

Chorbuch zum Evangelischen Gesangbuch

herausgegeben von
Kay Johannsen
und Richard Mailänder

mit Unterstützung des
Verbands Evangelische Kirchenmusik
in Württemberg e.V.

Orgel-Begleitband
Aufführungsmaterial zum
Chorbuch zum Evangelischen Gesangbuch

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EG- Nr.	Titel	Komponist/in	Arrangement für	GL-Nr.	ö-Lied	CD	Seite
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⊙ = Einspielung auf CD Carus 2.180/99. Diese CD ist Bestandteil des Chorleiter-Pakets Carus 2.180.

GL-Nr: Die angegebene Liednummer bezieht sich auf den Stammteil des katholischen Gebet- und Gesangbuchs *Gotteslob* (2013) – Regionalteile sind nicht berücksichtigt.

ö = ökumenisches Liedgut. Das jeweilige Lied entspricht der AÖL-Fassung (Arbeitsgemeinschaft für ökumenisches Liedgut im deutschen Sprachbereich). Ist das ö einklammert, so entspricht mindestens eine Strophe der ö-Fassung.

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Vorwort

Anlässlich des Reformationsjubiläums 2017 legen wir ein Chorbuch vor, das neue Impulse für das Singen und Musizieren von Liedern aus dem Evangelischen Gesangbuch geben und darüber hinaus zum konfessionsübergreifenden Singen ermutigen möchte. Dabei lehnen wir uns an das 2013 veröffentlichte *Chorbuch Gotteslob* an, das auf breite Resonanz in den deutschsprachigen katholischen Gemeinden gestoßen ist.

Von den 63 Sätzen dieses Bandes sind über die Hälfte neu komponiert und die anderen aus dem *Chorbuch Gotteslob* übernommen worden. Die meisten Lieder, die in beiden Sammlungen enthalten sind, können bei ökumenischen Gottesdiensten oder Veranstaltungen aus beiden Veröffentlichungen zugleich musiziert werden. Einige übernommene Sätze wurden geringfügig bearbeitet, teilweise auch nur transponiert, damit die Tonart dem Evangelischen Gesangbuch entspricht.

Es wurden solche Lieder für dieses Chorbuch ausgewählt, die besonders häufig in Gottesdiensten Verwendung finden. Alle Kirchenjahreszeiten und die wichtigen Feste wurden berücksichtigt. Neben den traditionellen Melodien und Texten sind auch einige neuere vertreten (EG 98, 170, 171, 184, 225, 272, 408, 409, 427, 432).

Das *Chorbuch zum Evangelischen Gesangbuch* beruht ebenso wie das *Chorbuch Gotteslob* auf der Idee, zu der Liedauswahl für möglichst alle denkbaren Besetzungen im kirchenmusikalischen Bereich Sätze anzubieten, die nach dem modularen Prinzip einzeln oder in beliebigen Kombinationen zusammen aufgeführt werden können und zugleich auch zur Begleitung der Gemeinde geeignet sind.

Basierend auf einem gemeinsamen Orgelsatz wurden Sätze für einen vierstimmig gemischten Chor, für einen dreistimmig gemischten Chor (Sopran, Alt und Männerstimme) sowie für Kinder- oder Frauenchor mit Oberstimmenfunktion beauftragt. Die Sätze, die ursprünglich für das *Chorbuch Gotteslob* entstanden sind, enthalten zudem einen Chorsatz für drei gleiche Stimmen (SSA). Bei den Neukompositionen, die für das *Chorbuch zum Evangelischen Gesangbuch* entstanden, wurde das Prinzip leicht modifiziert: Um die evangelische Tradition der Bläserchöre zu berücksichtigen, sind entweder die Orgelsätze auch für die Aufführung durch Bläser geeignet, oder es ist ein eigener Bläsersatz vorhanden (z. B. EG 184). Die Neukompositionen verzichten zudem auf den dreistimmigen Frauenchorsatz (SSA), bieten aber stattdessen ein bis zwei instrumentale Oberstimmen an. Eine kurze Orgelintonation ist der „Modul-Partitur“ vorangestellt.

Das Modell flexibler kompatibler „Klangbausteine“ trägt den unterschiedlichen Gegebenheiten in den Gemeinden Rechnung und soll eine Anregung für das gemeinsame Musizieren verschieden besetzter Chöre sein, auch mit Beteiligung der Gemeinde. Es ergibt sich daraus auch die Möglichkeit, die einzelnen Strophen eines Lieds sehr abwechslungsreich zu gestalten.

Um eine möglichst breite stilistische Vielfalt zu erhalten, haben an diesem Buch Komponistinnen und Komponisten aus mehreren europäischen Ländern mitgewirkt. So repräsentieren die Sätze zugleich verschiedene Praktiken des liturgischen Musizierens. Auf gute Singbarkeit und moderate Stimmumfang wurde geachtet.

Die einzelnen Ausgaben

Für die Leiterinnen und Leiter einer Aufführung ist der Chorleiterband gedacht, der zu jedem Lied sämtliche Chorbesetzungen inklusive Orgelbegleitsatz in Form einer Gesamtpartitur mit klarer optischer Gliederung enthält. Als Aufführungsmaterial erhältlich sind der vorliegende Orgel-Begleitband sowie Chorausgaben für jede der vier Besetzungen. In allen Chorbüchern sind sämtliche Strophen der Lieder abgedruckt.

Die instrumentalen Oberstimmen sind im Orgel-Begleitband enthalten und liegen als Stimmhefte für C- und B-Instrumente vor. Für den

Posaunenchor ist eine Spielpartitur in C und B erhältlich, die neben dem vierstimmigen Satz in der Regel auch eine instrumentale Oberstimme ad libitum anbietet. Eine Begleit-CD mit einigen der Arrangements gibt Anregungen zum Gestalten der Modulsätze.

Der vorliegende Orgel-Begleitband enthält neben Intonation und Begleitsatz auch die instrumentale Oberstimme bzw. die beiden Oberstimmen. Wenn das Arrangement keine eigenständige Instrumentalstimme aufweist, ist eine der vokalen Oberstimmen ausgewählt worden, die sich zur instrumentalen Ausführung eignet. Sie ist im Chorleiterband gekennzeichnet.

Details zur Edition

Die Nummerierung, die Textfassung und die Tonart der Sätze folgen dem Evangelischen Gesangbuch. Bei einigen Liedern wurde eine Verwendung mit alternativem Text ermöglicht (99+120, 165+327, 200+330, 221+227 und weitere). Bei mehreren ökumenischen Liedern ist zusätzlich die Textfassung des Gotteslobs notiert, falls diese Abweichungen enthält (z. B. EG 4 *Nun komm, der Heiden Heiland* / kath.: *Komm, du Heiland aller Welt*). Zusätzliche fremdsprachige Textfassungen aus dem EG wurden ebenfalls berücksichtigt (z. B. EG 225 *Komm, sag es allen weiter / Go, tell it on the mountain*). Lieder, die im Chorleiterband mit zwei Textfassungen abgedruckt werden, erscheinen in den Chorausgaben wegen der besseren Lesbarkeit zweimal, und zwar jeweils mit nur einer Textfassung.

Um die Probenarbeit zu erleichtern, beginnt die Taktzählung mit dem Einsatz des Chores, die Vorspiele werden also nicht mitgezählt. Eine Reihe von Sätzen, insbesondere zu Melodien vor dem 17. Jahrhundert, sind – der Liednotation im Gesangbuch entsprechend – ohne Taktangaben und Taktstriche komponiert worden. Um die Verständigung zwischen Chorleitern und Chören zu erleichtern, wurden hier zum Teil gestrichelte Taktstriche und Taktzahlen eingefügt (z. B. EG 99 *Christ ist erstanden*). Aus diesen optischen Gliederungen sollten keine traditionellen Taktschwerpunkte abgeleitet werden.

Hinweise zur Aufführung

Die Sätze des Chorbuchs können in vielfältiger Weise miteinander kombiniert werden, so dass sich je nach Anzahl der mitwirkenden Gruppen und Instrumente sehr verschiedene Klangbilder ergeben. Zunächst kann jede Chorausgabe so genutzt werden, wie sie gedruckt ist, immer zusammen mit dem Orgelbegleitsatz. Es können aber auch alle Chorsätze miteinander kombiniert werden. Es besteht zudem die Möglichkeit, dass von dem zweistimmigen Satz nur die obere Stimme gesungen (oder gespielt) wird. In einem vierstimmigen gemischten Chor ist die Sopranstimme meist so zahlreich besetzt, dass die Stimme geteilt und der vierstimmige Satz zu einem fünfstimmigen erweitert werden kann.

Vorhandene Soloinstrumente müssen nicht nur für die instrumentale Oberstimme, sondern können auch für die Verstärkung der Melodie oder einzelner Chorstimmen eingesetzt werden. Der Posaunenchor kann anstelle der Orgel spielen oder auch mit ihr zusammen. Es ist möglich, Gesangssolisten zu beteiligen, die die Oberstimme(n) des Kinder- oder Jugendchores übernehmen. Eine klangliche Abwechslung ergibt sich, wenn Organisten den dreistimmigen Vokalsatz als Orgeltrio ausführen. Bei den Sätzen für drei Frauenstimmen ist oft auch eine Aufführung mit einem Männerchor denkbar.

In einigen vierstimmigen Sätzen erscheint die Melodie nicht durchgehend in der obersten Stimme – dies war den Komponisten ausdrücklich erlaubt und erweist sich z. B. bei sehr tief liegenden Melodieabschnitten als sinnvoll. Dennoch kann die Gemeinde bei allen oder nur bei ausgewählten Strophen mitsingen.

Kay Johannsen, Stuttgart
Richard Mailänder, Köln

im September 2016

1 Macht hoch die Tür ö ☉

Text: Georg Weissel (1623) 1642
Melodie: Halle 1704
Satz: Christian Matthias Hei (*1967)



The first system of the piano introduction, consisting of a grand staff with treble and bass clefs. The music is in 6/4 time and B-flat major. It features a steady bass line and a more active treble line.

