

L.v.BEETHOVEN



W.A.MOZART



NOTENHEFT

J.HAYDN



F.SCHUBERT



J. STRAUSS



Christus, du Lamm Gottes —
der du trögst die Sünder Welt —

Improvisation für Orgel

1964

Adolf Scherbaum

(Teil 1)

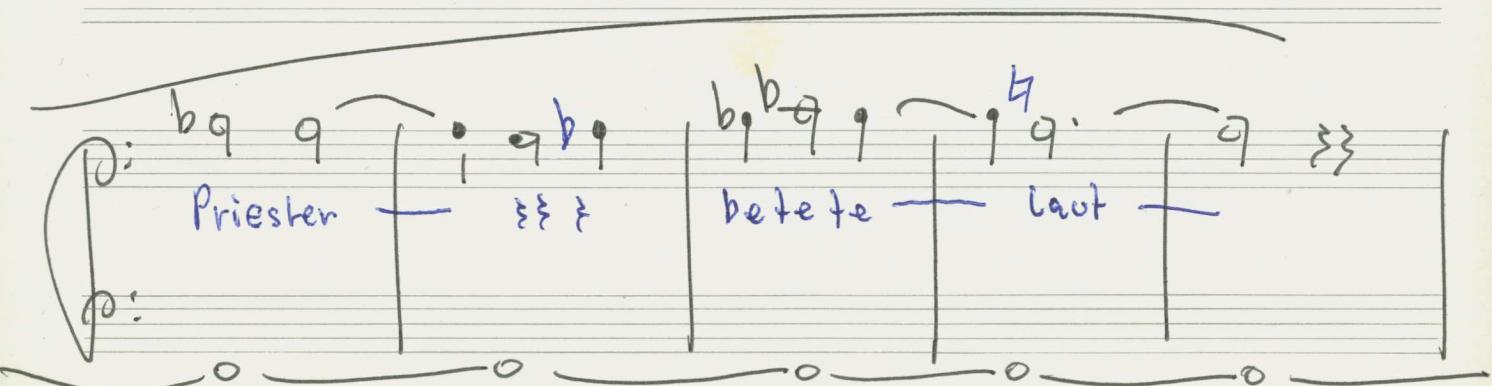
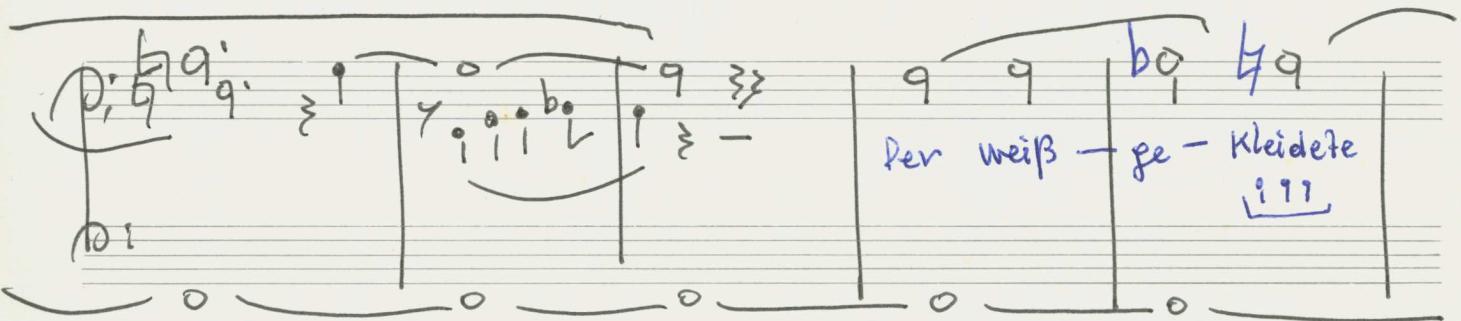
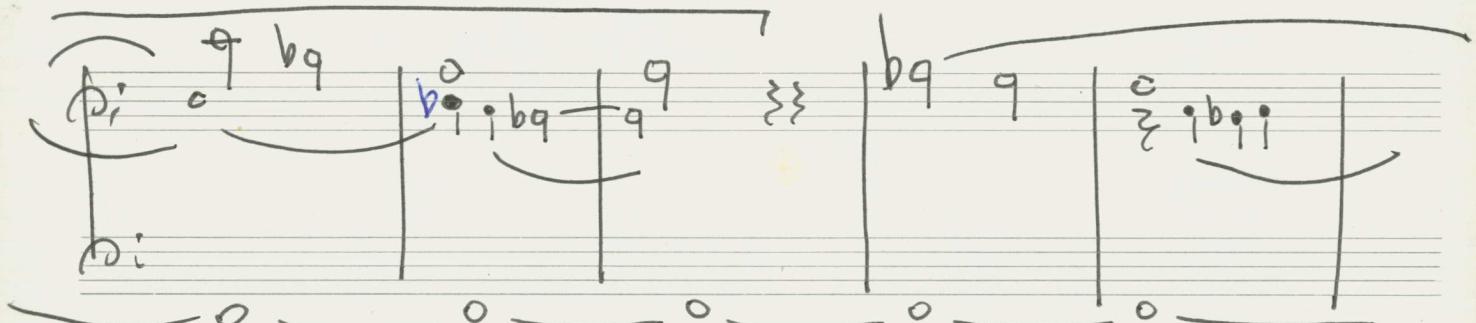
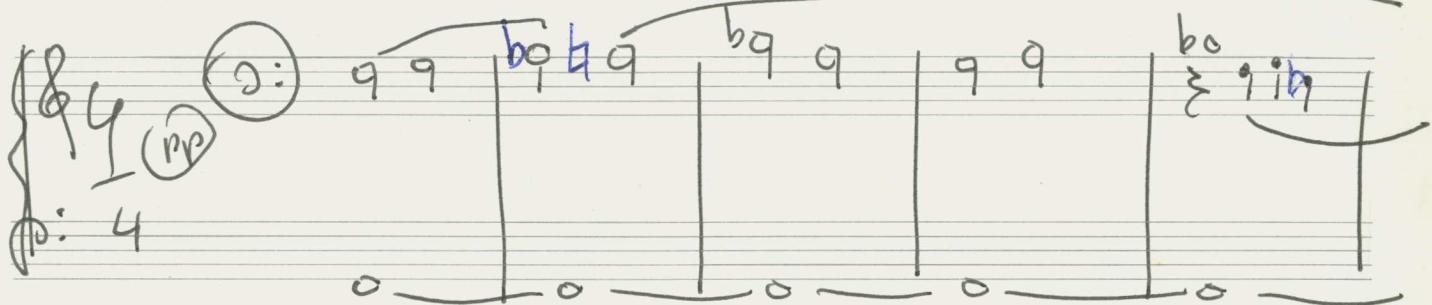
(St. Vincent — (Owen Campbell)
(Schango — Trommelin)

