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38 Chorals

La présente collection de chorals été écrite en deux séries, au printemps et en automne 2002. Ecrire un choral environ tous les deux jours a constitué pour l'auteur une expérience intéressante, un moment de détente par rapport à un vrai travail de composition. C'est surtout les encouragements de mon ami James David Christie, l'un des organistes américain les plus doués de sa génération, qui m'ont engagé à poursuivre ce travail. Cette collection pourrait rendre service à mes collègues organistes d'église ou professeurs d'orgue.

Une première série de 12 chorals avait été publiés en 1976 par Augsburg Publishing House (USA). Les mélodies de cantiques luthériens y étaient traitées dans un style néoclassique un peu uniforme qui faisait parfois violence à leur caractère résolument tonal. Le présent recueil s'en distingue par une plus grande variété de styles, et l'on pourra remarquer que l'harmonie naturelle de chaque mélodie a été maintenue dans la plupart des cas. Un certain nombre de chorals de caractère romantique évoquent Brahms ou Reger. Le choral d'orgue ayant été relativement peu traité à leur époque, il m'a semblé que les pièces écrites dans cette sensibilité pouvaient rendre service lors de certaines cérémonies chargées d'émotion.

Ces chorals sont en général d'une difficulté moyenne, certains très faciles, d'autres plus exigeants. Les indications de registration ne sont que des suggestions, exception faite de certaines pièces écrites dans un style très défini, comme le «*Vater unser*» en Récit de Cromorne. Il faut noter que les points d'orgue marquant la fin des phrases sont à interpréter comme des signes de respiration, ainsi que cela se fait pour les chorales de Bach, par exemple.

Le classement de tous ces chorals, dont certains sont traités en plusieurs versions, posait un problème assez délicat. Plutôt que de proposer un ordre logique, (selon l'année liturgique, ou l'ordre alphabétique), j'ai préféré les laisser dans l'ordre approximatif de leur composition. Cela suggère certains ensembles ou, au contraire, justifie des ruptures de style. De toute façon, s'il est loisible de grouper quelques chorals pour les jouer dans un concert sans prétention, il n'est pas question de jouer l'ensemble de ces pièces d'un trait.

—Lionel Rogg
novembre 2002

38 Chorales

This collection of chorales was written in two stages, in the spring and in the autumn of 2002. For the composer, arranging a new chorale nearly every other day makes for an interesting experience, and is relaxing when compared to true composition. Above all it was the urging of my friend James David Christie (one of the most gifted American organists of his generation) which encouraged me to pursue this work. It is my hope that such a collection can be of service to my colleagues, both church organists and organ teachers.

An earlier series of 12 chorales was published in 1976 by Augsburg Publishing House (USA). The melodies were all treated in a rather uniformly neoclassical style and were sometimes completely at odds with the normal, resolutely tonal character of many Lutheran hymns. This collection is distinguished by a greater variety of styles, and one may notice that the natural harmonization of each melody has been maintained in most cases. Many of the pieces are treated in a Romantic manner, evoking the sound of Brahms or Reger. The organ chorale was utilized little during the Romantic era, and it seems to me that pieces written with the Romantic sensibility can be useful in certain emotionally charged services.

In general, these pieces are of medium difficulty. Some are very easy, others are more demanding. The registrations are only suggestions, with the exception of certain pieces written in a very defined manner, such as “*Vater unser*” as *Récit de Cromorne*. It must be noted that the fermatas marked at the ends of phrases are to be interpreted as breath marks, just as in the chorales of Bach, for example.

The order of these chorales, some of which have several versions, poses a rather delicate problem. Rather than suggesting a logical order (for example, conforming to the liturgical year or in alphabetical order), I preferred to leave them in their approximate order of composition. This suggests certain groupings or, on the other hand, justifies sudden changes in style. At any rate, one should be at liberty to group several chorales together for the purpose of playing them in an unpretentious concert rather than to keep them in strict order.

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38 Chorals

pour orgue

Lionel Rogg

“Nun komm der Heiden Heiland” (en canon, à deux claviers)

Registration:

M.d.: Voix humaine, ou Fonds 8', 4', Nasard

M.g.: 8'

Péd.: (16'), 8'

The musical score consists of three staves of organ music. The top staff is labeled "C.F." (Choir Invisible) and contains a basso continuo line. The middle staff is labeled "C.F." and contains a soprano line. The bottom staff is labeled "C.F." and contains an alto line. The music is in common time, with a key signature of one flat. The tempo is indicated as quarter note = 58. The score is divided into measures by vertical bar lines. Measures 1 through 7 are shown on the first page. Measures 8 through 13 are shown on the second page. Measure 14 begins on the third page. The music is written in a clear, standard musical notation with stems and dots indicating pitch and rhythm.

