

Carson Cooman

EXPRESSIONS FOR ORGAN



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Vorwort

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sommer 2019
Cambridge, Massachusetts, USA
Übersetzung: Gudrun Kosviner

Carson Cooman

Foreword

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Summer 2019
Cambridge, Massachusetts, USA

Carson Cooman

1 Praeambulum festivum

for Hartmut Siebmans

Carson Cooman (*1982)

Opus 1260

Maestoso (♩ = 69)

poco rit.

ff marcato

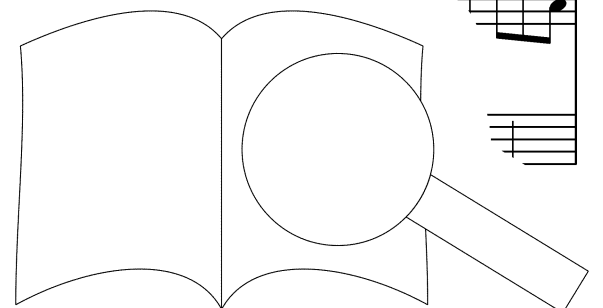
8 Allegro molto (♩ = 116)

f

12

16

Duration: ca. 6 min.



20

24

28

33

Tempo I (♩ =)

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

40

mf/mp (Solo, opt. Trem.)

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

47

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

54

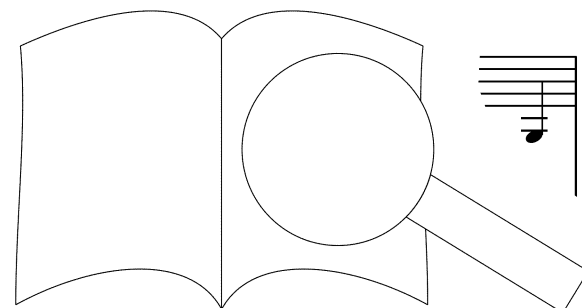
Musical score for measures 54-59. The right hand features a more active melodic line with eighth notes and slurs. The left hand continues the bass line with chords and eighth notes.

60

Musical score for measures 60-63. The right hand has a melodic line with eighth notes and slurs, including a triplet in measure 62. The left hand continues the bass line with chords and eighth notes.

64

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



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68

71

76

D.C. al Coda

Coda

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

ff

86

Molto grave (rit.) (long)

2 Preludio on a Swedish Tune

for Christopher M. Wicks

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

Carson Cooman (*1982)

Opus 1002

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

Fast, with simple joy (♩ = 112)

Musical score for measures 1-4. The piece is in G major and 4/4 time. The melody is characterized by eighth-note patterns. The first system includes a treble clef staff with a first finger fingering (1) and a bass clef staff. The time signature changes from 4/4 to 3/4 in the second measure.

Musical score for measures 5-8. The melody continues with eighth-note patterns. The second system includes a treble clef staff and a bass clef staff. The time signature remains 3/4.

Musical score for measures 9-12. The melody continues with eighth-note patterns. The third system includes a treble clef staff and a bass clef staff. The time signature remains 3/4.

Musical score for measures 13-16. The melody continues with eighth-note patterns. The fourth system includes a treble clef staff and a bass clef staff. The time signature remains 3/4.

Auftakt / Duration: ca. 3 min.

17

21

25

29

33

to Coda

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38

44

♩ = ♩ sempre

49

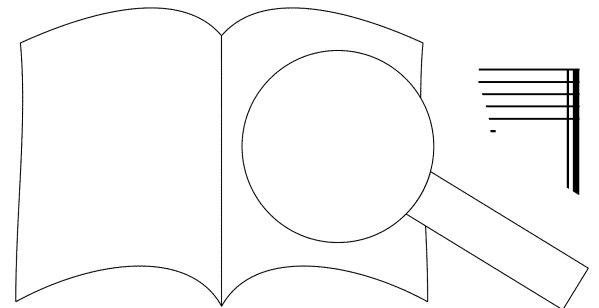
53

58

(non rit.)

64

Coda
non rit.



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3 Prelude in Copper

for Christa Rakich

Carson Cooman (*1982)

Opus 1060

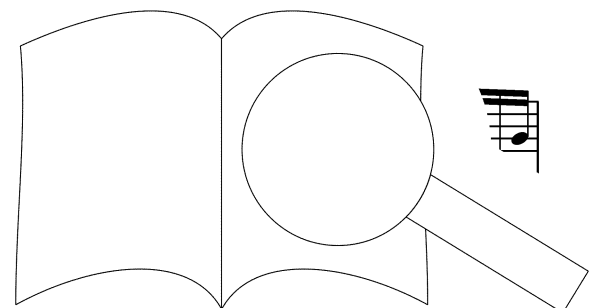
Molto espressivo (♩ = 100)

violin-like *(tenuto simile)*

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

(non tenuto)

Man.



