



Willibald Bezler Biblia Organi

13 Orgelbilder zum Alten
und Neuen Testament

Schlaginstrumente ad lib.

Tam-Tam (Gong), Temple blocks
Antique Cimbals bzw. Crotales, Glaswindspiel bzw.
Metallwindspiel, Klangschale (as¹) bzw. Tempelglocke

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Titelbild: Lukas-Michael Bezler, aus Zyklus „Apokalypse“ 1991

Vorwort

Angelehnt an die mittelalterliche „Biblia pauperum“ entstand der dreizehnteilige Zyklus *Biblia Organi*, eine Reihe von „Klangbildern“ – „Hörbildern“, zum Alten und Neuen Testament.

Die Stücke sind auch einzeln aufführbar. Der dezente Einsatz von Schlaginstrumenten kann vom Organisten bzw. von der Organistin selbst getätigt oder aber von einer Assistenzperson an der Orgel oder im Raum übernommen werden. Anstelle der Schlaginstrumente sind orgelklangliche Alternativen vorgesehen und angeboten, die sich wohl bei jeder Orgel finden lassen. Dem Einfallsreichtum in puncto Klang und Klangfarbe ist keine Grenze gesetzt.

Während der Entstehung bildeten die Gedankengebäude eines Eric Satie, Olivier Messiaen, John Cage, William Albright sowie Marc Chagall Motivation und Ermutigung.

Januar 2001 Willibald Bezler

Texte (Thomas Steiger)

1. Hiob

Anfangs – der Schrei. Gottes Gurgellaut in des Menschen Hals und Herz. Und nicht in jedem Fall bewahrt uns sein Atem vor dem Ersticken. Manche Frage bleibt stecken und ohne Antwort: Warum? Ich?

2. Psalm

Unter dem Vorzeichen des Todes steht es, sich Gott zu nähern. Sich von ihm fernzuhalten unter dem Stigma der Ignoranz, tödlicher, als alle Vernunft zu verhindern mag. Nähe und Abstand im rechten Maß, danach sucht der Mensch, ein Leben lang – im Hören, im Loben, im Aushalten der Ferne, in der Sehnsucht nach Verschmelzung.

3. Hohes Lied

Nackt, der Mensch vor dem Schöpfer. Einzig bekleidet mit den Gaben seiner göttlichen Herkunft, zuvorderst der größten unter ihnen: der Liebe. Und liebend allein begegnet er dem verlorenen Paradies. Gott im anderen.

4. Isajas

Wer sagt, was er denkt, läuft Gefahr. Neider, Doppelzüngige, Selbstverliebte, Besserwisser sind feind dem zerbrechlichen Bund Gottes mit seiner Welt. Und doch gibt es Mut, der Rettung in sich birgt, neues Leben verheißt, besseres, blühend im Wüstenland noch.

5. Magnificat

Selten genug sind sie, Augenblicke der Gottesbegegnung. Soweit die Füße tragen, möcht' einer dafür gehen. Nach Bethlehem, nach Golgotha, überallhin und nirgends. So jubeln sollte man können, im größten Schmerz noch, in der Todesangst. Gibt es einen anderen Sinn unserer Pilgerreise?

6. Verbum caro factum est

Grenzenloser Gott. Sein Wesen: die Überschreitung. Näher ist er dem Menschen, als dieser selbst sich je kommen könnte. Ein Wort genügt, das Ur-Wort des Lebens. Rettung für alle Welt birgt es und Nähe. Gott im Menschen, der Mensch in Gott.

7. Johannes 3,8

Der Windhauch weht, wo er will, sein Brausen hörst du – doch du weißt nicht, von wo er kommt und wohin er geht.

(Übersetzung: Fridolin Stier)

8. Matthäus 5

Auf sich selbst zurück geworfen, ursprüngliche Seligkeit. Bedürfen wir denn mehr zum Leben, als Gott in uns angelegt hat, elementar. Trost, Gerechtigkeit, Heimat, einen Himmel? Initiative wird keine von uns verlangt, nur Antwort.

9. Vera icona

Den Unsichtbaren schauen, Ihn berühren, zärtlich. Ich, eine Station auf seinem Kreuzweg, er auf meinem. Wahr ist, was Ebenbild an mir ist.

10. Passion I

Jesus aber gab ihm keine Antwort. (Joh. 19,9)

11. Passion II

Warum hast du mich verlassen? (Mt 27,46)

Wahrlich, dieser Mensch war Gottes Sohn! (Mk 15,39)

12. Maria Magdalena

Den, der alles neu macht, kann keiner festhalten. Seine Gabe ist jenseits der Dimensionen. Sprachlos jedoch wären wir ausgeliefert der Todesnacht. Dem entgegen, schicksalhaft, suchen wir in unseren Fragen den Morgen danach. Und ahnen, was Leben ist. Voll Freude.

13. Apokalypse

Werden und vergehen. Das Ziel des bislang unendlichen Gebärvorganges Gottes bleibt dunkel, erscheint sinnlos. Die Schöpfung: ein Parforceritt des sicheren Todes. Vergeblich, dem zu entfliehen. Aber hinter dem durchkreuzten Rad des Erdenlaufes öffnet sich der Horizont des anderen, nach Plan.

