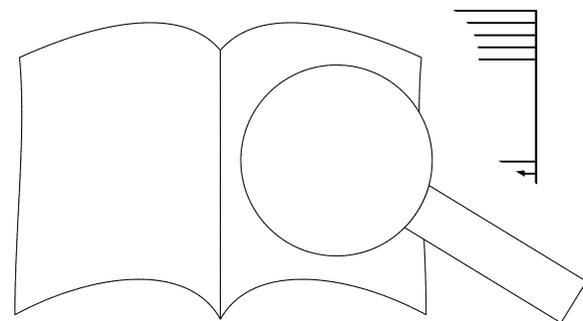
21

25

29

33

to Coda



38

Musical score for measures 38-43. Measure 38 includes a first ending bracket labeled 'II'. The score is in G major and 4/4 time, featuring a steady eighth-note bass line and block chords in the treble.

44

*♩ = ♩ sempre*

Musical score for measures 44-48. Measure 44 features a first ending bracket. The score continues with eighth-note patterns and block chords. A tempo change to 3/4 time occurs in measure 47.

49

Musical score for measures 49-52. The score features a complex texture with sixteenth-note runs in the bass and dense chordal structures in the treble.

53

Musical score for measures 53-57. The score is characterized by rapid sixteenth-note passages in both hands, creating a dense and technically demanding section.

58

*(non rit.)*

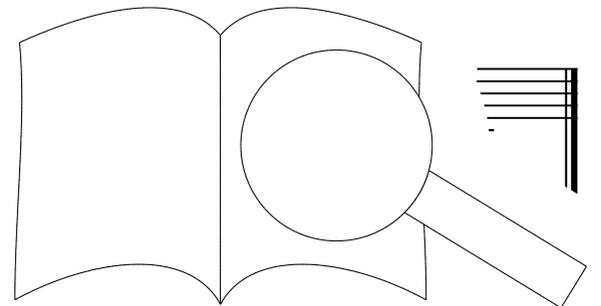
Musical score for measures 58-63. Measure 58 includes a first ending bracket. The score features long, sustained notes in the treble and eighth-note patterns in the bass.

64

**Coda**  
*non rit.*

Musical score for measures 64-66. Measure 64 includes a first ending bracket. Measure 66 is marked 'Coda non rit.'. The score concludes with a final chord and a fermata.

D.C. al Coda



# 3 Prelude in Copper

for Christa Rakich

Carson Cooman (\*1982)

Opus 1060

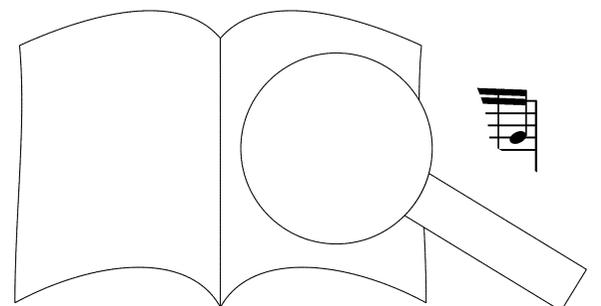
**Molto espressivo** (♩ = 100)

*violin-like* *(tenuto simile)*

Ped. Registration and dynamics *ad libitum*.  
Quiet or loud versions are equally feasible.

*(non tenuto)*

Man.



Aufführ. / Duration: ca. 3,5 min.

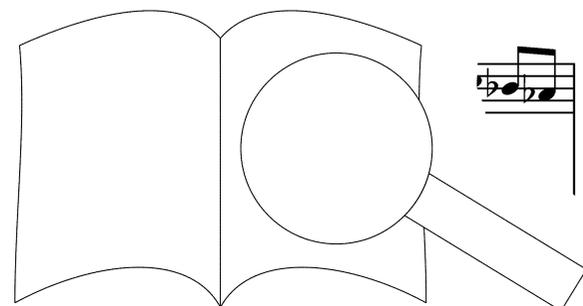
19 *(tenuto simile)*

22

25 *poco rit.*

30

36



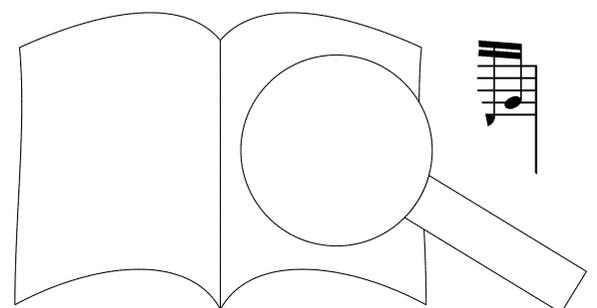
42 *poco rit.*

46 *a tempo* *poco rit.* **Tempo I** (♩ = 100)

51 *(tenuto simile)*

54

57 *(non tenuto)*



60

Man.