Lied

1



The first two staves of the song. The top staff is the vocal line, starting with a treble clef and a '1' above the first measure. The bottom two staves are the piano accompaniment, in grand staff format.

5



The third and fourth staves of the song, continuing the vocal and piano parts.

9

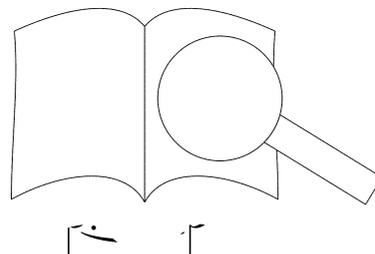


The fifth and sixth staves of the song, continuing the vocal and piano parts.

13

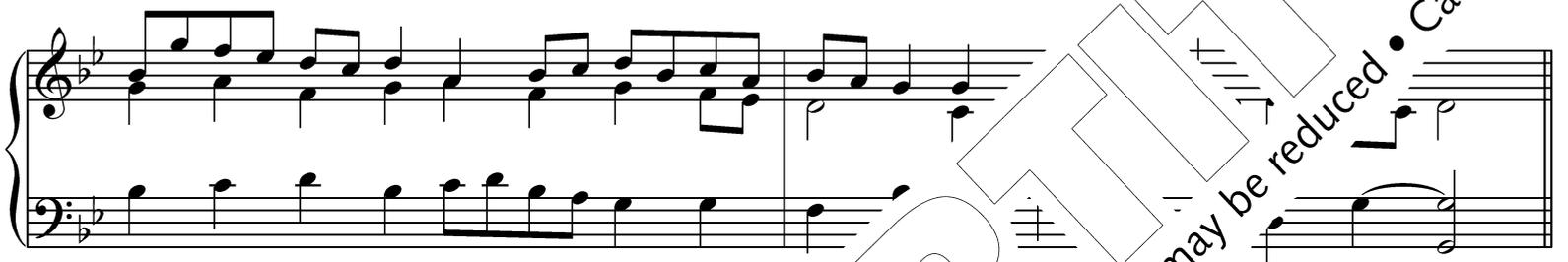


The seventh and eighth staves of the song, continuing the vocal and piano parts.



4 Nun komm, der Heiden Heiland Komm, du Heiland aller Welt (GL 227) (ö)

Text EG: Martin Luther 1524 nach dem Hymnus „Veni redemptor gentium“
des Ambrosius von Mailand um 386
Übertragung (GL): Markus Jenny 1971
Melodie: Klosterneuburg um 1000, Martin Luther 1524
Satz: Harald Feller (*1951)



1 Lied



3



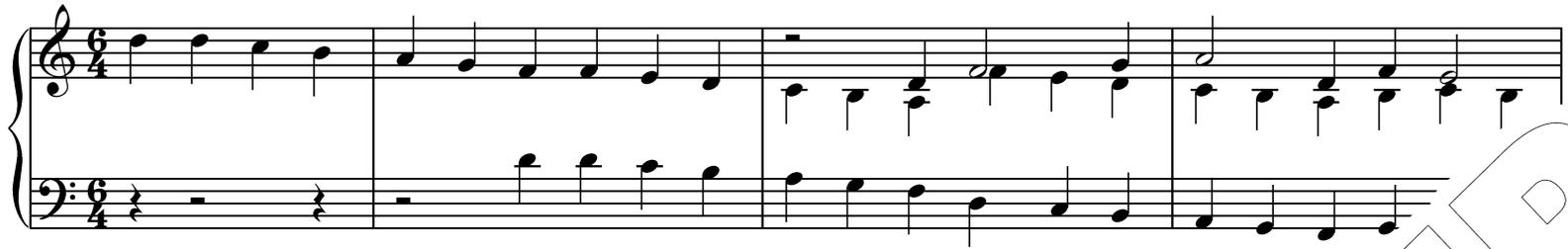
nach der letzten Strophe bei Textfassung GL



5 Strophen

7 O Heiland, reiß die Himmel auf ö

Text: Friedrich Spee 1622, Str. 7 bei David Gregor Corner 1631
Melodie: Augsburg 1666
Satz: Oliver Sperling (*1965)

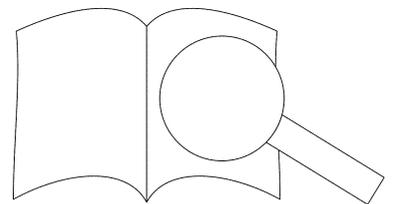


Lied



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8 Es kommt ein Schiff, geladen ö ☉

Text: Daniel Sudermann um 1626
nach Straßburg um 1450
Melodie: Köln 1608
Satz: Ingo Bredenbach (*1959)

First system of musical notation, including a vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo marking is 'd.' (allegretto).

Lied

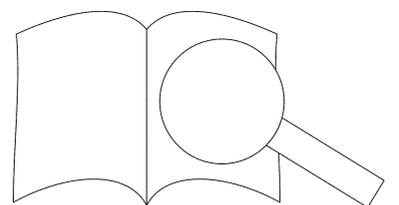
Second system of musical notation, including a vocal line and piano accompaniment. The key signature is one flat and the time signature is 3/4. The tempo marking is 'd.'.

Third system of musical notation, including a vocal line and piano accompaniment. The key signature is one flat and the time signature is 3/4. The tempo marking is 'd.'.

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6 Strophen

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16 Die Nacht ist vorgedrungen ö

Text: Jochen Klepper 1938
Melodie: Johannes Petzold 1939
Satz: Wolfgang Reisinger (*1964)

First system of musical notation for the piano accompaniment, measures 1-3. The music is in 3/2 time and D minor. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

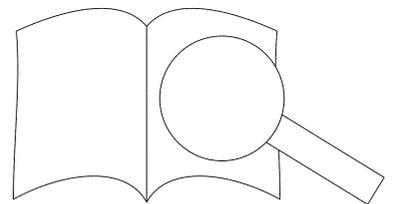
Second system of musical notation for the piano accompaniment, measures 4-6. The melodic line continues with eighth notes, and the accompaniment maintains its rhythmic pattern.

Lied

First system of musical notation for the vocal line and piano accompaniment, measures 1-3. The vocal line begins with a fermata on the first note. The piano accompaniment continues from the previous system.

Second system of musical notation for the vocal line and piano accompaniment, measures 4-6. The vocal line continues with a melodic phrase, and the piano accompaniment provides support.

Third system of musical notation for the vocal line and piano accompaniment, measures 7-9. The vocal line concludes with a final note, and the piano accompaniment ends with a cadence.



5 Strophen

24 Vom Himmel hoch, da komm ich her (ö)

Text: Martin Luther 1535
Melodie: 1539, Martin Luther zugeschrieben
Satz: Markus Hinz (*1974)

The first system of the musical score is in 4/4 time. It features a treble and bass clef. The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The bass line consists of a steady eighth-note accompaniment starting on G3.

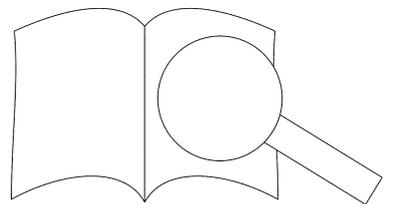
The second system continues the melody and accompaniment. It includes a trill (tr) over a quarter note G4. The system concludes with a double bar line and repeat signs.

Lied

The third system is labeled 'Lied' and starts with a first-measure rest (1). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern.

The fourth system starts with a fifth-measure rest (5). The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern.

14 Strophen



30 Es ist ein Ros entsprungen (ö)

Text: Str. 1.2 Trier (um 1582) 1588;
Str. 3.4 bei Fridrich Layriz 1844
Melodie: Köln 1599
Satz: Joachim Schreiber (*1964)

Piano introduction in 2/4 time, B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Lied

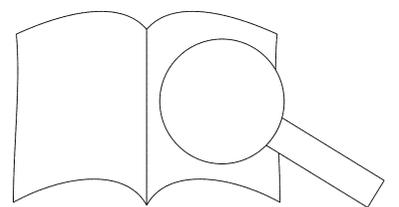
First line of the song, starting at measure 1. The vocal line begins with a quarter rest followed by a melodic phrase. The piano accompaniment continues with the same eighth-note pattern as the introduction.

Second line of the song, starting at measure 6. The vocal line continues with a melodic phrase. The piano accompaniment remains consistent with the previous section.

4 Strophen

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PROBEN
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33 Brich an, du schönes Morgenlicht

Text: Johann Rist 1641
Melodie: Johann Schop 1641, bei Johann Crüger 1653,
bei Wolfgang Carl Briegel 1687 „Ermuntre dich, mein schwacher Geist“
Satz: Ingo Bredenbach (*1959)

First system of the piano introduction, featuring treble and bass staves in G major and 6/8 time.

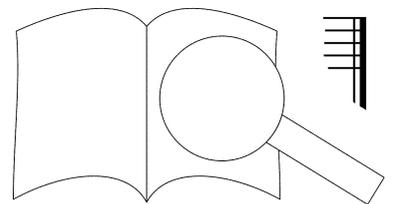
Second system of the piano introduction, continuing the treble and bass staves.

Lied

First system of the song, including the vocal line (treble clef) and piano accompaniment (treble and bass clefs).

Second system of the song, including the vocal line and piano accompaniment.

Third system of the song, including the vocal line and piano accompaniment.



3 Strophen

35 Nun singet und seid froh (ö)

In dulci jubilo (GL 253) ö

Text (EG): Hannover 1646, Böhmisches Brüder 1544
und Leipzig 1545
Text (GL): 15. Jh., 3. Str. Leipzig 1545
Melodie: 15. Jh.
Satz: John Barnard (*1948)

Piano introduction in G major, 4/4 time. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

Lied

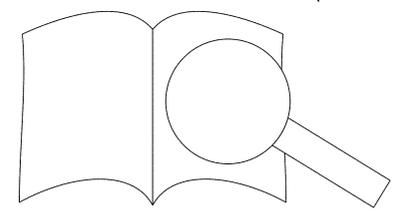
First system of the song, starting at measure 1. The vocal line is in G major, 4/4 time, with a melody of eighth notes. The piano accompaniment is in G major, 4/4 time, with a steady accompaniment of quarter notes. A first ending bracket is shown above the vocal line.