F 153 Scherbaum, 175

Adolf Scherbaum, Improvisation für Orgel (Teil 1) und (Teil 2), SWV 175 (1964)
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Christus, du komm' Fottes, der du trägst
die Sünd' der Welt.

Dudsante



p. $\xi \text{ b}q$ in die weiß ge = bq Kleidete b^o $\xi \text{ b}q$ $\xi \text{ b}q$ und der

p.

F. $\text{fah} \text{ b}q$ Wind wer Wel e war Lan

p.

$\xi \text{ i i i t o}$ $\xi \text{ i b i i t q q$

$\text{star} \text{ zur Sonne}$ — $\text{der riesigen Blüte im}$

$\text{star} \text{ zur Sonne}$ — $\text{der riesigen Blüte im}$

starrte — ①

$\xi \text{ b}q.$ $\xi \text{ b}q \text{ i i t o}$ $\text{b}o$

Hi — mme l — $\gamma \text{ b}q \text{ b}q \text{ b}q$ $\gamma \text{ b}q \text{ b}q \text{ b}q$

zur Sonne der riesigen Blüte im ②

die aus der Knospe brach wieder Chor,
 (2) im Himmel 3 d d d i d. d d d (3)

„Ah Pamba - 2a“
 den ge= sang 3 d. Laut 3 d. d. d d
 (4)

(5)

(6)

flüsterte
 in die
 weiß = gle = Kleidete
 luft und olen

fahr - igen Wind und olen fehniger

wind d. z

Gesang!

(11)

der riesigen Blüte im Himmel -

die aus den Knospe brach wie der

(12)

Chor (gut....)

(13)

der Gesang Laut

(14)

#o

(15)

#o

rubato (frei)

(16)

Handwritten musical score for organ, page 16. The score consists of two staves. The left staff has a dynamic marking **ff**. The right staff shows a series of eighth-note chords. Below the staves, the text "Schreiend" is written above a horizontal line, with "Ah" indicated twice. To the right, there is a vocal line with lyrics "Dambala" and a corresponding rhythm pattern. The score is enclosed in a large bracket spanning both staves.

(17)

Handwritten musical score for organ, page 17. Similar to page 16, it features two staves. The left staff includes a dynamic marking **ff**. The right staff shows eighth-note chords. Below the staves, "Ah" is indicated twice. To the right, there is a vocal line with lyrics "Dambala" and a corresponding rhythm pattern. The score is enclosed in a large bracket spanning both staves.

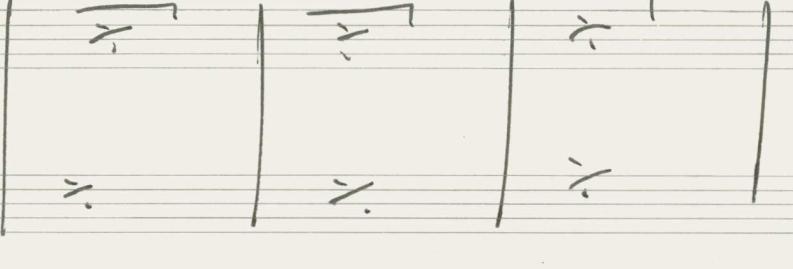
(18)

Handwritten musical score for organ, page 18. This page continues the style from pages 16 and 17. It includes two staves with a dynamic marking **ff** on the left staff. The right staff contains eighth-note chords. Below the staves, "Ah" is indicated twice. To the right, there is a vocal line with lyrics "Dambala" and a corresponding rhythm pattern. The score is enclosed in a large bracket spanning both staves.

