

1 Du willst das ganze Herz

(Chorbuch, Nr. 99)

Musik: Johann Michael Haydn (1737–1806)

Oberstimme: Klaus Michael Fruth (geb. 1940)

Ruhig fließend (♩ = ca. 84)

Solo

Orgel

mf

mp

mf

poco f

poco f

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MUSTER

Lass du mich still werden 2

(Singsatz und Oberstimme) 12

Satz und Oberstimme

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Solo 1

Solo 2

Orgel

Beim Spiel der 2. Oberstimme ein sehr ruhiges Tempo



4



8



3 Darf ich wiederkommen

(Singt dem Herrn, Band 2, Nr. 1)

Satz: Jan Radzuweit (geb. 1987)

Vorspiel und Oberstimme: Markus Rink (geb. 1983)

♩ = 67

Solo

Orgel

7

13

19

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Du heil'ge Wille 4

(Sing... 9)

Satz und Oberstimme: Klavier

Langsame Halbe

Solo *mf*

Orgel *p*

5

9 *più f*

più f

13

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5 Mein Herz ist still geworden

(Singt dem Herrn, Band 2, Nr. 15)

Satz und Oberstimme: Christoph Oellig (geb. 1976)

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of a Solo part and an Organ part. The Solo part begins with a whole rest for the first four measures, followed by a melodic line starting on G4. The Organ part provides accompaniment with a *mf* dynamic. The score is divided into systems, with measure numbers 7, 14, and 21 indicated. The organ part features various textures, including chords and moving lines. Dynamics include *mf*, *pp*, *rit.*, and *mp*. A large diagonal watermark 'MUSTER' is overlaid across the score.

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Herr, weil mich festhält deine starke Hand 6

(178)

Satz: Charles

Ober

Flöte

Orgel

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Detailed description: This block contains the first five measures of the score. The Flöte part is written in a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a quarter rest followed by a series of eighth and quarter notes. The Orgel part is written in two staves (treble and bass clefs) with a 4/4 time signature. It features a steady accompaniment of chords and single notes.

6

Detailed description: This block contains measures 6 through 10. The Flöte part continues with a melodic line of eighth and quarter notes. The Orgel part maintains its accompaniment pattern.

11

Detailed description: This block contains measures 11 through 15. The Flöte part shows a continuation of the melodic theme. The Orgel part provides harmonic support.

16

Detailed description: This block contains measures 16 through 20. The Flöte part concludes with a final melodic phrase. The Orgel part ends with a sustained chord.

7 Wie ein Hirt, sein Volk zu weiden

(Gesangbuch Nr. 229)

Melodie: Friedrich August Schulz (1810–1880)

Satz: Klaus Michael Fruth (geb. 1940)

Oberstimme: Armin Metschies (geb. 1958)

The image displays a musical score for the hymn 'Wie ein Hirt, sein Volk zu weiden'. It is arranged for a solo voice and organ. The score is written in 3/4 time and the key of B-flat major. The organ part is in a simple, homophonic style, providing harmonic support for the vocal line. The score is divided into systems, with measures 5, 9, and 13 clearly marked. A large, diagonal watermark reading 'MUSTER' is overlaid across the entire page. In the upper right corner, there is a copyright notice: '© Verlag Friedrich Bischoff GmbH'.

O Wunderliebe, die mich umhüllte 8

(24)

Melodie: Langenöls 1742, bei Johann B...

Sa...

Ober...

Solo

Orgel

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4

7

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9 Ich bete an die Macht der Liebe

(Gesangbuch, Nr. 221)

Melodie: Dimitri Stepanowitsch Bortnjansky (1751–1825)

Satz: Arno Semrau (geb. 1962)

Oberstimme: Markus Rink (geb. 1983)

The image displays a musical score for the hymn 'Ich bete an die Macht der Liebe'. It consists of five systems of music. The first system is labeled 'Solo' and 'Orgel'. The Solo part is written in a single treble clef staff with a 3/4 time signature. The Organ part is written in grand staff notation (treble and bass clefs). The score is divided into measures, with measure numbers 7, 14, and 20 indicated at the beginning of their respective systems. A large, diagonal watermark reading 'MUSTER' is overlaid across the entire page. In the upper right corner of the organ part, there is a copyright notice: '© Verlag Friedrich Bischoff GmbH'.