Aufführ. / Duration: ca. 3,5 min.

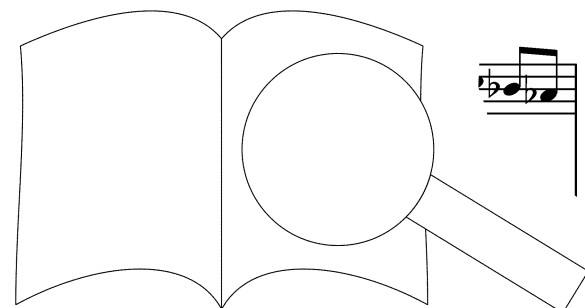
19 *(tenuto simile)*

22

25 *poco rit.*

30

36



42 *poco rit.*

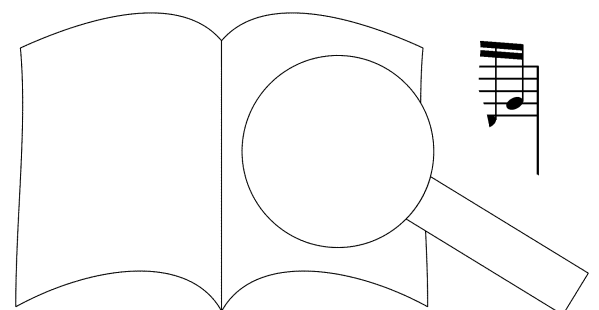
46 *a tempo* *poco rit.* **Tempo I** (♩ = 100)

Ped.

51 *(tenuto simile)*

54

57 *(non tenuto)*



60

Man.

63

66

(tenuto simile)

Ped.

69

72

75

poco rit.

4 Cortège

for Wardie Mannix

Carson Cooman (*1982)

Opus 1085

Moderato (♩ = 96)

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Moderato (♩ = 96). The score is written for piano. The first measure starts with a forte (f) dynamic. The bass line features a triplet of eighth notes in measures 1, 2, 3, and 4. The treble line consists of chords and single notes.

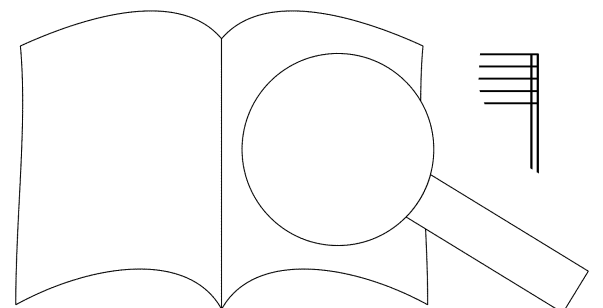
Musical score for measures 6-11. The bass line continues with triplet eighth notes. The treble line features more complex chordal textures and some melodic movement.

Musical score for measures 12-16. The bass line has a steady eighth-note accompaniment with triplet eighth notes. The treble line has a more active melodic line with triplets.

Musical score for measures 17-22. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with some chromaticism.

Musical score for measures 23-27. The bass line continues with eighth notes and triplets. The treble line has a melodic line with some chromaticism.

Musical score for measures 28-31. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with some chromaticism. A pedal point (+ Ped.) is indicated at the end of the piece.



Aufführungsdauer / Duration: ca. 5 min.

Carus 18.042

35 **Molto adagio** (♩ = 69)

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

(Man.)

40

Musical notation for measures 40-44. The right hand continues the melodic development with more complex rhythmic patterns, including some triplets. The left hand maintains a steady accompaniment.

45

Musical notation for measures 45-49. The right hand features a series of sixteenth-note passages. The left hand has a more active accompaniment with eighth-note patterns.

50

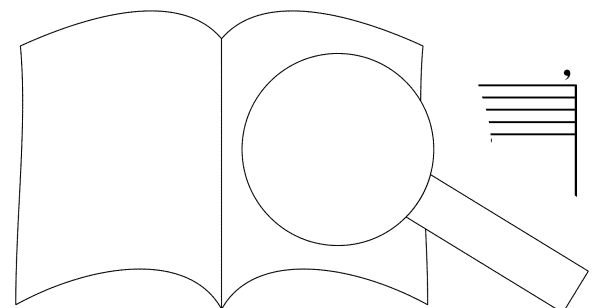
Musical notation for measures 50-54. The right hand has a more melodic and lyrical passage. The left hand accompaniment becomes more sparse and chordal.

