

Orgelbuchbegleitung

nebst 116 Vor- und Nachspielen,

zu den

23 Einheitsliedern

der Deutschen Diözesan-Gesangbücher

von

Johannes Cordes

Domvikar und Domorganist

Angepasst an das Gotteslob (2013)

von

Dieter Leber

Inhaltsverzeichnis

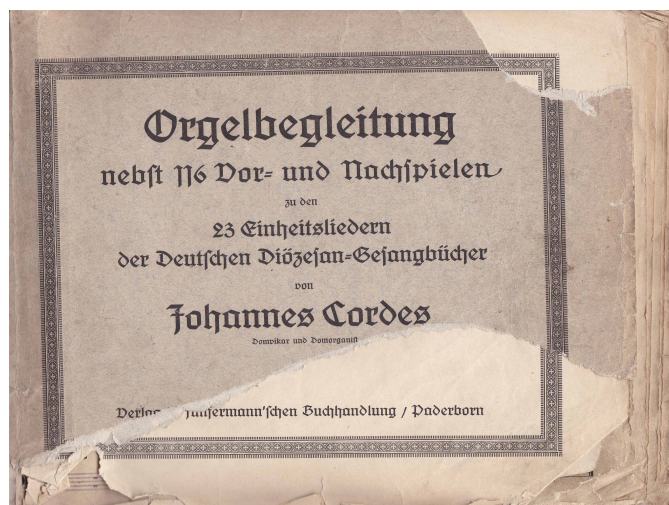
GL 091 - In dieser Nacht	5
GL 289 - O Haupt voll Blut und Wunden, Teil 1	6
GL 289 - O Haupt voll Blut und Wunden, Teil 2	7
GL 351 - Komm Schöpfer Geist	8
GL 358 - Ich will dich lieben	9
GL 367 - Jesus dir leb ich	10
GL 380 - Großer Gott wir loben dich	11
GL 380 - Großer Gott wir loben dich, Nachspiele	12
GL 455 - Alles meinem Gott zu Ehren	13
GL 492 - Tantum ergo	14
GL 503 - Mitten in dem Leben sind	15
GL 521 - Maria dich lieben	16
GL 521 - Maria dich lieben, Nachspiele	17
GL 532 - Christi Mutter	18
GL 542 - Ihr Freunde Gottes allzugleich	19
GL 542 - Ihr Freunde Gottes allzugleich, Nachspiele	20
GL 868 (FR) - Fest soll mein Taufbund	21
GL 868 (FR) - Fest soll mein Taufbund, Nachspiele	22
GL 899 (FR) - Unüberwindlich starker Held	23

Vorwort

Johannes Cordes (*18.Mai 1873 in Altenhudem; +1.März 1926 in Paderborn) war verantwortlich für die Herausgabe des Orgelbuchs zum Diözesangesangbuch 'Sursum Corda' 1904.

Als 1916 23 Einheitslieder als Anhang zum 'Sursum Corda' aufgenommen wurden, verfasste Cordes ein Heft mit eigenen Kompositionen mit dem Titel 'Orgelbegleitung nebst 116 Vor- und Nachspielen zu den 23 Einheitsliedern der Deutschen Diözesan-Gesangbücher'.

In meiner Heimatgemeinde bin ich beim Besuch in der alten Kapelle, die früher als Pfarrkirche genutzt wurde, heute jedoch nicht mehr in Gebrauch ist, auf genau dieses Orgelbuch von Johannes Cordes gestoßen, das erhebliche Gebrauchsspuren aufwies (also offensichtlich viel genutzt wurde). Da mir die Sätze - insbesondere für kleine romantische Orgeln der Jahrhundertwende um 1900 - sehr gefallen, habe ich sie für den heutigen Gebrauch an das Gotteslob (2013) rhythmisch, melodisch und in der Tonart angepasst.



Die Auswahl der Vor- und Nachspiele richtet sich (nach meiner persönlichen Erfahrung) in erster Linie an der Häufigkeit der Verwendung der Lieder im heutigen Gottesdienst aus. Bei wenig genutzten Liedern habe ich auf einige Vor- und Nachspiele verzichtet.

Die folgende Tabelle zeigt, für welche Vor- und Nachspiele ein Notensatz erfolgt (und hier enthalten) ist.