63

66

(tenuto simile)

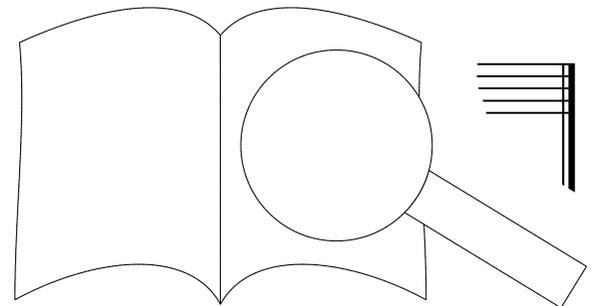
Ped.

69

72

75

poco rit.



# 4 Cortège

for Wardie Mannix

Carson Cooman (\*1982)

Opus 1085

Moderato (♩ = 96)

Measures 1-5 of the piano score. The piece is in 4/4 time with a key signature of two flats. The first measure starts with a forte (f) dynamic. The bass line features a triplet of eighth notes in measures 1, 2, and 3, and a triplet of quarter notes in measure 4. The treble line consists of chords and single notes.

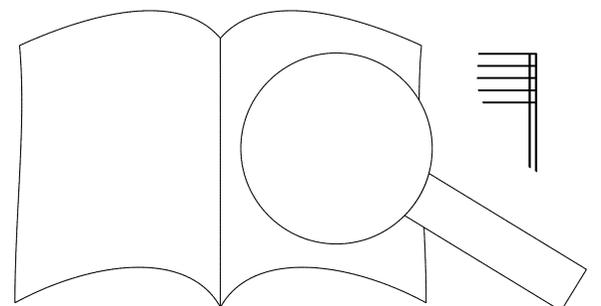
Measures 6-11 of the piano score. The bass line continues with triplet patterns. The treble line features more complex chordal textures and melodic fragments.

Measures 12-16 of the piano score. The bass line has a steady eighth-note accompaniment with triplet accents. The treble line has a more active melodic line.

Measures 17-22 of the piano score. The bass line has a more active eighth-note accompaniment. The treble line features a melodic line with some chromaticism.

Measures 23-27 of the piano score. The bass line continues with eighth-note accompaniment. The treble line has a melodic line with some chromaticism.

Measures 28-31 of the piano score. The bass line has a more active eighth-note accompaniment. The treble line features a melodic line with some chromaticism. A pedal point (+ Ped.) is indicated at the end of measure 28.



Aufführungsdauer / Duration: ca. 5 min.

Carus 18.042

35 **Molto adagio** (♩ = 69)

Musical notation for measures 35-39. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is 'Molto adagio' with a quarter note equal to 69 beats per minute. The dynamic is *mf legato*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

(Man.)

40

Musical notation for measures 40-44. The right hand continues the melodic development with eighth notes and rests. The left hand features a more active accompaniment with sixteenth-note patterns and chords.

45

Musical notation for measures 45-49. The right hand has a melodic line with some slurs. The left hand accompaniment includes chords and moving lines.

50

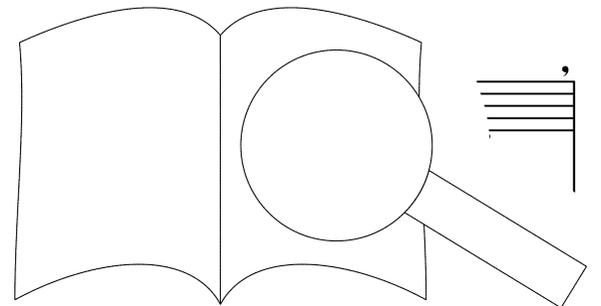
Musical notation for measures 50-54. The right hand has a melodic line with some slurs. The left hand accompaniment includes chords and moving lines.

55

Musical notation for measures 55-59. The right hand has a melodic line with some slurs. The left hand accompaniment includes chords and moving lines.

60

Musical notation for measures 60-64. The right hand has a melodic line with some slurs. The left hand accompaniment includes chords and moving lines. The dynamic is *mpo*.



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66

Tempo I (♩ = 96)

Ped. (+ Ped.) *ff* Man. 3 3 3

73

3 3 3

79

3 3 3 3 3 3 3 3

84

3

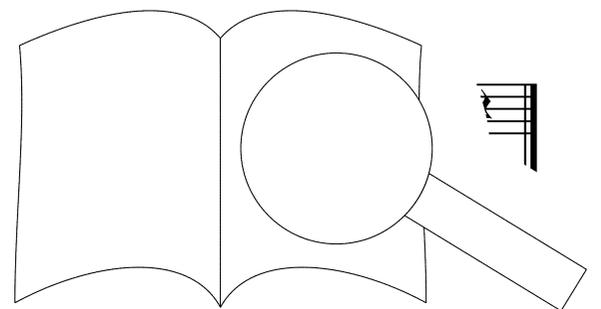
89

*rit.*

(+ Ped.)

94

3



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# 5 Gebet

for Beate Leibe

Carson Cooman (\*1982)

Opus 1197

Refrain

Adagio molto (♩ = 40 / ♪ = 120)

Man. Ped.