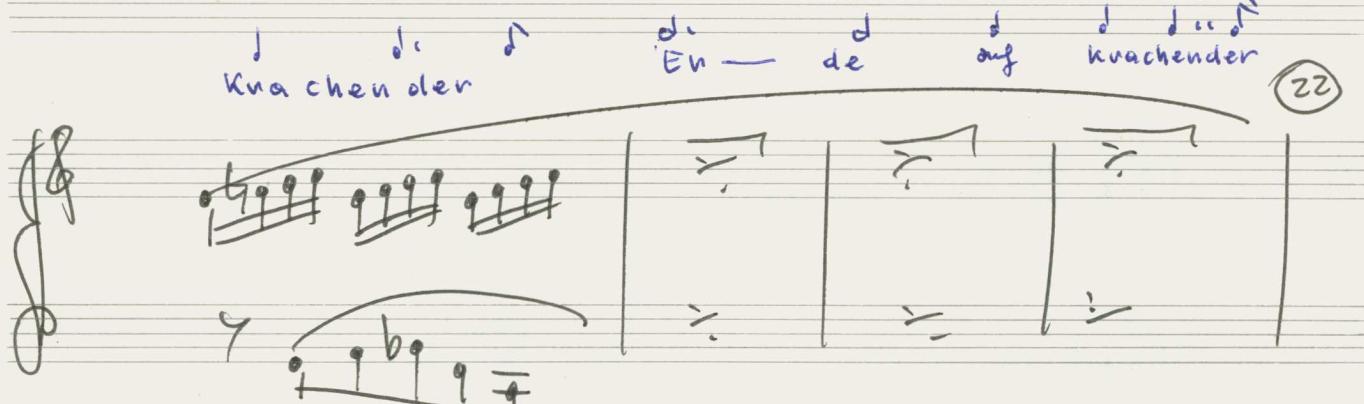
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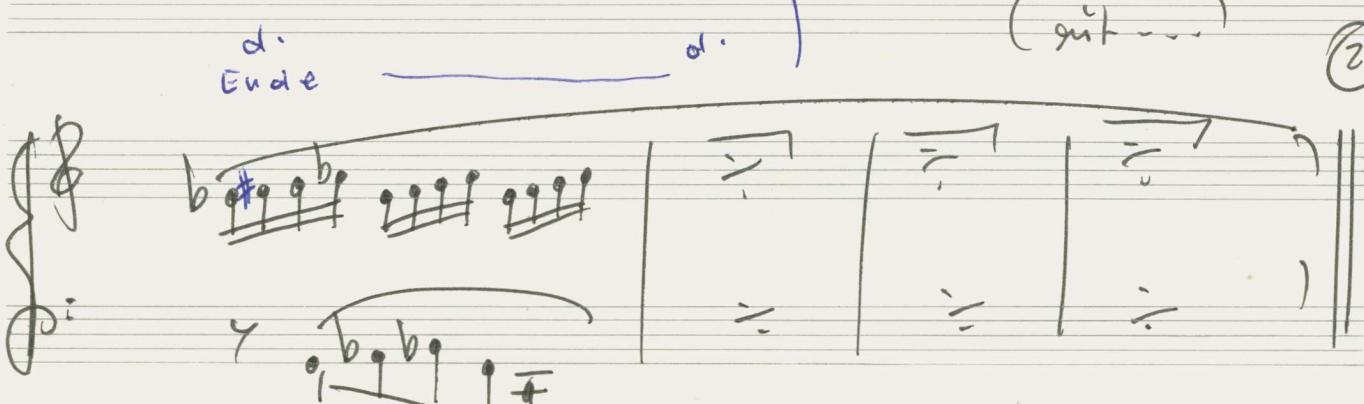
Handwritten musical score for organ, page 19. This page follows the established pattern. It includes two staves with a dynamic marking **ff** on the left staff. The right staff shows eighth-note chords. Below the staves, "Ah" is indicated twice. To the right, there is a vocal line with lyrics "Dambala" and a corresponding rhythm pattern. The score is enclosed in a large bracket spanning both staves.

⑯ Presto (erregt) nun
 3/4 

tuommen die Trommeln die d d
 Botschaft 

⑰ trommeln den Takt der stampfenden Füße - auf 

Knacken der En-de auf knachender 

d. Ende ol.) (gut ...) 

breit....

Der

Prie —

ster

(24)

Handwritten musical notation for 'Der Priester' in common time (4/4). The notation uses vertical stems with dots and horizontal strokes. The first measure starts with a bass note followed by a treble note. The second measure shows a treble note with a horizontal stroke above it. The third measure has a bass note with a horizontal stroke below it. The fourth measure has a treble note with a horizontal stroke above it. Measures 5 and 6 show more complex patterns with multiple notes per measure. The lyrics 'der Priester' are written under the corresponding measures.

Handwritten musical notation for 'bringt das den Zucker' in common time (4/4). The notation uses vertical stems with dots and horizontal strokes. The first measure starts with a bass note followed by a treble note. The second measure shows a treble note with a horizontal stroke above it. The third measure has a bass note with a horizontal stroke below it. The lyrics 'bringt das den Zucker' are written under the corresponding measures.

Handwritten musical notation for 'wohn - satt' in common time (4/4). The notation uses vertical stems with dots and horizontal strokes. The first measure starts with a bass note followed by a treble note. The second measure shows a treble note with a horizontal stroke above it. The third measure has a bass note with a horizontal stroke below it. The lyrics 'wohn - satt' are written under the corresponding measures.

(gut..)

(25)

Handwritten musical notation for 'trinkt das rote' in common time (4/4). The notation uses vertical stems with dots and horizontal strokes. The first measure starts with a bass note followed by a treble note. The second measure shows a treble note with a horizontal stroke above it. The third measure has a bass note with a horizontal stroke below it. The lyrics 'trinkt das rote' are written under the corresponding measures.

trinkt das rote $\text{f}^{\#}$ $\text{e} =$ braü) Schreit nach
den Tänzern) reicht den Rum in die Runde !
Singt laut für BALA !

Lento (dünster)

(1)

pp
L

führt zum Altar

26

(27)

bund eine
pfer
xx

27

(28)

führt zum Altar
das gebündene Opfer
das Mädelchen

28

(fünftend)
führt zum Altar - das gebündene Opfer, das Mädelchen - dahinter die Fei -
jeder Schnitt ein fehlort -

(29)

führt zum Altar
das gebündene Opfer
das Mädelchen

29

(1)

(30)

(31)

poco rit...

(32)

Lento (große Steigerung — bis **fff**)

(**pp**)

(34)

(34)

(35)

(35)

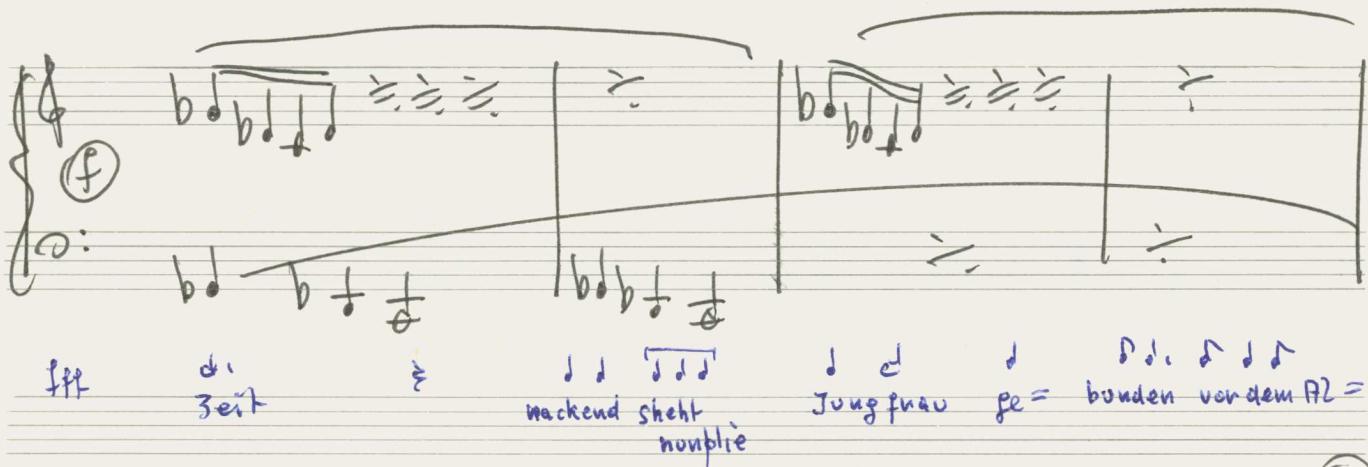
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(37)

