

Choralvorspiele für Orgel zum Gotteslob

Band 1 | Advent und Weihnachten

Choralvorspiele für Orgel zum Gotteslob

Band 1 · Advent und Weihnachten

herausgegeben von
Richard Mailänder

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Kursiv gesetzte Zahl: gleiche Melodie, aber anderer Text (nur Advents- und Weihnachtslieder)

Vorwort

Die Zeit von Advent und Weihnachten ist reich an musikalischen Farben. Und in kaum einer Zeit des Kirchenjahres ist die Orgel so selbstverständlicher Bestandteil dieser Klangfarben. Es dürfte nicht einen Organisten/eine Organistin geben, der/die nicht bereits passende Werke im Repertoire hat. Dazu gehören viele prominente Werke – die hier aber nicht zu finden sein werden, da sie bereits leicht greifbar sind. Die vorliegende Sammlung richtet den Blick auf Unbekanntes und Neues, das sich ebenfalls für eine Einstudierung lohnt.

Äußerer Anlass für diese Publikation ist das im Dezember 2013 neu erscheinende *Gotteslob*, das neben zahlreichen bekannten Liedern auch viele neue enthält – selbst in diesem musikalisch prominenten Teil des Kirchenjahres. Dies war uns Grund genug, eine neue Reihe von Orgelkompositionen zu den Liedern im *Gotteslob* zu konzipieren, deren erstes Heft Advent und Weihnachten zum Thema hat. Intention war und ist, Choralvorspiele – keine kurzen Liedvorspiele! – mit einem relativ geringen Schwierigkeitsgrad anzubieten, insbesondere für die Liturgie.

In der Messliturgie der katholischen Kirche bieten sich hier vor allem die Kommunionausteilung und der Auszug an. Denkbar sind natürlich auch andere Gelegenheiten wie vor der Messe, zur Gabenbereitung, aber auch in Adventsbetrachtungen, Andachten oder auch Konzerten. Im Blick auf

den liturgischen Gebrauch sollten die Werke zwischen zwei und fünf Minuten dauern. Bei der Suche nach geeigneten Werken konnten wir auf einen großen Fundus an bereits vorhandenem, aber nicht mehr immer greifbarem Material zurückgreifen. Darüber hinaus haben wir Neues in Auftrag gegeben. Somit enthält diese Sammlung zum großen Teil unbekannte Werke vom Barock über die Romantik und die gemäßigte Moderne bis zur Gegenwart.

Da zahlreiche Lieder in der Ökumene gemeinsam sind, gleichzeitig nicht alle Lieder des *Gotteslob* zum Weihnachtsfestkreis hier enthalten sind, haben wir uns für eine alphabetische Ordnung der Kompositionen entschieden, sodass sie leicht zu finden sind, auch ohne Kenntnis des *Gotteslob*. Möge diese kleine Sammlung eine gute Hilfe zur Gestaltung der Gottesdienste für Advent und Weihnachten sein – zur Freude und Erbauung der Ausführenden und der Hörerinnen und Hörer.

Ein herzlicher Dank sei an dieser Stelle auch den beiden Professoren Dr. Winfried Bönig und Johannes Geffert gesagt sowie Herrn Mathias Kohlmann/Pforzheim, die mir wertvolle Anregungen zu dieser Sammlung gegeben haben.

Köln, im Oktober 2013

Richard Mailänder

Zum Erscheinen des neuen Gebet- und Gesangbuches *Gotteslob* bietet Carus folgende Ausgaben (siehe auch Umschlag hinten):

- Chorbuch *Gotteslob* (Carus 2.160)
- Motettenbuch zum *Gotteslob* (Carus 2.170)
- Freiburger Kantorenbuch zum *Gotteslob* (Carus 19.035)
- Intonationen zum *Gotteslob* für Orgel oder andere Tasteninstrumente (Carus 18.201)
- Choralvorspiele zum *Gotteslob* für Orgel. Band 1: Advent und Weihnachten (Carus 18.202)

www.carus-verlag.com/gotteslob.html

Als ich bei meinen Schafen wacht GL 246 ö

Variationen und Carillon

Andreas Willscher
*1955

Moderato

Musical notation for measures 1-6. The piece is in G minor (three flats) and common time. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'. The notation includes a repeat sign at the end of measure 4.

sempre manualiter, Pedal ad lib.

Musical notation for measures 7-12. The piece continues in G minor. Measure 12 ends with a 'Fine' marking. The notation includes a repeat sign at the end of measure 10.

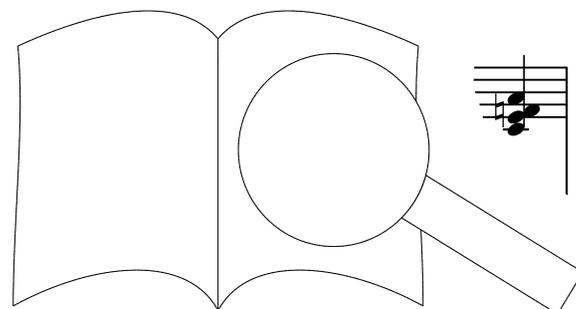
Musical notation for measures 13-18. The piece continues in G minor. Measure 13 is marked '(auch auf 2 Manualen)'. The notation includes a repeat sign at the end of measure 16.

Musical notation for measures 19-25. The piece continues in G minor. The notation includes a repeat sign at the end of measure 22.

26 **Andante quasi adagio**

Musical notation for measures 26-31. The tempo changes to 'Andante quasi adagio'. The key signature changes to G major (one sharp). The notation includes a repeat sign at the end of measure 29.

Musical notation for measures 32-35. The piece continues in G major. The notation includes a repeat sign at the end of measure 34.



39

Musical score for measures 39-44. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with some chromaticism, while the left hand plays a steady eighth-note accompaniment.

45

Musical score for measures 45-51. The right hand has a more active melodic line with some grace notes. The left hand continues with the eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

52 **Andantino**

Musical score for measures 52-57. The tempo is marked **Andantino**. The key signature changes to B-flat major (two flats). The right hand has a simple melodic line, and the left hand plays a steady eighth-note accompaniment.

58

Musical score for measures 58-63. The right hand features a more active melodic line with some chromaticism. The left hand continues with the eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

Carillon

64 **Allegro moderato**

Musical score for measures 64-68. The tempo is marked **Allegro moderato**. The piece is in B-flat major. The right hand has a melodic line with some chromaticism, and the left hand plays a steady eighth-note accompaniment. The piece starts with a **fff** dynamic marking.

69

Musical score for measures 69-74. The right hand has a melodic line with some chromaticism. The left hand continues with the eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

75

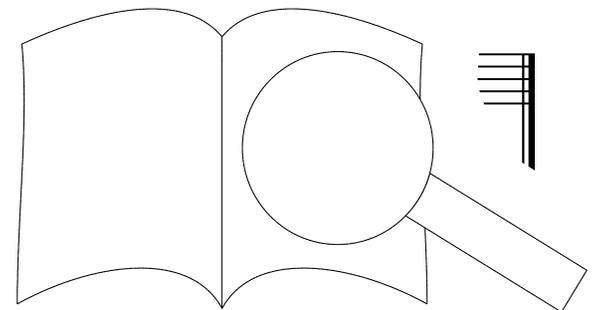
allargando po

Musical score for measures 75-79. The tempo is marked *allargando po*. The right hand has a melodic line with some chromaticism. The left hand continues with the eighth-note accompaniment. The piece concludes with a double bar line and a repeat sign.

Text: ... ie: Würzburg 1622

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Engel auf den Feldern singen GL 250 / EG 54

Vorspiel

Johannes Schröder
*1991

Heiter $\text{♩} = 50$

Grundstimmen 8' *mf*

Musical notation for measures 1-4. The top system consists of a grand staff with a treble clef and a bass clef. The right hand (treble clef) plays a melody of eighth notes, while the left hand (bass clef) plays a bass line of eighth notes. The key signature has one flat (B-flat).

Grundstimmen 16' + 8' *mp*

Musical notation for measures 5-8. The top system continues the melody and bass line from the previous system. The key signature changes to two flats (B-flat and E-flat).

Musical notation for measures 9-12. The top system continues the melody and bass line. The key signature changes to one flat (B-flat). The notation includes various articulations and dynamics.

Musical notation for measures 13-16. The top system continues the melody and bass line. The key signature changes to two flats (B-flat and E-flat). The notation includes various articulations and dynamics.

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13

17

21

26

(evtl. Nebenmanual)

Text : „Les campagnes“, Frankreich 18. Jh., Ü: Maria Luise Thurmair 1954, Melodie: Fr

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Es ist ein Ros entsprungen GL 243 (ö) / EG 30

1. Bearbeitung

Arnold Joseph Monar

1860–1911

aus op. 37

Salizional 8', Geigenprincipal 8'

Gemshorn 8', Hohlflöte 8'

Musical score for measures 1-3, featuring Salizional 8', Geigenprincipal 8', and Gemshorn 8', Hohlflöte 8'.

4

Musical score for measures 4-6, featuring Violoncello 8'.