“Vom Himmel hoch da komm ich her”

(avec pédale)

Registration:

GPR Fonds 8', Flûtes de 4',

Péd.: Fonds 16', 8', éventuellement Basson 8'

Andante, espressivo $\text{♩} = 84$

A musical score for organ, featuring four staves of music. The top two staves are in treble clef, G major (two sharps), and common time. The bottom two staves are in bass clef, C major (no sharps or flats), and common time. Measure 1 starts with a dynamic 'mf'. Measure 2 begins with a bass note followed by a treble note. Measure 3 shows a bass line with sustained notes. Measure 4 starts with a treble note. Measure 5 features a bass line with sustained notes. Measure 6 begins with a treble note. Measure 7 starts with a bass note followed by a treble note. Measure 8 shows a bass line with sustained notes. Measure 9 begins with a treble note. Measure 10 starts with a bass note followed by a treble note. The score includes a large diagonal watermark reading "Copying is illegal".

1

2

3

4

5

6

7

8

9

10

mf

C.F.

“Lobt Gott, ihr Christen allzugleich”

(avec pédale)

Registration:

Manuel: Bourdon 8', Nasard, ou Bourdon 8', 2'

Péd.: Jeu de solo de 4'

Allegro $\text{J} = 92$

1

2

3

4

5

6

C.F.

“Wachet auf, ruft uns die Stimme”

Registration:

Fonds et Mixtures, + Trompette et Cornet

Péd.: (32'), 16', 8', 4' + Anches

Maestoso, non troppo allegro $\text{♩} = 63$

ff

marcato

C.F.

4

7

10

“Christ, der du bist der helle Tag”

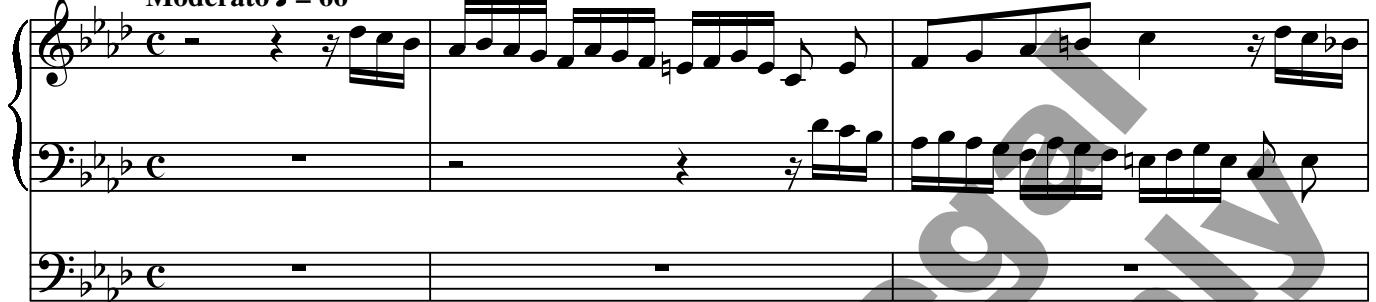
Registration:

M.d.: Fl. 8', 4' (Nasard ou 2')

M.g.: 8', 4'

Péd.: Trompette douce 8' ou petite anche

Moderato ♩ = 66



Musical score for three staves (treble, bass, and alto) in common time. The key signature is C minor (one flat). The tempo is indicated as Moderato with a tempo mark of ♩ = 66. The first measure consists of a rest followed by a sixteenth-note pattern. The second measure starts with a bass note followed by a sixteenth-note pattern. The third measure starts with an alto note followed by a sixteenth-note pattern.

4



Continuation of the musical score. The treble staff continues its sixteenth-note patterns. The bass staff begins with a eighth-note followed by sixteenth-note patterns. The alto staff has a single eighth-note followed by a rest. Measure 4 concludes with a bass note followed by a sixteenth-note pattern. The instruction "C.F. 8'" is written below the bass staff.

C.F. 8'

7



Continuation of the musical score. The treble staff shows a complex sixteenth-note pattern. The bass staff has eighth-note patterns. The alto staff has eighth-note patterns. Measure 7 concludes with a bass note followed by a sixteenth-note pattern.