(38)

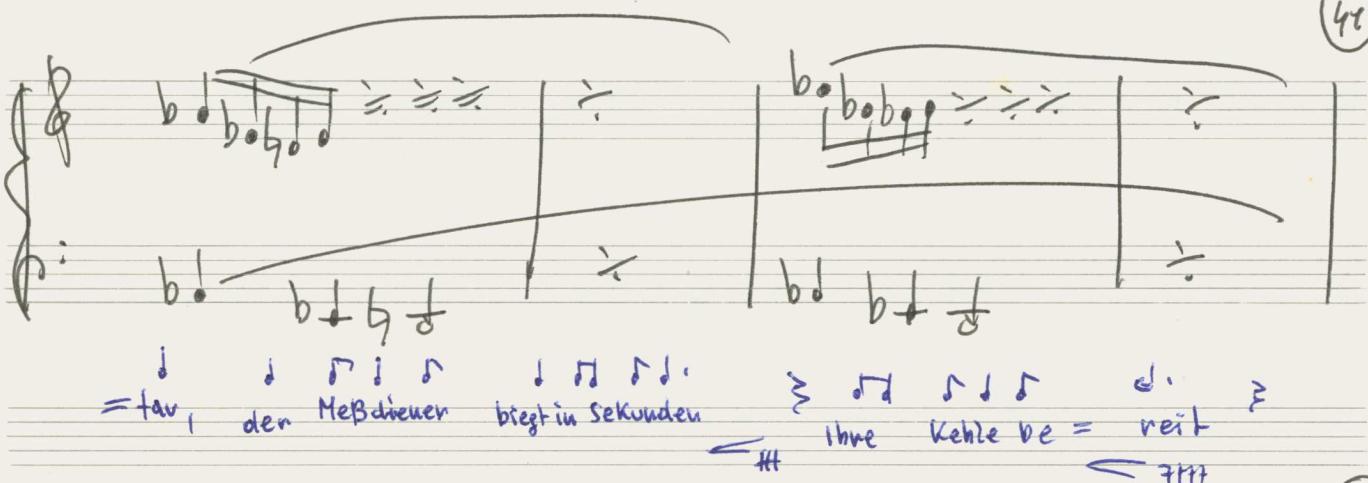
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(40)



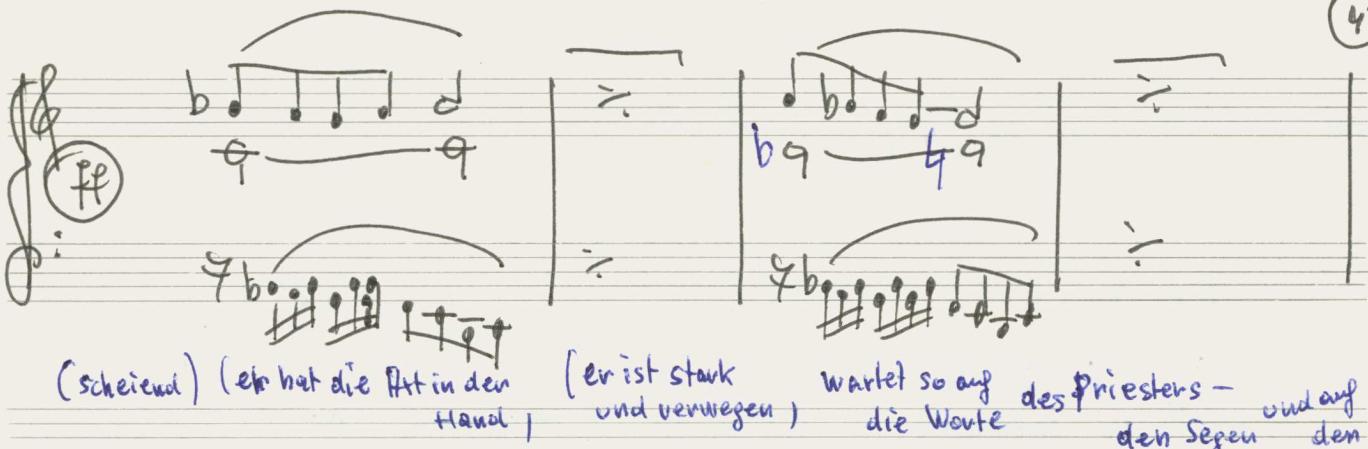
ff  Zeit  wachend sieht nun plie  Jungfrau  ge =  bunden von dem  =

(41)



=tar,  den Meßdiener  biegt in Sekunden  Ihre Kehle  ve =  reit   

(42)



(scheiend)  (er hat die  Hatt in den  Hand)  (er ist stark  und verwegen)  wartet so auf  des Priesters -  die Worte  und auf  den Segen  den

großes gut —

(43)



Eid! —  (lange steht er in der Kaskade den Töne —  auf  hier — geblockt und gestöhne) 

Schreibend:
blättert hantet und feilt:

sehr breit ausladend

(Singend) Blut — fließt in Strömen in — Strömen

Blut fließt in Strömen —

färbt mit roten Blut — Holzblock wird

Maid!