55

Musical notation for measures 55-59. The right hand continues with a melodic line, and the left hand provides a simple harmonic support.

60

Musical notation for measures 60-64. The right hand has a more active melodic line. The left hand accompaniment is more rhythmic. The dynamic is marked 'mpo'.



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66

Tempo I (♩ = 96)

Ped. (+ Ped.)

ff

Man.

3 3 3

73

3 3 3

79

3 3 3 3 3

84

3

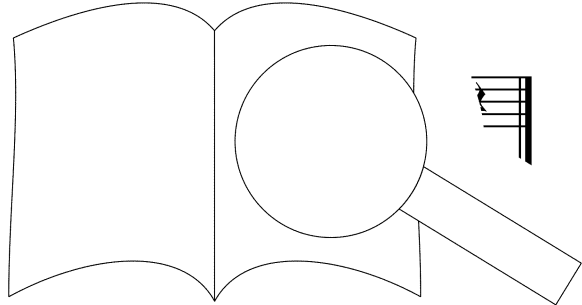
89

rit.

(+ Ped.)

94

3



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5 Gebet

for Beate Leibe

Carson Cooman (*1982)

Opus 1197

Refrain

Adagio molto (♩. = 40 / ♪ = 120)

Man. Ped.

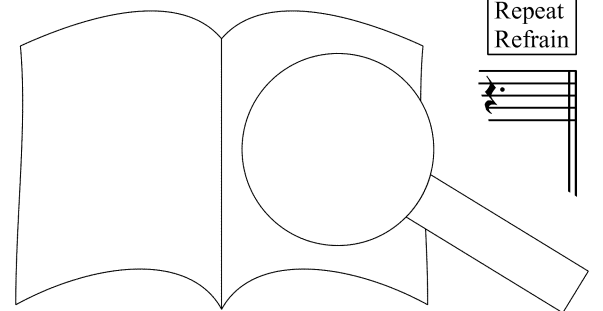
Man.

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

poco riten. Man.

Man.

Repeat Refrain



Au. / Duration: ca. 6 min.

Verse 2

24 (♩ = ♪)

(mf)

(Man.)

30

36

Repeat Refrain

Verse 3

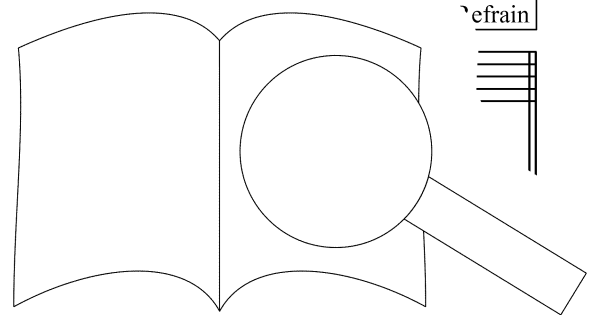
espressivo

41

46

poco

Repeat Refrain



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6 Hymnus

in memory of Charles B. Fisk

Carson Cooman (*1982)

Opus 1036

Molto adagio (♩ = 63)

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

7

Musical notation for measures 7-12. The melody continues with a wide interval in the right hand, and the accompaniment remains consistent.

13

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

20

Più mosso (♩ = 100)

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

25

Musical notation for measures 25-28. The piece ends with a final chord in the right hand and a sustained bass line in the left hand.

...ure on repeat only

Aufführungsdauer / Duration: ca. 3 min.



30

rit. - - - - -

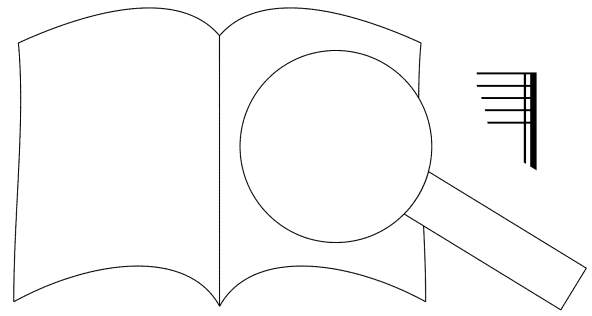
35 **Tempo I** (♩ = 63)

41

47

53

rit.



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7 Pièce héroïque

for David Carrier

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

(Registrations are only basic suggestions.)

Carson Cooman (*1982)

Opus 1098

Maestoso (♩ = 88), non troppo vivace

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

Musical score for measures 5-8. The texture continues with similar chordal patterns in the right hand and melodic fragments in the left hand. The key signature remains one sharp.

Musical score for measures 9-11. The right hand continues with dense chordal textures, and the left hand has more active melodic lines. A dynamic marking of *ff* is present.