Sei, o Vater, sei mir lieb 10

(248)

Musik: Will...

Oberstim...

Solo

Orgel

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4

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7

MUSTER

10

MUSTER

11 Herr, sei mir Sünder gnädig

(Singt dem Herrn, Band 2, Nr. 34)

Musik: Gerrit Junge (geb. 1973)

Vorspiel und Oberstimme: Markus Rink (geb. 1983)

♩ = 80

The musical score is written in G major (one sharp) and 4/4 time. It consists of several systems of staves:

- System 1:** Organ part, measures 1-6.
- System 2:** Organ part, measures 7-12.
- System 3:** Solo part (measures 13-16) and Organ part (measures 13-16). A repeat sign is present at measure 13.
- System 4:** Solo part (measures 17-21) and Organ part (measures 17-21). The Solo part ends with a triplet of eighth notes. Both parts conclude with a double bar line and the word "Fine".
- System 5:** Solo part (measures 22-23) and Organ part (measures 22-23). The Solo part has a first ending (1.) and a second ending (2.). Both parts conclude with a double bar line and the instruction "D.S. al Fine".
- System 6:** Solo part (measures 24-25) and Organ part (measures 24-25). The Solo part has a first ending (1.) and a second ending (2.). Both parts conclude with a double bar line and the instruction "D.S. al Fine".

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Heilig, heilig, heilig 12

(43)

Musik: Johann Sebastian Bach

Oberstimme

Solo

Orgel

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The first system of music consists of two staves. The top staff is labeled 'Solo' and contains a single melodic line in treble clef. The bottom staff is labeled 'Orgel' and contains two staves (treble and bass clefs) representing the organ accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a rest followed by a series of eighth and quarter notes.

5

The second system of music starts at measure 5. It continues with the solo line and organ accompaniment. The solo line features a melodic phrase with a sharp sign above a note. The organ accompaniment provides harmonic support with chords and moving lines in both hands.

9

The third system of music starts at measure 9. The solo line continues with a melodic phrase. The organ accompaniment features a more active bass line with eighth notes and chords.

13

The fourth system of music starts at measure 13. The solo line concludes with a long note. The organ accompaniment ends with a final chord and a double bar line.

13 O dass ich tausend Zungen hätte

(Gesangbuch Nr. 262)

Melodie: Johann Balthasar König (1691–1758)

Satz: Georg Pilum (geb. 1959)

Oberstimme: Gerhard Milewski (geb. 1949)

The image displays a musical score for the hymn 'O dass ich tausend Zungen hätte'. It is arranged for a solo voice and organ. The score is written in 4/4 time and the key of B-flat major. It consists of three systems of music. The first system is labeled 'Solo' and 'Orgel'. The second system is marked with a '4' at the beginning. The third system is marked with an '8' at the beginning. A large, diagonal watermark reading 'MUSTER' is overlaid across the entire score. In the upper right corner of the score area, there is a copyright notice: '© Verlag Friedrich Bischoff GmbH'.

Wenn Friede Gott 14

Melodie: F... (1995)
Satz...
Oberstimme...

Solo

Orgel

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6

11

1

55

15 Herz und Herz, vereint zusammen

(Gesangbuch Nr. 332)

Melodie: Unbekannt (Herrnhuter Gemeinde 1735)

Satz: Siegfried Karnick (geb. 1928)

Oberstimme: Armin Metschies (geb. 1958)

The image displays a musical score for the hymn 'Herz und Herz, vereint zusammen'. It is arranged for a solo voice and organ. The score is written in 4/4 time and the key of B-flat major. The organ part is in a two-staff format (treble and bass clefs). The score is divided into four systems, with measures 1-2, 3-4, 5-6, and 7-8. A large, diagonal watermark reading 'MUSTER' is overlaid across the entire page. The copyright notice '© Verlag Friedrich Bischoff GmbH' is located in the upper right corner of the page.