färbt mit roten Blut die Maid

Blut fließt in Strömen

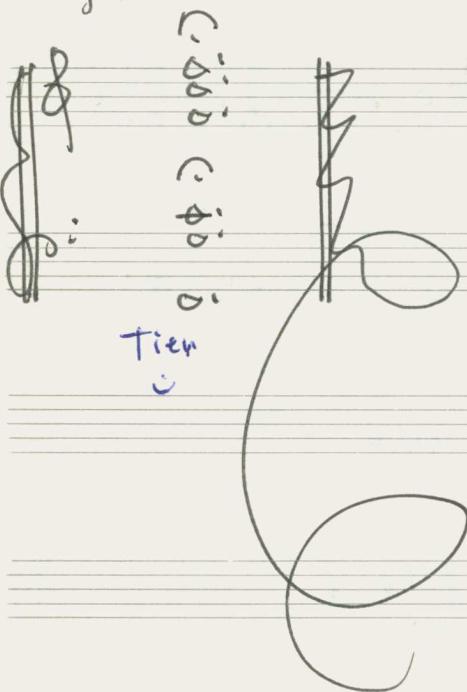
(xit)

(44)

b-zeit)

A handwritten musical score for organ. The score consists of two systems of music. The first system starts with a bass clef, followed by a series of notes and rests. Below the notes are lyrics in German: "für ihr Leben das Tier für ihn Blut das Blut von dem". The second system begins with a treble clef, followed by a series of notes and rests. Below the notes are lyrics: "für ihr Leben das Tier für ihn Blut das Blut von dem". The score concludes with a double bar line.

lunger



Christus, du Lamm Gottes —
der du trögst die Sünd der Welt-----

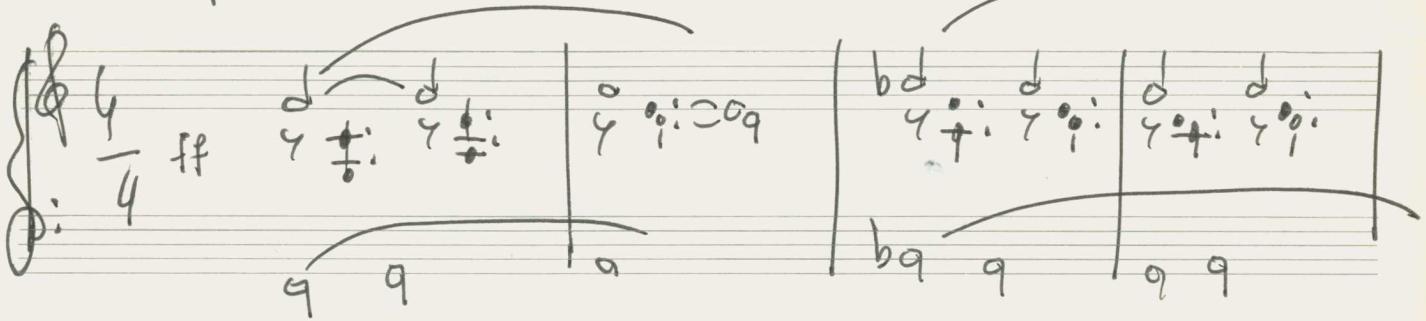
Improvisation für Orgel

1964

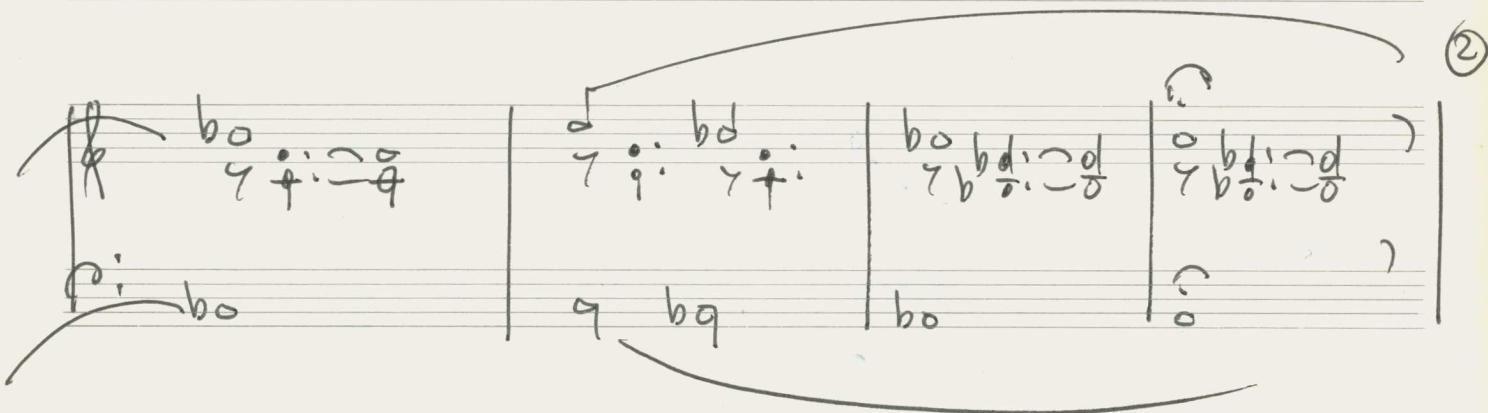
Adolf Scherbaum

(Teil 2)

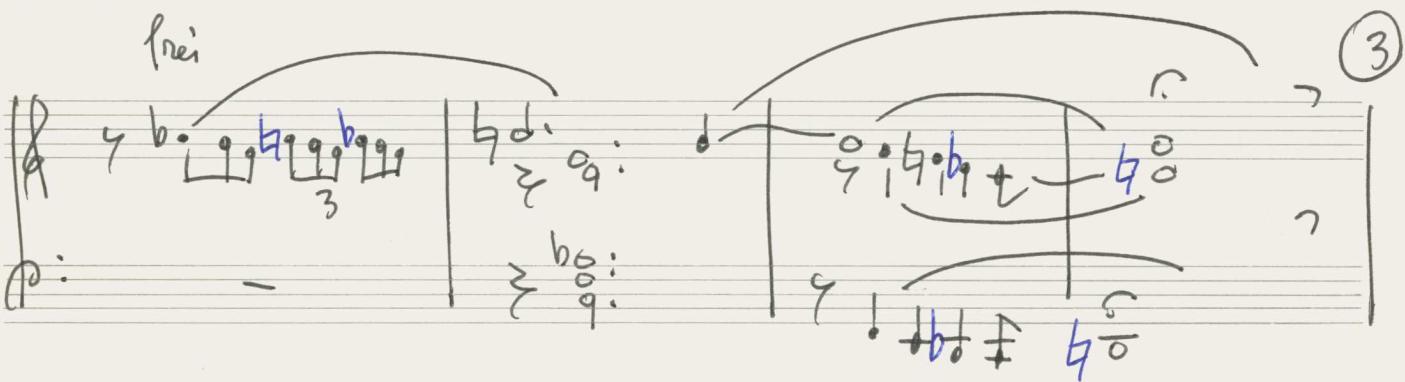
rubato (frei)