() = in 4. Strc

Second system of the piano accompaniment, starting at measure 6. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

Third system of the song, starting at measure 11. The vocal line is in G major, 4/4 time, with a melody of eighth notes. The piano accompaniment is in G major, 4/4 time, with a steady accompaniment of quarter notes.

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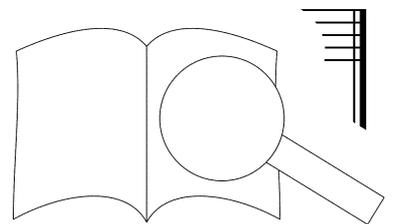


36 Fröhlich soll mein Herze springen (ö) ◉

Text: Paul Gerhardt 1653
Melodie: Johann Crüger 1653
Satz: Kay Johannsen (*1961)

Lied

1 Flöte



12 Sopran

37 Ich steh an deiner Krippen hier ☺

Text: Paul Gerhardt 1653
Melodie: Johann Sebastian Bach (?) 1736
Satz: Roland Büchner (*1954)

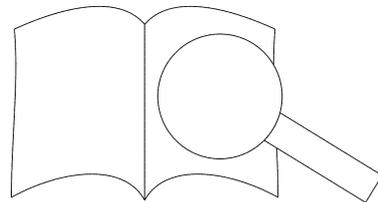
The first system of the musical score is in 4/4 time. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef begins with a whole rest, followed by a series of eighth and quarter notes. The bass clef accompaniment consists of a steady eighth-note pattern. A '(Ped.)' marking is placed below the bass clef staff towards the end of the system.

Lied

The second system of the musical score continues the melody and accompaniment. It includes a first ending bracket marked with a '1' above the treble clef staff. The notation continues with similar rhythmic patterns and harmonic support.

The third system of the musical score continues the melody and accompaniment. It includes a measure number '5' at the beginning of the treble clef staff. The notation continues with similar rhythmic patterns and harmonic support.

The fourth system of the musical score continues the melody and accompaniment. It includes a measure number '10' at the beginning of the treble clef staff. The notation continues with similar rhythmic patterns and harmonic support.



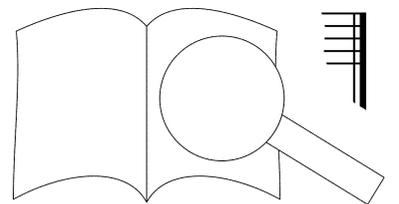
44 O du fröhliche ö

Text: Strophe 1 Johannes Daniel Falk (1816) 1819,
Strophen 2.3 Heinrich Holzschuher 1829
Melodie: Sizilien vor 1788,
bei Johann Gottfried Herder 1807, Weimar 1819
Satz: Giacomo Mezzalana (*1959)

Lied

1

6



45 Herbei, o ihr Gläub'gen

Adeste, fideles (GL 242) ö

Text: dt. Fassung von Friedrich Heinrich Ranke 1826
nach John Francis Wade 1760
und der lat. Fassung „Adeste, fideles“
von Étienne-Jean-François Borderies um 1790
Melodie: John Reading (?) vor 1681
Satz: Christopher Robinson (*1936)

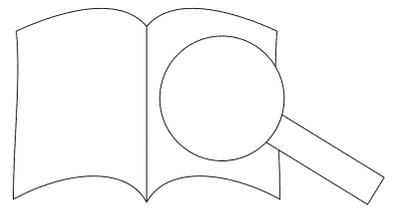
Piano introduction in G major, 2/2 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

Strophen

First two stanzas of the hymn. The vocal line is in G major, 2/2 time, with a melody of eighth and sixteenth notes. The piano accompaniment is in the same key and time signature, with a consistent bass line.

Third and fourth stanzas of the hymn. The vocal line continues with the same melodic pattern. The piano accompaniment includes a section labeled 'Kehrvors' (turning verse) with a different melodic line.

Fifth and sixth stanzas of the hymn. The vocal line and piano accompaniment continue the hymn's structure.



4 Strophen

53 Als die Welt verloren

Text: Strophen 1.2 Gustav Kucz 1955 nach dem polnischen
„Gdy się Chrystus rodzi“ vor 1843; Strophe 3 1988
Melodie: Polen vor 1843
Satz: Ludwig Böhme (*1979)

First system of the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a forte (f) dynamic. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Second system of the piano accompaniment. It continues the two-staff format. The right hand features more complex chordal textures and melodic lines, while the left hand maintains a steady bass line.

Lied

Flöte / Violine

First system of the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a mezzo-forte (mf) dynamic. The piano accompaniment is on two staves (treble and bass clef), also starting with mf. The piano part includes a 'simile' marking. The vocal line consists of a melodic line with some grace notes.

Unterstimme im Pedal ad lib.

Second system of the vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a 'cresc.' (crescendo) marking. The bass line of the piano part has a 'cresc.' marking.

Third system of the vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment features a 'cresc.' (crescendo) marking. The bass line of the piano part has a 'cresc.' marking. The system ends with a double bar line.

14

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66 Jesus ist kommen → Seite 20

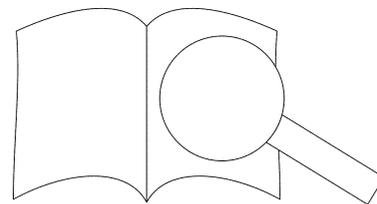
81 Herzliebster Jesu, was hast du verbrochen (ö)

...eermann 1630
...ndie.
... nach Genf 1543
...z: Uli Führe (*1957)

Lied

1

8



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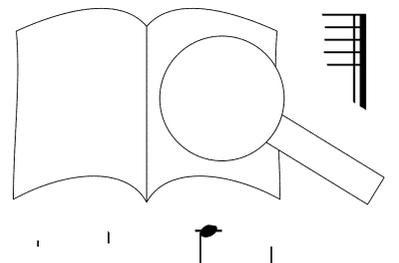
11 Strophen

66 Jesus ist kommen ☉

Text: Johann Ludwig Konrad Allendorf 1736
Melodie: Köthen um 1733
Satz: Kay Johannsen (*1961)

Lied

1 Trompete in C



85 O Haupt voll Blut und Wunden (ö)

Text: Paul Gerhardt 1656 nach
„Salve caput cruentatum“ des Arnulf von Löwen vor 1250
Melodie: Hans Leo Haßler 1601; geistlich Brieg nach 1601,
Görlitz 1613 „Herzlich tut mich verlangen“
Satz: Graham Ross (*1985)

Flöte Lied 1



The first system of the musical score consists of a flute line on a single staff and a piano accompaniment on two staves (treble and bass clef). The flute part begins with a melodic line in G major, marked with a first ending bracket. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

2



The second system continues the musical score. The flute line has a second ending bracket. The piano accompaniment continues with harmonic support. A large watermark is visible across the page.

7

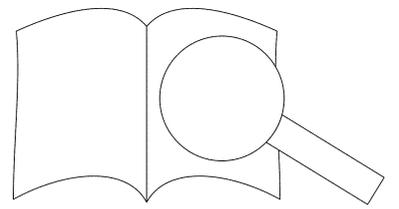


The third system continues the musical score. The flute line has a third ending bracket. The piano accompaniment continues with harmonic support. A large watermark is visible across the page.

12



The fourth system continues the musical score. The flute line has a fourth ending bracket. The piano accompaniment continues with harmonic support. A large watermark is visible across the page.



10 Strophen

87 Du großer Schmerzensmann

Text: Adam Thebesius (vor 1638) 1663
Melodie: Görlitz 1663
Satz: Liselotte Kunkel (*1975)

Piano introduction in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Lied

1 Flöte

First system of the song. The flute part (treble clef) begins with a quarter rest, followed by a melodic line. The piano accompaniment (grand staff) continues from the introduction.

Second system of the song, starting at measure 9. The flute part continues its melodic line, and the piano accompaniment provides harmonic support.

Third system of the song, starting at measure 18. The flute part concludes with a final note, and the piano accompaniment ends with a cadence. A graphic of an open book is visible at the bottom right of this system.

98 Korn, das in die Erde ö

Orgelbegleitung

Text: Jürgen Henkys (1976) 1978 nach dem englischen
„Now the green blade riseth“ von John Macleod Campbell Crum 1928
Melodie: „Noël nouvelet“ Frankreich (15. Jh.)
Satz: Andreas Mücksch (*1962)

♩ = 110

Flöte

Flöte

Tenor 2. Manual Soloregister

Lied

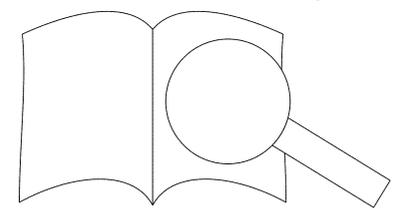
1

1. M.

Zwischenspiel

Fine

Fine



98 Korn, das in die Erde ö

Klavierbegleitung

Text: Jürgen Henkys (1976) 1978 nach dem englischen
„Now the green blade riseth“ von John Macleod Campbell Crum 1928
Melodie: „Noël nouvelet“ Frankreich (15. Jh.)
Satz: Andreas Mücksch (*1962)

♩ = 110

Flöte

Musical score for Flute and Piano, measures 1-4. The flute part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4.

Lied

1

Musical score for Flute and Piano, measures 5-8. The flute part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for Flute and Piano, measures 9-12. The flute part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for Flute and Piano, measures 13-16. The flute part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#) and the time signature is 4/4.

Zwischenspiel

14

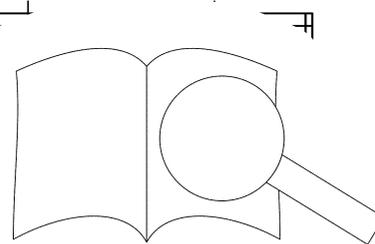
Fine

Fine

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99 Christ ist erstanden ö
120 Christ fuhr gen Himmel

Text (99): Erste Erwähnung Salzburg um 1150,
Losterneuburg 1325, Wittenberg 1529, Bautzen 1567
(120): Crailsheim 1480, 2. Str. bei Johann Leisentrit 1567
die: Salzburg 1160/1433, Tegernsee 15. Jh., Wittenberg 1529
Satz: Enjott Schneider (*1950)



* Manualangaben I / II ad libitum. Basstöne in Klammern können entfallen.