1. Hiob

Für Annette
Meiner Frau in Dankbarkeit gewidmet.
9.1.1996 / 9.1.2001

zler
42

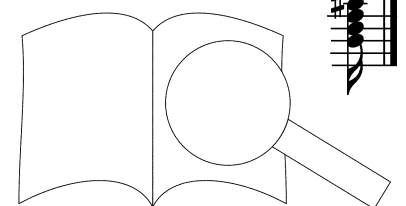
The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system includes the instruction "(Zg, Aliquoten)" and "frei". The second system begins with a fortissimo (**ff**) dynamic and features a triplet of eighth notes. The third system includes the instruction "ruhiger Solo Man 16' + 8' (Zg) frei" and "Schw.: 8' -Zg, - Mixt", with a piano (**pp**) dynamic. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page. In the bottom right corner, there is a simple line drawing of an open book with a magnifying glass over it.

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass clef staff below. The music includes various notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, concluding the piece with a final chord and a *fff* dynamic marking.

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2. Psalm

percussiv, dennoch schwingend

(SW) 8'
Fixierung vorbereiten:

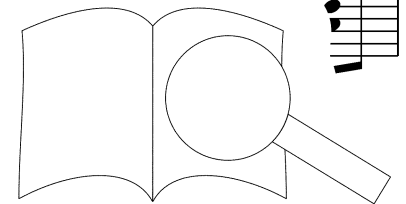
(HW) 16', 4' (Fl) *simile*

16', 8', 4'

Fixierung an (8')

+8', (4')

4'



Fixierung +8' <

(Solo)

This system contains a piano accompaniment with a treble and bass clef. The treble clef part has a 'Fixierung +8' <' marking with a downward arrow. Below the piano part is a solo line in bass clef, marked '(Solo)', consisting of a long melodic phrase with a slur.

(+)

This system continues the piano accompaniment and solo line. The solo line in bass clef has a '+' marking below it.

Fixierung ab! ↓

This system continues the piano accompaniment and solo line. The solo line in bass clef has a 'Fixierung ab! ↓' marking with a downward arrow. The system ends with a graphic of an open book and a magnifying glass.

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etwas ruhiger

4 $\frac{4}{4}$ 8' (Zg?)

p

(7/4)

(8/4)

6 $\frac{16}{8}, 8', 4' 2 \frac{2}{3}'$

a tempo

erun,

(Solo)

3 3

3

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Musical notation system 1: Treble and bass clefs with a 3-measure triplet in the treble staff.

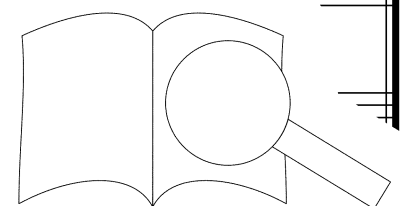
Musical notation system 2: Treble and bass clefs with a 3-measure triplet in the treble staff and a fermata in the bass staff.

Musical notation system 3: Treble and bass clefs with a 3-measure triplet in the treble staff and a fermata in the bass staff.

Musical notation system 4: Treble and bass clefs with a 4-measure triplet in the treble staff, a *rit.* marking, and a fermata in the bass staff.

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#8
8 Fixierung
4 bleibt (4')



Ped. 16'

3. Hohes Lied

hell

mf *mp*

frei

(Zg) *p*

Ant. Cymb.

* s. vorne *8va...*

3

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* oder Alternative s. vorne (16', 8', Aliq.)

Ant. Cymb. ausklingen lassen, dann:

accel. accel.

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a tempo

Solo: 16' (Zg) + Aliqu.

(16')

Solo: neue Farbe

(-Aliqu., + Zg)

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rechts Klangwechsel

links Klangwechsel 16'

Ped.: 1' od. 1¹'
od^r

This system contains three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a bass clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music features chords and melodic lines with various accidentals.

This system continues the musical notation from the first system, featuring similar chordal and melodic structures across the three staves.

4' + Mixt.

Quintade 8' (c)

Str. od. Fl. 8'

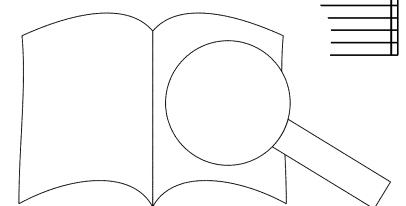
frei

This system includes performance instructions and specific musical markings. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. A large slur covers a section of the music, and there are various dynamic and articulation markings.