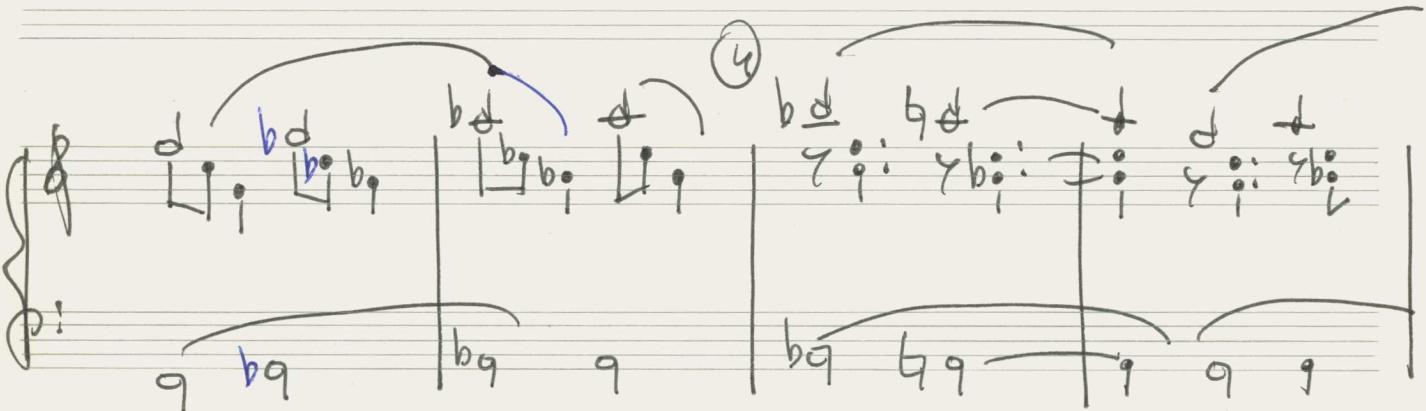
(1)



(2)



(3)



