

Hermann Schroeder

Variationen
über „Stille Nacht, heilige Nacht“
für Orgel

Musikverlag Alfred Copenrath



Carus-Verlag 92.419

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Variationen über „Stille Nacht, heilige Nacht“ für Orgel



Ausschnitt aus dem Südportal der Stiftskirche von Altötting

atus est

beim Kompositionswettbewerb 1982,
Stille-Nacht-Orgel in Oberndorf,
den ersten Preis

Musikverlag Alfred Coppenrath



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Variationen über »Stille Nacht, heilige Nacht«

Thema

Hermann Schroeder

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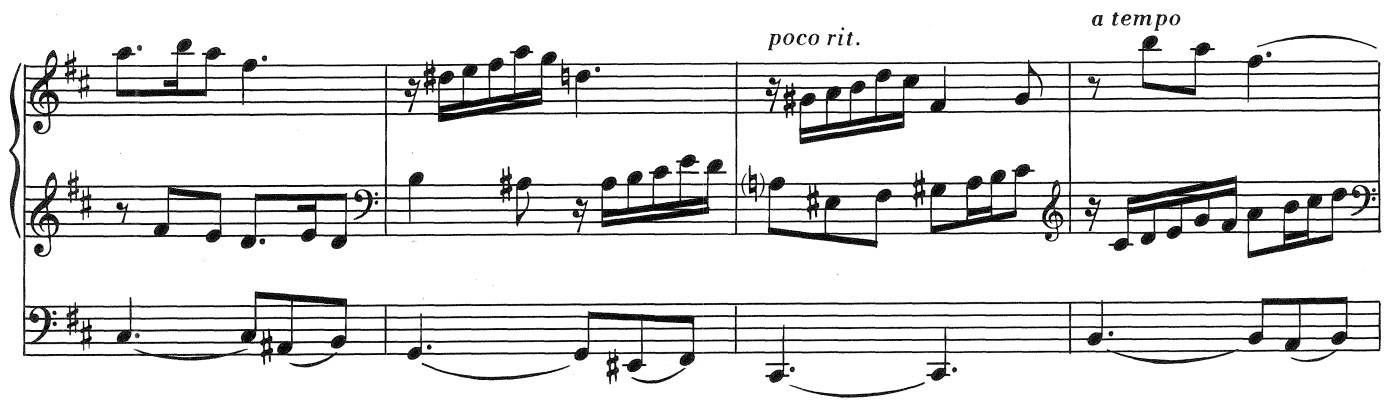
(Ped. ad lib. bei Trioregistrierung)

variation I

Tempo der

(II.)

poco rit. *a tempo*



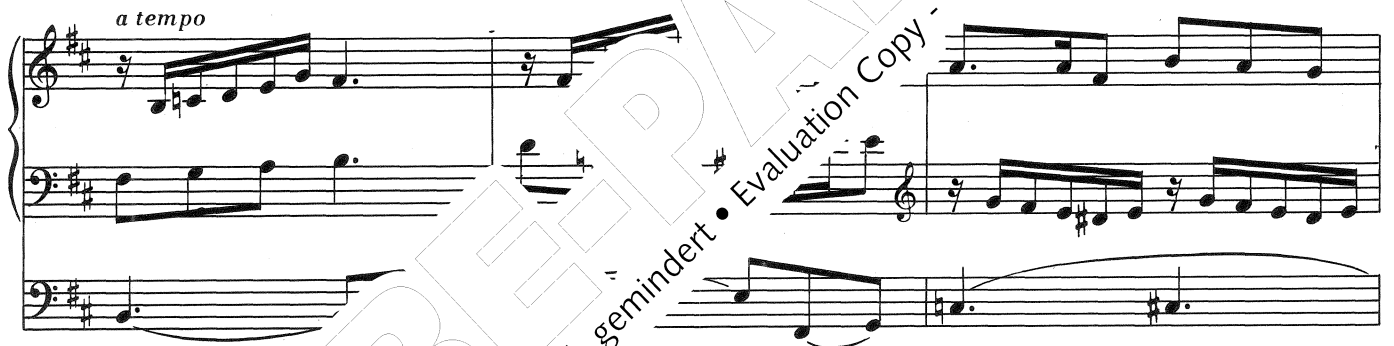
First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The tempo markings *poco rit.* and *a tempo* are positioned above the first and second measures respectively.

poco rit.