Violoncello 8'

7

+ Bordun 16'

Musical score for measures 7-9, featuring + Bordun 16'.

10

mf

Musical score for measures 10-12, featuring *mf*.

13

+ Posaune 16'

15

Oboe 8'

- Posaune 16'

p Subbass 16'

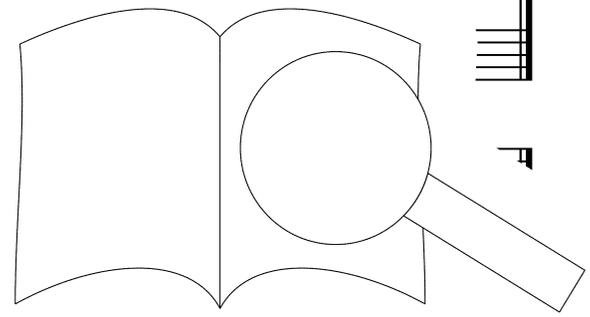
17

20

Tex. Melodie: Köln 1599

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Es ist ein Ros entsprungen

2. Bearbeitung

Arnold Joseph Monar
1860–1911
aus op. 37

Vox coelestis 8', Aeoline 8'

Flöte 8'

Flauto amabile 8'

Klarinette 8'

Salicet 16'

6

Subbass 16'

10

Vox coelestis 8', Aeoline 8'

+ Klarinette

15

Su-...löte 8' oder Koppel an Flöte

) 1599, Melodie: Köln 1599

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Es kommt ein Schiff, geladen GL 236 ö / EG 8

Friedrich Reimerdes
1909–2000

16

Musical score for measures 16-19. The right hand features a complex melodic line with frequent triplets and slurs. The left hand provides a simple harmonic accompaniment with quarter notes and rests.

20

Musical score for measures 20-22. Measure 20 contains a sextuplet in the right hand. The left hand continues with a steady accompaniment.

23

Musical score for measures 23-26. The right hand continues with triplet patterns. The left hand accompaniment remains consistent.

27

Musical score for measures 27-30. The right hand has triplet patterns. The left hand accompaniment is simple. A large watermark 'PROBE' is overlaid on the page.

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30

34

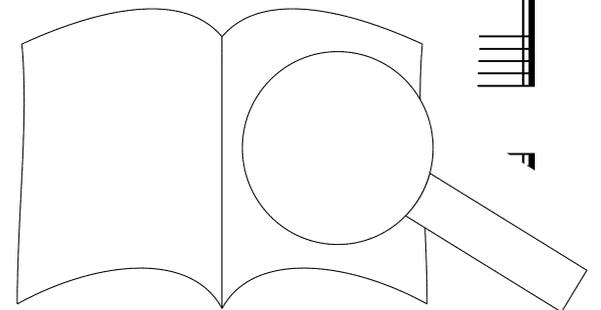
38

42

Text. um 1626 nach Straßburg um 1450, Melodie: Köln 1608

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Gelobet seist du, Jesu Christ GL 252 ö / EG 23

Christian Geist
um 1640–1711

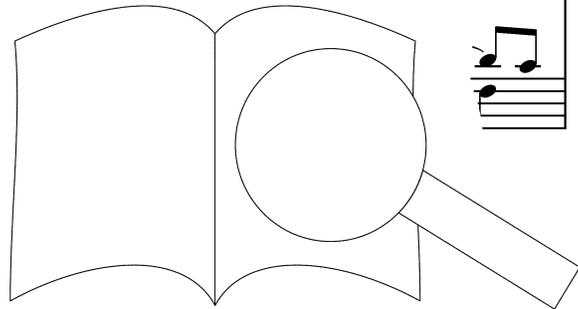
Musical notation for the first system, measures 1-4. The score is in common time (C) and features a treble and bass clef. The melody is primarily in the treble clef, with a bass line providing harmonic support. The music is in a simple, homophonic style.

Musical notation for the second system, measures 5-8. The melody continues in the treble clef, with some chromaticism and grace notes. The bass line remains simple and accompanimental.

Musical notation for the third system, measures 9-12. The melody shows more rhythmic activity with eighth notes. The bass line continues to provide a steady accompaniment.

Musical notation for the fourth system, measures 13-16. The melody concludes with a final cadence. The bass line ends with a simple harmonic resolution.

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17

20

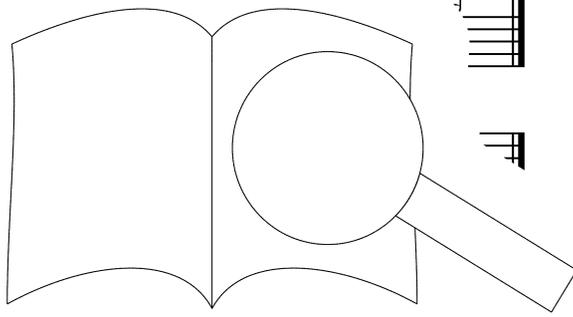
23

27

Text: ...ei Lüneburg um 1380, 2.-7. Str.: Martin Luther 1524, Melodie: Medingen um 1

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Gottes Stern, leuchte uns GL 259

Peter Planyavsky
*1947

HW 8' + 4' (+ 2')

16' + 8' (+ 4')

6

RP Sesquialter

II. Man.

12

18

I. Man.

Am Schluss

23

28

34

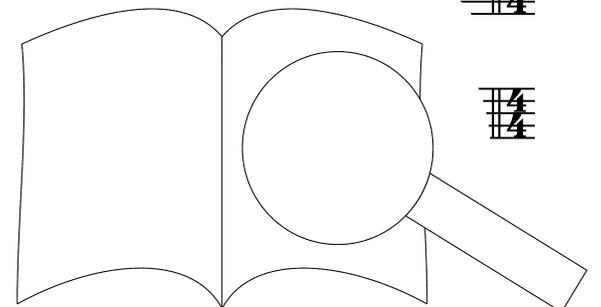
39

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Text u. ...oph Biskupek und Oliver Sperling 1998

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Herr, send herab uns deinen Sohn GL 222 ö / EG 19

Choralimprovisation für Orgel

Kai Schreiber
*1975

Mit rhapsodischem Schwung

HW und Ped.: Tutti

Musical notation for measures 1-5. Treble clef, 7/8 time signature. Dynamics: *ff* rezitierend. Pedal: *ff*. Includes triplets and slurs.

Musical notation for measures 6-10. Treble clef, 7/8 time signature. Dynamics: *ff*. Includes triplets and slurs.

Musical notation for measures 11-15. Treble clef, 7/8 time signature. Dynamics: *ff*. Includes triplets and slurs.

Langsam gehende Viertel, sehr gebunden

HW: Grundstimmen 16', 8', 4'

SW: voll; Koppel SW-HW (SW geschlossen)

Ped: Grundstimmen 16' und 8'

Musical notation for measures 16-22. Treble clef, 4/4 time signature. Dynamics: *mf e cresc.* (SW nach und nach öffnen). Pedal: *mf*. Includes slurs and dynamic markings.

Musical notation for measures 23-25. Treble clef, 4/4 time signature. Dynamics: *mf*. Includes slurs and dynamic markings. Measure 25 includes a *rit.* marking and a large graphic element.

30 Wie zu Beginn

34

37

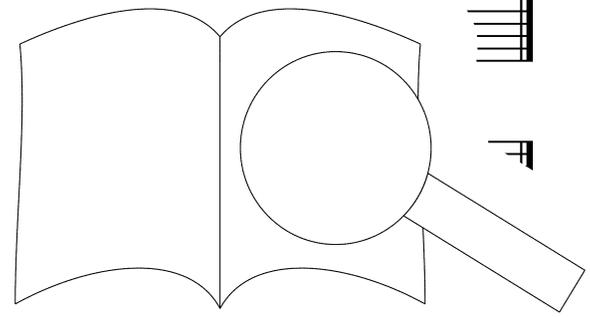
40 Die Oberstimme gebunden

43

Text nach den Übertragungen der lateinischen O-Antiphonen von David Gregor Corral
 Melodie von Carl Schumacher 1856 nach einer franziskanischen Melodie des 15. Jahrhunderts

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Ich steh an deiner Krippen hier GL 256 ö / EG 37

Paul Horn
*1922

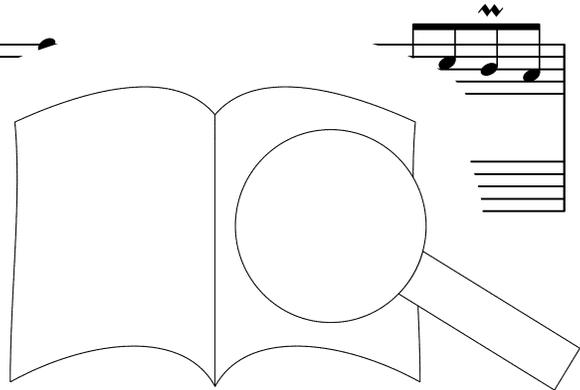
The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C) and contains a whole rest for the first three measures.