GL	Lied	Nr.	VS	1	2	3	4	NS	1	2	3	4	OT	GLT
91	In dieser Nacht	12	2	x	x			3	-	-	x		D-Dur	C-Dur
289	O Haupt voll Blut und Wunden	20	3	x	x	x		3	x	-	-		phrygisch C	phrygisch C
351	Komm Schöpfer Geist	13	2	x	x			4	x	-	-	-	G-Dur	G-Dur
358	Ich will dich lieben	8	2	x	x			4	-	-	-	-	D-Dur	C-Dur
367	Jesus dir leb ich	9	2	x	x			2	x	-			Es-Dur	C-Dur
380	Großer Gott wir loben dich	7	2	x	x			4	x	x	x	x	G-Dur	F-Dur
455	Alles meinem Gott zu Ehren	1	2	x	x			4	x	-	-	-	B-Dur	A-Dur
492	Tantum ergo	10	2	x	x			2	-	-			Es-Dur	D-Dur
503	Mitten in dem Leben sind	17	2	-	x			2	-	-			phrygisch C	phrygisch B
521	Maria dich lieben	15	2	x	x			5	x	x	x	x	G-Dur	F-Dur
532	Christi Mutter	2	3	-	x	x		4	-	-	-	-	d-Moll	d-Moll
542	Ihr Freunde Gottes allzugleich	3	2	x	x			4	x	x	x	x	F-Dur	Es-Dur
868	Fest soll mein Taufbund	4	2	x	x			3	x	x	x		Es-Dur	D-Dur
899	Unüberwindlich starker Held	21	4	-	x	-	x	4	-	-	-	-	e-Moll	e-Moll

Die Spalten haben folgende Bedeutung: GL = Nummer im Gotteslob, Lied = Anfang des Liedes im GL, Nr. = Nummer des Einheitsliedes, VS = Anzahl der Vorspiele, NS = Anzahl der Nachspiele, OT = Originaltonart, GLT = Tonart im Gotteslob. Mit x bzw. - ist gekennzeichnet, ob das Vor- oder Nachspiel gesetzt ist oder nicht.

In dieser Nacht

GL 91

Johannes Cordes (1873 - 1926)

1. Vorspiel

2. Vorspiel

Lied

3. Nachspiel

O Haupt voll Blut und Wunden

GL 289

Johannes Cordes (1873 - 1926)

1. Vorspiel

The first system of the first prelude consists of two staves. The right hand (treble clef) begins with a quarter note G4, followed by eighth notes A4-B4, and then a series of eighth-note chords: C5-B4, B4-A4, G4-F4, and F4-E4. The left hand (bass clef) starts with a quarter rest, followed by a half note chord of G3 and B3, then a half note chord of C4 and E4, and finally a half note chord of G3 and B3. The system concludes with a quarter rest in the right hand and a half note chord of G3 and B3 in the left hand.

The second system continues the prelude. The right hand features a series of eighth-note chords: C5-B4, B4-A4, G4-F4, and F4-E4, followed by a half note chord of G4 and B4. The left hand plays a half note chord of G3 and B3, then a half note chord of C4 and E4, and finally a half note chord of G3 and B3. The system ends with a quarter rest in the right hand and a half note chord of G3 and B3 in the left hand.

The third system concludes the first prelude. The right hand plays a half note chord of G4 and B4, followed by a half note chord of C5 and B4, and then a half note chord of G4 and B4. The left hand plays a half note chord of G3 and B3, then a half note chord of C4 and E4, and finally a half note chord of G3 and B3. The system ends with a quarter rest in the right hand and a half note chord of G3 and B3 in the left hand.

2. Vorspiel

The first system of the second prelude consists of two staves. The right hand (treble clef) begins with a quarter rest, followed by a half note chord of G4 and B4, then a half note chord of C5 and B4, and finally a half note chord of G4 and B4. The left hand (bass clef) starts with a quarter rest, followed by a half note chord of G3 and B3, then a half note chord of C4 and E4, and finally a half note chord of G3 and B3. The system concludes with a quarter rest in the right hand and a half note chord of G3 and B3 in the left hand.

O Haupt voll Blut und Wunden

GL 289

Johannes Cordes (1873 - 1926)

3. Vorspiel

Musical score for the 3rd prelude. It consists of two staves, treble and bass clef, in common time (C). The piece features a complex texture with many chords and moving lines. The right hand has a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with many chords and some rhythmic patterns.

Lied

Musical score for the song. It consists of two staves, treble and bass clef, in common time (C). The right hand has a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with many chords and some rhythmic patterns.