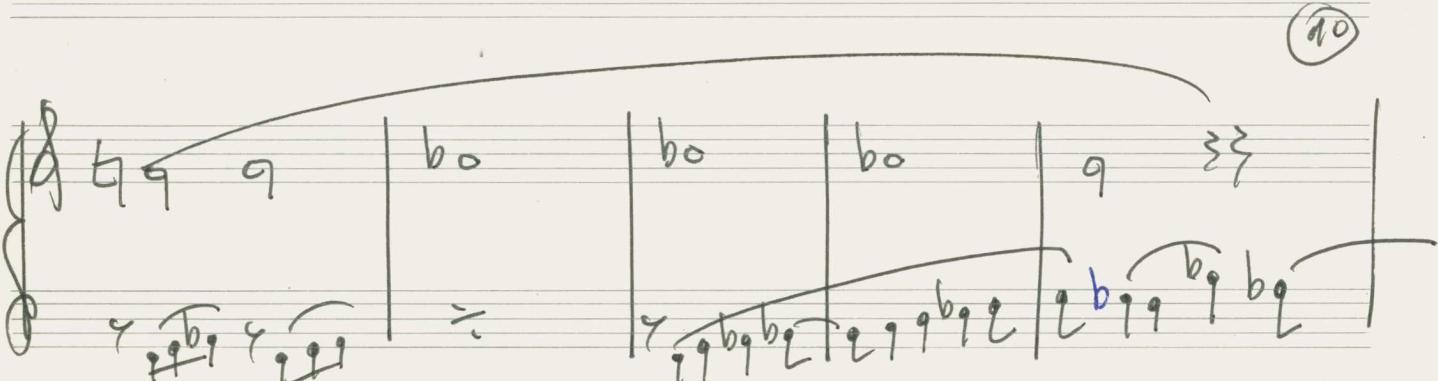
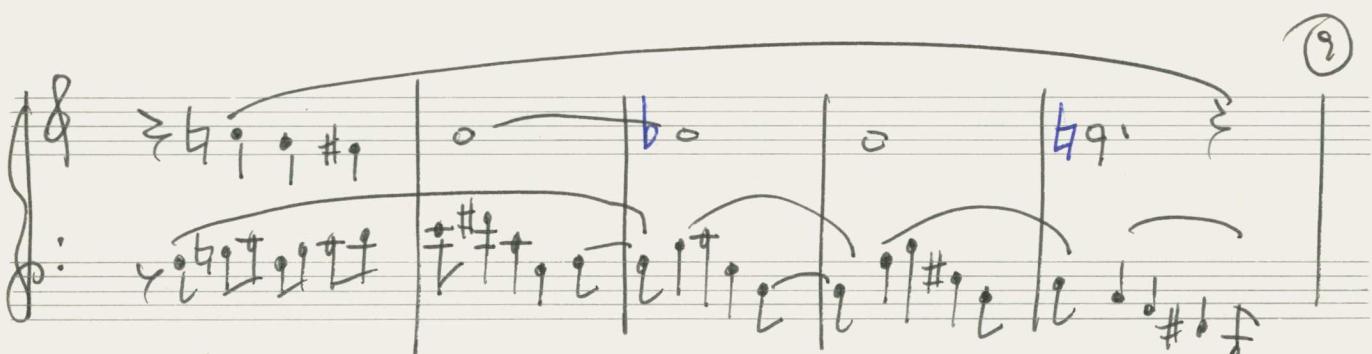
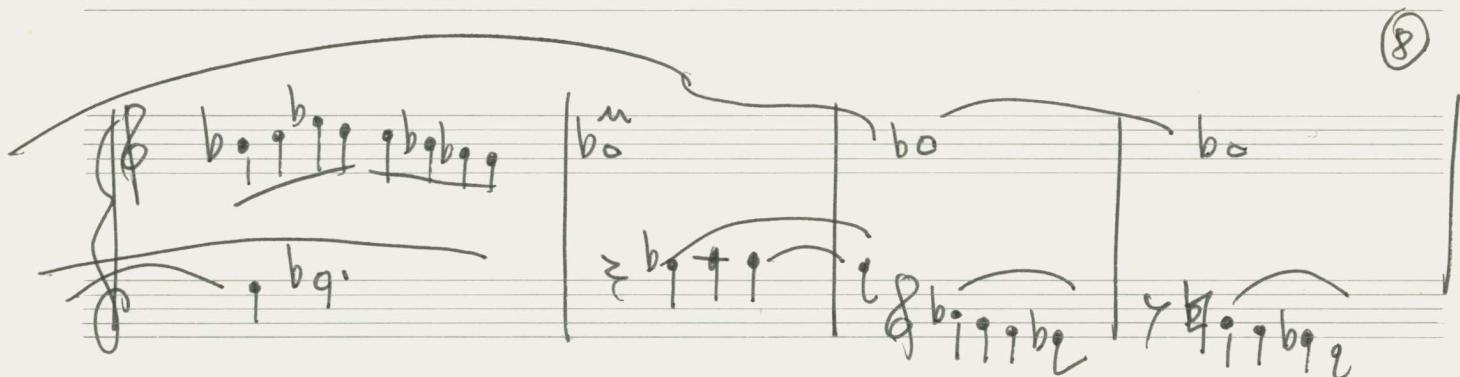
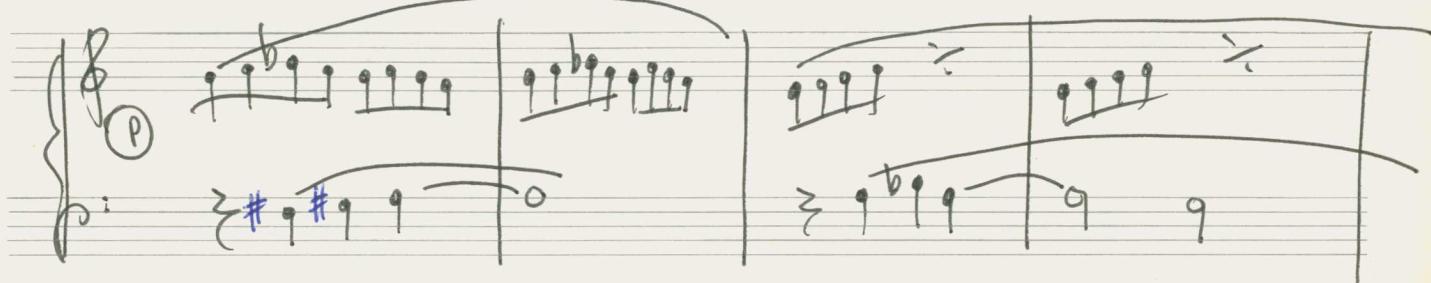
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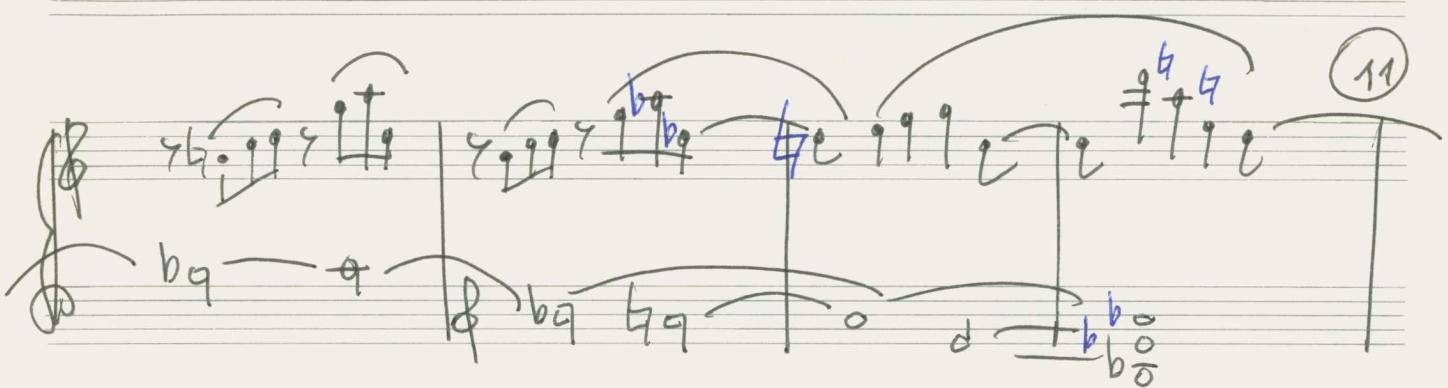
(5)

(6)

gut ...

gering fließend





breit (rubato)

(15)

ruhig fließend - steigen →

ff
pp

(16)