Man.

rit. (last time: molto rit.) (last time: fermata and Fine) Man.

poco riten. Man.

Repeat Refrain

Au. / Duration: ca. 6 min.

Verse 2

24 (♩ = ♪)

(mf)

(Man.)

30

36

Repeat Refrain

Verse 3

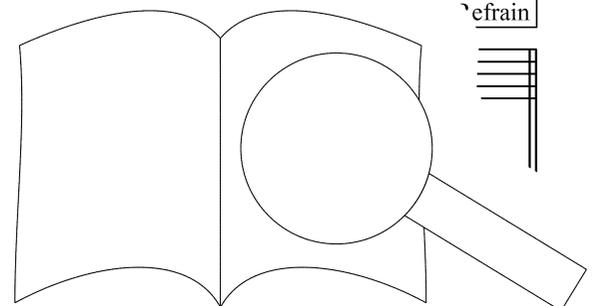
*espressivo*

41

46

*poco*

Repeat Refrain



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# 6 Hymnus

in memory of Charles B. Fisk

Carson Cooman (\*1982)

Opus 1036

**Molto adagio** (♩ = 63)

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is 'Molto adagio' with a quarter note equal to 63 beats per minute. The notation features a wide interval in the right hand and a steady accompaniment in the left hand.

Musical notation for measures 7-12. The melody continues with a long note in the right hand, while the left hand provides a consistent harmonic support.

Musical notation for measures 13-19. The piece concludes this section with a final chord in the right hand and a sustained accompaniment in the left hand.

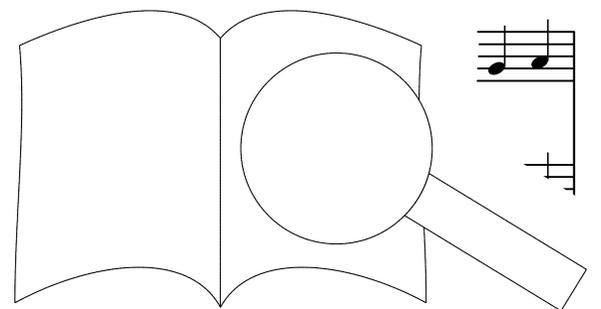
**Più mosso** (♩ = 100)

Musical notation for measures 20-24. The tempo changes to 'Più mosso' (♩ = 100). The right hand has a more active melody, and the left hand accompaniment is also more rhythmic. The instruction 'molto legato' is written above the first few notes.

Musical notation for measures 25-26. The piece ends with a final melodic phrase in the right hand and a concluding accompaniment in the left hand.

...ure on repeat only

Auffü...dauer / Duration: ca. 3 min.



30

*rit.* - - - - -

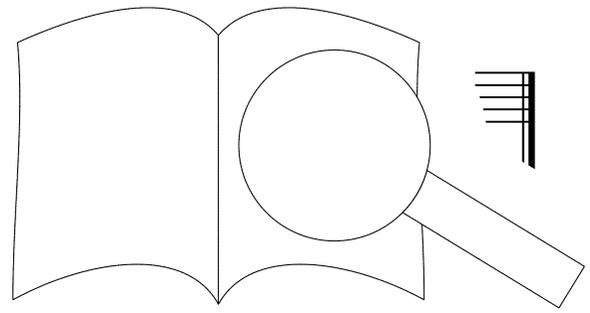
35 **Tempo I** (♩ = 63)

41

47

53

*rit.*



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# 7 Pièce héroïque

for David Carrier

I: Full  
II: Full (less than I)  
Ped.: Full  
I to II / II to Ped.

(Registrations are only basic suggestions.)

Carson Cooman (\*1982)

Opus 1098

Maestoso (♩ = 88), non troppo vivace

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Maestoso (♩ = 88), non troppo vivace. The score is written for piano with two staves (treble and bass clef). The right hand features a complex texture of chords and arpeggios, while the left hand has a more melodic line. A dynamic marking of *ff* is present at the beginning.

Musical score for measures 5-8. The score continues with similar textures and dynamics. A measure rest is indicated at the start of measure 5.

Musical score for measures 9-11. The score continues with similar textures and dynamics. A measure rest is indicated at the start of measure 9.

Musical score for measures 12-14. The score continues with similar textures and dynamics. A measure rest is indicated at the start of measure 12.

Auftr. : Dauer / Duration: ca. 5 min.

16

20

23

26

30

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33

Musical score for measures 33-35. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 33 features a melodic line in the treble clef with eighth notes and a bass line with chords. Measure 34 continues the melodic line with some rests. Measure 35 shows a continuation of the bass line with chords.

36

Musical score for measures 36-37. The system consists of three staves. Measure 36 has a melodic line in the treble clef with eighth notes and a bass line with chords. Measure 37 continues the melodic line with a first ending bracket and a fermata.