16 Gott, der uns seinen Frieden schenkt

(Chorbuch, Nr. 415)

Satz: Hartmut Geppert (geb. 1945)

Oberstimme: Markus Rink (geb. 1983)

Solo

Orgel

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The first system of the score shows the Solo voice part and the Organ accompaniment for measures 1 through 6. The Solo part begins with a whole rest in measure 1, followed by a melodic line of eighth and quarter notes. The Organ part provides a harmonic accompaniment with chords and moving lines in both hands.

7

The second system of the score covers measures 7 through 10. The Solo voice part continues its melodic line, and the Organ part maintains its accompaniment. A large diagonal watermark reading 'MUSTER' is overlaid across the page.

11

The third system of the score covers measures 11 through 15. The Solo voice part continues its melodic line, and the Organ part maintains its accompaniment. A large diagonal watermark reading 'MUSTER' is overlaid across the page.

16

The fourth system of the score covers measures 16 through 20. The Solo voice part continues its melodic line, and the Organ part maintains its accompaniment. A large diagonal watermark reading 'MUSTER' is overlaid across the page.

17 Jesus kommt

(Singt dem Herrn, Band 2, Nr. 29)

Satz und Oberstimme: Markus Rink (geb. 1983)

Freudig (♩ = 80)

Originaltonart: E-Dur

Orgel



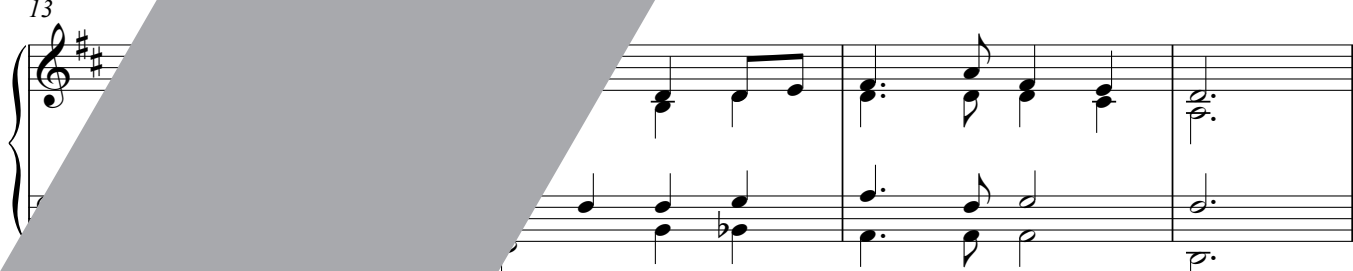
5



9



13



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MUSTER

18 In die Herrlichkeit möcht ich gehn

(Gesangbuch Nr. 426)

Melodie: unbekannt

Satz: Klaus Michael Fruth (geb. 1940)

Oberstimme: Manfred Ullmann (geb. 1956)

Solo

Orgel

4

6

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Vater unser 19

(126)

Satz: Kla
Oberstimme

Solo

Orgel

6

11

16

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20 Noch ehe die Sonne am Himmel s

(Chorbuch, Nr. 450)

Melodie: Sergej A. Bazuk, 1973

Satz: Alejandro Veciana, 1991

Oberstimme: Sigi Hänger (geb. 1972)

♩ = 75

Solo

Orgel

5

9

13

molto rit. a tempo

The image shows a musical score for a piece titled '20 Noch ehe die Sonne am Himmel s'. The score is for a solo voice and organ. It is in 4/4 time and has a tempo of quarter note = 75. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measures 5, 9, and 13 marked. A large diagonal watermark 'MUSTER' is overlaid on the score. The organ part consists of a right-hand part and a left-hand part. The solo part is written in a single staff. The score ends with a double bar line and repeat dots.

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