16

Continuation of the musical score for the song. It consists of two staves, treble and bass clef, in common time (C). The right hand has a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with many chords and some rhythmic patterns.

1. Nachspiel

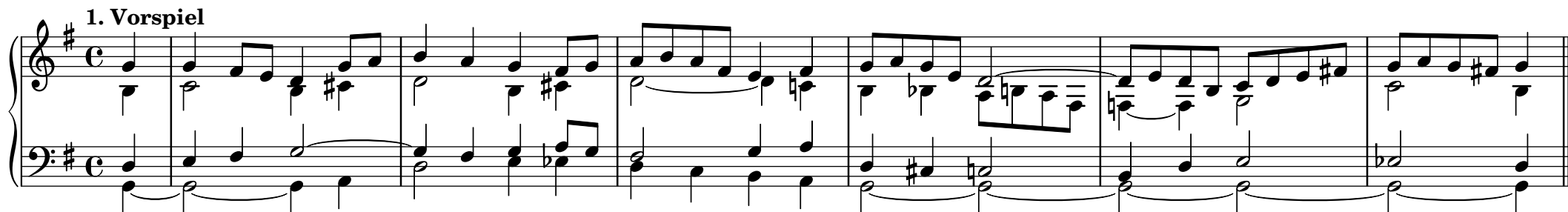
Musical score for the 1st postlude. It consists of two staves, treble and bass clef, in common time (C). The piece features a complex texture with many chords and moving lines. The right hand has a melodic line with many slurs and ties, while the left hand provides a harmonic accompaniment with many chords and some rhythmic patterns. The word "Man." is written below the first few notes of the left hand.

Komm, Schöpfer Geist

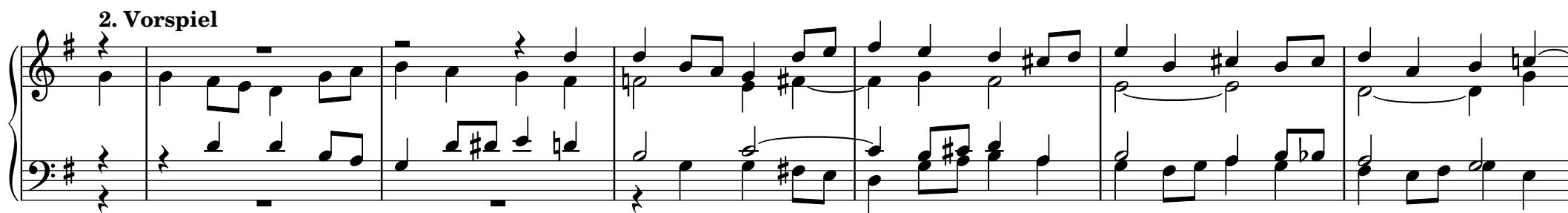
GL 351

Johannes Cordes (1873 - 1926)

1. Vorspiel



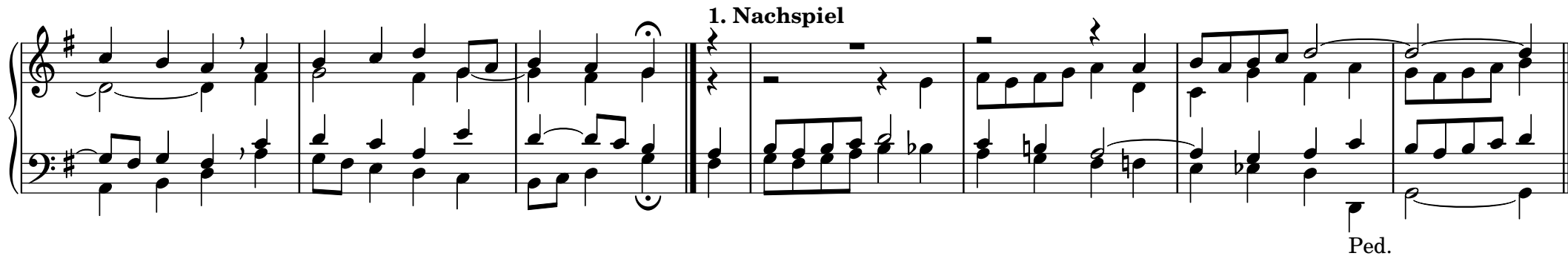
2. Vorspiel



Lied



1. Nachspiel



Ped.