38

Musical score for measures 38-39. The system consists of three staves. Measure 38 has a melodic line in the treble clef with eighth notes and a bass line with chords. Measure 39 continues the melodic line with a fermata.

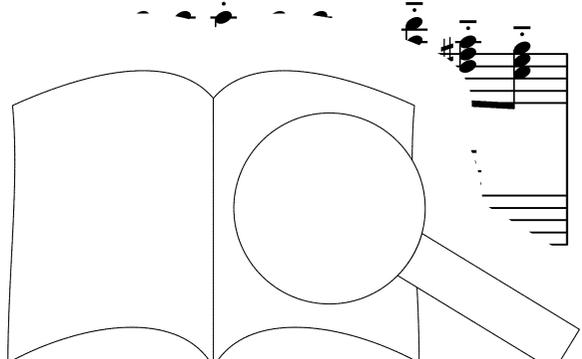
40

Musical score for measures 40-42. The system consists of three staves. Measure 40 has a melodic line in the treble clef with eighth notes and a bass line with chords. Measure 41 continues the melodic line with a fermata. Measure 42 continues the melodic line with a fermata.

43

Musical score for measures 43-45. The system consists of three staves. Measure 43 has a melodic line in the treble clef with eighth notes and a bass line with chords. Measure 44 continues the melodic line with a fermata. Measure 45 continues the melodic line with a fermata.

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46

Musical score for measures 46-48. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a complex rhythmic pattern with many sixteenth notes in the right hand and chords in the left hand.

49

Musical score for measures 49-51. The system consists of three staves. The right hand continues with sixteenth-note patterns, while the left hand has chords and some melodic lines. A large slur covers the first two measures of the grand staff.

52

Musical score for measures 52-55. The system consists of three staves. The right hand features a series of chords and some melodic fragments. The left hand has chords and a melodic line. A slur is present over the first two measures of the grand staff.

*subito a tempo*

56

Musical score for measures 56-58. The system consists of three staves. The right hand has a series of chords, some marked with a fermata. The left hand has a melodic line. A double bar line with a repeat sign is present at the end of measure 56.

59

Musical score for measures 59-61. The system consists of three staves. The right hand has chords and a melodic line. The left hand has a melodic line. A double bar line with a repeat sign is present at the end of measure 59.

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62

Musical score for measures 62-64. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in 4/4 time. Measure 62 features a complex chordal texture in the right hand with many beamed notes, while the left hand has a simple bass line. Measure 63 continues this texture. Measure 64 shows a change in the right hand's texture.

65

Musical score for measures 65-67. The system consists of three staves. Measure 65 is in 7/8 time. Measure 66 changes to 4/4 time. Measure 67 continues in 4/4 time. The right hand has dense chordal textures, and the left hand has a melodic line with some grace notes.

68

Musical score for measures 68-70. The system consists of three staves. Measure 68 is in 7/8 time. Measure 69 changes to 4/4 time. Measure 70 continues in 4/4 time. The right hand has dense chordal textures, and the left hand has a melodic line with some grace notes.

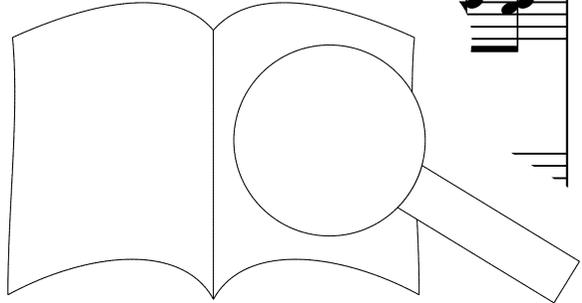
71

Musical score for measures 71-73. The system consists of three staves. Measure 71 is in 4/4 time. Measure 72 continues in 4/4 time. Measure 73 continues in 4/4 time. The right hand has dense chordal textures, and the left hand has a melodic line with some grace notes.

74

Musical score for measures 74-76. The system consists of three staves. Measure 74 is in 4/4 time. Measure 75 continues in 4/4 time. Measure 76 continues in 4/4 time. The right hand has dense chordal textures, and the left hand has a melodic line with some grace notes.

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77

molto rit. . . . .

Grandioso molto (♩ = 60)

80

84

89

Grave moltissimo

93

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# 8 Ciaccona sopra Salve Regina

for Felix Bräuer

Carson Cooman (\*1982)

Opus 1192

Tune: 17th century, after Henri Du Mont

GL 666,4

**Adagio molto** (♩ = 56, or slower)

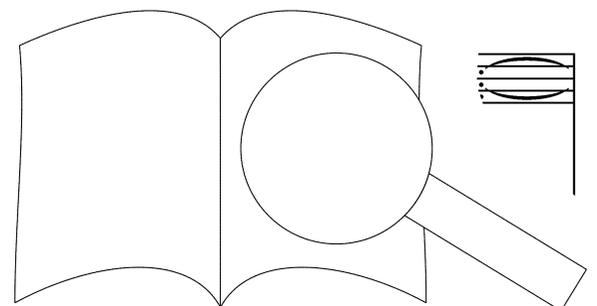
(legato)

9

18

26

Au. / Duration: ca. 4 min.