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C) and contains a whole rest for the first three measures.

The third system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C) and contains a whole rest for the first three measures.

The fourth system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff is in bass clef with a common time signature (C) and contains a whole rest for the first three measures.

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16

2

1.

2

2.

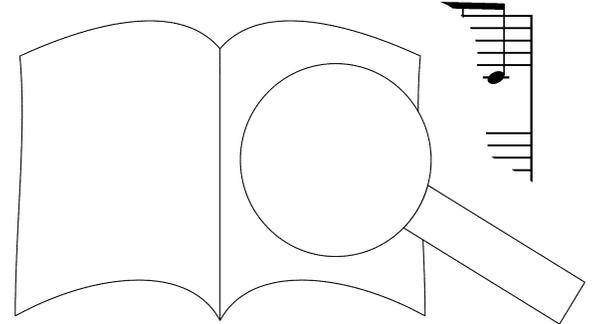
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20

24

28

32



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36

40

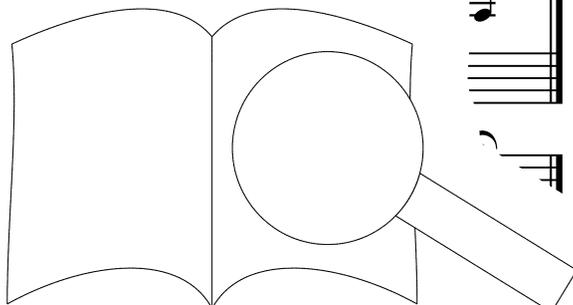
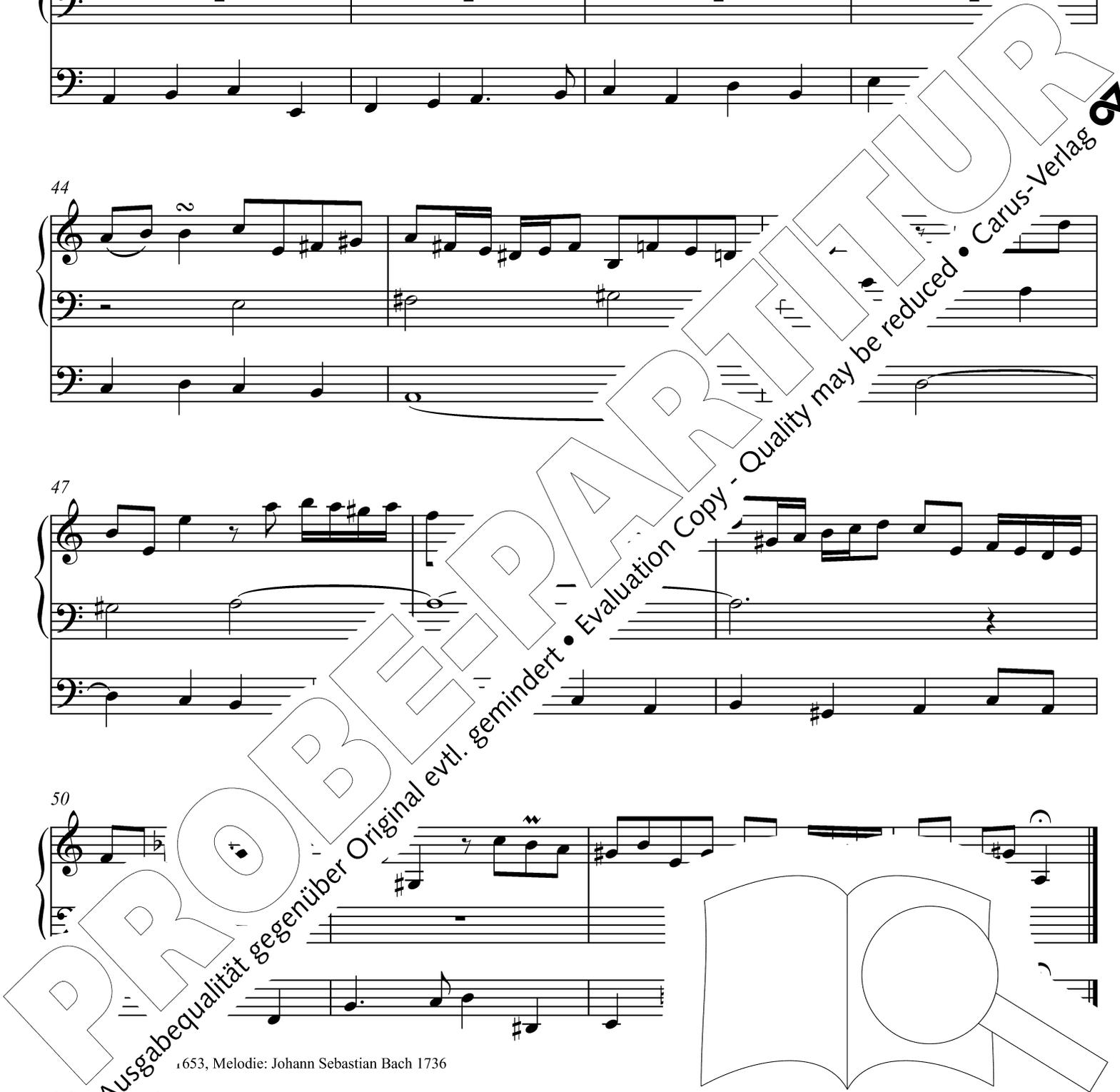
44

47

50

1653, Melodie: Johann Sebastian Bach 1736

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Ihr Kinderlein, kommet GL 248 (ö) / EG 43

Gerald Stier
*1940

I. Man.

II. Man.

6

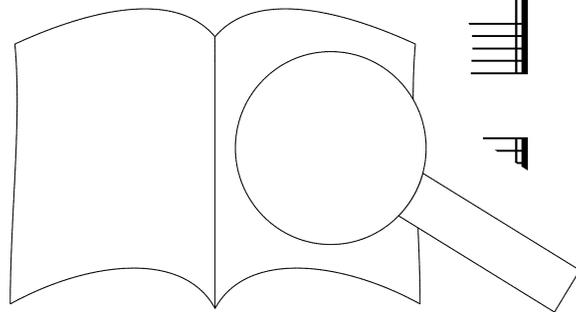
11

16

Tex. ... [1798], Melodie: Johann Abraham Peter Schulz 1794

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In dulci jubilo GL 253 ö / EG 35

Arnold Joseph Monar
1860–1911

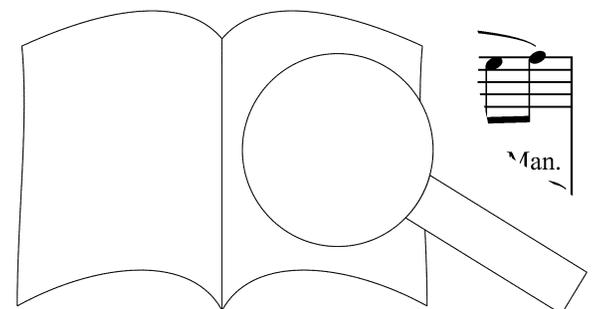
Allegro

Musical notation for the first system, measures 1-6. The piece is in 3/4 time with a key signature of one flat (B-flat). The first staff is the treble clef and the second is the bass clef. The first measure is marked with a forte dynamic *f* and the instruction "I. Man." (First Manuscript). The melody in the treble clef features a series of eighth notes and quarter notes, with a long slur over measures 4-6.

Musical notation for the second system, measures 7-13. Measure 7 is marked with the instruction "II. Man." (Second Manuscript). The first staff continues the melody with a forte dynamic *f*. The second staff has a forte dynamic *f* and the instruction "I. Man." (First Manuscript). The piece continues with eighth and quarter notes, maintaining the long slur.

Musical notation for the third system, measures 14-19. Measure 14 is marked with the instruction "I." (First Edition). The first staff continues the melody. The second staff has a forte dynamic *f* and the instruction "an." (Anno). The piece continues with eighth and quarter notes.

Musical notation for the fourth system, measures 20-23. Measure 20 is marked with the instruction "an." (Anno). The first staff continues the melody. The second staff has a forte dynamic *f* and the instruction "an." (Anno). The piece continues with eighth and quarter notes.



25

II. Man.

31

Flauto major 8'

Klarinette

Violoncello 8'

36

Posaune 16'

41

I. Man.

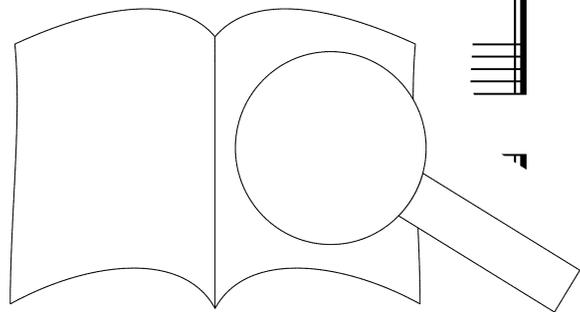
46

Text: . Str.: Leipzig 1545, Melodie: 15. Jahrhundert

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27



Jauchzet, ihr Himmel GL 251 ö / EG 317

Gerbert Mutter
1922–1989

festlich-belebt

un poco *f*

un poco *f*

un poco *f*

un poco *f*

Musical score for measures 1-7, featuring a treble and bass clef system with piano accompaniment. The tempo is marked 'festlich-belebt' and the dynamics are 'un poco f'.

