
Lothar
Graap

Zwei Orgelstücke nach eigenen Liedweisen

Ich möchte Hoffnung sein (Kleine Orgelpartita)
Kreuz, auf das ich schaue (Orgelvariationen)



Carus 18.118

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Für Pastor Christian Merkel

Jch möchte Hoffnung sein

Kleine Orgelpartita

Intonation und Satz

ruhig | mf

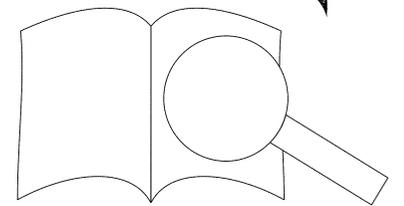
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fließend | mf

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Kleine Toccata

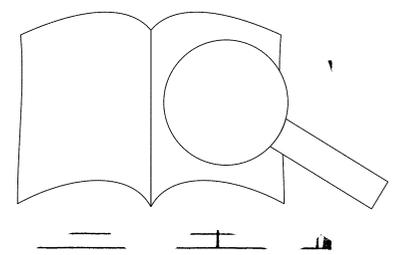
schnell **f**

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It begins with a fermata over a quarter rest, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same 3/4 time signature and key signature, featuring a similar rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various intervals and rests. The lower staff provides harmonic support with chords and single notes.

The third system of musical notation consists of two staves. The upper staff features a melodic line with some slurs and accents. The lower staff continues the bass line with rhythmic patterns.

The fourth system of musical notation consists of two staves. The upper staff shows a melodic line with a fermata at the end. The lower staff provides the final bass line for this section.



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Arioso

ruhig

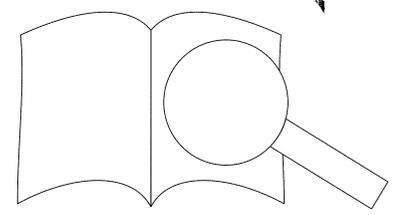
mf

The first system of musical notation consists of three staves. The top staff is in treble clef with a 4/4 time signature, starting with a whole rest followed by a series of quarter notes. The middle staff is in bass clef with a 4/4 time signature, starting with a piano (*p*) dynamic and a series of eighth notes. The bottom staff is in bass clef with a 4/4 time signature, starting with a piano (*p*) dynamic and a series of half notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a 4/4 time signature, starting with a whole note followed by a series of quarter notes. The middle staff is in bass clef with a 4/4 time signature, starting with a series of eighth notes. The bottom staff is in bass clef with a 4/4 time signature, starting with a series of half notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a 4/4 time signature, starting with a series of quarter notes. The middle staff is in bass clef with a 4/4 time signature, starting with a series of eighth notes. The bottom staff is in bass clef with a 4/4 time signature, starting with a series of half notes.

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Giga

lebhaft **f**

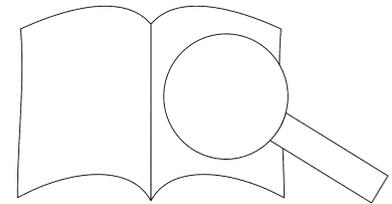
The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 4/4. The music continues with intricate sixteenth-note patterns in the right hand and a consistent eighth-note bass line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 4/4. The right hand features complex sixteenth-note runs, while the left hand provides a rhythmic foundation with eighth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 4/4. The piece concludes with a final flourish in the right hand and a cadence in the left hand. A double bar line is present at the end of the system.

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Strophe

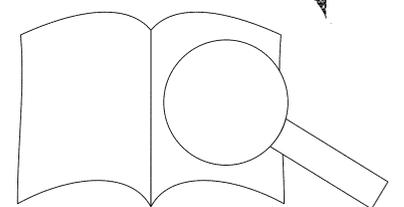
festlich *f*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 4/4 time. The music begins with a forte (*f*) dynamic. The melody in the treble clef starts with a dotted quarter note, followed by eighth notes, and includes a long melisma. The bass clef provides a harmonic accompaniment with quarter and eighth notes.

The second system continues the musical piece. The treble clef staff features a melodic line with eighth and quarter notes, including a melisma. The bass clef staff continues the accompaniment with a steady rhythmic pattern.

The third system concludes the musical piece. It features a final melodic phrase in the treble clef and a corresponding accompaniment in the bass clef, ending with a final cadence.

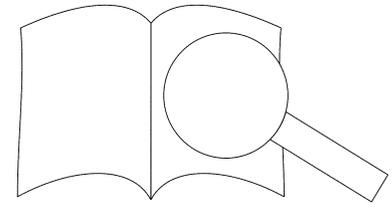
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Kreuz, auf ~

- aff
- verhalten
- langsam
- verhalten
- fröhlich
- ruhig
- etwas lebhaft
- straff
- langsam
- Thema



Text: Eckart Bücken, 1982
Melodie: Lothar Graap, 1982

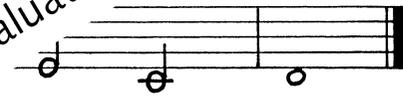


Kreuz, auf das ich scha
Kreuz, zu dem ich flie
Kreuz, von dem ich ge -

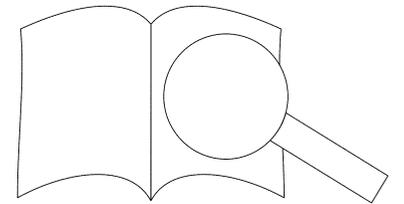


d
f

in dir mir nah.
ist nun Hoff - nungs - zeit.
daß ich nicht ver - zag.