34

Musical score for measures 34-40. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady bass line with quarter notes and eighth notes.

41

Musical score for measures 41-47. The right hand has a melodic line with slurs and ties. The left hand continues with a bass line of quarter notes.

48

Musical score for measures 48-54. The right hand features a melodic line with slurs and ties. The left hand has a bass line with quarter notes and eighth notes.

55

*molto rit.*

Musical score for measures 55-60. The right hand has a melodic line with slurs and ties. The left hand has a bass line with quarter notes. The score ends with a double bar line. A large watermark 'PROBEPARTITUR' is overlaid on the page.

# 9 Fantasy on "Victimae paschali laudes"

for Felix Bräuer

Carson Cooman (\*1982)

Opus 1186

Tune: 11th century

GL 320

**Molto grave** (♩ = 50)

(long)

Musical score for measures 1-6. The piece is in 3/4 time and features a piano accompaniment with a forte (*fff*) dynamic. The melody is marked with a 'long' breath mark. The score includes a treble and bass clef system with a grand staff.

7 **Vivo molto** (♩ = 92), ♩ = ♩

*ff poco legato*

Musical score for measures 7-12. The tempo changes to **Vivo molto** (♩ = 92) and the meter changes to 7/8. The dynamic is *ff poco legato*. The score includes a treble and bass clef system with a grand staff.

13

Musical score for measures 13-18. The tempo remains **Vivo molto** and the meter is 7/8. The score includes a treble and bass clef system with a grand staff.

19

Musical score for measures 19-24. The tempo remains **Vivo molto** and the meter is 7/8. The score includes a treble and bass clef system with a grand staff.

Auffü. gsdauer / Duration: ca. 4 min.

25

31 *ff*

38

44

51 (3+3+2)  
marcato

Musical score for measures 51-56. The piece is in 3/4 time. The right hand (RH) plays a rhythmic pattern of eighth notes in a 3+3+2 measure structure. The left hand (LH) plays a bass line with a *legato* instruction and a pedal point. The dynamic is *ff*.

57

Musical score for measures 57-62. The right hand continues with eighth notes, and the left hand plays a bass line with a pedal point. The dynamic is *ff*.

63

Musical score for measures 63-68. The right hand has a melodic line with a *ff* dynamic. The left hand has a bass line with a pedal point. The dynamic is *ff*. The instruction *Chamade, etc.)* is present.

69

Musical score for measures 69-74. The right hand has a melodic line. The left hand has a bass line with a pedal point. The dynamic is *ff*.

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75

81

*marcato*

*legato (LH, Ped.)*

**Subito molto grave** (♩ = 50)  
(very long!)

86

*non rit.*

*(marcato)*

92

*non rit.!*

(very long!)

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# 10 Prelude on "O gläubig Herz, gebenedei"

for Sebastian Hammelsbeck

Carson Cooman (\*1982)

Opus 1272

Tune: Michael Praetorius, 1609

EG 318 (in d)

Moderato (♩ = 44 / ♪ = 132)

The first system of the musical score is in G major and 6/4 time. It features a melody in the right hand starting on G4, moving stepwise up to D5, and then descending. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *mp* (mezzo-piano) and the instruction is *(legato)*.

The second system begins at measure 6. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. The dynamic marking is *mf* (mezzo-forte) with the instruction *Plenum*. The system concludes with a change in time signature to 3/4 and then 6/4.

The third system starts at measure 12. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. The dynamic marking is *mp* (mezzo-piano).

The fourth system starts at measure 17. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. The dynamic marking is *mp* (mezzo-piano). The system concludes with a change in time signature to 3/4 and then 6/4.

Auft. Dauer / Duration: ca. 3 min.

23

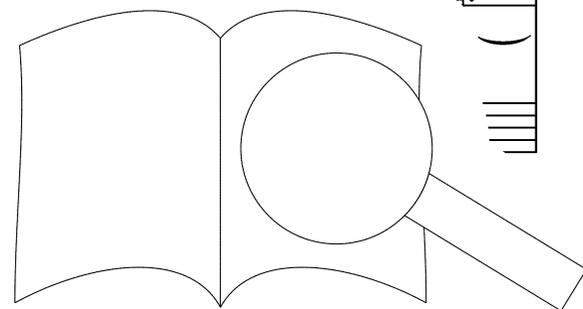
28

33

38

*p* Quiet Reed (Vox humana or Oboe, etc.)