Musical score for measures 12-15. The piece concludes with sustained chordal textures in the right hand and melodic lines in the left hand. A dynamic marking of *ff* is present.

Auftakt / Dauer / Duration: ca. 5 min.

16

20

23

26

30

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33

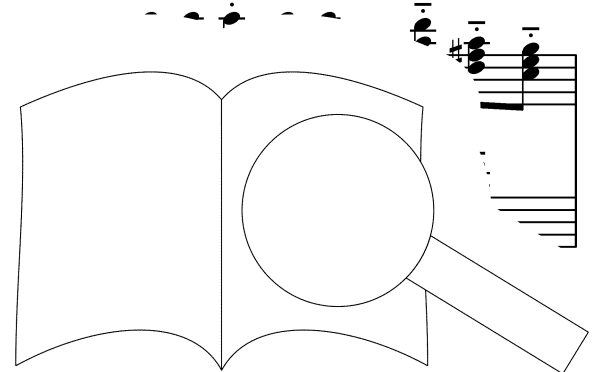
36

38

40

43

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46

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

49

Musical score for measures 49-51. The system consists of three staves. The right hand continues with sixteenth-note patterns, while the left hand has chords and some melodic lines. A large slur covers measures 49 and 50.

52

Musical score for measures 52-55. The system consists of three staves. The right hand features a series of chords and some melodic fragments. The left hand has chords and a melodic line. A slur is present over measures 52 and 53.

subito a tempo

56

Musical score for measures 56-58. The system consists of three staves. The right hand has a series of chords, some with a 'II' marking. The left hand has a melodic line. A slur is present over measures 56 and 57.

59

Musical score for measures 59-61. The system consists of three staves. The right hand has chords and a melodic line. The left hand has a melodic line. A slur is present over measures 59 and 60.

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62

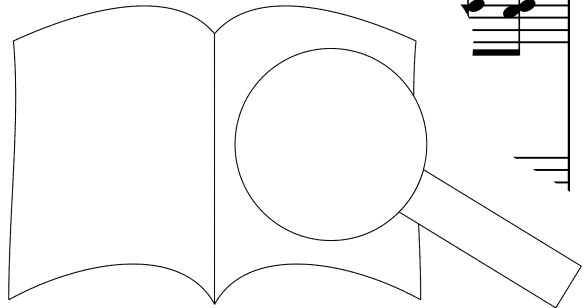
65

68

71

74

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77

molto rit.

Grandioso molto (♩ = 60)

80

84

89

molto rit. .

Grave moltissimo

93

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8 Ciaccona sopra Salve Regina

for Felix Bräuer

Carson Cooman (*1982)

Opus 1192

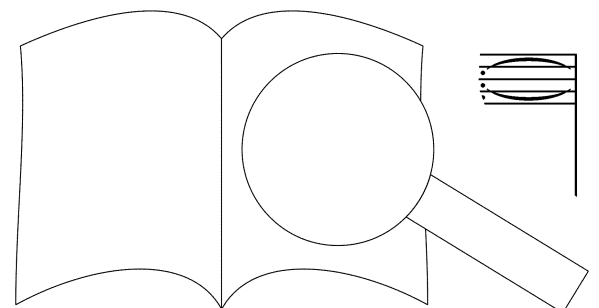
Tune: 17th century, after Henri Du Mont

GL 666,4

Adagio molto (♩ = 56, or slower)

(legato)

Au. / Duration: ca. 4 min.



34

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

41

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

48

Musical score for measures 48-54. The right hand features a melodic line with slurs and some grace notes. The left hand continues with a bass line of quarter notes.

55

molto rit.

Musical score for measures 55-60. The right hand has a melodic line with slurs and a "molto rit." marking. The left hand continues with a bass line of quarter notes. A large watermark "PROBEPARTITUR" is overlaid on the page.

9 Fantasy on "Victimae paschali laudes"

for Felix Bräuer

Carson Cooman (*1982)

Opus 1186

Tune: 11th century

GL 320

Molto grave (♩ = 50)

(long)

Musical score for measures 1-6. The piece is in 3/4 time and features a piano accompaniment with a forte (*fff*) dynamic. The melody is marked with a 'long' breath mark. The score includes treble and bass staves with various musical notations such as triplets and slurs.

7 **Vivo molto** (♩ = 92), ♩ = ♩

ff poco legato

Musical score for measures 7-12. The tempo changes to 'Vivo molto' (♩ = 92). The dynamic is *ff poco legato*. The score is in 7/8 time and features a piano accompaniment with a forte (*f*) dynamic. The melody is marked with a 'long' breath mark. The score includes treble and bass staves with various musical notations such as slurs and ties.