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Ausgabequalität gegenüber



SW
4' -Fl
evtl. Trem. *p*

Ped. Zg 8' (+Aliqu)
od. 8', 2 $\frac{2}{3}$ '

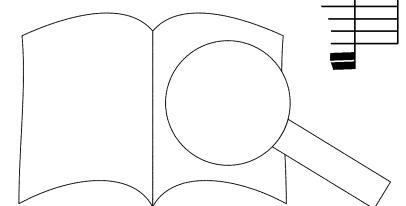
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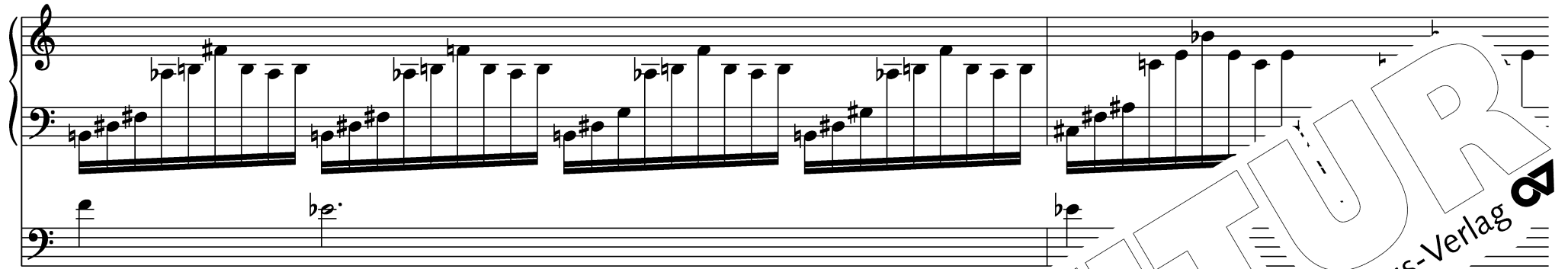
First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in 5/4 time, indicated by a '5' over a '4' in the top right corner. The grand staff contains a complex melodic line with many accidentals (sharps and naturals) and a bass line with a similar rhythmic pattern. The lower staff has a few notes, including a bass clef and a flat sign.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a 5/4 time signature at the beginning and a 4/4 time signature later. It features a complex melodic line with many accidentals and some repeat signs. The middle staff has a bass line with a similar rhythmic pattern. The bottom staff has a few notes, including a bass clef and a flat sign.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a 4/4 time signature. It features a complex melodic line with many accidentals and some repeat signs. The middle staff has a bass line with a similar rhythmic pattern. The bottom staff has a few notes, including a bass clef and a flat sign.

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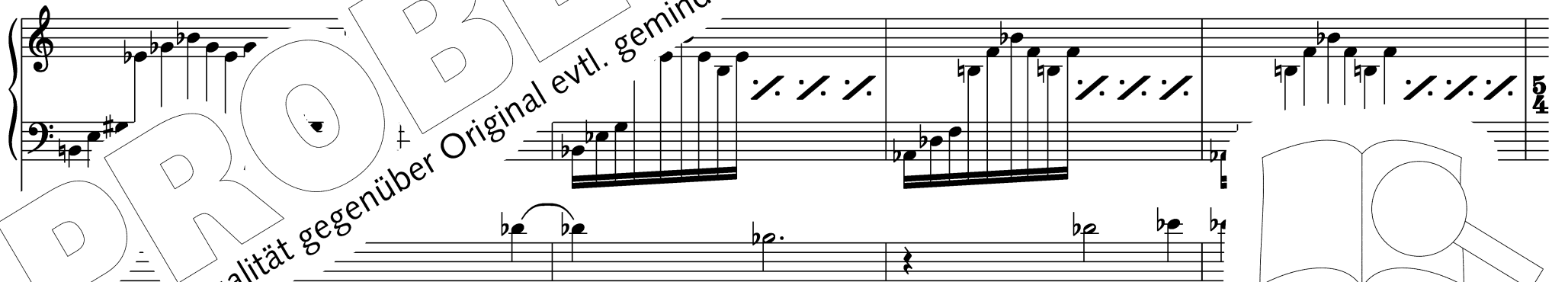




First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands, with a bass line below. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.



Second system of musical notation, continuing the piece with similar rhythmic patterns and a bass line. The watermark 'PROBEPARTITUR' remains visible.



Third system of musical notation, concluding with a 5/4 time signature. It includes repeat signs and a magnifying glass icon. The watermark 'PROBEPARTITUR' is still present.

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5/4

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p *mf* *p* *pp* nur d' nur 2'

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CV 18.069

17

4. Isajas

8' (Quintade), $1\frac{1}{3}'$

Sprechend
8' -Zg (+16' -Zg) SW (8' -Zg)

f *mf* *p* *f* SW

Ped (+SW)

ff *pp*

Solo

SW

getr. Man. *mf*

vorwärts

SW

pp

p *dicht,* *immer*

rit

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5. Magnificat

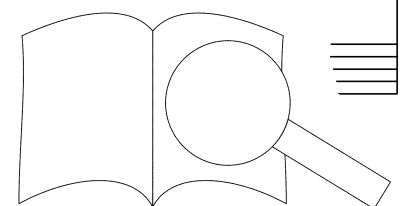
HW + Kopp.

SW / Pos.

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5 5 5 6 6

Tempo wie vorne
Quintade 8', 1'

4' (Zg.) (Trem.)