Second system of musical notation, continuing the grand staff from the first system. The tempo marking *poco rit.* is placed above the first measure.

a tempo



Third system of musical notation, continuing the grand staff. The tempo marking *a tempo* is placed above the first measure.



Fourth system of musical notation, continuing the grand staff. It concludes with a double bar line and repeat dots.

Variation II

Allegretto $\text{♩} = 108-112$

The first system of musical notation for Variation II. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music is in 6/8 time and features a complex, rhythmic melody in the treble with frequent sixteenth-note patterns and rests. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

The second system of musical notation. The treble staff continues the melodic line with more sixteenth-note runs. The bass staff has a more active role with eighth-note patterns and some rests.

The third system of musical notation. The treble staff shows a continuation of the melodic development. The bass staff features a mix of eighth and sixteenth notes.

The fourth system of musical notation. The treble staff has some chordal textures and melodic fragments. The bass staff continues with a rhythmic accompaniment.

The fifth system of musical notation. The treble staff features a melodic line with some grace notes. The bass staff has a steady accompaniment.

The sixth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff continues with a rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The music consists of chords and melodic lines in both staves.

Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the treble staff. The time signature changes to 6/8.

Variation III

Third system of musical notation, marking the beginning of Variation III. It starts with a tempo marking of $\text{♩} = 72$ and dynamic markings of *mp* (mezzo-piano) and *mf* (mezzo-forte). The time signature is 4/4.

Fourth system of musical notation, continuing Variation III. It features a *p* (piano) marking at the start of the bass line.

Fifth system of musical notation, concluding the variation. It includes a long melodic line in the treble staff.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of chords and moving lines in all three staves.

Second system of musical notation, continuing the grand staff from the first system. It includes various musical notations such as slurs, ties, and dynamic markings.

Variation

Andante $\text{♩} = 69$

Third system of musical notation, starting with the tempo marking 'Andante' and a quarter note equal to 69. It includes first and second endings marked '(I.)' and '(II.)' and a dynamic marking 'mf'.

Fourth system of musical notation, continuing the piece with various musical notations and dynamics.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first two measures are followed by a section marked *poco rit.* (I.), and the final measure is marked *a tempo*.

Second system of musical notation, continuing from the first system. It features the same three-staff layout. The music continues with various melodic and harmonic developments.

Third system of musical notation. It includes a section marked (II.) in the first measure. The notation continues across the three staves.

Fourth system of musical notation. It features a section marked *rit.* (ritardando) in the first measure. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

Variation V

Allegretto con moto ♩ = 76-80

mf

poco rit. a tempo

poco rit. a tempo mp

leg.

rit.

Variation VI

Tempo rubato

ff

estoso ♩ = 84

ff

ff

First system of musical notation, featuring a grand staff with treble and bass clefs, and a separate bass line. The music is in G major and 3/4 time. The first staff contains a complex melodic line with many sixteenth notes. The second staff contains a rhythmic accompaniment with eighth notes. The third staff contains a simple bass line with quarter notes.

Second system of musical notation, continuing the piece. It features a grand staff and a separate bass line. The melodic line in the first staff continues with similar rhythmic patterns. The bass line in the third staff remains simple and accompanimental.

Third system of musical notation. The first staff shows a melodic line with some rests and slurs. The second staff continues the accompaniment. The third staff shows the bass line with some rests.

Fourth system of musical notation, concluding the page. It features a grand staff and a separate bass line. The first staff has a melodic line with a repeat sign and a first ending bracket. The second staff continues the accompaniment. The third staff shows the bass line. A second ending bracket is present in the first staff, labeled "(II.)".