13

Musical score for measures 13-18. The tempo remains 'Vivo molto'. The score is in 7/8 time and features a piano accompaniment with a forte (*f*) dynamic. The melody is marked with a 'long' breath mark. The score includes treble and bass staves with various musical notations such as slurs and ties.

19

Musical score for measures 19-24. The tempo remains 'Vivo molto'. The score is in 7/8 time and features a piano accompaniment with a forte (*f*) dynamic. The melody is marked with a 'long' breath mark. The score includes treble and bass staves with various musical notations such as slurs and ties.

Auffü. gsdauer / Duration: ca. 4 min.

25

31 *ff*

38

44

51 (3+3+2)
marcato

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

57

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

63

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

69

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

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75

81

marcato

legato (LH, Ped.)

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

86

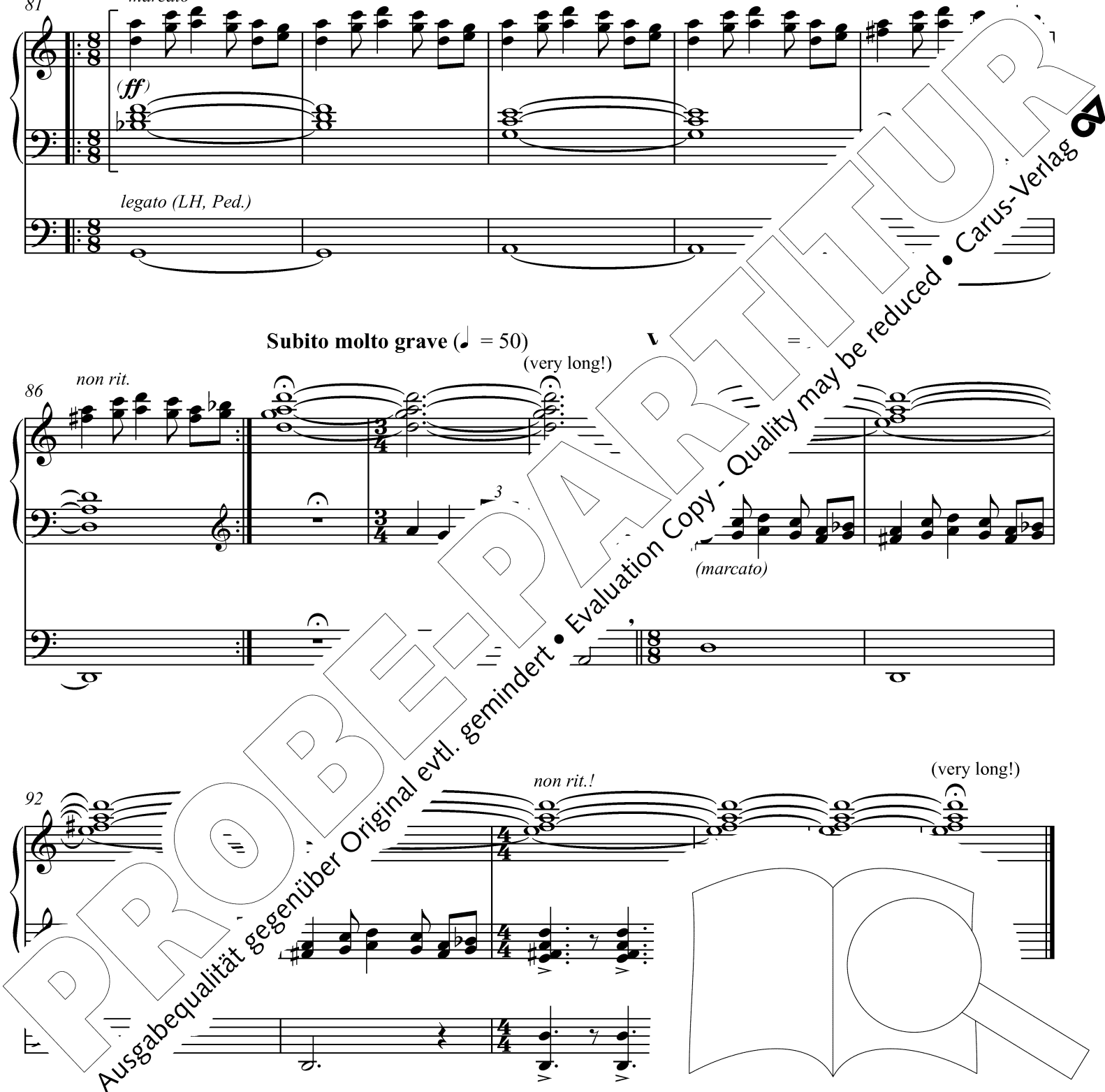
non rit.