3 6

-Mixt

1. *mf*
2. *f*
HW

SW / Pos

1. *f*
2. *f* + / HW

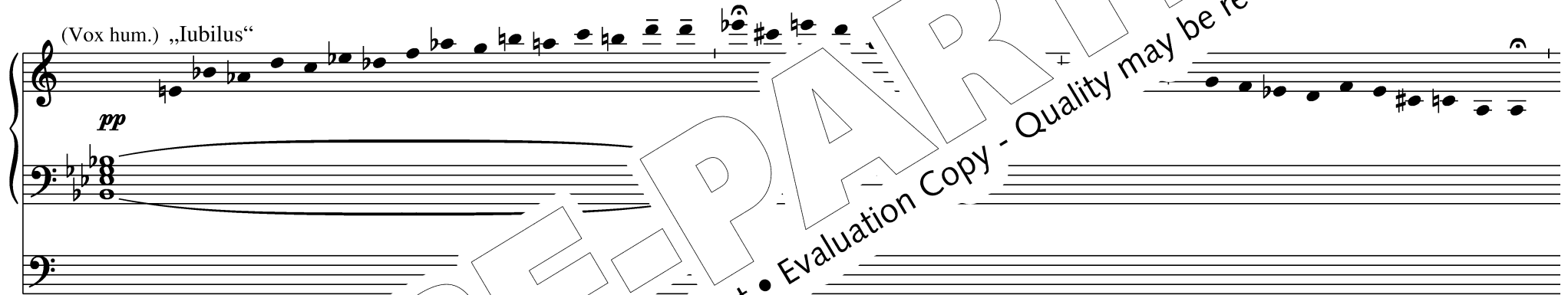
(+Zg)

16', 8'



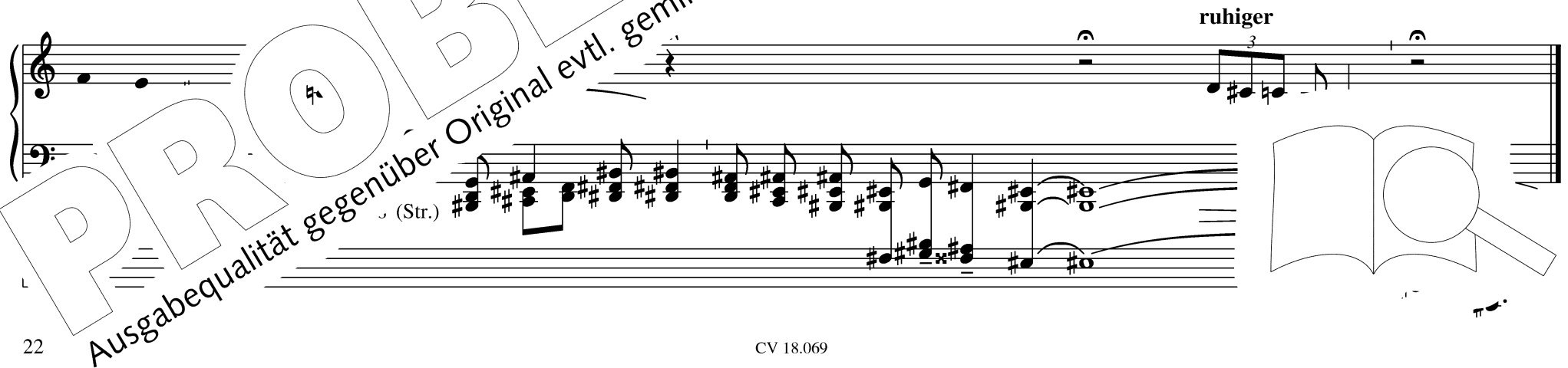
(Vox hum.) „Iubilus“

pp



ruhiger

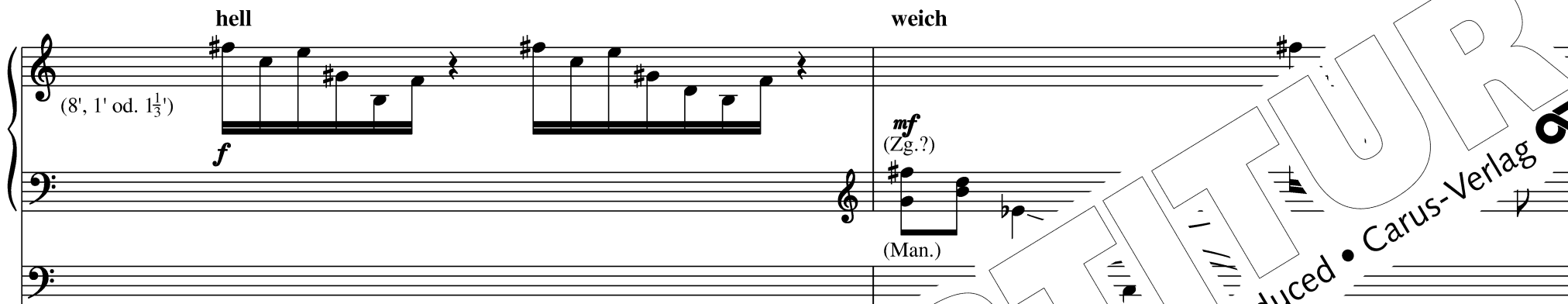
(Str.)