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Kreuz, auf das ich schaue

Orgelvariationen

f Thema

f Ped.

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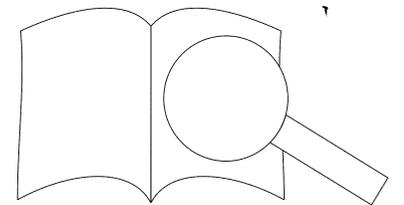
This system contains the first two staves of the piece. The top staff is in treble clef with a 2/2 time signature. The bottom staff is in bass clef with a 2/2 time signature. The music begins with a forte (*f*) dynamic. The first staff is labeled 'Thema' and the second staff is labeled 'Ped.' (pedal). The notation includes quarter notes, eighth notes, and rests.

mf

p Ped.

This system contains the third and fourth staves. The top staff continues in treble clef with a 3/2 time signature. The bottom staff continues in bass clef with a 2/2 time signature. The music features a mezzo-forte (*mf*) dynamic in the top staff and a piano (*p*) dynamic in the bottom staff, which is also labeled 'Ped.'. The notation includes quarter notes, eighth notes, and rests.

This system contains the fifth and sixth staves. The top staff continues in treble clef with a 3/2 time signature. The bottom staff continues in bass clef with a 2/2 time signature. The notation includes quarter notes, eighth notes, and rests.

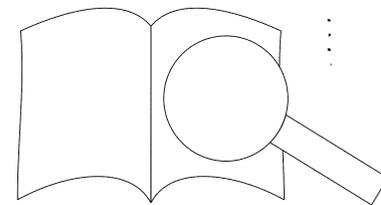


f straff

f Ped.

mf verhalten

mp



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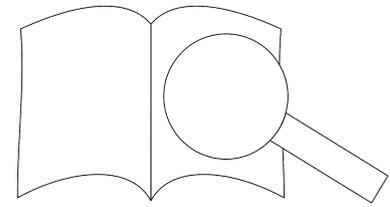
First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests.

Second system of musical notation, featuring a grand staff with two bass clefs. The music consists of several measures with various note values and rests. The dynamic marking *mf* and the tempo marking *verhalten* are present above the staff.

Third system of musical notation, featuring a grand staff with two bass clefs. The music consists of several measures with various note values and rests. The dynamic marking *p* is present at the beginning of the system.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests. The dynamic marking *f* and the tempo marking *fröhlich* are present above the staff.

Fifth system of musical notation, featuring a grand staff with two bass clefs. The music consists of several measures with various note values and rests.



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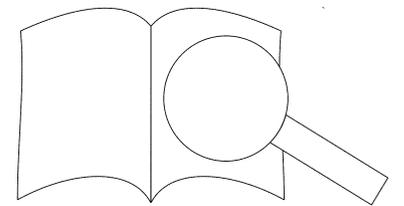
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mf ruhig

mf Ped.

etwas lebhaft *f*

f Ped.



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f straff

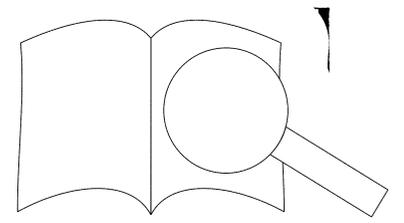
f Ped.

p langsam

p Ped.

ff Thema

ff Ped.



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Orgel solo / Organ solo

Bach: Fantasia e Fuga in c, BWV 562	40.594/10
Bach: Sonate in C nach BWV 1005 (arr. Bornefeld)	29.177
- Partita in d nach BWV 1004 (arr. Bornefeld)	29.179
Barbe: Sonate für Orgel	18.029
Bartók: Suite für Orgel (arr. Bornefeld)	29.174
Bezler: Biblia Organi. 13 Orgelbilder (Perc ad lib.)	18.069
Bornefeld: Orgelsonate 1965/66	29.105
Danziger Orgelmusik. 16.–18. Jahrhundert	28.003
Das rote Album. Hits for Organ I	18.062
Freie Orgelmusik der Romantik I, II und III (Völk)	40.591–593
Französische Orgelmusik des 19. Jhds	91.225
Froberger: Toccaten u. Fantasien	91.075
Fugen des 19. Jhds (2 Bde)	91.228/9
Graap: Zwei Orgelstücke	18.118
Hindemith: Pastorale, Fuge, Postludium (arr. Bornefeld)	29.152/10
Husumer Orgelbuch (Sammlung, 1758)	18.053
Karkoschka: Orgelstück (1979)	18.059
- Toccata und Fuge (1953)	18.057
Krebs: Choralbearbeitungen (Erster Teil der Clavier-Übung)	18.524
- Sechs Sonatinen	18.503
- Sechs Suiten	18.512
- Sonata in a	18.510
Marpurg: Sechs Sonaten (1756)	18.002
Mozart: 17 Kirchensonaten (arr. für Orgel solo)	18.067
Muffat: Apparatus musico-organisticus	91.071
Musik zu Kasualien 4 (für Orgel allein)	2.079
Neukomm: Kurze und leichte Messe	18.066
Norddt. Orgelmusik 1780–1860 (3 Bde)	18.026/1
Ochsenhauser Orgelbuch (1735) (Faksimile und Notenteil)	
Orgelmusik aus Europa (7 Bde)	
Orgelwerke des 16.–18. Jhds (Laukvik, Orgelsch)	
Peyer: Praembuli e Fughe (2 Bde)	
Praetorius, J.: Drei Praeambula. Magnificat-B	
Reichardt: Sechs fugierte Orgeltr	
Rheinberger: Das gesamte Orr	
- Orgelsonaten 1–10. Band 38	
- Orgelsonaten 11–20. Band 38	
- Kleinere Orgel	
- Freie Org	
Schnitzler: C	18.099
S	18.071
	29.178
	18.063
	80.121
	91.224
	18.150
	18.072