Ich will dich lieben, meine Stärke

GL 358

Johannes Cordes (1873 - 1926)

1. Vorspiel

2. Vorspiel

Lied

Jesus, dir leb ich

GL 367

Johannes Cordes (1873 - 1926)

1. Vorspiel

II.Man.

I.Man.

2. Vorspiel

Milde Register.

Lied

1. Nachspiel

II.Man.

I.Man.

Ped.

Großer Gott, wir loben dich

GL 380

Johannes Cordes (1873 - 1926)

1. Vorspiel

The first prelude is in 3/4 time, B-flat major, and consists of 12 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include piano (p.) and piano fortissimo (pff.).

2. Vorspiel

The second prelude is in 3/4 time, B-flat major, and consists of 12 measures. It begins with a double bar line. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with chords and single notes. Dynamics include piano (p.) and piano fortissimo (pff.).

Lied

The first system of the song is in 3/4 time, B-flat major, and consists of 12 measures. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with chords and single notes. Dynamics include piano (p.) and piano fortissimo (pff.).

The second system of the song is in 3/4 time, B-flat major, and consists of 12 measures. The right hand has a melodic line with eighth notes and rests, and the left hand has a bass line with chords and single notes. Dynamics include piano (p.) and piano fortissimo (pff.).

Großer Gott, wir loben dich - Nachspiele

GL 380

Johannes Cordes (1873 - 1926)

1. Nachspiel

2. Nachspiel

3. Nachspiel

4. Nachspiel

Alles meinem Gott zu Ehren

GL 455

Johannes Cordes (1873 - 1926)

1. Vorspiel **2. Vorspiel**

Man.

Lied

Ped.

Ped.

1. Nachspiel

Ped.

Tantum ergo (Jesu, du bist hier zugegen)

GL 492, 495, 496

Johannes Cordes (1873 - 1926)

1. Vorspiel

The first prelude consists of eight measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The key signature is one sharp (F#) and the time signature is common time (C).

2. Vorspiel

The second prelude consists of eight measures. It continues the melodic and harmonic themes from the first prelude. A double bar line is present after the fourth measure of this section. The notation includes various rhythmic values and chordal structures.

Lied

The beginning of the song consists of eight measures. The right hand has a more active melodic line with frequent eighth notes, and the left hand continues with a steady accompaniment. A double bar line is placed at the end of the eighth measure.

The continuation of the song consists of eight measures. The melodic line in the right hand remains prominent, with the left hand providing a consistent harmonic support. The piece concludes with a final cadence.

Mitten in dem Leben sind

GL 503

Johannes Cordes (1873 - 1926)

2. Vorspiel

Musical score for the 2. Vorspiel (Prelude). The piece is in G minor (one flat) and common time (C). It consists of 8 measures. The right hand features a melodic line with a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Musical score for the Lied (Song), measures 9-17. The piece continues in G minor and common time. The right hand has a more active melodic line with some grace notes, and the left hand maintains a consistent eighth-note accompaniment.

Musical score for the Lied (Song), measures 18-27. The piece continues in G minor and common time. The right hand features a melodic line with grace notes and some rests, while the left hand continues with eighth-note accompaniment.

Musical score for the Lied (Song), measures 28-35. The piece concludes in G minor and common time. The right hand has a melodic line with grace notes and rests, and the left hand continues with eighth-note accompaniment. The piece ends with a final chord in G minor.

Maria dich lieben

GL 521

Johannes Cordes (1873 - 1926)

1. Vorspiel

Man. Ped.

2. Vorspiel

Lied

The image displays a piano score for the piece 'Maria dich lieben' by Johannes Cordes. It is organized into four systems of music. The first system is labeled '1. Vorspiel' and consists of two staves (treble and bass clef) with a 3/4 time signature and a key signature of one flat. It includes performance markings for 'Man.' (Mancera) and 'Ped.' (Pedal). The second system is labeled '2. Vorspiel' and also consists of two staves. The third system is labeled 'Lied' and consists of two staves. The fourth system is unlabeled but continues the two-staff format. The score uses various musical notations including notes, rests, slurs, and dynamic markings.

GL 521 - Maria dich lieben - Nachspiele

GL 521

Johannes Cordes (1873 - 1926)

1. Nachspiel

The first postlude consists of two staves. The treble staff begins with a quarter rest, followed by a series of chords and eighth-note patterns. The bass staff starts with a quarter rest and then provides a steady accompaniment of eighth notes.

2. Nachspiel

II. Man.

I. Man.

II. Man.

3. Nachspiel

Ped.