Musical score for measures 8-14, continuing the piano accompaniment. The dynamics remain 'un poco f'.

15

mf

basso marcato

Oktava ad lib.

Musical score for measures 15-20. The dynamics change to 'mf'. The bass line is marked 'basso marcato' and 'Oktava ad lib.'.

21

Musical score for measures 21-27, concluding the piano accompaniment. The dynamics are 'p'.

26

32

37

42

48

Text: n 1731, Melodie: Halle 1741 nach Stralsund 1665

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Komm, du Heiland aller Welt GL 227 (ö) / EG 4

Arthur Egidi
1859–1943

Larghetto

II. Man.
p

II. Man.
p

II. Man.
p
cresc.

I. Man.
mf

13

p

II. Man.

16

cresc.

m'

19

sempre cresc.

23

dim.

Tex. Mailand (339-397): „Veni redemptor gentium“
 Ü: Ma. Melodie: Einsiedeln 12. Jh. / Martin Luther 1524

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Kündet allen in der Not GL 221

Reinhold Seyleren
1848-1897

Sostenuto $\text{♩} = 72$

Musical score system 1, measures 1-5. Treble clef, common time, *mf*. The melody is in the right hand, and the accompaniment is in the left hand.

Musical score system 2, measures 6-10. Treble clef, common time. The melody continues in the right hand, and the accompaniment is in the left hand.

Musical score system 3, measures 11-15. Treble clef, common time. The melody continues in the right hand, and the accompaniment is in the left hand.

Musical score system 4, measures 16-20. Treble clef, common time. The melody continues in the right hand, and the accompaniment is in the left hand.

20

24

poco rit.

29

33

rit.

Tex . . . Melodie: Johann Rudolf Ahle 1662 / Halle 1704/1708

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Lobpreiset all zu dieser Zeit GL 258 ö / EG 149

Johann Christoph Oley
1738–1789

Vivace

Musical notation for measures 1-4. The piece is in 6/8 time and B-flat major. The first system consists of a grand staff with a treble clef and a bass clef. The right hand starts with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment. A first ending bracket labeled 'I' spans measures 1-2, and a second ending bracket labeled 'II' spans measures 3-4. The piece concludes with a piano (*p*) dynamic.

Musical notation for measures 5-8. The right hand continues the melodic development with a forte (*f*) dynamic. The left hand maintains the accompaniment. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical notation for measures 9-12. The right hand features a triplet of eighth notes in measure 11. The left hand continues the accompaniment. The watermark 'PROBEPARTITUR' is prominent.

Musical notation for measures 13-16. The right hand begins with a treble clef and a forte (*f*) dynamic. The left hand continues the accompaniment. The piece ends with a piano (*p*) dynamic. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

17

21

25

29

Text: ... 1851; 3. Str.: EGB (1971) 1975, Melodie: Wittenberg 1529

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35

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Lobt Gott, ihr Christen alle gleich GL 247 (ö) / EG 27

Andreas Sabelon
1772–1838

1.

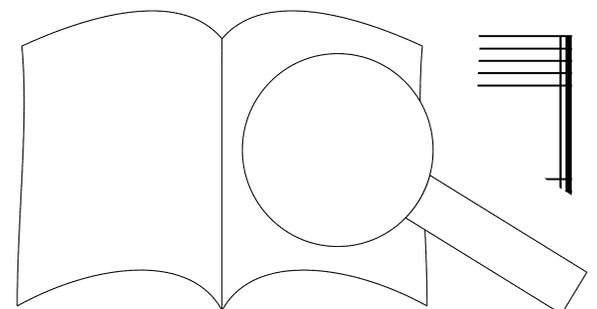
3

6 2.

9

13

16



1c ... nan um 1560, Melodie: Nikolaus Herman um 1554

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Macht hoch die Tür GL 218 ö / EG 1

Andreas Barner
1835–1910

I. Man.

6

II. Man.

12

17

23

Text: .3) 1642, Melodie: Halle 1704

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Carus 18.202

Menschen, die ihr wart verloren GL 245

Colin Mawby
*1936

Allegro con brio ♩ = 110

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is Allegro con brio with a quarter note equal to 110 beats per minute. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The first staff begins with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes in the upper voices, while the lower voices play chords and single notes.

Musical score for measures 5-9. The score continues with the grand staff and the separate bass clef staff. A fortissimo (*ff*) dynamic marking is present in measure 7. The musical texture remains consistent with the previous section.

Musical score for measures 10-14. The score continues with the grand staff and the separate bass clef staff. The musical texture and dynamics are consistent with the previous sections.

Musical score for measures 15-18. The score continues with the grand staff and the separate bass clef staff. A fortissimo (*ff*) dynamic marking is present in measure 16. The music concludes with a final chord in the grand staff.

20

rit.

a tempo

ff

mf

mf

25

f

ff

30

subito

f

35

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39 *molto rit.*

44 *mf* *a tempo* *f* *molto rit.*

49 *a tempo* *ff*

55 *molto rit.*

...nard Verspoell 1810, Melodie: Christoph Bernhard Verspoell 1810, Trier 1847

© Car. ...ag, Stuttgart

Nun freut euch, ihr Christen / Adeste, fideles GL 241, 242 ö / EG 45

Aphorismen und Versetten

Josef Friedrich Doppelbauer
1918–1989

Präludium Festlich

I

ff

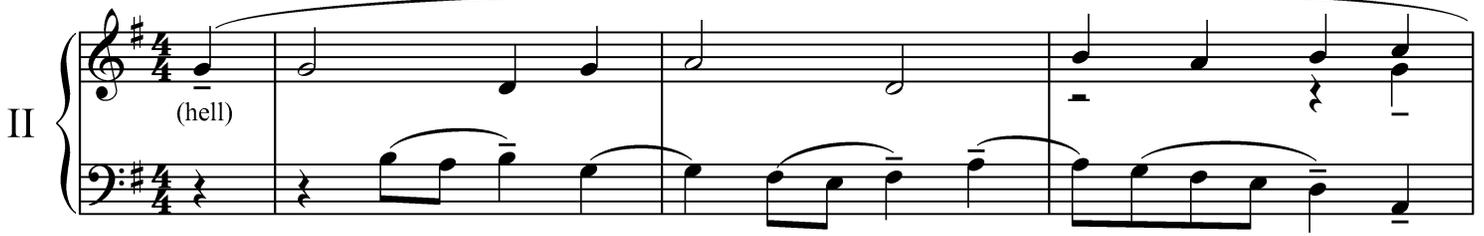
5

9

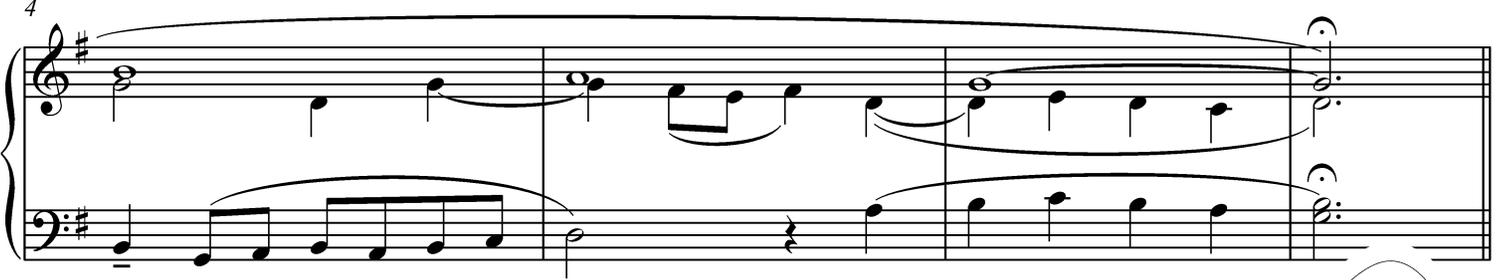
14

Im Choralzeitmaß

II (hell)

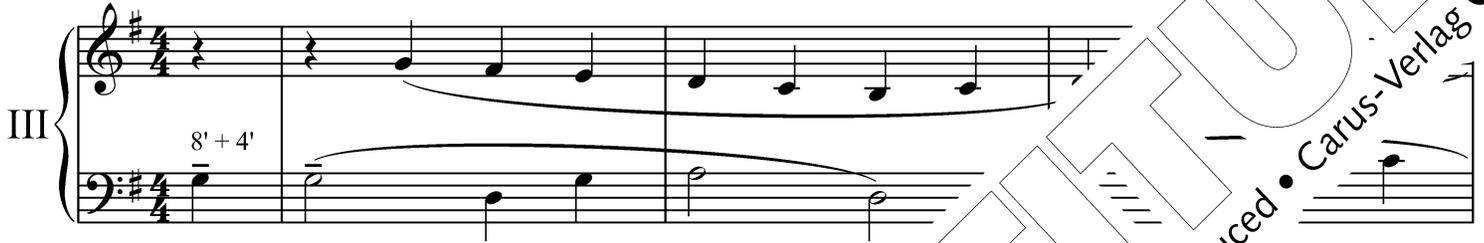


4



Im Choralzeitmaß

III 8' + 4'