6. Verbum caro factum est

hell weich

(8', 1' od. 1 $\frac{1}{3}$ ')
f
mf (Zg.?)
(Man.)

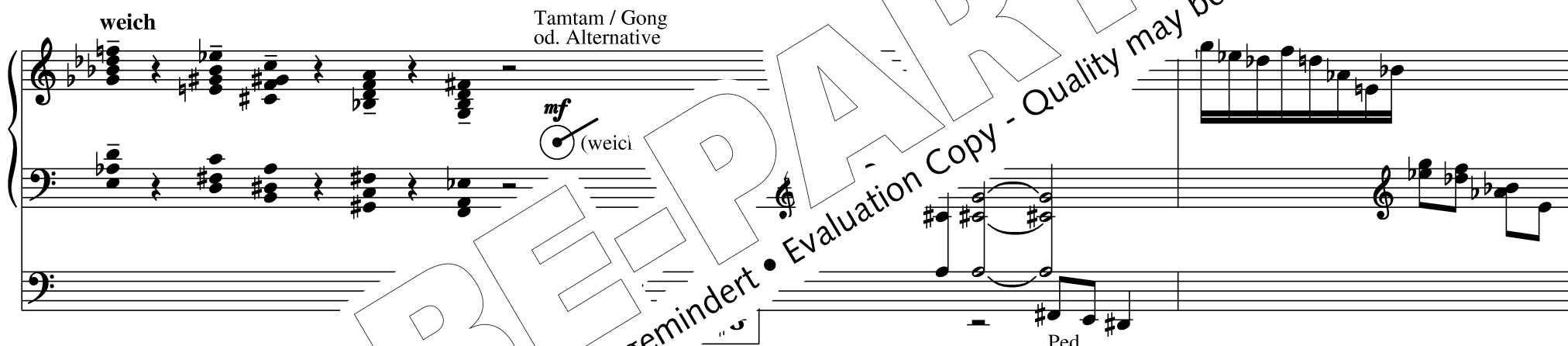


weich

Tamtam / Gong
od. Alternative

mf (weic)

Ped.



Solo

3



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mf

Solo Man.

This system contains a piano and bass staff. The piano part begins with a dynamic marking of *mf*. The bass part has a few notes at the end of the system. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Tamtam
ad lib.

(Zg. ?)

This system contains a piano and bass staff. The piano part has a 'Tamtam ad lib.' instruction above it. The bass part has a '(Zg. ?)' instruction below it. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Solo

This system contains a piano and bass staff. The piano part has a 'Solo' instruction above it. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Tamtam / Gong
ad lib.

ff

rit.

Altern

This system contains three staves. The top two staves are piano accompaniment with chords and melodic lines. The bottom staff is a bass line with a rhythmic pattern. A dynamic marking 'ff' is present in the piano part, and 'rit.' is in the bass line. A box labeled 'Altern' is also visible.

ff

This system contains three staves. The top two staves are piano accompaniment with chords and melodic lines. The bottom staff is a bass line with a rhythmic pattern. A dynamic marking 'ff' is present in the piano part.

f s.

This system contains three staves. The top two staves are piano accompaniment with chords and melodic lines. The bottom staff is a bass line with a rhythmic pattern. A dynamic marking 'f s.' is present in the piano part.

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7. Johannes 3, 8

Version I

Dynamik langsam verändern

Gesamtdauer ≈ 60 Sek.

(SW 8')

pp

Klangschale: Rühren (as')

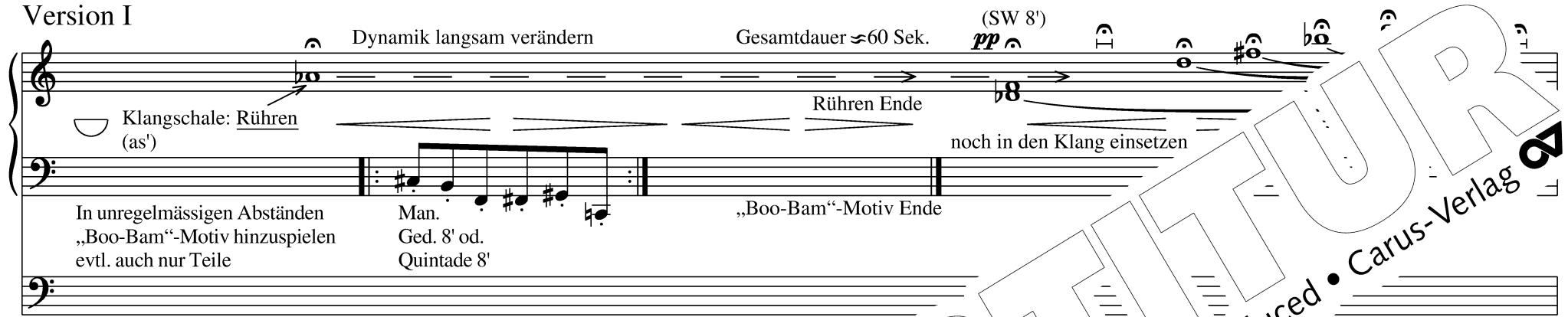
Rühren Ende

noch in den Klang einsetzen

In unregelmässigen Abständen „Boo-Bam“-Motiv hinzuspielen evtl. auch nur Teile

Man. Ged. 8' od. Quintade 8'

„Boo-Bam“-Motiv Ende



(8') (Streicher?)