The second postlude is divided into three sections. The first section is the main body of the piece. It is followed by a first ending (I. Man.) and a second ending (II. Man.). The second ending leads into the third section, which is a short concluding phrase. A 'Ped.' instruction is placed below the bass staff during the second ending.

4. Nachspiel

Ped.

The third postlude consists of two staves. The treble staff features a melodic line with many slurs and ties. The bass staff provides a rhythmic accompaniment. A 'Ped.' instruction is located at the beginning of the piece.

The fourth postlude consists of two staves. The treble staff has a melodic line with a triplet of eighth notes in the middle. The bass staff provides a steady accompaniment. The piece concludes with a final chord.

Christi Mutter stand mit Schmerzen

GL 532

Johannes Cordes (1873 - 1926)

2. Vorspiel (Auch als Trio)

Musical score for the second prelude, measures 1-7. The piece is in B-flat major and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

3. Vorspiel

Musical score for the third prelude, measures 8-15. The piece is in B-flat major and common time. The right hand has a more active melodic line with sixteenth notes, and the left hand has a steady accompaniment.

Lied

Musical score for the song, measures 16-21. The piece is in B-flat major and common time. The right hand has a simple melodic line, and the left hand has a simple accompaniment.

Musical score for the song, measures 22-27. The piece is in B-flat major and common time. The right hand has a simple melodic line, and the left hand has a simple accompaniment.

Ihr Freunde Gottes allzugleich

GL 542

Johannes Cordes (1873 - 1926)

1. Vorspiel

Musical score for the first prelude (1. Vorspiel) in B-flat major, common time. The piece consists of 10 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a final chord in the right hand.

2. Vorspiel

Musical score for the second prelude (2. Vorspiel) in B-flat major, common time. The piece consists of 10 measures. It features a more active right hand with triplets and sixteenth notes, and a left hand with a steady bass line. The piece ends with a final chord in the right hand.

Lied

Musical score for the song (Lied) in B-flat major, common time. The piece consists of 10 measures. The right hand has a simple, hymn-like melody, and the left hand provides a simple accompaniment with chords and a steady bass line. The piece concludes with a final chord in the right hand.

Continuation of the song (Lied) in B-flat major, common time. This section consists of 10 measures, continuing the simple melody and accompaniment from the previous section. It concludes with a final chord in the right hand.

Ihr Freunde Gottes allzugleich - Nachspiele

GL 542

Johannes Cordes (1873 - 1926)

1. Nachspiel

2. Nachspiel

The first system of the score contains the first two trills. The first trill (1. Nachspiel) consists of 8 measures. The right hand plays a melody with eighth notes and triplets, while the left hand provides a bass line with eighth notes. The second trill (2. Nachspiel) consists of 4 measures, continuing the melodic and harmonic ideas from the first trill.

3. Nachspiel

The second system of the score contains the third trill (3. Nachspiel), which consists of 8 measures. It features more complex rhythmic patterns, including sixteenth notes and triplets, in both hands.

The third system of the score contains the fourth trill (4. Nachspiel), which consists of 8 measures. This trill is characterized by frequent triplet figures in both the right and left hands.

4. Nachspiel (TRIO)

The fourth system of the score contains the fourth trill (4. Nachspiel) in Trio, which consists of 8 measures. The piece concludes with a final cadence in both hands.

Fest soll mein Taufbund immer stehn

GL 868

Johannes Cordes (1873 - 1926)

1. Vorspiel rit. 2. Vorspiel

Lied

Fest soll mein Taufbund immer stehn - Nachspiele

GL 868

Johannes Cordes (1873 - 1926)

1. Nachspiel

2. Nachspiel

Musical score for the first and second postludes. The first system shows the beginning of the first postlude, with a treble clef and a key signature of one sharp (F#). The second system shows the beginning of the second postlude, marked with a 'Man.' (Mancina) instruction.

Continuation of the second postlude. The score includes a 'Ped.' (Pedal) instruction. The piece concludes with a double bar line.

3. Nachspiel (TRIO)

Musical score for the third postlude (Trio). It consists of two systems of music, featuring a treble and bass clef with a key signature of one sharp (F#).

Continuation of the third postlude (Trio). The score concludes with a double bar line.

Unüberwindlich starker Held

GL 899

Johannes Cordes (1873 - 1926)

2. Vorspiel

Ped.

9

4. Vorspiel

Ped.

17

Lied

Ped.

26

Ped.