(molto leg)



44

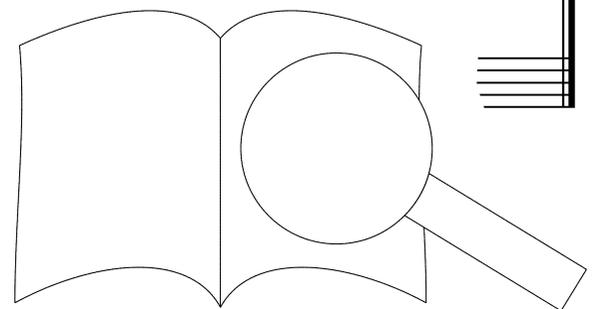
*mp* Gentle Principal (or Quintadena or Gamba)

48

53

59

(16, 8)



# 11 Prelude on "Soltt ich meinem Gott nicht singen"

for Raimund Schächer

Carson Cooman (\*1982)

Opus 1273

Tune: Johann Schop, 1641

EG 325

Allegretto (♩ = 56)

*f* Plenum

"Antique" Reed Chorus

Aufführ. / Duration: ca. 2,5 min.



23

28

32

36

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42

*marcato*

**f** "Antique" Reed Chorus

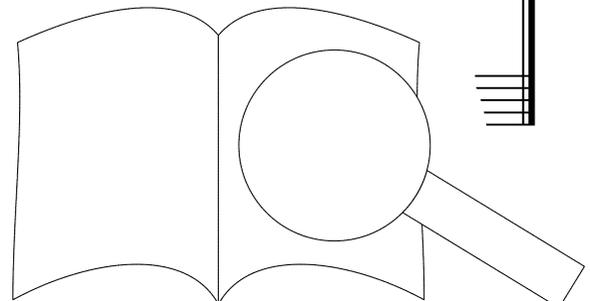
49

55

**ff** Plenum

59

*molto rit.*



# 12 Prelude on "Das ist köstlich" (Psalm 92)

for Philip Hartmann

Carson Cooman (\*1982)

Opus 1271

Tune: 16th century, Leutschau (?) 1651

EG 284

Adagio (♩ = 50)

Musical notation for measures 1-7. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio with a quarter note equal to 50 beats per minute. The instruction *mp legato sempre* is written above the first staff. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand.

8 *mf* Solo (Cornet, etc.)

Musical notation for measures 8-13. The instruction *mf* Solo (Cornet, etc.) is written above the first staff. The music continues with the same melodic and harmonic structure as the previous section.

14

Musical notation for measures 14-19. The music continues with the same melodic and harmonic structure as the previous section.

20

Musical notation for measures 20-24. The music concludes with a final cadence. A large watermark 'PROBEEPARTEIFUR' is overlaid on the page, along with the text 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

Auftr.auer / Duration: ca. 3 min.

26

Musical score for measures 26-31. The score is written for piano in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music features a steady eighth-note melody in the right hand and a supporting bass line in the left hand.

32

Musical score for measures 32-37. The score continues from the previous system, maintaining the same instrumentation and key signature. The melodic line in the right hand shows some chromatic movement.

38

Musical score for measures 38-44. This system includes dynamic and tempo markings: *rit.* (ritardando) at the beginning of measure 38, and *a tempo* (return to tempo) at the start of measure 41. The music features a prominent melodic line in the right hand with some slurs and ties.

45

Musical score for measures 45-48. This system includes dynamic and tempo markings: *rit. al fine* (ritardando to the end) at the start of measure 45, *mf Solo* (mezzo-forte solo) at the start of measure 46, and *(molto rit.)* (molto ritardando) at the start of measure 47. The music concludes with a final cadence in measure 48.

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# 13 Rondino for St. Joseph

for Andreas Willscher

Carson Cooman (\*1982)

Opus 1154

**Allegro moderato** (♩ = 138)

Musical notation for measures 1-9. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro moderato' with a quarter note equal to 138 beats per minute. The notation includes a 'legato' marking in the bass line.

Musical notation for measures 10-17. Measure 10 starts with a '10' measure number. A 'legato' marking is present in the bass line. A '\*' symbol is placed above the first measure of this system.

Musical notation for measures 18-23. Measure 18 starts with a '18' measure number. The notation continues with a melodic line in the right hand and accompaniment in the left hand.

Musical notation for measures 24-32. Measure 24 starts with a '24' measure number. The piece features a mix of eighth and sixteenth notes in both hands.

Musical notation for measures 33-41. Measure 33 starts with a '33' measure number. The notation includes a '(Opt. Ped.)' marking and a 'Man.' (Mancina) marking at the end of the system.

Musical notation for measures 42-44. Measure 42 starts with a '42' measure number. The notation concludes the piece with a final cadence.

„n, lieber Joseph mein“ (German carol)

Auft. Dauer / Duration: ca. 2,5 min.



49

Musical score for measures 49-58. The piece is in G major (one sharp). The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

59

Musical score for measures 59-67. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes a piano (*p.*) dynamic marking and an optional pedal instruction: (Opt. Ped.).

68

Musical score for measures 68-74. The right hand features a more active melodic line with slurs and ties. The left hand accompaniment includes a piano (*p.*) dynamic marking.