1. 2

Musical notation for measures 1 and 2, featuring a treble clef with a melody and a piano accompaniment in the bass and middle staves.

3 2.

Musical notation for measures 3 and 4, continuing the melody and accompaniment.

5

Musical notation for measures 5 and 6, continuing the melody and accompaniment.

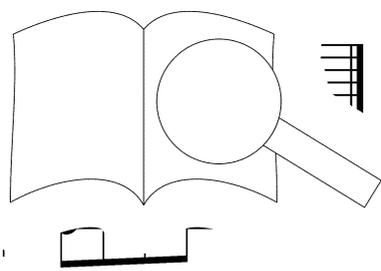
6

Musical notation for measures 7 and 8, continuing the melody and accompaniment.

9

Musical notation for measures 9 and 10, concluding the piece with a final chord.

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117 Der schöne Ostertag

Text: Jürgen Henkys 1984 frei nach dem englischen
„This joyful Eastertide“ von George Ratcliffe Woodward 1894
und dessen niederländischer Vorlage
„Hoe groot de vrugten zijn“ von Joachim Frants Oudaen 1684
Melodie: bei Dirk Raphaelszoon Camphuysen 1624
Satz: Cyrill Schürch (*1974)

Piano introduction in 2/4 time, key of B-flat major. The music features a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.

Lied

Trompete in C

1

First system of the song for Trompete in C. The melody is simple and rhythmic, starting with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

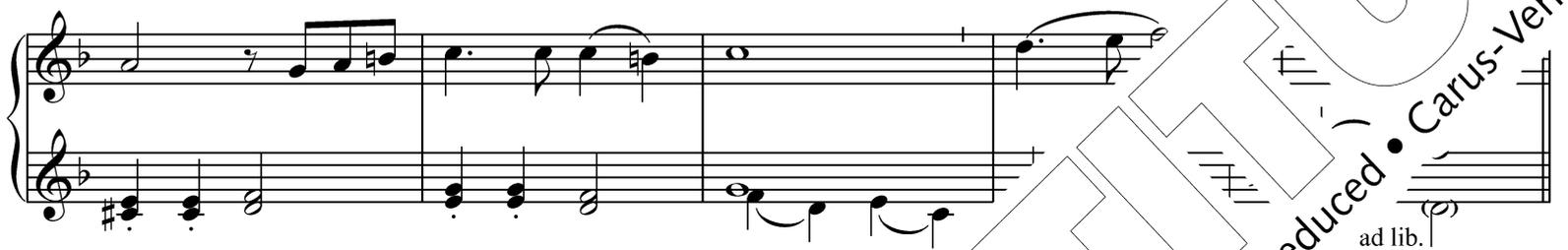
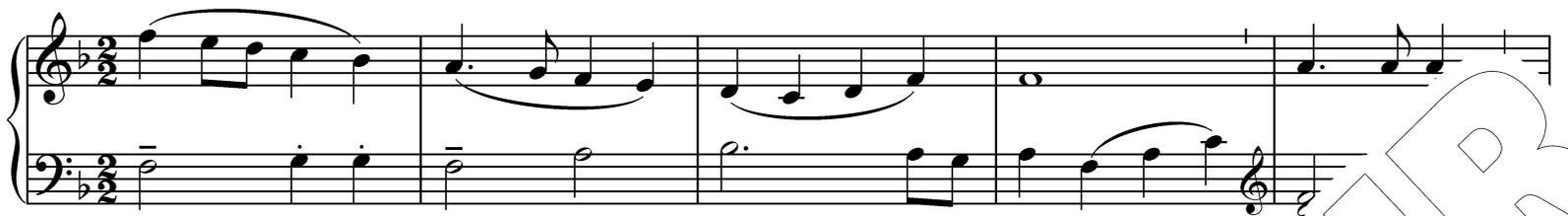
Second system of the song for Trompete in C. The melody continues with a quarter note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment remains consistent.

Third system of the song for Trompete in C. The melody continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment remains consistent.

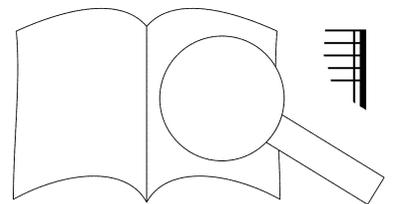
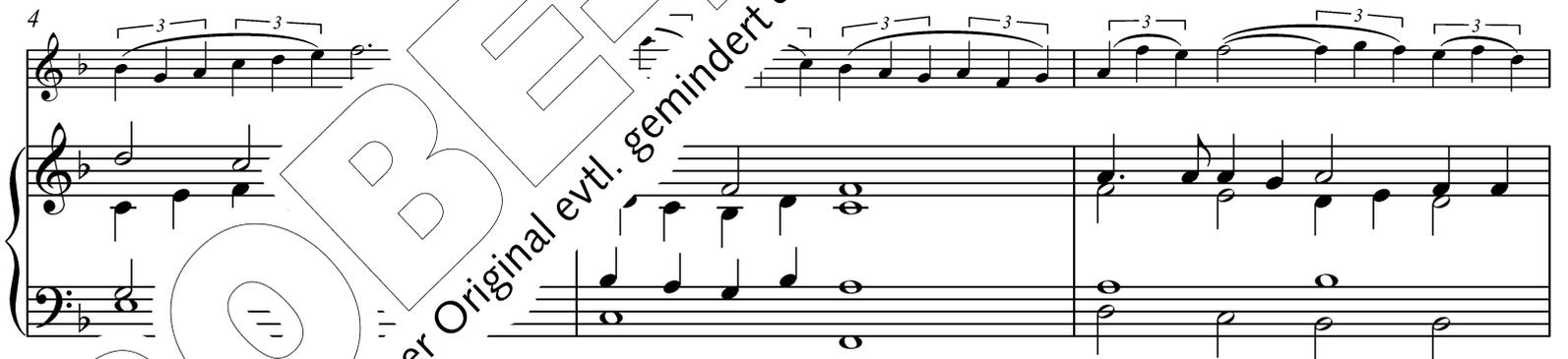
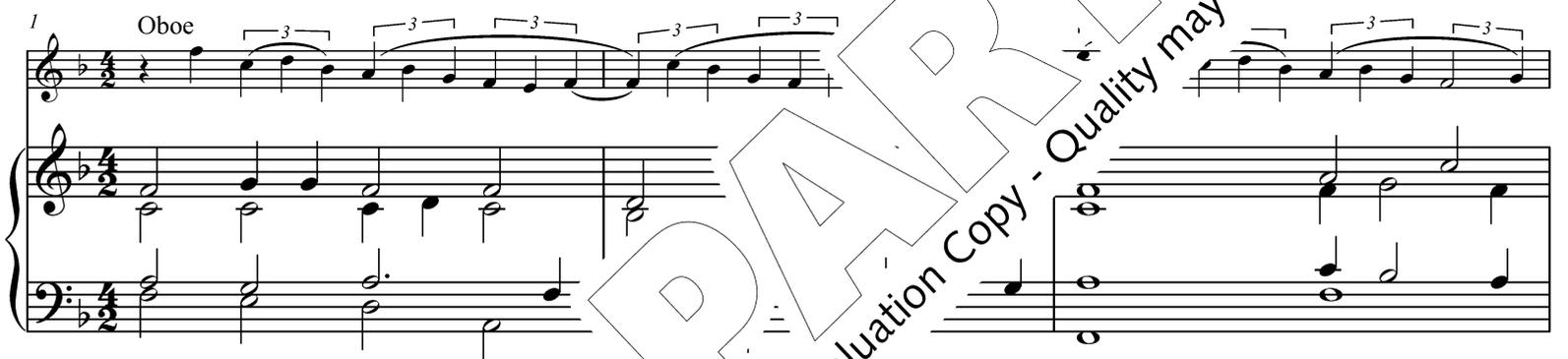
Fourth system of the song for Trompete in C. The melody concludes with a quarter note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment remains consistent.

124 Nun bitten wir den Heiligen Geist (ö) ◉

Text: Strophe 1 13. Jh.; Strophen 2-4 Martin Luther 1524
Melodie: 13. Jh.; Jistebnitz um 1420, Wittenberg 1524
Satz: Kay Johannsen (*1961)



Lied



4 Strophen

128 Heiliger Geist, du Tröster mein Komm, o Tröster, Heiliger Geist (GL 349) ö

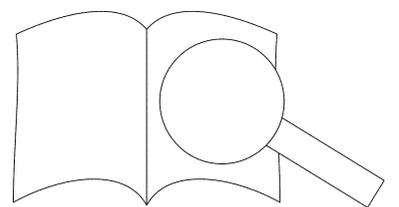
Text (EG): Martin Moller 1584 nach der Sequenz
„Veni Sancte Spiritus et emitte caelitus“ des Stephen Langton um 1200
Text (GL): Maria Luise Thurmair [1970] 1972
Melodie: 15. Jh. „In natali Domini“, Bremen 1620
Satz: Wolfgang Reisinger (*1964)

Piano introduction in G major, 6/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Lied

Vocal and piano accompaniment for the hymn. The vocal line is in G major, 6/4 time, starting with a first-measure rest. The piano accompaniment consists of two systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand.

EG: 7 Strophen
GL: 5 Strophen



135 Schmückt das Fest mit Maien

Text: Benjamin Schmolck 1714
Melodie: bei Christian Friedrich Witt 1715
Satz: Thomas Riegler (*1965)

Piano introduction in G major, 3/4 time. The right hand plays a melody of eighth notes, while the left hand provides a bass line of quarter notes.