10



Continuation of the musical score. The treble staff shows a sixteenth-note pattern. The bass staff has eighth-note patterns. The alto staff has eighth-note patterns. Measure 10 concludes with a bass note followed by a sixteenth-note pattern.

“Herzlich tut mich verlangen”
(alio modo)

Registration:

Fonds de 8' et 4', la partie centrale peut opposer une petite anche à des fonds de 8'

Andante espressivo $\text{♩} = 84$

1

poco **f**

C.F. en dehors

5

9

13

“Herzlich tut mich verlangen” (maggioré)

Registration:

M.d.: R. Gambe, Voix Céleste
M.g.: Pos. Salicional, Unda Maris
Péd.: Soubasse 16', Bourdon 8'

Andante sostenuto $\text{♩} = 72$

The musical score consists of three staves, each with a treble clef and a key signature of two sharps. The top staff is for the R. Gambe (Voix Céleste), the middle staff for the Pos. Salicional (Unda Maris), and the bottom staff for the Bourdon 8' (Soubasse 16'). The score is in common time. Measure 1 starts with a half note rest followed by eighth-note chords. Measure 2 begins with a half note followed by eighth-note chords. Measures 3 and 4 show sustained notes with eighth-note chords. Measure 5 starts with a half note followed by eighth-note chords. Measures 6 and 7 show sustained notes with eighth-note chords. Measure 8 begins with a half note followed by eighth-note chords. Measures 9 and 10 show sustained notes with eighth-note chords. Measure 11 concludes with a half note followed by eighth-note chords.

“Nun danket alle Gott”
(à deux claviers)

Registration:

M.g.: Petit plein jeu

M.d.: Trompette + 4' si nécessaire

Péd.: 16', 8', 4'

(La main gauche peut être jouée une octave plus bas, pour plus de confort, mais sur une base de 4'.)*

Allegro moderato $\text{♩} = 84$

(portato)

(portato)

3

6 1.

2.

* The left hand can be played one octave lower for convenience, but on a 4' bass.

“Nun singt ein neues Lied”

Registration:

Principaux et Mixtures, Claviers accouplés

Péd.: Fonds 16', 8', 4', Trompette 8'

Allegro $\text{d} = 96$

non legato

6 en dehors

mf

9

en dehors

13

“Ach Gott, von Himmel sieh darein”

Registration:

Fonds 8', 4', Claviers accouplés

Péd.: Fonds 16', 8', 4'

Adagio, molto espressivo ♩ = 63

The musical score consists of four staves of music, each with a basso continuo staff at the bottom. The top three staves are for organ or harpsichord, divided by brace lines. The first staff begins with a dynamic of *mf legato*. The music is in common time, with a key signature of one flat. The score includes measure numbers 1, 5, 9, and 13.

Measure 1: The top staff starts with a quarter note followed by eighth-note pairs. The middle staff has eighth-note pairs. The basso continuo staff has sustained notes.

Measure 5: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The basso continuo staff has eighth-note pairs.

Measure 9: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The basso continuo staff has eighth-note pairs.

Measure 13: The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The basso continuo staff has eighth-note pairs.

“Vater unser, im Himmelreich”
(Cromorne à deux parties en taille)

Registration:

M.d.: Bourdon 8', Prestant 4', ou Mountre 8', Flûte 4' ou Fl. 8', 4'

M.g.: Cromorne 8', + Bourdon + éventuellement 4'

Péd.: Soubasse 16', Fl. 8'

Grave, in stile francese $\text{♩} = 40$

4

C.F.

Cromorne

7

tr.

10

“Gottes Sohn ist kommen”
(trio)

Registration: libre

Vivace $\text{♩} = 152$

The musical score consists of four staves of music. The top two staves are in G major (two sharps) and 2/4 time. The first staff (treble clef) starts with a grace note followed by eighth-note pairs. The second staff (bass clef) has a sustained note. The third staff (bass clef) is labeled "C.F." and "(8')". The bottom two staves are in G major (two sharps) and 2/4 time. The first staff (treble clef) shows sixteenth-note patterns. The second staff (bass clef) has sustained notes. Measure numbers 5, 10, and 15 are indicated above the staves.