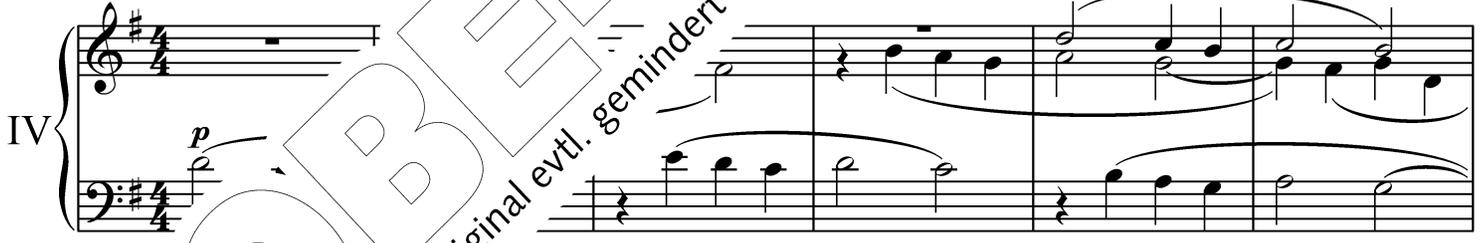


4

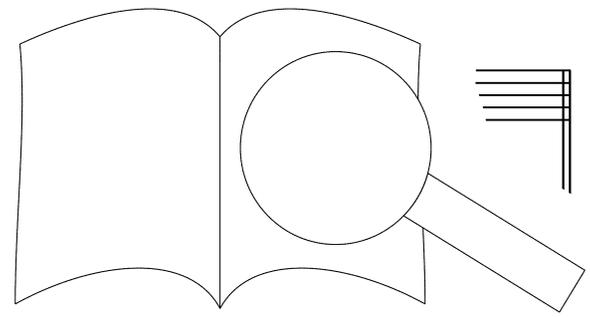


Im Choralzeitmaß

IV p



7



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Im Choralzeitmaß

V

poco p

6

(Auch auf 2 Manualen möglich, Unterstimme mit Rohrwerk 8')

Ruhig gehend

VI

Flauto 8'

mf

Krummhorn 8'

5

Im Choralzeitmaß

(Solo)

VII

5

9

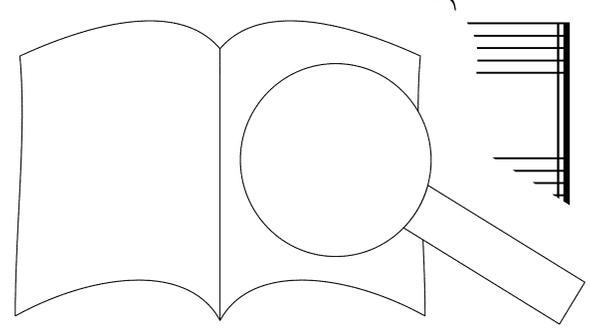
Ruhig, aber fließend

Sesquialtera

VIII

4

8



1. es“ von Jean François Borderies, Ü: Joseph Mohr 1873, EGB [1971] 1975, Melc

O du fröhliche GL 238 ö / EG 44

Nachspiel

Massimo Berzolla

*1963

Feierlich $\text{♩} = 60/72$

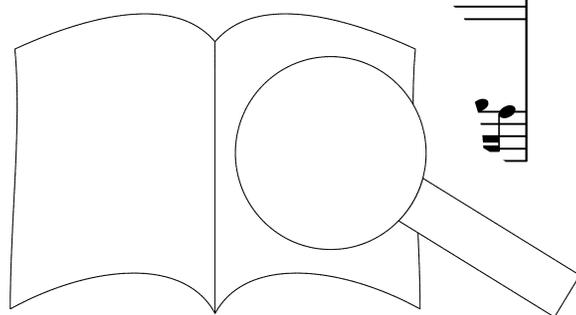
Musical notation for measures 1-3. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Feierlich' with a quarter note equal to 60/72. The first system shows the right hand with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes and quarter notes. The left hand provides a simple harmonic accompaniment.

Musical notation for measures 4-6. The right hand continues with the rhythmic pattern, while the left hand introduces a more active bass line with eighth notes. Measure 6 features a melodic flourish in the right hand.

Musical notation for measures 7-9. The right hand has a more complex rhythmic pattern with some sixteenth notes. The left hand continues with a steady accompaniment. Measure 9 shows a melodic phrase in the right hand.

Musical notation for measures 10-12. The right hand features a melodic line with eighth notes. The left hand provides a simple accompaniment. Measure 12 ends with a final chord.

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13

Musical score for measures 13-15. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with two sharps (F# and C#). Measure 13 features a complex rhythmic pattern with sixteenth notes in the treble and bass clefs. Measure 14 continues with similar patterns, including a fermata over a note in the bass clef. Measure 15 shows a continuation of the rhythmic motif.

16

Musical score for measures 16-18. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 16 features a melodic line in the treble clef with eighth notes. Measure 17 continues with a similar melodic line. Measure 18 shows a continuation of the melodic motif.

19

Musical score for measures 19-21. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 19 features a melodic line in the treble clef with eighth notes. Measure 20 continues with a similar melodic line. Measure 21 shows a continuation of the melodic motif.

22

Musical score for measures 22-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 22 features a melodic line in the treble clef with eighth notes. Measure 23 continues with a similar melodic line. Measure 24 shows a continuation of the melodic motif.

25

Musical score for measures 25-27. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. Measure 25 features a melodic line in the treble clef with eighth notes. Measure 26 continues with a similar melodic line. Measure 27 shows a continuation of the melodic motif.

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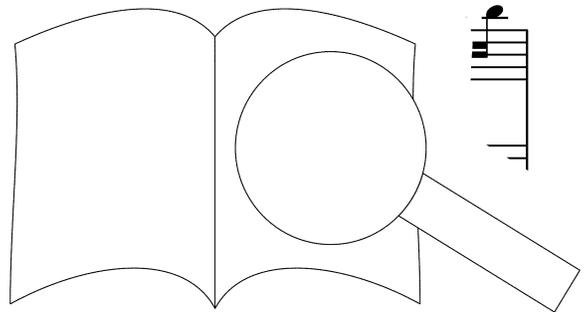
28

31

34

37

40



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42

44

rall.

Text: 1. Str.: Johannes Daniel Falk [1816] 1819, 2.-3. Str.: Heinrich Holzschuher 1829
 Melodie: Sizilien vor 1788 / bei Johann Gottfried Herder 1807 / Weimar 1819

© Carus-Verlag, Stuttgart

O du fröhliche GL 238 ö / EG 44

Zur Kommunion

Massimo Berzolla
 *1963

Ruhig ♩ = 108

mf

p

5

mf

9

Musical score for measures 9-12. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. Measure 12 ends with a fermata over a whole note chord.

13

Musical score for measures 13-16. Measure 13 begins with a piano (*p*) dynamic. The right hand has a rhythmic pattern of eighth notes. Measure 15 starts with a mezzo-forte (*mf*) dynamic and includes a second finger (*2*) fingering. Measure 16 ends with a fermata.

17

Musical score for measures 17-20. The right hand features a melodic line with frequent second finger (*2*) fingering. The left hand continues with a steady accompaniment. Measure 20 ends with a fermata.

21

Musical score for measures 21-24. The right hand has a melodic line with second finger (*2*) fingering. Measure 24 includes a flat (*b*) in the bass line. Measure 24 ends with a fermata.

25

Musical score for measures 25-28. The right hand has a melodic line with second finger (*2*) fingering. Measure 28 ends with a fermata. To the right of the score is a large, stylized graphic of an open book.