(marcato)

92

non rit.!

(very long!)



10 Prelude on "O gläubig Herz, gebenedei"

for Sebastian Hammelsbeck

Carson Cooman (*1982)

Opus 1272

Tune: Michael Praetorius, 1609

EG 318 (in d)

Moderato (♩ = 44 / ♪ = 132)

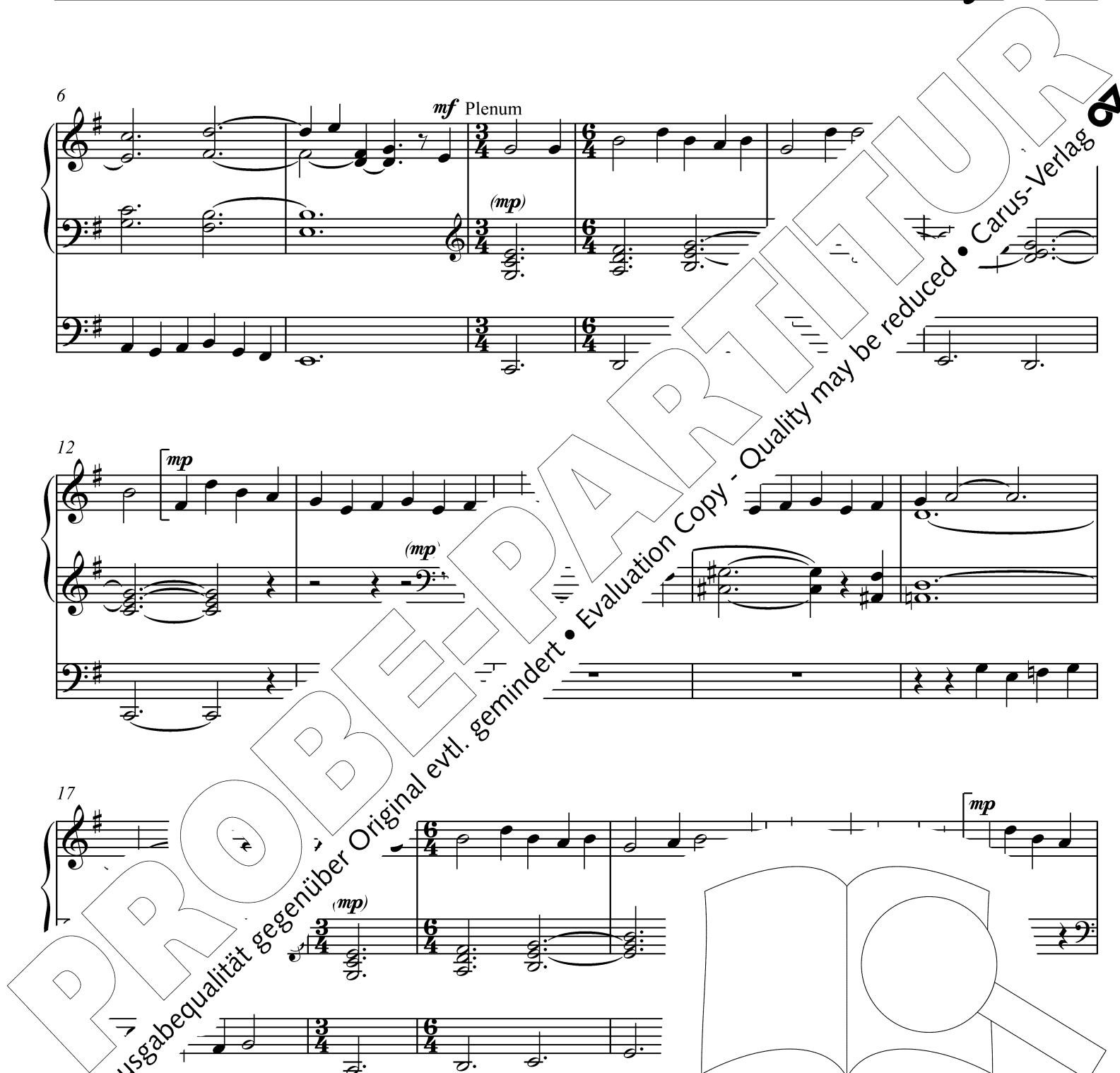
Musical score for measures 1-5. The piece is in D major and 6/4 time. The tempo is Moderato. The first system shows the right hand playing a melodic line with a mezzo-piano (*mp*) dynamic and legato articulation. The left hand provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 6-11. Measure 6 is marked with a mezzo-forte (*mf*) dynamic and the instruction "Plenum". The score includes a key signature change to D minor for measures 7-8, indicated by a double bar line and a key signature change. The right hand continues with a melodic line, and the left hand provides accompaniment.