75

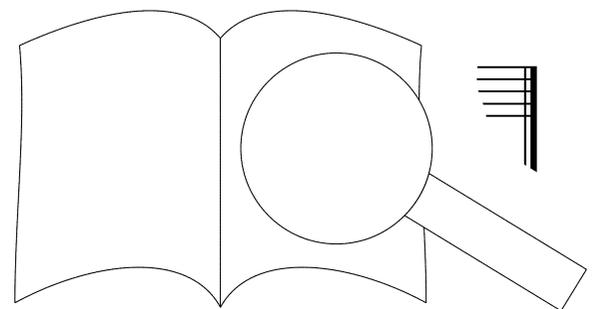
Musical score for measures 75-81. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes a piano (*p.*) dynamic marking and a *legato* instruction for the right hand.

82

Musical score for measures 82-90. The right hand continues with a melodic line featuring slurs and ties. The left hand accompaniment includes a piano (*p.*) dynamic marking.

91

Musical score for measures 91-94. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes a piano (*p.*) dynamic marking and an optional pedal instruction: (Opt. Ped.).



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# 14 Postludium on Two Themes

for Andreas and Brigitte Willscher

Carson Cooman (\*1982)

Opus 1245

**Maestoso molto** (♩ = no faster than 69)

(from *Gabhaim Molta Bride*; traditional Irish hymn for the Feast of St. Bridget)

mf (Gt. Foundations, Sw. Full with box closed) *poco a poco cresc.*

Measures 1-5: Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. The music features a melody in the treble and accompaniment in the bass. The tempo is Maestoso molto.

Measures 6-11: Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The music continues with a melody in the treble and accompaniment in the bass. The tempo is Maestoso molto.

Measures 12-16: Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. The music continues with a melody in the treble and accompaniment in the bass. The tempo is Maestoso molto.

17 *molto rit.* (Gt.)

Measures 17-20: Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. The music continues with a melody in the treble and accompaniment in the bass. The tempo is Maestoso molto.

Aufführungsdauer / Duration: ca. 4 min.

22

27

32

38

43

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**Orgel solo / Organ solo**

Bach: Fantasia e Fuga in c, BWV 562	40.594/10
Bach: Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179
Bartók: Suite für Orgel (arr. Bornefeld)	29.174
Bezler: Biblia Organi. 13 Orgelbilder (Perc ad lib.)	18.069
Bornefeld: Orgelsonate 1965/66	29.105
Danziger Orgelmusik des 16.-18. Jahrhunderts	28.003
Das rote Album. Hits for Organ I	18.062
Freie Orgelmusik der Romantik I, II und III (Vökl)	40.591-593
Französische Orgelmusik des 19. Jhds	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jahrhunderts (2 Bde)	91.228/9
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Janca: Manchmal kennen wir Gottes Willen (1992)	18.109
- Kleine Toccaten über „Hört, der Engel helle Lieder“ (1995)	18.108
Karkoschka: Toccaten und Fuge über 2 Osterchoräle (1953)	18.057
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Mozart: 17 Kirchenkonzerte (arr. für Orgel solo)	18.067
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Murschhauser: Octi-Tonium Novum Organicum	91.074
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Norddt. Orgelmusik 1780-1860 (3 Bde)	18.026/10-30
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	24.409
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Organo pleno. 140 Stücke zum Ein- und Ausgang (17./18. Jh.)	18.074
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Orgelmusik aus Europa (7 Bde)	91.230-36
Orgelmusik der Familie Hasse (17. Jh.)	18.077
Orgelstücke der Orgelschule Wegweiser (Augsburg 1668)	91.076
Orgelwerke der Spätromantik	91.224
Orgelwerke des 16.-18. Jhds (Laukvik, Orgelschule)	40.511
Pastorale 1: 47 Pastoralkomp., CH, F, GB, I (17./18. Jh.)	18.081
Pastorale 2: 64 Pastoralkomp., D, A, Böhmen, S-Tirol (18. Jh.)	18.082
Peyer: Praembuli e Fughe (2 Bde)	91.081/2
Praetorius, J.: Drei Praeambula, Magnificat-Bearbeitungen	18.003
Reger: Werkausgabe, mit DVD, Abt. I/1: Choralphantasien	52.801
Abt. I/2: Phantasien u. Fugen, Variationen, Sonaten, Suiten I	52.802
Abt. I/3: Phantasien u. Fugen, Variationen, Sonaten, Suiten II	52.803
Abt. I/4: Choralvorspiele	52.804
Abt. I/5-7: Orgelstücke I-III	52.805-07
Rheinberger: Orgelsonaten 1-10. Band 38 der GA (Ln)	50.27
- Orgelsonaten 11-20. Band 39 der GA (Ln)	50.28
- Kleinere Orgelwerke. Band 40 der GA (Ln)	50.29
- Kleinere Orgelwerke ohne Opuszahl. Supplement zur G	50.30
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Schumann: Toccaten op. 7 (arr. Rothaupt)	50.33
Silcher: Sämtliche Orgelstücke	50.34
Vierne: Sämtliche Orgelwerke (13 Bde)	50.35
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Widor: Symphonie II, IV, V, VI, Roma	50.37