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29

33

37

41

N. Daniel Falk [1816] 1819, 2.-3. Str.: Heinrich Holzschuhner 1829
 Nr. 1788 / bei Johann Gottfried Herder 1807 / Weimar 1819

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O Heiland, reiß die Himmel auf GL 231 ö / EG 7

Kleine Partita II

Josef Friedrich Doppelbauer
1918–1989

Ruhig gehend

I

Quintade 8'

Gedackt 8'

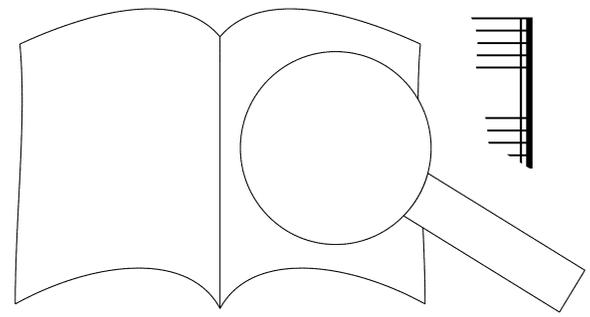
(16)

9

17

25

33



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Im gleichen Zeitmaß

OW Prinzipal 4' + 2', Gedackt 8'

II

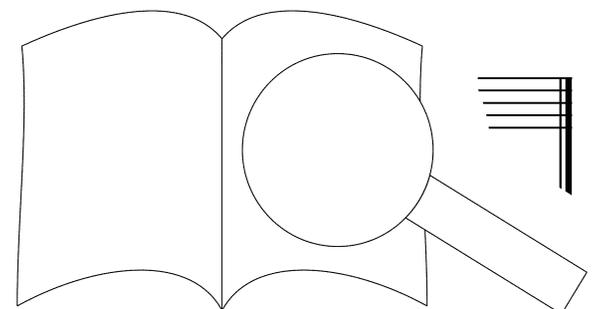
mf (Rankett 16', Gedackt 8', Prinzipal 4', Cymbel)

4

7

10

14



Breit fließend

III

ff mit Mixtur

6

11

16

riten.

Text: .2, Melodie: Augsburg 1666

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Carus 18.202

Stille Nacht, heilige Nacht GL 249 ö / EG 46

Hermann Schroeder
1904–1984

Thema

(Ped. ad lib. bei Trioregistrierung)

Variation I

Tempo *allegro*

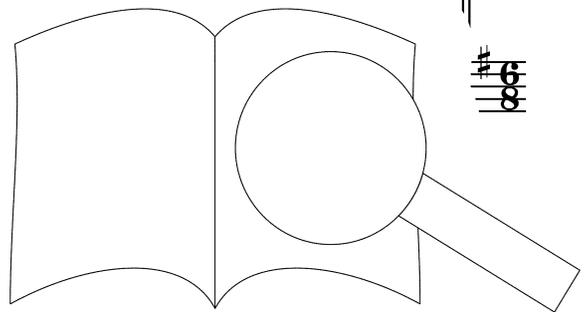
6 *poco rit.* *a tempo*

10 *poco rit.*

13 *a tempo*

16

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Variation II

Allegretto ♩ = 108-112

mf

5

9

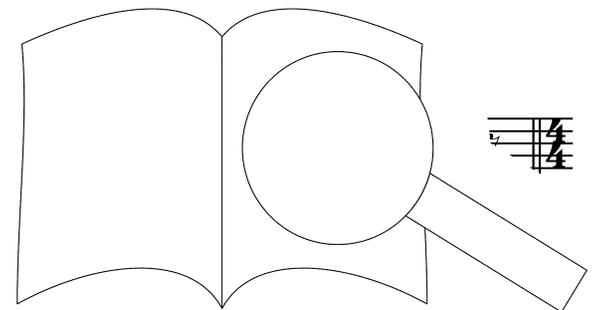
12

15

19

22

rit.



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Variation III

♩ = 72

mp

mf

(p)

4

8

11

Variation IV

Andante ♩ = 69

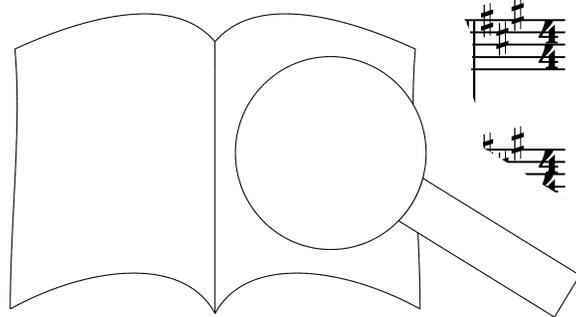
Musical notation for measures 1-4. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante' with a quarter note equal to 69 beats per minute. The first system consists of three staves: a treble clef staff with a fermata over the first measure, a grand staff (treble and bass clefs) with first and second endings labeled (I.) and (II.), and a bass clef staff. The dynamic marking 'mf' is placed below the bass staff.

Musical notation for measures 5-7. The score continues with three staves: treble, grand, and bass clefs. The music features various rhythmic patterns and articulation marks.

Musical notation for measures 8-11. The score continues with three staves. Measure 8 is marked 'poco rit.' and measure 9 is marked 'a tempo'. The first ending in measure 10 is labeled (I.).

Musical notation for measures 12-15. The score continues with three staves. Measure 12 features a complex chordal texture in the treble clef. The first ending in measure 14 is labeled (I.).

Musical notation for measures 16-18. The score continues with three staves. Measure 16 is marked 'rit.'. The notation includes various articulation marks and dynamic changes.



Variation V

Allegretto con moto ♩ = 76-80

Measures 1-3 of Variation V. The piece begins in 4/4 time with a mezzo-forte (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Measures 4-6. Measure 4 starts with a *poco rit.* (slightly slower) marking. Measure 6 begins with a *a tempo* (return to original tempo) marking. The right hand continues with rhythmic patterns, and the left hand maintains its accompaniment.

Measures 7-9. The right hand plays chords and eighth-note patterns, while the left hand continues with a consistent eighth-note accompaniment.

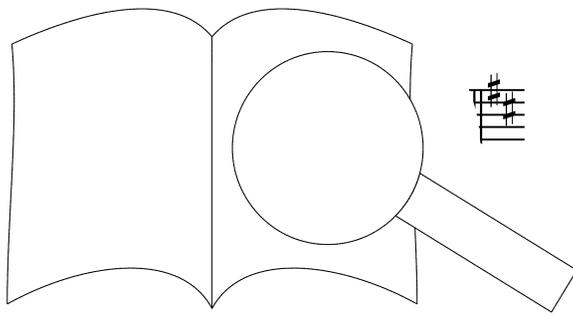
Measures 10-12. The right hand features a sequence of chords and eighth-note figures, with the left hand providing a steady accompaniment.

Measures 13-14. Measure 13 is marked *poco rit.* The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand continues with its accompaniment.

Measures 15-17. The right hand plays chords and eighth-note patterns, with the left hand maintaining a steady accompaniment.

Measures 18-19. Measure 18 is marked with a fermata. The right hand plays a sequence of chords, and the left hand continues with its accompaniment.

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Variation VI

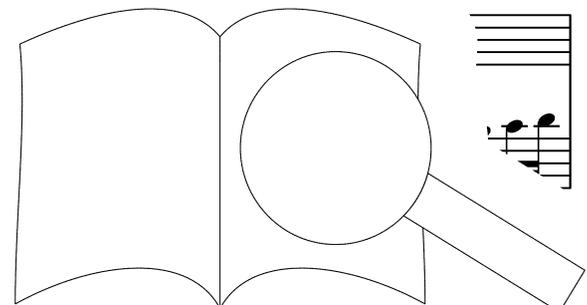
Tempo rubato

Tempo maestoso ♩ = 84

5

8

12



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15

19

poco rit. *a tempo* Tutti

23

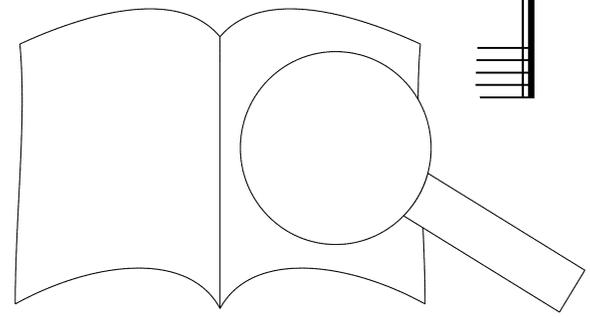
26

29

des Liedes

p

Text: J. [1816] / Johann Hinrich Wichern 1844, Melodie: Franz Xaver Gruber [1818] 18



Tochter Zion GL 228 ö / EG 13

Paraphrase sur un chœur de Judas Maccabée de Händel

Récit : Fonds de 8', et de 4'. Trompette et Basson – Hautbois de 8'

G. O. : Tous les Fonds. Claviers réunis. (G^dOrg chœur préparés)

Pos : Bourdon de 16', Flûtes de 8' et de 4'. ad lib. (G^dOrg chœur préparés)

Péd : Fonds de 16' et 8'. Tirasse du G^dOrg.

Anches préparées

Alexandre Guilmant
1837–1911

Moderato $\text{♩} = 63$

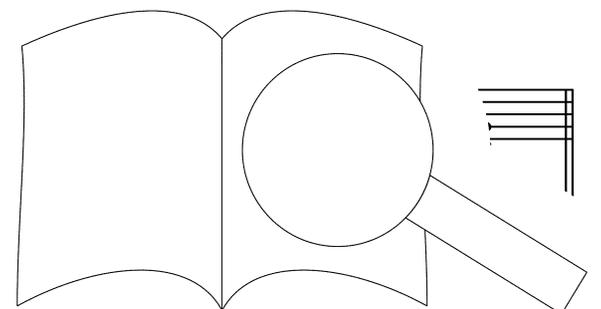
Musical score for measures 1-7. The piece is in G major (one sharp) and 4/4 time. The tempo is Moderato with a quarter note equal to 63 beats per minute. The score is for a recital (Réc.) and includes a registration change (Rég.) at the beginning. The music features a mix of chords and melodic lines in both hands.

