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Vorwort

Das Thema „Abend“ hat seit der Etablierung des „Charakterstücks“ im 19. Jahrhundert viele Komponisten von Instrumentalmusik zu besonders expressiven und klangschönen Schöpfungen inspiriert. Dies gilt in besonderem Maße für Orgelkomponisten: Sind bisher im gängigen Repertoire nur wenige derartige Stücke zu finden, offenbarte sich den Herausgebern nach jahrelanger Recherche eine Fülle von „abendbezogenen“ Werken unterschiedlichster Herkunft und Qualität. Die schönsten von diesen wurden in einer repräsentativen Auswahl für den vorliegenden Band zusammengestellt.

Es wurde bei den meisten Werken sowohl auf leichte Spielbarkeit geachtet als auch auf die Möglichkeit, die Stücke auf einem zweimanualigen Instrument realisieren zu können. Originale Spiel- und Registrierangaben wurden übernommen und gegebenenfalls übersetzt.

Möge die vorliegende Sammlung immer dann gute Dienste leisten, wenn meditative und ausdrucksvolle Orgelstücke für Gottesdienst, Andacht, Konzert und Unterricht benötigt werden – und das kann bereits am Morgen sein.

Hamburg und Troisdorf, im Januar 2008

Andreas Willscher, Hans-Peter Bähr

Foreword

The “evening” theme has inspired many composers of instrumental music to write especially expressive and beautiful works ever since the “character piece” became established in the nineteenth century. This is particularly true of composers for the organ: whilst only a few such pieces are to be found in the normal repertoire today, years of research have revealed to the editors the existence of a host of “evening-related” works from many different sources and of many different qualities. The finest of these have been compiled to form a representative selection in this volume.

In the case of almost all the works, attention was paid both to ease of performance and to the possibility of realising the pieces on a two-manual instrument. Original directions regarding performance and registration have been taken over and, where appropriate, translated.

May this collection prove useful whenever meditative and sensitive organ music is required for church services, concerts and teaching – even in the morning!

Hamburg and Troisdorf, January 2008

Andreas Willscher, Hans-Peter Bähr
Translation: Andrew Sims

Weitere Orgelstücke zum Abend in unseren Ausgaben:

- BU 1957** Bibl, Rudolf: 7 Charakterstücke op. 87
 - „Abendruhe“
- BU 1627** Wermann, Oskar: 8 Charakterstücke op. 93
 - „Abendfeier“
- BU 975** Rheinberger, Josef: 12 Miscellaneen op. 174
 - „Abendruhe“
- BU 1870** Humperdinck, Engelbert: „Abendsegen“-Fantasie
 - aus der Märchenoper Hänsel und Gretel

Evensong

Bruce Steane
1866-ca.1938

Andante sostenuto

Man. *p*

Musical notation for measures 1-6. The score is in G major (one sharp) and 4/4 time. It features a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 1-6, and the left hand provides harmonic support with chords and single notes.

Musical notation for measures 7-13. The right hand continues the melodic line with a slur. The left hand has a more active bass line with some chords and single notes.

14 *mf*

Musical notation for measures 14-20. The right hand has a melodic line with a slur. The left hand has a more active bass line with some chords and single notes. A mezzo-forte (*mf*) dynamic is indicated in measure 15.

21 *p*

Musical notation for measures 21-26. The right hand has a melodic line with a slur. The left hand has a more active bass line with some chords and single notes. A piano (*p*) dynamic is indicated in measure 22.

27

Musical notation for measures 27-32. The right hand has a melodic line with a slur. The left hand has a more active bass line with some chords and single notes.



Abendlied

Evening Hymn

Emma Louise Ashford
1850-1937

Man.

$\text{♩} = 50$

9

17

più animato

mf

23

28

rit.

dim.

Am Abend

At Eventide

op. 182, 6

Charles Villiers Stanford

1852-1924

Adagio

Man. *p*

Ped.

8 *pp*

15

22



Abendstimmung

Josef Löw
1834-1886

Tranquillo, espressivo

Man.

dolce

6

11

16

dim. p

21

Mondlicht über der Kapelle

Fotokopieren
grundsätzlich
gesetzlich
verboten



Moonlight On The Chapel

SW: Salizional, Flöte
HW: Melodia*
Ped.: Bourdon 16'

William Maag Felton
1910-1930

Moderato
8va

Man. *SW p*

Ped.

rit.

5 **a tempo**

HW *mf*

10 **f**

14 **f**
Gamba

*Melodia: Weiche, runde Flöte

Eigentum des Verlegers für alle Länder: Dr. J. Butz, Bonn, 2008

Ronde de Nuit

Caprice

Fotokopieren
grundsätzlich
gesetzlich
verboten



Frédéric Brissou
1821-1900

Marcia

Man.

pp dolce

7

pp sempre dolce

14

ff

20

p sf pp

26

Fine

Des Hirten Abendgebet

A Shepherd's Evening Prayer

SW.: Vox coelestis, Gedackt, Flöte
 HW.: Flöten 8' + 4', SW/HW
 Ped.: zarter 16', SW/Ped.

George Balch Nevin
 1859-1933

Largo **Andante**

Man. SW HW SW - Flöte

Ped.

6

cresc.

11

dim.

Abendgebet

SW: Vox coelestis
 HW: Gamben
 Pos.: Flöte 8'
 Ped.: zarter 16', HW/Ped.

William Faulkes
 1863-1933

Larghetto

Man. **HW *p***



Ped.




Notturmo

Robert Jones
geb. 1945

Espressivo ♩ = 84

Man. *SW mp*

legato

Ped.

5

cantabile

Solo mf

9

Abendlied

Chant du soir
op.92,1

Marco Enrico Bossi
1861-1925

Andantino affetuoso
sanfte Stimmen

Man. *SW pp*

Ped. Gedackt 16'

The first system of the musical score consists of three staves. The top staff is the right hand (Man.), the middle staff is the left hand (Man.), and the bottom staff is the pedal (Ped.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo and mood are 'Andantino affetuoso' with the instruction 'sanfte Stimmen'. The dynamic marking is *pp* (pianissimo). The left hand part is marked 'SW' (Sustained Weight) and 'Gedackt 16'' (Damped 16'). The music features a melody in the right hand and a bass line in the left hand, with a sustained pedal point in the bottom staff.

The second system of the musical score continues the piece. It consists of three staves: right hand (Man.), left hand (Man.), and pedal (Ped.). The notation includes various musical symbols such as notes, rests, and slurs, maintaining the same key signature and time signature as the first system.

poco rall. a tempo

The third system of the musical score continues the piece. It consists of three staves: right hand (Man.), left hand (Man.), and pedal (Ped.). The tempo marking *poco rall. a tempo* is placed above the right hand staff. The notation includes various musical symbols such as notes, rests, and slurs, maintaining the same key signature and time signature as the previous systems.

Evening Prayer

Henry Smart
1813-1879

Andante solennelle

Man. **Pos. Dulciana**

Ped.



7



13

SW 8'