(SW 8')

ppp



Gesamtdauer: 45 Sek.

K¹

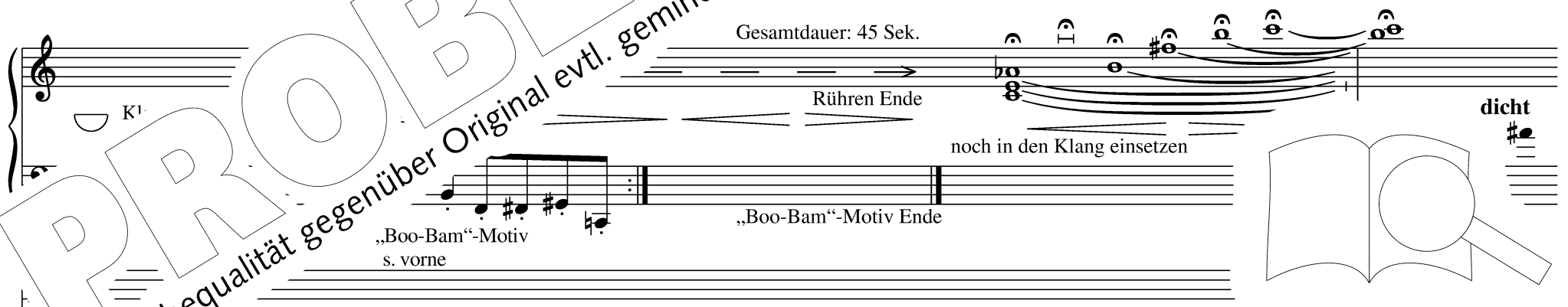
Rühren Ende

noch in den Klang einsetzen

„Boo-Bam“-Motiv s. vorne

„Boo-Bam“-Motiv Ende

dicht



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SW 4' Trem. **langsam** Motor aus Tasten bis zum ... ten.

rit. *ppp* „c“ hier

7. Johannes 3, 8

Version II: ohne Klangschale

Gesamt

SW *ppp*

In unregelmässigen Abständen „Boo-Bam“-Motiv hinzuspielen, evtl. nur Ausschnitte

Man. Ged. 8' od' Quir'

ad lib.

dicht 4' *pp*

Ped.: Man/Ped

CV 18.069

(SW 8')

Gesamtdauer: 30 Sek.

g' weg

ppp

ppp

„Boo-Bam“-Motiv
s. vorne

ad lib.

4' + Trem.

dicht

rit.

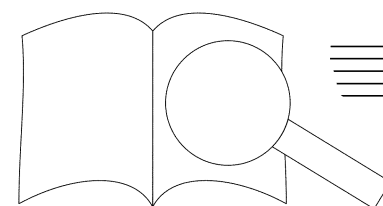
SW 4' + Trem.

Motor aus

Tasten bis zum Schluss halten.

„c“ hier weg

„Boo-Bam“-Motiv s. vorne



8. Matthäus 5

Sehr ruhig, dicht

SW
8' + Schweb. *ppp*
(SW 16')

pp

(-SW 16')

p

pr

ppp

Ped. 4' r

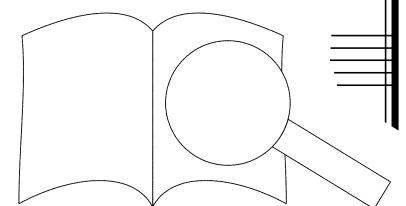
pp

(-SW 16')

ppp

16'
SW / Ped.

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9. Vera icona

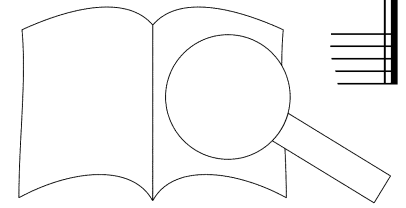
Langsam, schleppend

weich

The first system of the musical score consists of three staves. The top two staves are a grand staff (treble and bass clef) with a piano accompaniment. The bottom staff is a single bass clef staff for a solo part. The tempo is marked 'Langsam, schleppend' and the dynamics 'weich' and 'mp'. The solo part includes the notation 'Solo' and '16', 8', 2 $\frac{2}{3}$ '.

The second system continues the musical score with three staves. The top two staves are a grand staff with piano accompaniment. The bottom staff is a single bass clef staff for a solo part. The dynamics are 'flächig, saugend' and 'versch. Man.'. The system concludes with a time signature change to 6/4.

The third system of the musical score consists of three staves. The top two staves are a grand staff with piano accompaniment. The bottom staff is a single bass clef staff for a solo part. The system includes multiple time signature changes: 6/4, 4/5, 4/4, 3/4, and 6/4. The solo part includes the notation '(16', 8', 2 $\frac{2}{3}$)' and '-2 $\frac{2}{3}$ '.