Musical score for measures 12-16. The piece returns to D major. The right hand has a melodic line with a mezzo-piano (*mp*) dynamic. The left hand continues with accompaniment. The score shows various rhythmic patterns and chordal textures.

Musical score for measures 17-20. The piece concludes in D major. The right hand has a melodic line with a mezzo-piano (*mp*) dynamic. The left hand provides accompaniment. The score ends with a final cadence.

Auft. Dauer / Duration: ca. 3 min.



23

Musical score for measures 23-27. Treble clef, key signature of one sharp (F#), 6/4 time signature. Dynamics include *(mp)*. The score features a melodic line in the treble and a bass line with sustained notes and a large slur.

28

Musical score for measures 28-32. Treble clef, key signature of one sharp (F#), 6/4 time signature. The score continues the melodic and bass lines from the previous system.

33

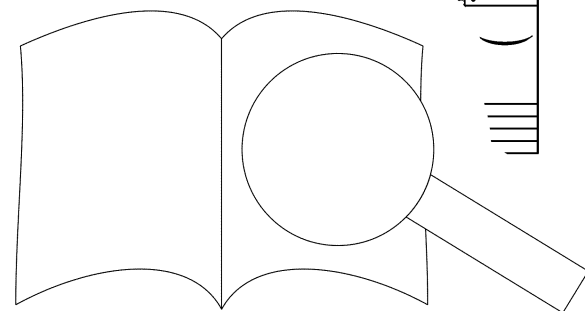
Musical score for measures 33-37. Treble clef, key signature of one sharp (F#), 6/4 time signature. Dynamics include *mf* and *(mp)*. The score features a melodic line in the treble and a bass line with sustained notes and a large slur.

38

Musical score for measures 38-42. Treble clef, key signature of one sharp (F#), 6/4 time signature. Dynamics include *p* and *(molto leg)*. The score features a melodic line in the treble and a bass line with sustained notes and a large slur.

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

(molto leg)



44

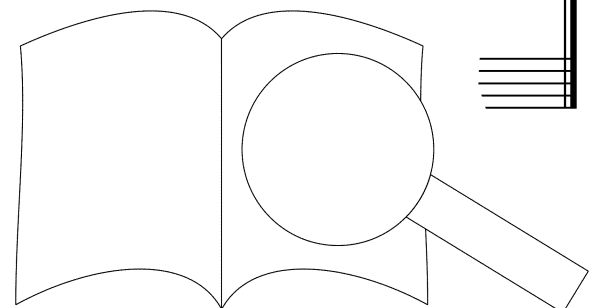
mp Gentle Principal (or Quintadena or Gamba)

48

53

59

(16, 8)



11 Prelude on "Soltt ich meinem Gott nicht singen"

for Raimund Schächer

Carson Cooman (*1982)

Opus 1273

Tune: Johann Schop, 1641

EG 325

Allegretto (♩ = 56)

Musical score for measures 1-5. The piece is in 6/8 time and B-flat major. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. A dynamic marking of *f* Plenum is present.

Musical score for measures 6-10. The right hand continues the melodic line, and the left hand provides accompaniment. A large watermark 'PROBEPARTITUR' is visible across the page.

Musical score for measures 11-16. Measure 11 is marked with a first ending bracket. A section labeled "Antique" Reed Chorus begins in measure 12. The watermark 'PROBEPARTITUR' is prominent.

Musical score for measures 17-20. The piece concludes with a final chord. A large watermark 'PROBEPARTITUR' is visible.

Aufführ. / Duration: ca. 2,5 min.

23

28

32

36

42

marcato

f "Antique" Reed Chorus

49

55

ff Plenum

59

molto rit.



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

for Philip Hartmann

Carson Cooman (*1982)

Opus 1271

Tune: 16th century, Leutschau (?) 1651

EG 284

Adagio (♩ = 50)

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

8 *mf* Solo (Cornet, etc.)

Musical notation for measures 8-13. The instruction *mf* Solo (Cornet, etc.) is written above the first staff. The melody continues in the right hand, while the left hand provides a steady accompaniment.

14

Musical notation for measures 14-19. The melody in the right hand continues with various rhythmic patterns, and the left hand accompaniment remains consistent.

20

Musical notation for measures 20-24. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.