Lied

1

Violine

Trompete

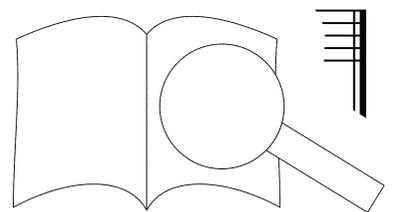
Violin and Trumpet parts for the first system. The Violin part is in G major, 3/4 time, starting with a quarter note G4. The Trumpet part is in G major, 3/4 time, starting with a quarter note G4. The piano accompaniment continues from the previous system.

7

Violin and Trumpet parts for the second system. The Violin part continues with eighth notes. The Trumpet part continues with quarter notes. The piano accompaniment continues.

13

Violin and Trumpet parts for the third system. The Violin part continues with eighth notes. The Trumpet part continues with quarter notes. The piano accompaniment continues.



7 Strophen

136 O komm, du Geist der Wahrheit → Seite 43

152 Wir warten dein, o Gottes Sohn → Seite 60

154 Herr, mach uns stark ö ☉

Text: 1.–5. Str. Anna Martina Gottschick 1972,
6. Str. Jürgen Henkys 1988
Melodie: Ralph Vaughan Williams 1906
Satz: Wolfgang Reisinger (*1964)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music begins with a series of chords in the right hand and a rhythmic pattern in the left hand.

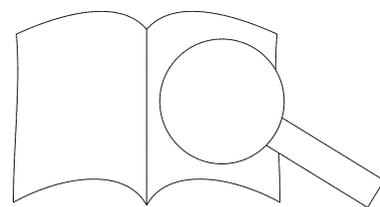
The second system continues the musical score with two staves. It features a melodic line in the right hand and a supporting bass line in the left hand, with some chords held across measures.

Lied

The first system of the song 'Lied' consists of two staves. The upper staff is a single melodic line in treble clef. The lower staff is a piano accompaniment in bass clef. The music is in B-flat major and common time.

The second system of the song 'Lied' consists of two staves. It continues the melodic line in the right hand and the piano accompaniment in the left hand.

The third system of the song 'Lied' consists of two staves. It concludes the melodic line and piano accompaniment for this section.



6 Strophen

SINE NOMINE by Ralph Vaughan Williams (1872–1958)

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Carus 2.180/20

155 Herr Jesu Christ, dich zu uns wend ö
 197 Herr, öffne mir die Herzenstür

Text (155): 1.-3. Str. Altenburg 1648, 4. Str. Gotha 1651
 Text (197): Johann Olearius 1671
 Melodie: Gochsheim/Redwitz 1628, Görlitz 1648
 Satz: Leo Langer (*1952)

Lied

1

2

3

4

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4 Strophen

161 Liebster Jesu,

165 Gott is.

327 W

Text (165): Gerhard Tersteegen (vor 1727) 1729
 Text (327): Joachim Neander 1680
 Melodie: nach Joachim Neander 1680
 Satz: Harald Feller (*1951)

Lied

1

Musical notation for measures 1-5, including a vocal line and piano accompaniment.

6

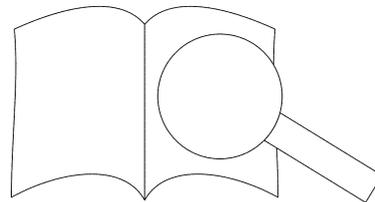
Musical notation for measures 6-10, including a vocal line and piano accompaniment.

11

Musical notation for measures 11-15, including a vocal line and piano accompaniment.

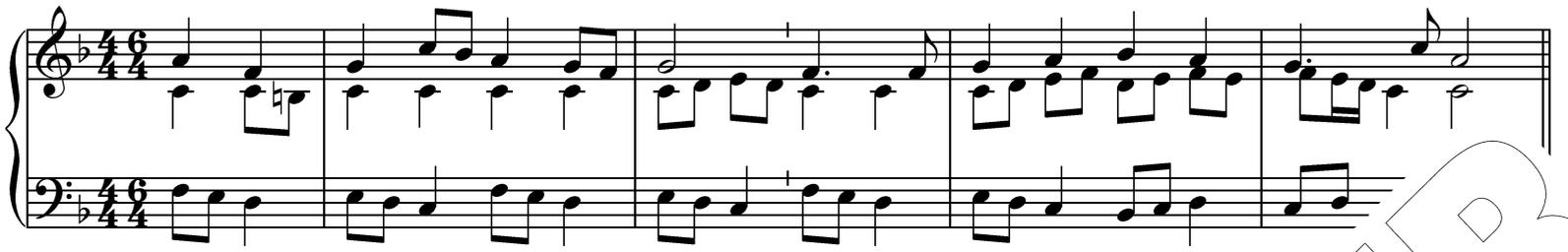
16

Musical notation for measures 16-20, including a vocal line and piano accompaniment.



161 Liebster Jesu, wir sind hier (ö)

Text: Tobias Clausnitzer 1663
Melodie: Johann Rudolf Ahle 1664,
bei Wolfgang Carl Briegel 1687
Satz: Florian Mayr (*1962)



Lied

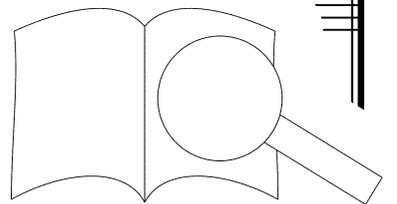
1



5



9



3 Strophen

170 Komm, Herr, segne uns ö

Text und Melodie: Dieter Trautwein 1978
Satz: Johann Simon Kreuzpointner (*1968)

First system of musical notation, measures 1-6. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a steady accompaniment with chords and moving lines in both hands.

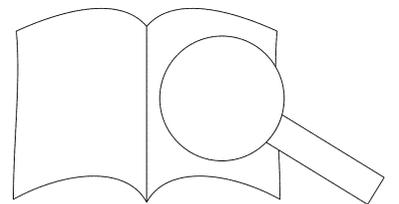
Second system of musical notation, measures 7-12. It continues the accompaniment from the first system, with similar harmonic and rhythmic patterns.

Lied

First system of musical notation for the vocal line, measures 1-6. It is written on a single treble clef staff. The melody is simple and follows the harmonic structure of the piano accompaniment.

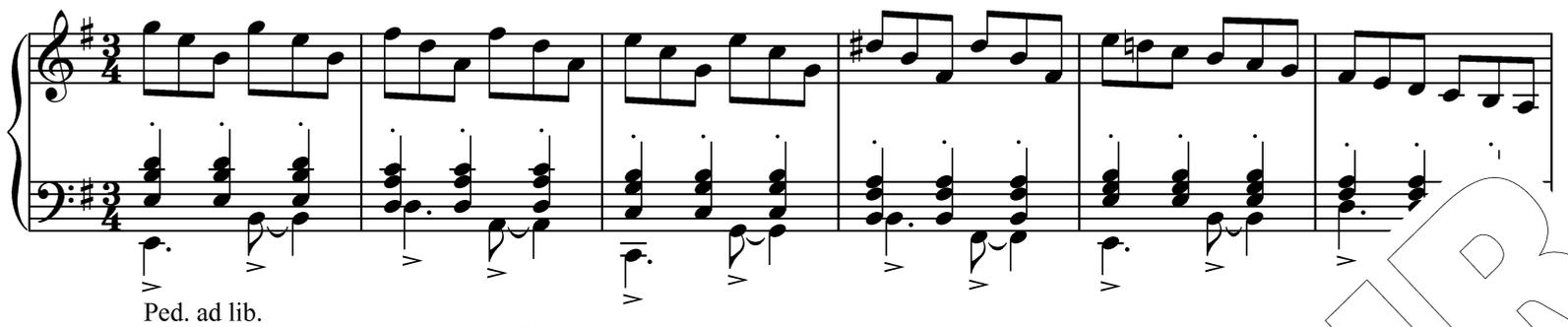
Second system of musical notation for the vocal line, measures 7-12. It continues the vocal melody from the first system.

Third system of musical notation for the vocal line, measures 13-18. It concludes the vocal line for this section.



171 Bewahre uns, Gott ö

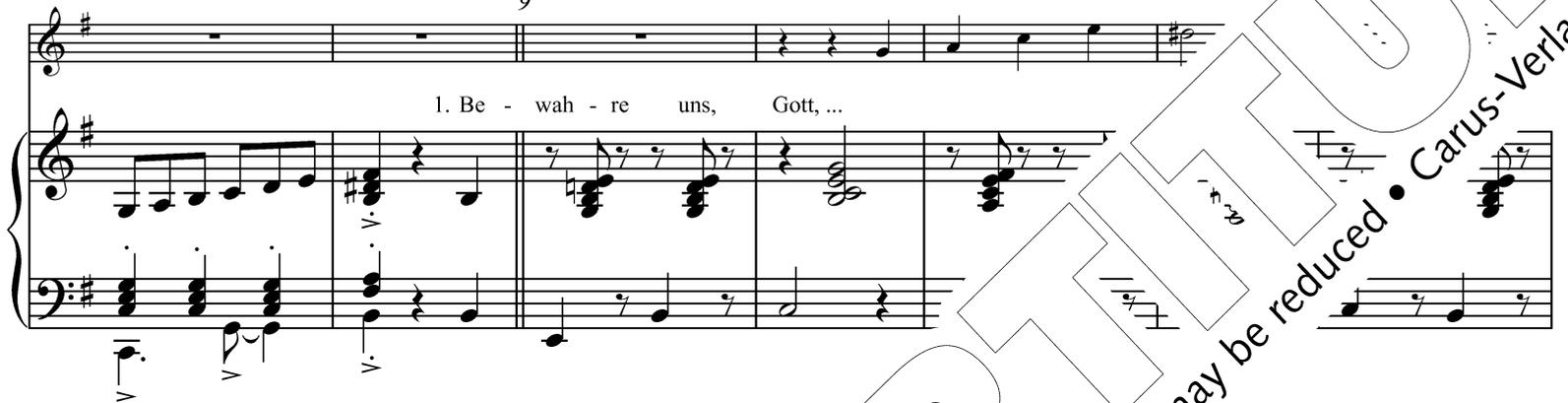
Text: Eugen Eckert (1985) 1987
Melodie: Anders Ruuth (1968) 1984 „La paz del Señor“
Satz: Leo Langer (*1952)



Ped. ad lib.