10. Passion I

„Jesus gab ihm kein Antwort“

(8') langsam

(+)

The first system of the musical score consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is a single bass clef staff. The music is in a key with one sharp (F#) and a common time signature. Dynamics include *ppp* and *pp*. There are first ending brackets labeled 'I' and a plus sign '(+)' above the staff.

ruhig

The second system of the musical score consists of three staves. The top two staves are a grand staff with piano accompaniment. The bottom staff is a single bass clef staff. Dynamics include *p*. There are first ending brackets labeled 'I'. A note below the bottom staff reads "(Zg. evtl. nur 8')".

The third system of the musical score consists of three staves. The top two staves are a grand staff with piano accompaniment. The bottom staff is a single bass clef staff. Dynamics include *p*, *pp*, and *mf*. There are first ending brackets labeled 'I'. A note below the bottom staff reads "16', 8'".

11. Passion II

„Warum hast du mich verlassen“

„Wahrlich, dieser Mensch war Gottes Sohn“

mit Leidenschaft

8' (16')
dunkel

fff

Pe.

fff

The musical score consists of three systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass clef staff below. The second system continues the grand staff. The third system includes a grand staff and a separate bass clef staff. Dynamic markings include 'dunkel', 'fff', and 'Pe.'. The score is overlaid with a large watermark 'PROBEPARTITUR' and a smaller watermark 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'.

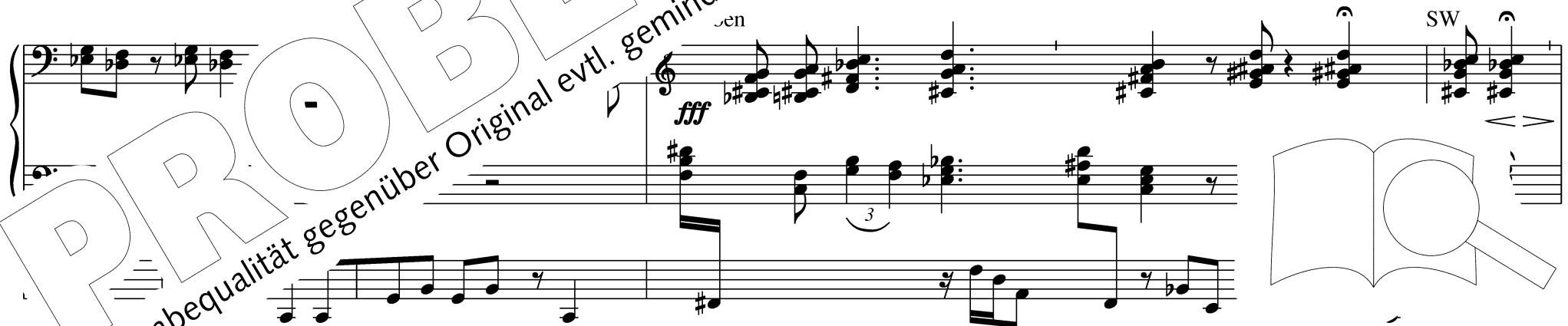
Solo



Musical score system 1, featuring a treble and bass clef staff. The treble clef staff contains a melodic line with various accidentals and dynamics including *f* and *mf*. The bass clef staff contains a harmonic accompaniment with chords and some slurs. A 'Solo' instruction is placed above the treble clef staff.



Musical score system 2, featuring a treble and bass clef staff. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the harmonic accompaniment with chords and slurs.



Musical score system 3, featuring a treble and bass clef staff. The treble clef staff includes a triplet of eighth notes and a fermata. The bass clef staff includes a triplet of eighth notes. Dynamics include *fff*. A 'SW' instruction is placed above the treble clef staff.

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First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first system features a complex melodic line in the treble clef with many accidentals and a bass line with chords and some melodic movement.

Second system of the musical score. It continues the piece with similar notation. The bass clef staff has a triplet of eighth notes. The treble clef staff has a melodic line with a fermata over a note. The bass line continues with chords and some melodic fragments.

Third system of the musical score. The word "steigern" is written above the first staff. The music features a series of chords in the bass line and a melodic line in the treble clef. A dynamic marking of "fff" (fortississimo) is present. A plus sign (+) is placed above a measure in the bass line.

Fourth system of the musical score. It shows a single staff with a continuous melodic line of eighth notes. To the right of this system is a large, stylized graphic of an open book with a magnifying glass over it.

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12. Maria Magdalena

(Zg 8')
(Vox hum.)