“Werde munter mein Gemüte”
(à deux claviers et pédale)

Registration:

M.d.: 8', 4', 2'

M.g.: Trompette 8, éventuellement + 4'

Péd.: 16', 8', (4')

The musical score consists of three systems of music. The top system starts with a tempo of $\text{♩} = 60$, common time (C.F.), and 12/8 time. It features two staves: treble and bass. The middle system begins at measure 3, also in 12/8 time, with the bass staff continuing from the previous system. The bottom system begins at measure 5, in common time, with the bass staff continuing from the previous system. The music is composed of sixteenth-note patterns, with some eighth-note chords and sustained notes. The score is set on a five-line staff with a key signature of one sharp (F#).

“Jesu, meine Freude”

(à deux claviers)

Registration:

M.d.: Fonds 8'

M.g.: Montre + Fonds si nécessaire

Péd.: 16', 8'

(Reprises non obligatoires)

Molto moderato $\text{♩} = 84$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

“O Mensch, bewein’ dein’ Sünde gross”
(per canonem)

Andante sostenuto $\text{♩} = 104$

f

C.F.

5

9

13

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only

“Erschienen ist der herrliche Tag”

Maestoso $\text{♩} = 72$

The musical score consists of six staves of music. The first two staves are in common time (indicated by a '3') and the remaining four staves are in common time (indicated by a '4'). The key signature changes frequently, including major keys with one sharp, two sharps, and one flat, and minor keys with one sharp, one flat, and two flats. The dynamics are marked with 'f' (fortissimo) and 'p' (pianissimo). The vocal parts are labeled '(simile)' at the beginning of the second section. Measure numbers 5, 9, and 12 are visible on the left side of the score.

“Komm, Gott Schöpfer, heiliger Geist”

Marcato ♩ = 56

3

5

7

2

2

2

C

C

C

“Nun saget Dank”
(à deux claviers)

Andante $\text{♩} = 76$

Cornet

Fl. 8', 4', 2'

Anche douce

5

9

13

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“Was Gott tut, das ist wohlgetan”
(manualiter)

Registration: Gambe 8', Voix Céleste 8' (+ Flûte 4')

Andante tranquillo ♩ = 44

1

4

6

8

“Was Gott tut, das ist wohlgetan”
(à deux claviers)

Registration:

M.d.: Trompette douce ou Jeu de Tierce

M.g.: Fonds 8 (+ Fl. 4')

Péd.: 16', 8'

Andante $\text{♩} = 76$

1

2

3

4

5

6

7

“Was Gott tut, das ist wohlgetan”
(à un ou deux claviers)

Registration:

Manuel: (16' léger), Principaux et Mixtures

Péd.: Fonds (32'), 16', 8', 4', + Anches

Allegro $\text{♩} = 58$

C.F.

3

5

7

“Von Gott will ich nicht lassen”
(alio modo)

Registration:

M.d.: Jeu de solo (Clarinette, Hautbois ou Trompette, ou Cornet, etc.)

M.g.: Fonds 8' (4')

Péd.: 16', 8'

Andante $\text{♩} = 72$ C. F.

1

2

3

4

5

6

7

8

9

10

“Schmücke dich, o liebe Seele”

Registration:

Fonds de 8' ou Flûtes 8', 4'

Péd.: 16', 8'

Andante espressivo $\text{♩} = 66$

mp

4

7

10

“Nun ruhen alle Wälder”
(à deux claviers)

Registration:

Md.: Récit.: Fonds 8', 4'

Pos.: Fonds 8', Pos. + Récit.

M.g.: Go.: Montré + Récit.

Péd.: 16', 8'

Andante tranquillo $\text{♩} = 52$

4 (Fa♯ la seconde fois) ↓

7 Pos.

10 poco rit.

“Straf mich nicht in deinem Zorn”

Andante ♩ = 80

Più lento

f marcato

6

Tempo I

f marcato

Più lento

10

mp cantabile

14

Tempo I

f marcato

Più lento

mf cantabile

“O Welt, ich muss dich lassen”

Lento

poco rit.

1

5

9

13

mf

mf

mf

mf

en dehors

* On peut jouer les phrases en écho sur un jeu de hautbois très doux, ou un autre jeu.

“Alle Menschen müssen sterben”
(à deux claviers)

Registration:

M.d.: Pos. Quasi tutti

M.g.: Go.: Basson 16', Fonds 8', 4', 2' et Mixture (Go. + Péd.)

Con moto ♩ = c. 100

1

2

3

4

5

6

7

“Vor deinen Thron”
(à deux claviers)

Registration:

C.F. Voix Humaine, ou Jeu de Tierce

M.g.: Fonds 8', 4'

Péd.: 16', 8'

Adagio $\text{♩} = 50$

C.F.

4

7

10