This system shows the piano introduction in G major, 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Lied 9



1. Be - wah - re uns, Gott, ...

This system contains the vocal entry and the beginning of the piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment begins with a series of chords in the right hand and a rhythmic pattern in the left hand.



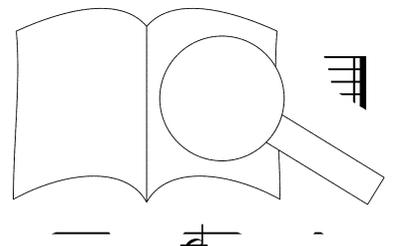
This system continues the piano accompaniment, showing the right hand's melodic and harmonic development and the left hand's rhythmic support.



This system continues the piano accompaniment, showing the right hand's melodic and harmonic development and the left hand's rhythmic support.



This system continues the piano accompaniment, showing the right hand's melodic and harmonic development and the left hand's rhythmic support.



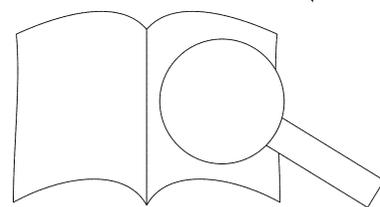
179 Allein Gott in der Höh sei Ehr ö

Text: Nikolaus Decius (1523) 1525
nach dem „Gloria in excelsis“ (4. Jh.),
Strophe 4 Joachim Slüter 1525
Melodie: Nikolaus Decius (1523) 1525
nach dem Gloria der Missa „Lux et origo“ 11. Jh.
Satz: Grayston Ives (*1948)

1 Lied

8

15



4 Strophen

184 Wir glauben Gott im höchsten Thron ö ◉

Text: Rudolf Alexander Schröder 1938
Melodie: Christian Lahusen (vor 1945) 1948
Satz: Ludwig Böhme (*1979)

♩ = 60 *pp*

Lied

Violine / Flöte

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nach der letzten Strophe

5 Strophen

200 Ich bin getauft auf deinen Namen ☉
330 O dass ich tausend Zungen hätte

Text (200): Johann Jakob Rambach 1735
Text (330): Johann Mentzer 1704
Melodie: bei Johann Balthasar König 1738
Satz: Colin Mawby (*1936)

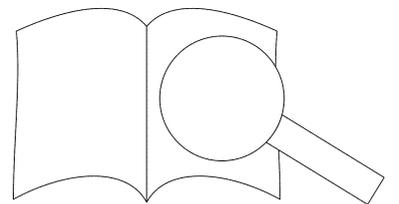
Piano accompaniment for the first system of the hymn, featuring a treble and bass clef with a 4/4 time signature. The music consists of chords and moving lines in both hands.

Lied

Musical notation for the first system of the hymn, including parts for Flöte (Flute) and Violine (Violin). The piano accompaniment is also shown. The Flöte and Violine parts are in a single staff with a treble clef, while the piano accompaniment is in a grand staff with treble and bass clefs.

Musical notation for the second system of the hymn, including parts for Flöte (Flute) and Violine (Violin). The piano accompaniment is also shown. The Flöte and Violine parts are in a single staff with a treble clef, while the piano accompaniment is in a grand staff with treble and bass clefs.

Musical notation for the third system of the hymn, including parts for Flöte (Flute) and Violine (Violin). The piano accompaniment is also shown. The Flöte and Violine parts are in a single staff with a treble clef, while the piano accompaniment is in a grand staff with treble and bass clefs.



221 Das sollt ihr, Jesu Jünger, nie vergessen

227 Dank sei dir, Vater, für das ewge Leben ö

Text (221): Johann Andreas Cramer 1780
Text (227): Maria Luise Thurmair 1970/1989
Melodie: Johann Crüger 1640
Satz: Uli Führe (*1957)

Piano introduction for the first song, measures 1-8. The music is in C major, 4/4 time, and consists of a series of chords and moving lines in both hands.

Lied

1

Vocal and piano accompaniment for the first song, measures 1-8. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The music is in C major, 4/4 time.

8

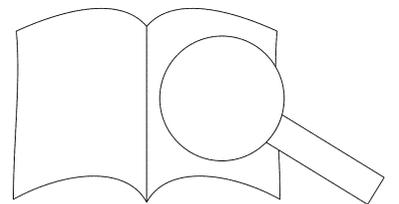
Vocal and piano accompaniment for the first song, measures 9-16. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The music is in C major, 4/4 time.

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EG 221: 3 Strophen
EG 227: 6 Strophen

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222 Im Frieden dein, o Herre mein ö ☉

Text: Friedrich Spitta 1898 nach Johann English vor 1530,
1. Str. nach Lk 2,29-32 (Nunc dimittis)
Melodie: Wolfgang Dachstein vor 1530
Satz: Bernhard Blitsch (*1965)

First system of piano introduction, featuring treble and bass staves in 2/4 time.

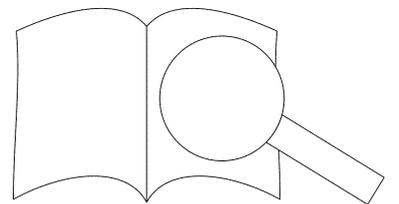
Second system of piano introduction, featuring treble and bass staves in 2/4 time.

Lied

First system of the song, including a vocal line starting with a first ending bracket and piano accompaniment.

Second system of the song, including a vocal line and piano accompaniment.

Third system of the song, including a vocal line and piano accompaniment.



3 Strophen

225 Komm, sag es allen weiter (ö) Go, tell it on the mountain

dt. Text: Friedrich Walz 1964
engl. Textfassung von John Wesley Work Jr. (1871–1925)
Melodie: nach dem Spiritual „Go, tell it on the mountain“ (um 1865)
Satz: Tilman Jäger (*1961)

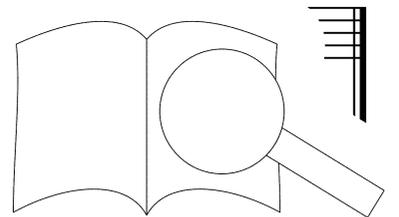
Musical notation for the first system, including a treble and bass clef staff with a 4/4 time signature and a key signature of one flat. It features a piano introduction with chords and a simple melody line.

Musical notation for the second system, starting with a treble clef staff and a bass clef staff. It includes a first ending bracket labeled "Lied" and a repeat sign.

Musical notation for the third system, continuing the piano accompaniment with treble and bass clef staves.

Musical notation for the fourth system, ending with a treble clef staff marked "Fine" and a bass clef staff. A large watermark "PROBEPARTITUR" is overlaid diagonally across the page.

Musical notation for the fifth system, continuing the piano accompaniment with treble and bass clef staves.



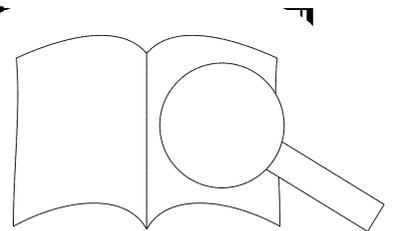
243 Lob Gott getrost mit Singen ☉

136 O komm, du Geist der Wahrheit (ö)

Text (243): Böhmisches Brüder 1544
Text (136): Philipp Spitta (1827) 1833
Melodie: 16. Jh. „Entlaubt ist uns der Walde“; geistlich Nürnberg um 1535,
Böhmisches Brüder 1544, bei Otto Riethmüller 1932
Satz: Johannes Matthias Michel (*1967)

Lied

Flöte *f*



263 (262) Sonne der Gerechtigkeit ö ◉

Text: 1.6.7. Str. Christian David (1728) 1741;
2.4.5. Str. Christian Gottlob Barth 1827;
3. Str. Johann Christian Nehring 1704;
Otto Riethmüller 1932 (Zusammenstellung), AÖL (1970) 1973
Melodie: Böhmen vor 1467, Nürnberg 1566
Satz: Ben Parry (*1965)

Piano introduction in G major, 3/4 time. The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of quarter notes.

Lied

1

First line of the song, starting at measure 1. The vocal line is in G major, 3/4 time, with a melody of quarter and eighth notes. The piano accompaniment is in G major, 3/4 time, with a steady accompaniment of quarter notes.

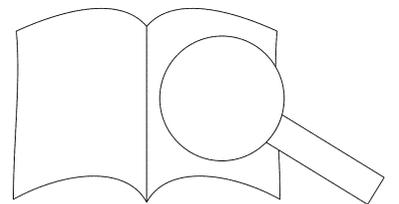
8

Second line of the song, starting at measure 8. The vocal line continues with a melody of quarter and eighth notes. The piano accompaniment continues with a steady accompaniment of quarter notes.

7 Strophen

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272 Ich lobe meinen Gott von ganzem Herzen (ö)

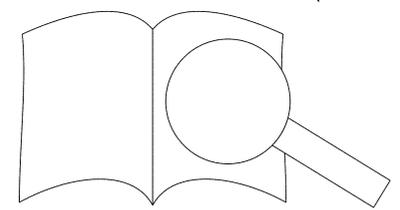
Text und Melodie: Claude Fraysse 1976

nach Psalm 9,2-3.8-10

Übertragung: 1. Str. Gitta Leuschner 1980, 2. Str. unbekannt (nach GL 400)

Satz: Bobbi Fischer (*1965)

Lied



286 Singt, singt dem Herren neue Lieder

Text: Matthias Jorissen 1798
Melodie: Nun saget Dank und lobt den Herren (EG 294),
Guillaume Franc 1543, Loys Bourgeois 1551
Satz: Michael Schütz (*1963)

Violine

Flöte



Lied

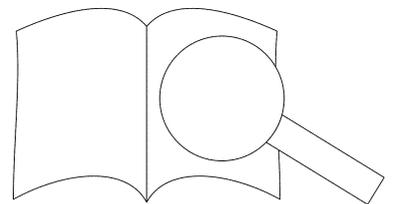


12

17

22

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289 Nun lob, mein Seel, den Herren → Seite 50

299 Aus tiefer Not schrei ich zu dir (ö)

Text und Melodie: Martin Luther 1524
Satz: Ben Parry (*1965)

Piano accompaniment for the first system of the hymn. It consists of two staves: a treble clef staff with a 3/4 time signature and a key signature of one sharp (F#), and a bass clef staff. The music features a steady accompaniment with chords and moving lines in both hands.