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poco rit. *a tempo* **Tutti**

f *tempo des Liedes*

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 Bach: Fantasia e Fuga in c, BWV 562 40.594/10
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 - Orgelsonate Nr. 4 in a op. 98 50.098
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 - Te Deum laudamus (Altenburger Te Deum) 40.594/20
 Silcher: Sämtliche Orgelstücke 80.121

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 Preludes and hymn settings**

Aphorismen, Intonationen und Choralvorspiele für Orgel 18.1
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 Bach: Sechs Orgelchoräle nach Kantatensätzen
 - Sechs Choräle à la Schübler
 - 18 kleine Choralpartiten (Schlenker)
 Bornefeld: Choralvorspiele I–VIII
 - Choralvorspiele I, II 29.
 - Choralvorspiele 1930/70
 - Choralvorspiele 79/83
 - Orgelstücke. 7 Intonationen
 Choralvorspiele zum EG
 Brosig: Sämtliche Choralvorspiele
 Choralvorspiele aus dem Umkreis des
 Esslinger Orgelbuch. Intonationen,
 und Begleitsätze zum EG (3 Bde) 18.052
 Freiburger Orgelbuch 18.075
 Horn: 16 Choralvorspiele zu
 Janca: Orgelverse über: Gott lob 18.107
 - Solang es Menschen 18.110
 - Manchmal kenner 18.109
 - Bricht dem Hunger 18.106
 - Kleine Toccata ül (1995) 18.108
 Karkoschka: Choralvorspiele 18.058
 Merkel: C... eslob 18.103
 Metzler 18.044
 - Ver... 18.045
 Oley: ... (zum EG und GL) 18.101/10
 ... d. und konzert. Gebrauch 18.101/20
 ... e zum EG-Stammteil 18.104
 ... stier 18.061
 ... 18.100
 ... 18.027
 ... springen für 2 Orgeln 18.020

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 Bach, J... Orgelkonzert in F 38.501
 - Orgelk... ert in B 38.502
 - Orgelkonzert in Es 38.503
 Bach/Bornefeld: Konzert in d BWV 1052 29.197
 Händel: Concerti d'organo Nr. 7–12 40.538
 - Concerti d'organo Nr. 13–16 40.545
 Das Aufführungsmaterial ist einzeln erhältlich.

Rheinberger: Orgelkonzert Nr. 1 in F 50.137
 - Orgelkonzert Nr. 2 in g 50.177
 Rentzsch: Orgelkonzert (1984) 18.065

Orgel mit 1 Melodieinstrument / Organ with 1 melody instrument

Bach/Bornefeld: Drei Choralvorspiele (Eh) 29.186
 - Acht Choralbearbeitungen (Melodieinstrument) 29.188
 - Drei Choralvorspiele (Vc) 29.193
 Becker: Adagio (VI) 40.583
 Bertram: Choralfantasie „Jesu meine Freude“ (Va) 13.059
 - Fünf Choralvorspiele (Ob) 13.043
 Bornefeld: Choralsonate „Auf, auf, mein Herz“ (Tr) 29.075
 - Lituus (Trb) 29.124
 - Threni (Eh) 29.123
 Busoni/Bornefeld: Variationen über das Chorallied BWV 517 29.189
 Ebhardt: Befiehl du deine Wege, 1. Komposition (Clt) 13.030
 - Befiehl du deine Wege, 2. Komposition (Fg) 13.031
 - Dir, dir, Jehova, will ich singen (Ob) 13.032
 - Ein Lämmlein geht und trägt die Schuld (Fg) 13.033
 Homilius: Drei Choralbearbeitungen (Blasinstrument) 13.019
 - Elf Choralvorspiele (Melodieinstrument) 13.071
 Krebs: Drei Fantasien (Bl) 13.056
 - Freu dich sehr, o meine Seele (Obda) 13.024
 - Vier Choralvorspiele (Bl) 13.055
 Kretzschmar: Concerto für Klarinette 13.023
 - Concerto für Querflöte
 Link: Partita „Lobet den Herren, alle die ihn ehrt“
 Linkenbach: Partita „Es kommt ein Schiff, gela...“
 Marks: Partita „In dir ist Freude“ (Fl) 13.023
 - Partita „Jesu, meine Freude“ (Cor) 13.023
 - Partita „Lobe den Herren, o meine Seele“ 13.023
 - Partita „Nun singet und seid froh“ 13.023
 Metzler: Partita „Die Sonn hat sich...“ 13.007
 Mozart/Bornefeld: Andante und... 29.195
 Oley: Wunderbarer König (C) 13.023
 Purcell: Suite für Trompete 26.301
 Raphael: Sonate (Vc) 16.004
 Rheinberger: Andante 16.029
 - Sechs Stücke für... 50.150
 - Suite in c für... 50.166/10
 Romantische...
 Schilling: Dr... (Tr) 13.015
 - Vier C... 13.044
 Schn... 23.502
 Sch... 16.036
 T... 13.022
 Te... 29.187
 Te... 16.035
 ... was hast du verbrochen (Va) 13.003