16', 8', (4'), 2 $\frac{2}{3}$ '

This system contains the first three staves of the musical score. The top staff is a treble clef with a 3-measure triplet. The middle staff is a bass clef with a melodic line. The bottom staff is a bass clef with a bass line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

This system contains the fourth and fifth staves of the musical score. The top staff continues the treble clef melody, and the middle staff continues the bass clef melody. The bottom staff is a bass clef with a bass line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

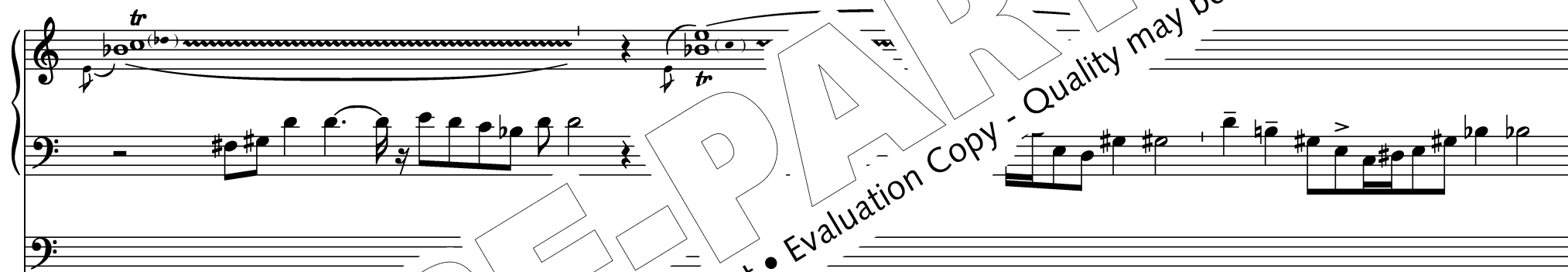
This system contains the sixth and seventh staves of the musical score. The top staff continues the treble clef melody, and the middle staff continues the bass clef melody. The bottom staff is a bass clef with a bass line. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. In the bottom right corner, there is a logo of an open book with a magnifying glass over it.

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staunend,
berührend



Musical score system 1, featuring a treble and bass clef staff with piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

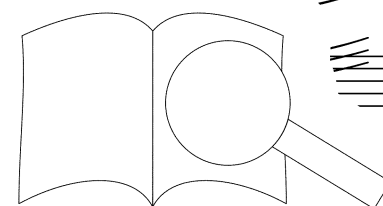


Musical score system 2, featuring a treble and bass clef staff with piano accompaniment. The treble clef staff includes a trill (tr) over a note. The bass clef staff continues the accompaniment with eighth notes and quarter notes.



Musical score system 3, featuring a treble and bass clef staff with piano accompaniment. The treble clef staff has a melodic line with a slur and a fermata. The bass clef staff has a melodic line with a slur and a fermata. The system concludes with a double bar line and a repeat sign.

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Klangwechsel Klangwechsel

Carus-Verlag

öfters Klangwechsel
frei

Carus-Verlag

gemindert rit.

mp

CV 18.069

37

13. Apokalypse

Gesamtdauer ≈ 15 Sek. Gesamtdauer ≈ 15 Sek.

Tam-Tam oder Gong **glissando** mit Metallstift *pp* \rightarrow *fff* oder Alternative: *pp* \rightarrow *fff* Temple blocks (6-7) (Holzschlägel) oder Alternati' (Pr

mit abgerundeter Spitze Ped. oder Man.: (+SW)

ff *f* *ff* oder Alternative:

Pos 16' Temple blocks 4', 1 3/5'

ff **schnell** Ped. (Zg.)

PROBE Original evtl. gemindert 3/4 *fff*

Ausgabequalität gegenüber Ped.

SW

mf *f*

Ped. 4' + Pos 4' $1\frac{1}{3}$

oder Alternative:

no^o

Pos. *ff* Tam-Tam HW+SW *ff*

a)

Solo (+Zg)

f 8', 4' Aliqu., (Zg.)

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⊕

⊕

(Aliqu.)

f

ff

f

f *p*

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schnell 8 simile Pos. / SW

7 simile 3/4 f 4/4

Registrierung unterschiedlich; extrem; Klangänderung ad lib.

Man. III f

Man. II

Man. I

Ped. 3

6/4 4/4

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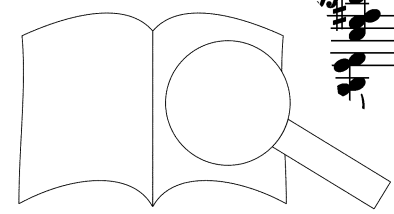
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4/4

4/4

ff

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fff

ff

rit.

Temple Blocks: nur 1 Block harter Schlägel

rit.

Alternative:
(Pos.) Δ^1

Glas - oder Metallspiel, von oben

beim 2. Mal langsamer u. leiser

Alternative zu Glas- od. Metz

$4' + 1\frac{1}{3}'$ \times GLISSAN

Engelglocken oder
-s σ' , bzw 16' oktaviert, bzw 8'-Prinz., o.ä.

ruhig

Solo

Man. (od. Ped.)

mf

$\frac{5}{4}$

$\frac{4}{4}$

SW Fl. 8' (Trem.)

pp

5/4

4/4

rit.

sehr ruhig

pp

8' + SW

pp

4/4 SW 8' + Schweb.

3/4

4/4

3/4

(evtl. + SW 16')

4/4 *cresc.*

(-SW 16')

4/4 *molto rit.*

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