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Aphorismen, Intonationen	3.115
Aphorismen, Intonationen u.	18.116
Bach, J. M.: Sämtlich	30.650
Bach: Sechs Orgel	18.021
- Sechs Choräle	18.047
- 18 Choralpartit	18.111
Bornefeld	29.064 - 29.071
- Chor	29.029 + 29.030
Bro	18.102
Ch	18.114
Ch	91.226
Ch	91.227
Ch	18.202
Ch	18.203
Ch	18.052
Fre	18.075
Freibu	19.035
Gerok:	18.117

Homilius: 32 Praeludia. Choralvorspiele für Orgel	37.107
Horn: 16 Choralvorspiele zum EG für Orgel	18.051
Intonationen zum „Gotteslob“	18.201
Merkel: Kurze und leichte Choralvorspiele	18.103
Oley: Sämtliche Choralvorspiele (2 Bde)	
- 1: Choralvorspiele zum EG und GL	18.101/10
- 2: Orgelchoräle z. gottesd. u. konzertanten Gebrauch	18.101/20
Orgelbuch <i>light</i> zum „Gotteslob“ (3-stg), 2 Bde.	18.212
Orgelwerke über Themen des Gregor. Choral	91.237
Rinck: Leichte Choralvorspiele op. 105	18.105
Schlenker: Leichte 3stg Begleitsätze zum EG-Stammteil	18.104
Stier: Choralvorspiele der Familie Stier	18.061
Württembergisches Orgelbuch (zum Regionalteil des EG)	18.100

**Orgel mit 1 Melodieinstrument / Organ with 1 melody instrument**

Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186
- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193
Bornefeld: Bebuka (Marimbaphon)	29.122
- Choralsonate „Auf, auf, mein Herz“ (Tr)	29.075
- Lituus (Trb)	29.124
- Threni (Eh)	123
Busoni: Var. ü. d. Chorallied BWV 517 (VI) (arr. Born)	19
Homilius: Sämtliche Choralvorspiele für Orgel und	
1-2 obligate Melodieinstrumente, Sonate für	
Kauffmann: Sechs vierstimmige Choralbearb	
Krebs: Drei Fantasien (Blasinstr.)	
- Freu dich sehr, o meine Seele (Obda)	
- Vier Choralvorspiele (Blasinstr.)	
Langlais: Supplicatio (= 1. Satz der	
Mozart: Andante und Fuge in A	18.195
(arr. Bornefeld)	
Oley: Wunderbarer Köni	13.023
Purcell: Suite für Trom	26.301
Raphael: Sonate (V	16.004
Rheinberger: An	16.029
- Sechs Stück	50.150
- Suite in c f.	50.166/10
Romant	16.043
Teler	29.187
W	13.003

**Orgel mit 2-8 instruments**

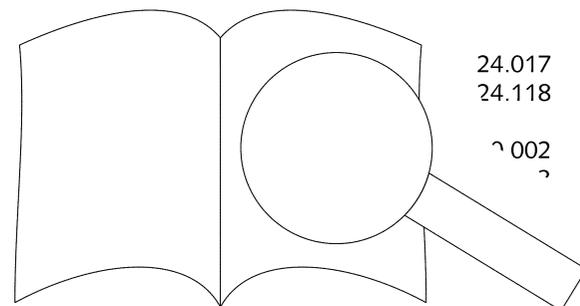
„meines Lebens Leben (Ob, VI)	13.070
er (VI, FI) (arr. Bornefeld)	29.185
Kuhreihen (Trb, Glocke)	29.168
taulich ... (Bfl, FI)	29.130
emand (arr. + original)	11.208 + 13.014
u. médiéval für Orgel und 6 Bläser	26.402
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des Himmels und der Erden (8 Harm)	13.025
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Bach, J. Chr.: Orgelkonzert in F	38.501
- Orgelkonzert in B	38.502
- Orgelkonzert in Es	38.503
Bach: Konzert in d BWV 1052 (arr. Bornefeld)	29.197
Händel: Concerti d'organo Nr. 7-12	40.538
- Concerti d'organo Nr. 13-16	40.545
Rheinberger: Orgelkonzert Nr.1 in F op. 137	50.137
- Orgelkonzert Nr. 2 in c op. 177	50.177
Rentzsch: Orgel	18.065

**Orgelschul**

Gaar: Orge	24.017
Latry/Mallie	24.118
Laukvik: Or	
- Bd. 1: Bar	18.002
- Part 1: Ba	
- Bd. 2: Ror	
- Part 2: The	
- Bd. 3: Die	
Schildknecl	
Vökl: Orge	
Wolff/Zepf: D. Orgeln J. S. Bac.	24.0



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