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

Bach: ... pra Jesu, meines Lebens Leben 13.070
 ... musikalische Opfer (VI, Fl) 29.185
 ... (Bflf c, 2 Bflf f) 11.221
 ... zeller Kuhreihen (Trb, Glocke) 29.168
 ... morgentaulich... (Bflf, Fl) 29.130
 ... Noël Allemand „Lobt Gott“ (arr. + original) 11.208 + 13.014
 ... Befiehl du deine Wege, 2. Komposition (Fg) 13.031
 ... dir, Jehova, will ich singen (Ob) 13.032
 ... sch: Te Deum für Bläser 10.201
 Heller: Erhalt uns, Herr, bei deinem Wort 13.041
 Hessel: Bläsermusik zur Weihnachtszeit 25.058
 Langlais: Choral médiéval für Orgel und 6 Bläser 26.402
 - Cortège für 2 Orgeln und 8 Bläser (4 Tr, 4 Trb, Timp) 40.586
 Metzler: Es ist ein Ros entsprungen (2 Fl, 2 VI, Va, Vc, Cb) 13.001
 Oley: Gott des Himmels und der Erden (8 Harm) 13.025
 Rechsteiner: Fantasie und Fuge (Bl) 13.020
 Rheinberger: Suite in c für VI und Vc solo, Streicher und Orgel 50.149

Vokalmusik mit konzertierender Orgel / Vocal music with organ

Bach, J.S.: Wir danken dir, Gott. Ratswahlkantate BWV 29 31.029
 - Wer weiß, wie nahe mir mein Ende. Kantate BWV 27 31.027
 Bach/Bornefeld: Jauchzet Gott, alle L. (nach BWV 51) (S, Tr, Org) 29.212
 - Lobe den Herren, den mächtigen K. (aus BWV 137) (S, Tr, Org) 29.213
 Dvořák: Messe in D op. 86 40.651
 Haydn: Missa brevis Sti. Joannis de Deo (Kleine Orgelmesse) 40.600
 Hindemith/Bornefeld: Die Geburt Christi (S, Org) 29.204
 - Die Passion (S, Org) 29.203
 Janca: Missa de Angelis (Coro SATB, Gde., Org) 40.696
 - Weihnachtskantate „Hört, der Engel helle Lieder“ (SS [SA], Org) 40.707
 Mozart: Missa in C (Orgsologmesse) KV 259 40.628
 Musik zu Kasualien I und II 2.076 + 2.077
 Schnizer: Messe in C 40.649

Orgelschulen, Bücher / Organ instruction, books

Gaar: Orgelimprovisation 24.017
 Laukvik: Orgelschule zur historischen Aufführungspraxis
 - Bd. 1: Barock und Klassik 60.002
 - Part 1: Baroque and Classical period (English) 60.003
 - Bd. 2: Romantik 60.004
 Völk: Orgeln in Württemberg. Bildband mit 150 Farbtafeln. 24.014
 Wolff/Zepf: Die Orgeln J. S. Bachs 24.045