Lied

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff with a treble clef, marked 'Oboe 1'. It includes first and second endings. The piano accompaniment continues on two staves (treble and bass clef). A large watermark 'PROBENPARTEUR' is visible across the page.

Piano accompaniment for the third system, starting at measure 5. It consists of two staves (treble and bass clef) with a key signature of one sharp. The music continues with a consistent accompaniment pattern.

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5 Strophen

302 Du me

Text: Paul Gerhardt 1653
Melodie: Johann Georg Ebeling 1666
Satz: Kay Johannsen (*1961)

Vocal line for the first system of the hymn. It is on a single staff with a treble clef and a key signature of two flats (Bb). The melody is simple and features a mix of quarter and eighth notes.

Piano accompaniment for the first system of the hymn. It consists of two staves (treble and bass clef) with a key signature of two flats. The music features a steady accompaniment with chords and moving lines. A large watermark 'PROBENPARTEUR' is visible across the page.

Lied

Violine

1

Musical notation for measures 1-3. The Violin part (top staff) features a melodic line with slurs and accents. The Piano accompaniment (bottom two staves) consists of chords and moving lines in both hands.

4

Musical notation for measures 4-6. The Violin part continues with a similar melodic pattern. The Piano accompaniment provides harmonic support with chords and rhythmic patterns.

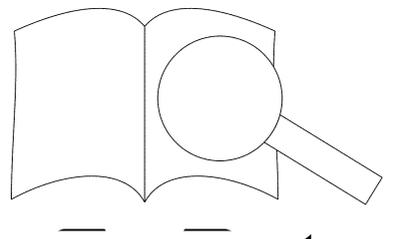
7

Musical notation for measures 7-9. The Violin part shows some melodic variation. The Piano accompaniment maintains the harmonic structure.

10

Musical notation for measures 10-12. The Violin part continues its melodic development. The Piano accompaniment includes some chromatic movement in the bass line.

Musical notation for measures 13-15. The Violin part concludes with a final melodic phrase. The Piano accompaniment ends with a sustained chord.



8 Strophen

289 Nun lob, mein Seel, den Herren (ö) ◉

Text: Johann Gramann (um 1530) 1540;
Strophe 5 Königsberg 1549 nach Ps 103
Melodie: 15. Jh. „Weiß mir ein Blümlein blaue“;
geistlich Hans Kugelmann (um 1530) 1540
Satz: Vaclavas Augustinas (*1959)

Piano introduction in G major, 6/8 time. The music features a simple, rhythmic accompaniment with a melody in the right hand and a bass line in the left hand.

Lied

Flöte 1

Flute 1 part and piano accompaniment for measures 1-6. The flute part begins with a melodic line in G major, 6/8 time, accompanied by the piano accompaniment.

Flute 1 part and piano accompaniment for measures 7-12. The flute part continues with a melodic line, and the piano accompaniment provides harmonic support.

Flute 1 part and piano accompaniment for measures 13-18. The flute part continues with a melodic line, and the piano accompaniment provides harmonic support.

Flute 1 part and piano accompaniment for measures 19-24. The flute part continues with a melodic line, and the piano accompaniment provides harmonic support.

317 (316) Lobe den Herren, den mächtigen König der Ehren ö

Text: Joachim Neander 1680, ö-Fassung (EG 316): AÖL 1973
Melodie: Halle 1741 nach Stralsund 1665
Satz: Thomas Gabriel (*1957)

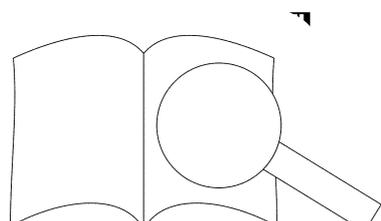
Piano introduction in G minor, 3/4 time. The piece begins with a 3/4 measure, followed by a 9/4 measure, and ends with a 6/4 measure. The music features a steady bass line and a treble line with chords and moving lines.

Lied

First system of the song. It includes a vocal line starting with a fermata on the first note, and a piano accompaniment. The time signature changes from 3/4 to 9/4 and then to 6/4.

Second system of the song. It continues the vocal and piano accompaniment. The time signature remains 6/4.

Third system of the song. It concludes the vocal and piano accompaniment. The time signature remains 6/4.



5 Streifen

322 Nun danket all und bringet Ehr (ö)

324 Ich singe dir mit Herz und Mund (ö)

Text (322): Paul Gerhardt 1647
Text (324): Paul Gerhardt 1653
Melodie: Johann Crüger 1653
nach Loys Bourgeois 1551
Satz: Johannes Ebenbauer (*1963)

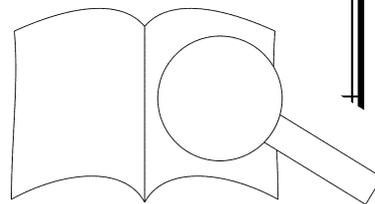
The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The melody is primarily in the upper staff, with accompaniment in the lower staff.

The second system of the musical score continues the two-staff arrangement. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line.

Lied

The first system of the song score is labeled 'Lied' and begins with a first ending bracket. It consists of a single melodic staff in treble clef. The music is in a common time signature (C) and a key signature of one flat (B-flat).

The second system of the song score begins with a seventh ending bracket. It continues the melodic line from the first system. The piece ends with a double bar line.



326 Sei Lob und Ehr dem höchsten Gut (ö) Ⓞ

Text: Johann Jakob Schütz 1675
Melodie: Johann Crüger 1653
nach einer Melodie aus dem 15. Jh. (EG 289)
Satz: Ingo Bredenbach (*1959)

Musical score for piano introduction in 3/4 time, featuring a treble and bass clef with a key signature of one flat.

Lied

Flöte

1

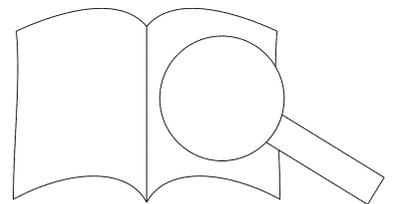
Musical score for the first system of the song, including a vocal line for flute and piano accompaniment.

5

Musical score for the second system of the song, including a vocal line for flute and piano accompaniment.

Musical score for the third system of the song, showing the vocal line for flute.

Musical score for the fourth system of the song, including a vocal line for flute and piano accompaniment.



9 Strophen

328 Dir, dir, o Höchster, will ich singen
414 Lass mich, o Herr, in allen Dingen

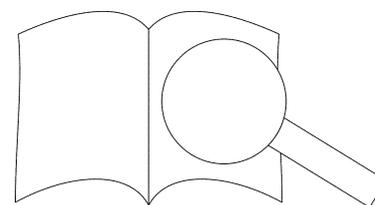
Text (328): Bartholomäus Crassellius 1695
Text (414): Georg Joachim Zollikofer 1766
Melodie: Hamburg 1690, Halle 1704
Satz: Gunther Martin Göttsche (*1953)

Lied

Violine 1

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EG 328: 7 Strophen
EG 414: 4 Strophen



331 Großer Gott, wir loben dich ö ⊙

Text: Ignaz Franz 1768 nach dem „Te Deum“ (4. Jh.)
Melodie: Lüneburg 1668, Wien um 1776, Leipzig 1819
Satz: Alan Wilson (*1947)

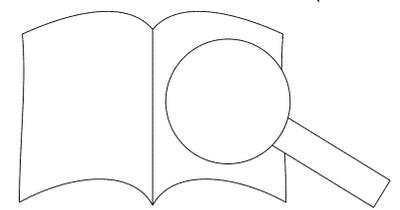
Piano introduction in 3/4 time, B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Lied

First system of the hymn, starting at measure 1. It includes a vocal line and piano accompaniment. The piano part continues with a steady accompaniment pattern.

Second system of the hymn, starting at measure 9. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support.

Third system of the hymn, starting at measure 17. The vocal line concludes with a final note, and the piano accompaniment ends with a chord.



346 Such, wer da will, ein ander Ziel

Text: Georg Weissel (1623) 1642
Melodie: Johann Stobäus 1613
Satz: Gunther Martin Göttsche (*1953)

Piano introduction in G major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of quarter notes.

Lied

1

Violine

First system of the song. It includes a violin part on a single staff and a piano accompaniment on two staves. The violin part begins with a melodic line in G major.

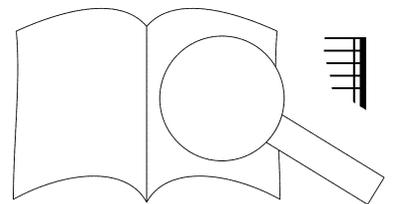
6

Second system of the song, continuing the piano accompaniment and violin part from the first system.

11

Third system of the song, continuing the piano accompaniment and violin part.

Fourth system of the song, continuing the piano accompaniment and violin part.



5 Strophen

361 Befiehl du deine Wege (ö)
430 Gib Frieden, Herr, gib Frieden

Text (361): Paul Gerhardt 1653, nach Ps 37,5
Text (430): Jürgen Henkys 1980
Melodie: Bartholomäus Gesius 1603,
bei Georg Philipp Telemann 1730
Satz: Szymon Godziemba-Trytek (*1988)

mp *rit.*

Lied

Flöte
Oboe
a tempo

1. - 11. 12.

12. 1. - 11. 12.