Musical score for measures 8-14. The score includes a registration change (Pos.) at measure 8. The music continues with a focus on sustained chords and melodic fragments.

Musical score for measures 15-20. The score includes a dynamic marking of *mf* and a registration change (Réc.) at measure 15. The music features a mix of chords and melodic lines.

Musical score for measures 21-26. The score includes a registration change (Pos.) and a note that the recital (Récit) is accouplé (coupled) with the position. The music continues with a focus on sustained chords and melodic fragments.

Musical score for measures 27-32. The score includes a registration change (Pos.) at measure 27. The music continues with a focus on sustained chords and melodic fragments.



33 Un poco più animato

33 *f* G. O.

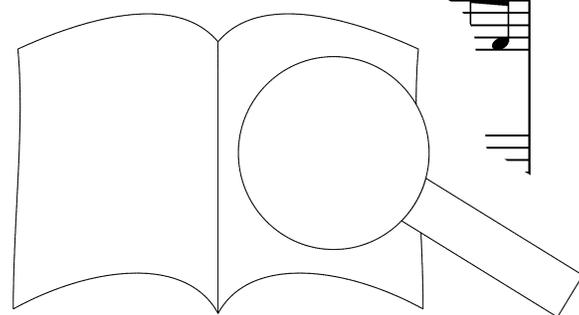
39

44

50

Anches du Pos.

56



61

Musical score for measures 61-65. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has one sharp (F#). The music features a mix of chords and melodic lines.

66

Musical score for measures 66-70. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has one sharp (F#). The music continues with various rhythmic patterns and chord progressions.

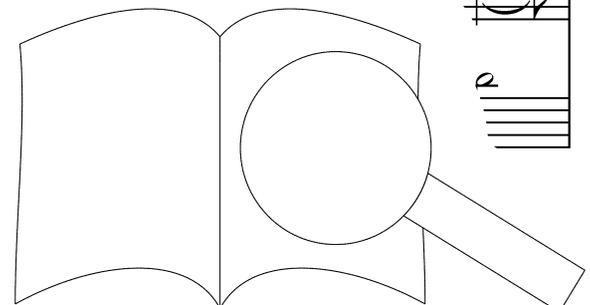
71

Musical score for measures 71-76. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has one sharp (F#). The music includes a section with a fermata over a chord in measure 75.

77

Musical score for measures 77-80. The system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The key signature has one sharp (F#). The music concludes with a final chord and a fermata. The word "Anches du G. O." is written above the final measure.

Anches du G. O.



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83

89

95

100

Te. ...anke [um 1820] 1826, Melodie: Georg Friedrich Händel 1747

© Carus ...gart

15

18

Vom Himmel hoch, da komm ich her

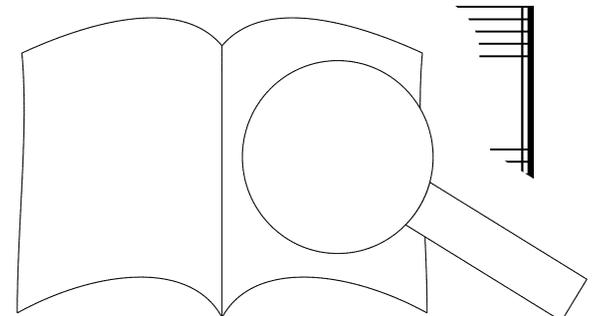
2. Bearbeitung

Allegro

Für volle Orgel

7

14



Text: . . . 5, Melodie: 1539, Martin Luther zugeschrieben

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Carus 18.202

Vom Himmel hoch, da komm ich her GL 237 (ö) / EG 24

Max Gulbins
1862–1932

auf zwei Manualen

c.f.

pp

Stille Nacht

4

8

Text: Martin Luther 1535, Melodie: 1539, Martin Luther 'gesch'

© Carus-Verlag, Stuttgart

Wie schön leuchten die Sterne GL 357 (ö) / EG 70

Niels Gade
1817–1890

I. M

8

14

20

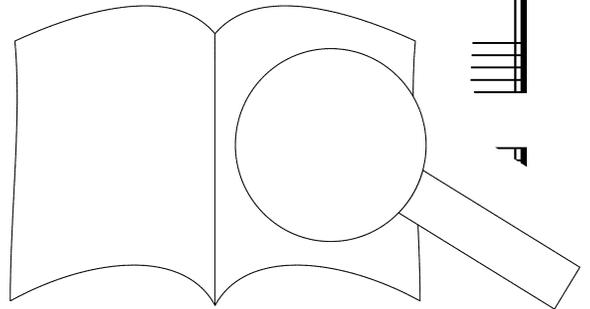
27

34

Text: ... 99 / AÖL 1973, Melodie: Philipp Nicolai [1597] 1599

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Carus 18.202



Zu Betlehem geboren GL 239 ö / EG 32

Josef Friedrich Doppelbauer
1918–1989

Pastorale

Fließend

I

5

9

Musical score for measures 9-12. The top staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of one flat, providing harmonic support with chords and moving lines. The bottom staff is a grand staff with a bass clef, containing a single bass line with long notes and rests.

13

poco ritenuto - - - - -

Musical score for measures 13-16. The top staff continues the melodic line. The middle staff includes a dynamic marking of *p* (piano) and a fermata over a measure. The bottom staff continues the bass line. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page.

Fließend

II

Musical score for measures 17-20. The top staff is marked *f* (forte) and includes the instruction 'Fließend' (flowing). The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line. The watermark 'PROBE PARTITUR' is prominent.

4

Musical score for measures 21-24. The top staff continues the melodic line. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line. The watermark 'PROBE PARTITUR' is prominent.

Im Liedzeitmaß

III

Im Liedzeitmaß

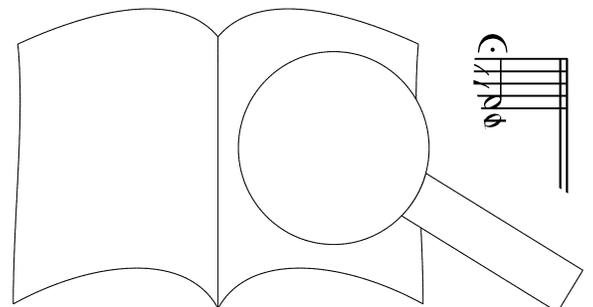
IV

Im Liedzeitmaß

V

6

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Im Liedzeitmaß

VII

Im Liedzeitmaß

VIII

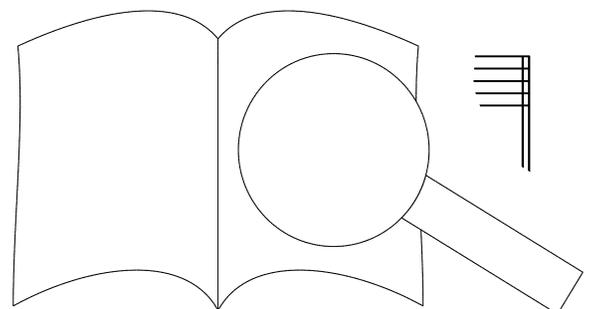
6

Ruhig

Solo

IX

6



Toccatina

Zügig voran

X

5

9

13

16

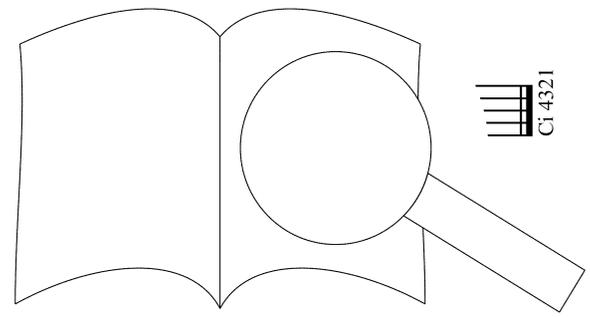
rit. *a tempo*

20

rit.