Auftr.auer / Duration: ca. 3 min.

26

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

32

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

38

Musical score for measures 38-44. Measure 38 begins with a *rit.* (ritardando) marking. The right hand features a melodic phrase with a sharp sign (F#) and a fermata. Measure 39 has a *a tempo* marking. The score includes a grand staff and a separate bass clef staff.

45

Musical score for measures 45-48. Measure 45 has a *rit. al fine* marking. Measure 46 begins a *mf Solo* section. Measure 47 has a *(molto rit.)* marking. The score concludes with a double bar line. It includes a grand staff and a separate bass clef staff.

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13 Rondino for St. Joseph

for Andreas Willscher

Carson Cooman (*1982)

Opus 1154

Allegro moderato (♩ = 138)

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

Musical score for measures 10-17. Measure 10 is marked with a star (*). The score continues with a piano accompaniment and a 'legato' marking in the bass line.

Musical score for measures 18-23. The score continues with a piano accompaniment.

Musical score for measures 24-32. The score continues with a piano accompaniment.

Musical score for measures 33-41. The score includes a 'Man.' (Mancina) marking and an '(Opt. Ped.)' (Optional Pedal) marking.

Musical score for measures 42-44. The score concludes with a final chord and a 'Man.' marking.

„n, lieber Joseph mein“ (German carol)

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



49

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

59

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

68

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

75

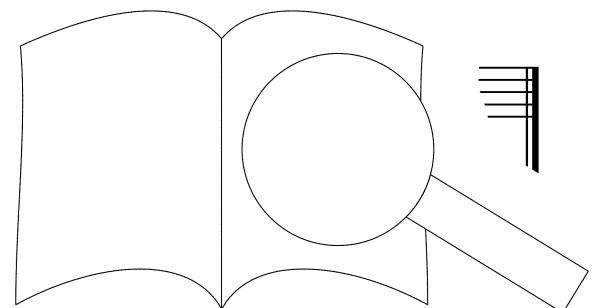
Musical score for measures 75-81. The right hand has a melodic line with slurs and ties. The left hand accompaniment includes a piano (*p.*) dynamic marking and a *legato* instruction for the right hand.

82

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

91

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



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14 Postludium on Two Themes

for Andreas and Brigitte Willscher

Carson Cooman (*1982)

Opus 1245

Maestoso molto (♩ = no faster than 69)

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

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

Measures 1-5: Treble clef, 4/4 time signature. The melody consists of quarter and eighth notes. The bass line is mostly rests, with a few notes in the final measure.

Measures 6-11: Treble clef, 3/4 time signature. The melody continues with quarter and eighth notes. The bass line has some chords and notes.

Measures 12-16: Treble clef, 3/4 time signature. The melody continues with quarter and eighth notes. The bass line has some chords and notes.

17 *molto rit.* (Gt.)

Measures 17-20: Treble clef, 4/4 time signature. The melody is marked *molto rit.* and includes a guitar part (Gt.) in the final measure. The bass line has some chords and notes.

Aufführungsdauer / Duration: ca. 4 min.

22

27

32

38

43

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Orgel solo / Organ solo

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Ch	91.226
Ch	91.227
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Busoni: Var. ü. d. Chorallied BWV 517 (VI) (arr. Born)	19
Homilius: Sämtliche Choralvorspiele für Orgel und	
1-2 obligate Melodieinstrumente, Sonate für	
Kauffmann: Sechs vierstimmige Choralbearb	
Krebs: Drei Fantasien (Blasinstr.)	
- Freu dich sehr, o meine Seele (Obda)	
- Vier Choralvorspiele (Blasinstr.)	
Langlais: Supplicatio (= 1. Satz der	
Mozart: Andante und Fuge in A	
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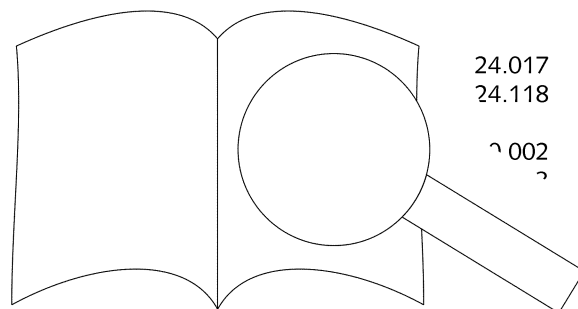
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Orgelschul

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Latry/Mallie	24.118
Laukvik: Or	
- Bd. 1: Bar	1002
- Part 1: Ba	
- Bd. 2: Ror	
- Part 2: The	
- Bd. 3: Die	
Schildknecl	
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