362 Ein feste Burg ist unser Gott

Text und Melodie: Martin Luther 1529, nach Ps 46
Satz: Oskar Gottlieb Blarr (*1934)

$\text{♩} = 70$
a)

b)

Lied

1 Trompet

* Schluss ist hier möglich
a) vor Strophe 3 Alternative Fassung siehe rechts
b) vor Strophe 4 si placet ab hier

5

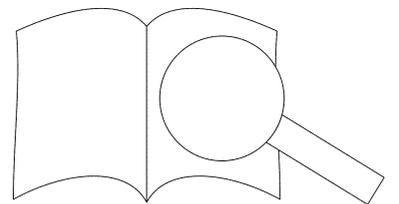
10

14

4 Strophen

Alternative für

17



372 Was Gott tut, das ist wohlgetan ö

152 Wir warten dein, o Gottes Sohn

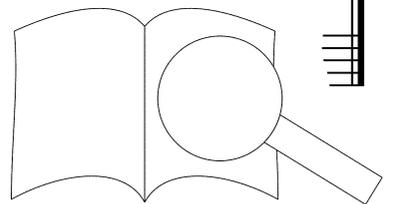
Text (372): Samuel Rodigast (1674/75) 1675
Text (152): Philipp Friedrich Hiller 1767
Melodie: Severus Gastorius (1675) 1679
Satz: Grayston Iv (18)

Lied 1

2

7

1'



391 Jesu, geh voran ö ☉

Text: Nikolaus Ludwig von Zinzendorf (1721) 1725,
London 1753, bearbeitet von Christian Gregor 1778
Melodie: Adam Drese 1698
Satz: Alan Wilson (*1947)

Piano introduction in 3/4 time, B-flat major. The right hand features a melodic line with a final fermata, while the left hand provides a steady accompaniment.

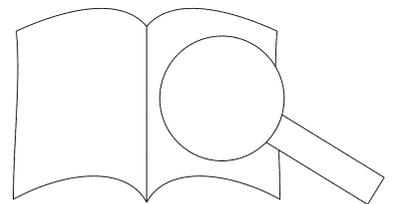
Lied

Vocal and instrumental parts for the song. The vocal line is marked with a fermata at the end. Instrumental parts for Instr I* and Instr II are provided. The piano accompaniment continues with a steady accompaniment.

4 Strophen

...n oder Oboen oder eine Kombination der beiden.

erlag



396 Jesu, meine Freude ö

Text: Johann Franck 1653
Melodie: Johann Crüger 1653
Satz: Alan Wilson (*1947)

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Lied

1 Instr I*

First vocal line for Instrument I, starting with a whole note G4, followed by a half note A4, and then a melodic phrase of eighth notes.

Instr II

Second vocal line for Instrument II, starting with a whole note G4, followed by a half note A4, and then a melodic phrase of eighth notes.

Piano accompaniment for the first system, continuing from the introduction with a similar rhythmic pattern.

Second system of vocal lines for Instrument I and II, with melodic development.

Piano accompaniment for the second system, providing harmonic support for the vocal lines.

Third system of vocal lines, featuring a change in meter to 2/4 and 4/4.

Piano accompaniment for the third system, including a double bar line and a repeat sign.

* Vorzugsweise zwei Violinen, möglich sind aber auch Flöte/Oboe.

408 Meinem Gott gehört die Welt ö ◉

Text: Arno Pötzsch 1934/1949
Melodie: Christian Lahusen 1948
Satz: Gerd-Peter Münden (*1966)

Piano introduction in 4/4 time, B-flat major. The right hand features a melody of eighth notes, while the left hand provides a simple harmonic accompaniment.

Lied

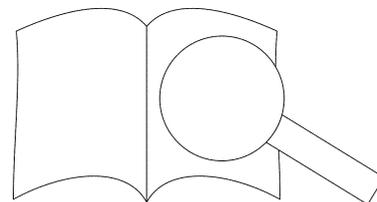
Vocal and piano accompaniment for the first four stanzas. The vocal line is in a soprano range, marked with a '1' at the beginning. The piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

Vocal and piano accompaniment for the fifth and sixth stanzas. The vocal line continues with the same melodic pattern. The piano accompaniment remains consistent with the previous stanzas.

6 Strophen

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409 Gott liebt diese Welt ö

Text und Melodie: Walter Schulz 1962/1970
Satz: Johannes Matthias Michel (*1962)

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

Lied

1

First line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The melody is simple and hymn-like.

3

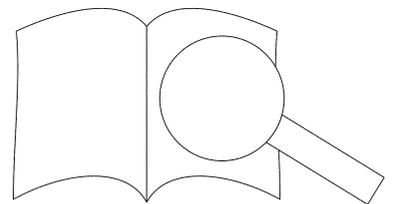
Third line of the song. The vocal line includes a trill (tr) on the final note. The piano accompaniment continues with a steady harmonic support. A note in the piano part is marked "(auch Dur)".

8 Strophen

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427 Solang es Menschen gibt auf Erden ö ◉

Text: Dieter Trautwein 1966/1972 nach dem niederländischen „Zolang er mensen zijn op aarde“ von Huub Oosterhuis (1958) 1960
Melodie: Tera de Marez Oyens 1960
Satz: Thomas Pehlken (*1970)

♩ = 92

Lied

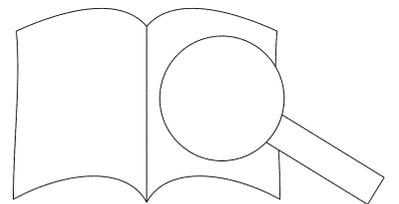
Flöte *1*

Violine

(die tiefere Note kann auch weggelassen werden)

3

5



5 Strophen

432 Gott gab uns Atem, damit wir leben ö

Text: Eckart Bücken 1982
Melodie: Fritz Baltruweit 1982
Satz: Michael Schütz (*1963)

Lied

Violine

Flöte

2

7

440 All Morgen ist ganz frisch und neu ö

Text: Johannes Zwick (um 1541) 1545

Melodie: Johann Walter 1541

Satz: Giacomo Mezzalana (*1959)

First system of the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The music begins with a whole note chord in the treble and a whole note bass line in the bass.

Second system of the piano introduction, continuing the melodic and harmonic development from the first system.

Lied

Flöte und/oder Violine I

First system of the vocal line for Flute and Violin I, starting with a first ending bracket labeled '1'.

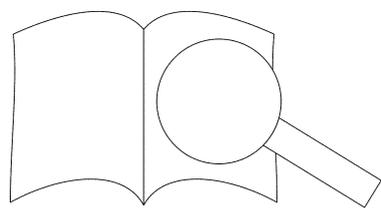
Oboe und/oder Violine II

First system of the vocal line for Oboe and Violin II, starting with a first ending bracket labeled '1'.

First system of the piano accompaniment, showing the treble and bass clefs with a first ending bracket labeled '1'.

Second system of the vocal lines, including the Flute/Violin I part with a first ending bracket labeled '1' and the Oboe/Violin II part with a first ending bracket labeled '1'.

Second system of the piano accompaniment, continuing the harmonic support for the vocal lines.



4 Strophen

443 Aus meines Herzens Grunde (ö) 9 Nun jauchzet, all ihr Frommen

Text (443): Georg Niede (um 1586) 1592
Text (9): Michael Schirmer 1640
Melodie: 16. Jh.; geistlich vor 1598
Satz: Enjott Schneider (*1950)



Lied

Trompete in C

Flöte



447 Lobet den Herren alle, die ihn ehren (ö)

Text: Paul Gerhardt 1653
Melodie: Johann Crüger 1653
Satz: Bernhard Blitsch (*1965)

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The time signature is 4/4. The music begins with a vocal line of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment starts with a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, followed by chords in the right hand.

Lied
1

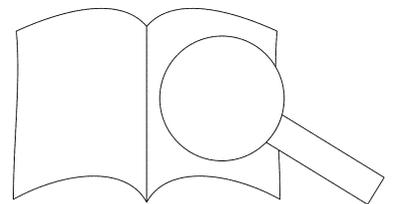
The second system continues the piece. The vocal line starts with a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with a similar rhythmic pattern of quarter notes and chords.

3

The third system continues the piece. The vocal line starts with a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with a similar rhythmic pattern of quarter notes and chords.

6

The fourth system continues the piece. The vocal line starts with a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with a similar rhythmic pattern of quarter notes and chords.



449 Die güldne Sonne ö

Text: Paul Gerhardt 1666
Melodie: Johann Georg Ebeling 1666
Satz: Peter Schindler (*1960)

Andante con moto ♩ = 112
Oboe / Flöte / Violine

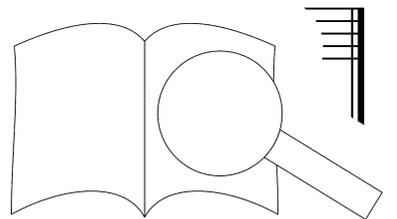
Musical score for Oboe / Flöte / Violine and Piano accompaniment. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system shows the beginning of the piece, and the second system continues the melody and accompaniment.

Lied

Musical score for the song (Lied) and piano accompaniment. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system shows the beginning of the song, and the second system continues the melody and accompaniment.

Musical score for the song (Lied) and piano accompaniment. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system shows the beginning of the song, and the second system continues the melody and accompaniment.

Musical score for the song (Lied) and piano accompaniment. The score is in 3/4 time and B-flat major. It consists of two systems of staves. The first system shows the beginning of the song, and the second system continues the melody and accompaniment.



521 O Welt, ich muss dich lassen ö

368 In allen meinen Taten

Text (521): Nürnberg 1555
Text (368): Paul Fleming 1642
Melodie: nach Heinrich Isaac 1495/1505,
bei Georg Forster 1539
Satz: Odilo Klasen (*1959)

Musical score for the first system, featuring piano (p) and mezzo-forte (mp) dynamics and a 'Solo' section.

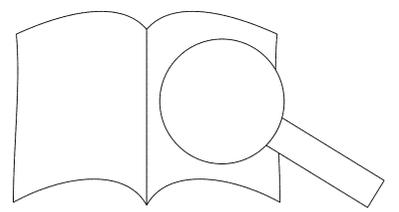
Musical score for the second system.

Lied

Musical score for the third system, including first and second endings.

Musical score for the fourth system.

Musical score for the fifth system, including a fourth ending.



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