1. S. Melodie: Paris 1599 / Köln 1637
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Kurzbiografien

Andreas Barner (1835–1910), geboren in Korntal (Württ.), 1852–1854 Schüler am Stuttgarter Konservatorium, 1864–1907 Hoforganist in Karlsruhe, 1875 Seminarmusiklehrer in Karlsruhe, 1883 Mitherausgeber des badischen Choralbuchs.
GL 218

Massimo Berzolla, geb. 1963 in Piacenza (I), Studium am Konservatorium von Piacenza und an der Accademia Musicale von Pescara. Domorganist in der Kathedrale von Piacenza, Verantwortlicher für Kirchenmusik in der Diözese von Piacenza-Bobbio. Kammermusik, Musiktheater, Chor- und Orgelmusik.
www.massimoberzolla.it
GL 238

Josef Friedrich Doppelbauer (1918–1989), Studium in Graz und am Mozarteum in Salzburg, 1960–1988 Dozent für Orgel, Tonsatz und Komposition am Mozarteum, ab 1969 Professor. 1982 erhielt er das Ehrenkreuz erster Klasse für Kunst und Wissenschaft der Republik Österreich.
GL 231, 239, 241/242

Arthur Egidi (1859–1943), geboren in Berlin, nach seinem Klavier- und Orgelstudium bei Friedrich Kiel und Wilhelm Taubert 1883 bis 1892 Lehrer am Hoch'schen Konservatorium in Frankfurt am Main, von 1892 bis 1924 Organist und Lehrer am Institut für Kirchenmusik in Berlin.
GL 227

Niels Gade (1817–1890), geboren in Kopenhagen (DK), Violinist an der Königlichen Kapelle in Kopenhagen, 1843 Studium am Konservatorium in Leipzig unter Mendelssohn Bartholdy. Leitung der Gewandhauskonzerte, ab 1848 Organist und Professor in Kopenhagen, dort Leitung des Musikvereins und Mitbegründer des Kopenhagener Konservatoriums. U.a. 8 Sinfonien, Kammermusik, Kantaten
GL 357

Christian Geist (um 1640–1711), geboren in Chorknabe an der dortigen Kathedralschule, 1666 Hofkapelle in Kopenhagen. Ab 1670 an der Hofkapelle ab 1684 Organist an der Helliggaaskirche in Kopenhagen. 70 erhaltene Vokalwerke und drei Choralwerke. Die Zuschreibung ungesichert ist.
GL 252

Alexandre Guilmant (1837–1911), geboren in Mer (F), Orgelstudium an La Trinité/Paris. Orgelvirtuose, Konzerte während der Pariser Revolution. 1870 Leiter der Schola Cantorum in Paris. Er komponierte über 1000 Werke.
GL 228

Max Reger (1873–1911), geboren in Krummentschen/Ostpreußen, Studium an der Hochschule bei Heinrich von Herzogenberg. Nach verschiedenen Organistenstellen wurde er 1900 Oberorganist an St. Elisabeth in Regensburg.
GL 240

Paul Horn, geboren 1922 in Beimbach, 1946–1949 Studium an der Kirchenmusikschule Esslingen/Neckar, Studium der Musikwissenschaft in Tübingen, Promotion 1954, 1948–1954 Kantor und Organist in Stuttgart-Degerloch, seit 1955 in Ravensburg, 1964 Kirchenmusikdirektor.
GL 256

Colin Mawby, geboren 1936 in Portsmouth (GB). Studium am Royal College of Music, ab 1961 Leiter der Kirchenmusik an der Westminster Cathedral, ab 1981 Leitung der Chöre von Radio Telefís Éireann, künstlerischer Leiter des National Chamber Choir. 2006 Ernennung zum Ritter des päpstlichen Gregoriusorden.
GL 245

Arnold Joseph Monar (1860–1911), geboren in Bonn, Organist an der Stiftskirche in Bonn, Komponist zahlreicher Orgelwerke.
GL 243, 253

Gerbert Mutter (1922–1989), Klavierstudium in Trossingen, ab 1952 Lehrer am Jesuitenkolleg der Pädagogischen Hochschule in Trossingen, darunter *Missa brevis* für Orgel.
GL 251

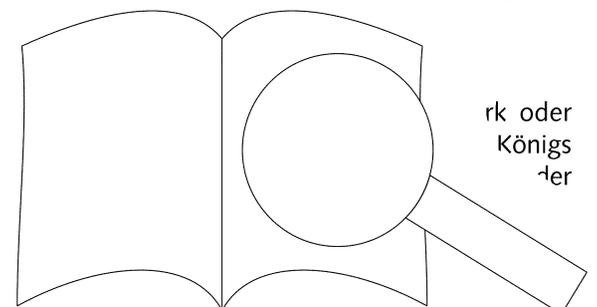
Johann Christoph Bach (1702–1749), geboren in Bernburg (Saale). 1727 in Bernburg. Kopist und Komponist von 1727 bis 1749 in Aschersleben. 1749 in Aschersleben. Sebastian Bachs.
GL 254

Georg Friedrich Händel (1685–1759), geboren in Halle (Saale), 1702 in Wien, 1703 in London, 1704 in Wien, 1705 in London, 1706 in Wien, 1707 in London, 1708 in Wien, 1709 in London, 1710 in Wien, 1711 in London, 1712 in Wien, 1713 in London, 1714 in Wien, 1715 in London, 1716 in Wien, 1717 in London, 1718 in Wien, 1719 in London, 1720 in Wien, 1721 in London, 1722 in Wien, 1723 in London, 1724 in Wien, 1725 in London, 1726 in Wien, 1727 in London, 1728 in Wien, 1729 in London, 1730 in Wien, 1731 in London, 1732 in Wien, 1733 in London, 1734 in Wien, 1735 in London, 1736 in Wien, 1737 in London, 1738 in Wien, 1739 in London, 1740 in Wien, 1741 in London, 1742 in Wien, 1743 in London, 1744 in Wien, 1745 in London, 1746 in Wien, 1747 in London, 1748 in Wien, 1749 in London.
GL 255

Georg Friedrich Reimerdes (1909–2000), geboren in Berlin, Studien bei Kurt Doebler und am Johannesstift in Spandau, 1938–1940 Kantor in Goschütz (Schlesien), bis 1976 Kantor in Berlin-Heiligensee, ab 1979 in Otterstadt am Waldsee.
GL 236

Johann Christian Heinrich Rinck (1770–1846), geboren in Elgersburg (Thüringen), ab 1786 Unterricht bei Johann Christian Kittel in Erfurt, 1790 Organist in Gießen, 1805 Organist an der Stadtkirche und Lehrer am großherzoglichen Pädagogium in Darmstadt sowie Hoforganist. Konzertrezeptionspreis für Musik.
GL 237

Andreas Schlegel (1732–1805), geboren in Schleswig, Studium in Hamburg, 1752 Hauptkantor in Hamburg.
GL 247



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Manfred Schlenker, geboren 1926 in Berlin. Studium an der Kirchenmusikschule Halle, 1956 Domkirchenmusiker in Stendal, Landesobmann des Kirchenchorwerkes, 1975–1987 Domkirchenmusiker in Greifswald, Leiter der Kirchenmusikschule und der Bachwoche, LKMD, seit 1988 freischaffend in Stolpe bzw. Hohen Neuendorf bei Berlin.

www.manfred-schlenker.de

GL 225

Kai Schreiber, geboren 1975 in Ludwigshafen/Rhein, Studium der Schulmusik und Anglistik in Mannheim, danach Orgelstudium bei Nicolas Kynaston am Trinity College of Music in London. Seit 1992 Organist an der Protestantischen Kirche am Markt in Freinsheim (Pfalz), zudem Gymnasiallehrer für Musik und Englisch in Ludwigshafen/Rhein.

www.scriptormusic.de

GL 222

Hermann Schroeder (1904–1984), geboren in Bernkastel, Studium der Theologie am Priesterseminar der Jesuiten in Innsbruck, Kirchen- und Schulmusikstudium an der Kölner Musikhochschule, 1930 Dozent an der Rheinischen Musikschule und an der Musikhochschule in Köln, 1938/39 Domorganist in Trier, 1948–1981 Professor an der Musikhochschule in Köln.

GL 249

Johannes Schröder, geboren 1991, seit 2011 Studium der katholischen Kirchenmusik an der Hochschule für Musik und Tanz Köln, Organist und Chorleiter an der Liebfrauenkirche in Westerburg, seit 2009 Assistenzorganist in der Basilika der Abtei Marienstatt und seit 2011 am Limburger Dom.

www.johannesschröder.de

GL 220, 250

Reinhold Seyerlen (1848–1897), geboren in Stuttgart, Theologie und Philosophiestudium in Tübingen, 1870 Musikstudium am Stuttgarter Konservatorium, dort dann Lehrer für Orgel" Tonsatz und Orgelspiel. 1876 Organist an der ne" Stuttgarter Johanneskirche.

GL 221

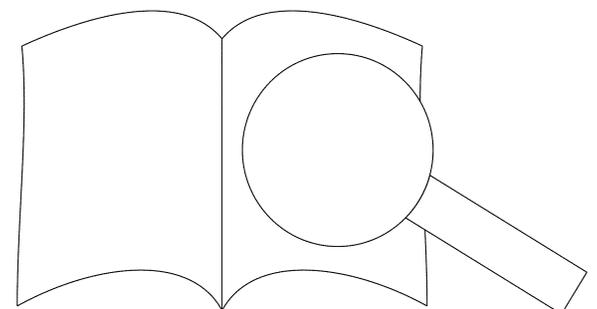
Gerald Stier, geboren 1940, Kirchenm" ur
ab 1963 Kantor und Organist an der
Dresden-Plauen. Landeskirchenmus
Landeskirche. Zahlreiche Kinderch

GL 248

Andreas Willscher, gebore
Hamburger Musikh
sicher für katholi
Wandsbek.
Umfangreiches k
zahlreiche Kompo
ches Schaffen,
engagement für die

www.v

GL 2



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