Vorspiele und Begleitsätze zu Kirchenliedern

Preludes and hymn settings	
Aphorismen, Intonationen und Choralvorspiele	18.115
Bach, J. M.: Sämtliche Orgelchoräle	30.650
Bach: Sechs Orgelchoräle nach Kantatensätzen	18.021
- Sechs Choräle à la Schübler	18.047
- 18 Choralpartiten (Schlenker)	18.111
Bornefeld: Choralvorspiele I–VIII	29.064 – 29.071
- Choralvorspiele I, II	29.029 + 29.030
Brosig: Sämtliche Choralvorspiele	18.102
Choralvorspiele aus dem Umkreis des jungen Bach	18.114
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Freiburger Orgelbuch	
Freiburger Kantorenbuch	18.075
Gerok: Kleine Choralvorspiele	18.117
Horn: 16 Choralvorspiele zum EG für Orgel	18.111
Janca: Manchmal kennen wir	18.111
- Brich dem Hungrigen dein l	18.111
- Kleine Toccata über	18.111
Merkel: Kurze	18.111
Oley: Sämtl	18.111
1: Choralvc	18.111
2: Orgelchor.	18.111
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Leicht	18.105
Op	18.104
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Regionalteil des EG	18.100
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a due Cembali (Orgel)	38.501
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Orgelkonzert in Es	29.197
Orgelkonzert in d BWV 1052 (arr. Bornefeld)	40.538
Händel: Concerti d'organo Nr. 7–12	40.545
- Concerti d'organo Nr. 13–16	50.137
Rheinberger: Orgelkonzert Nr. 1 in F	50.177
- Orgelkonzert Nr. 2 in g	18.065
Rentzsch: Orgelkonzert (1984)	
Orgel mit 1 Melodieinstrument / Organ with 1 melody instrument	
Bach: Drei Choralvorspiele (Eh) (arr. Bornefeld)	29.186
- Acht Choralbearbeitungen (arr. Bornefeld)	29.188
- Drei Choralvorspiele (Vc) (arr. Bornefeld)	29.193

Bornefeld: Bebuka (Marimbaphon)	29.122
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- Lituus (Trb)	9.124
- Threni (Eh)	73
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Homilius: Sämtliche C'	
1–2 obligate Me'	
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Krebs: D'	18.024
- Fr'	13.055
See.	16.033
Cor	29.195
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eu	26.301
ll: S	16.004
ll: S	16.029
pastorale und Rhapsodie (Ob)	50.150
violine und Orgel	50.166/10
ioline und Orgel	16.043
ne Musik für Violoncello und Orgel	13.022
rei Choralbearbeitungen (Ob)	29.187
elemann: Sonate in G (Eh) (arr. Bornefeld)	16.035
Weiß: 2 Sonaten für Oboe und Basso continuo	13.003
Weyrauch: Herzliebster Jesu, was hast du verbrochen (Va)	

Orgel mit 2–8 Instrumenten / Organ with 2–8 instruments

Anonymus: Fantasia sopra Jesu, meines Lebens Leben	13.070
Bach: Das musikalische Opfer (VI, FI) (arr. Bornefeld)	29.185
Böllius: Symphonia (Blfl c ² , 2 Blfl f')	11.221
Bornefeld: Appenzeller Kuhreihen (Trb, Glocke)	29.168
- Ros und Lilie morgentalich ... (Blfl, FI)	29.130
Corrette: Noël Allemand (arr. + original)	11.208 + 13.014
Langlais: Choral médiéval für Orgel und 6 Bläser	26.402
- Cortège für 2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp)	40.586
Oley: Gott des Himmels und der Erden (8 Harm)	13.025
Rheinberger: Suite in c (VI+Vc solo, Streicher und Orgel)	50.149

Orgelschulen, Bücher /

Gaar: Orgel improvisat	24.017
Latry/Mallié: L'œuvre	24.118
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