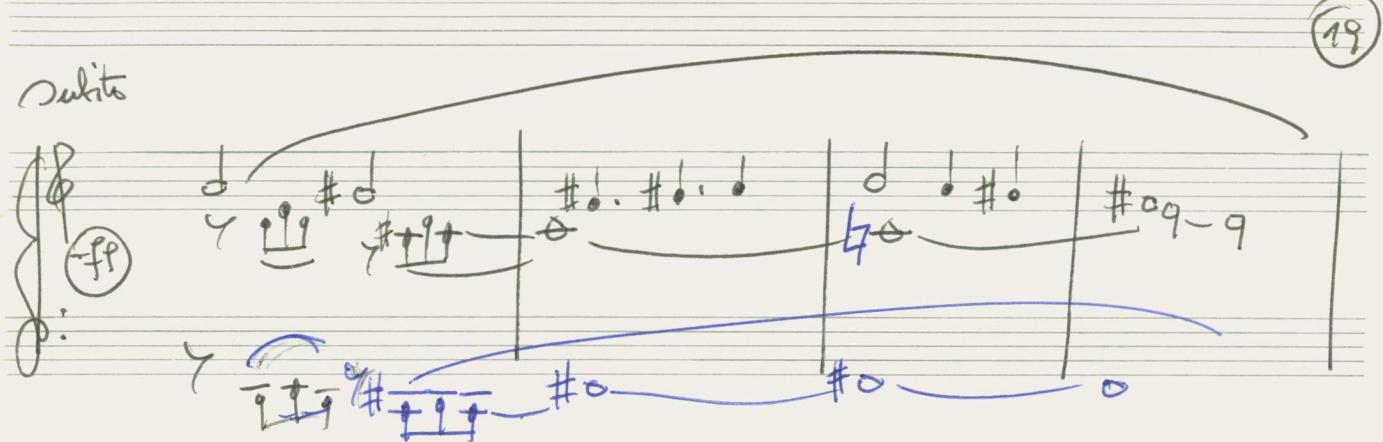
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p:
p:

(P)

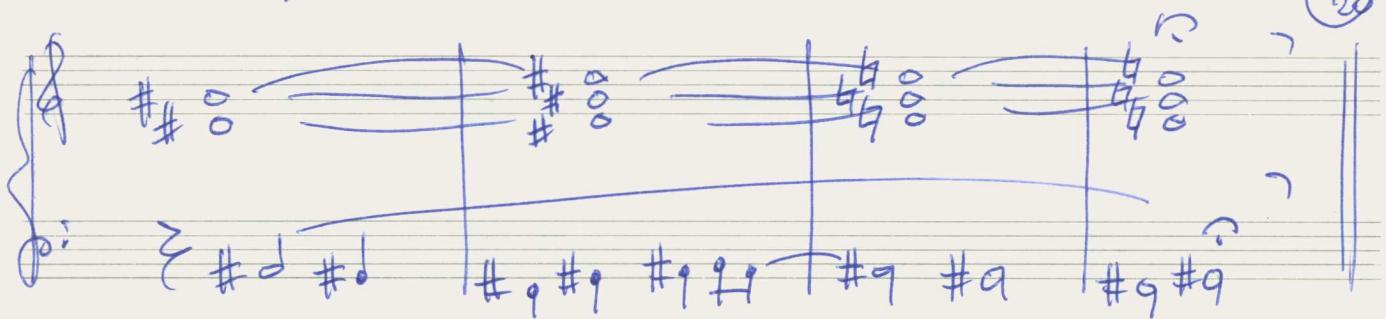
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Saiten

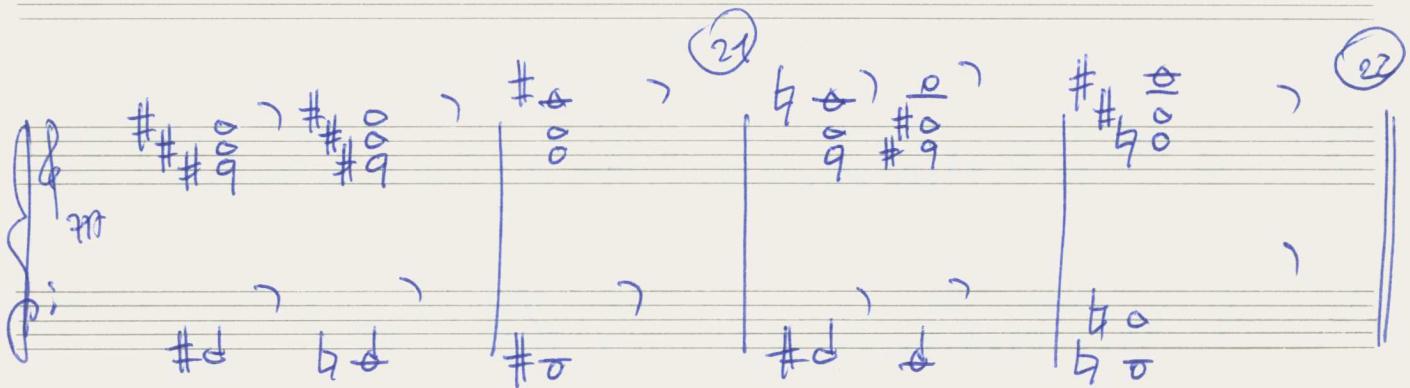


(19)

(gut...)



(20)



(21)

(22)

73

frei (rubato)

18

(1): 4

23

18

(1): 4

24

18

(1): 4

25

18

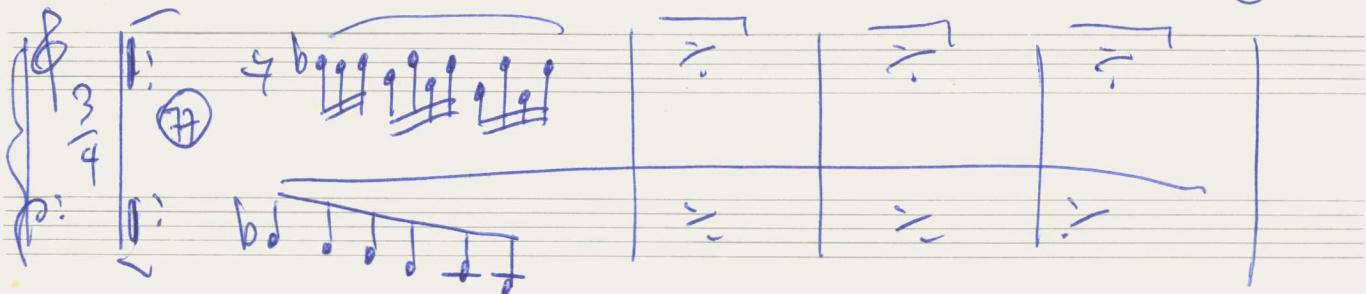
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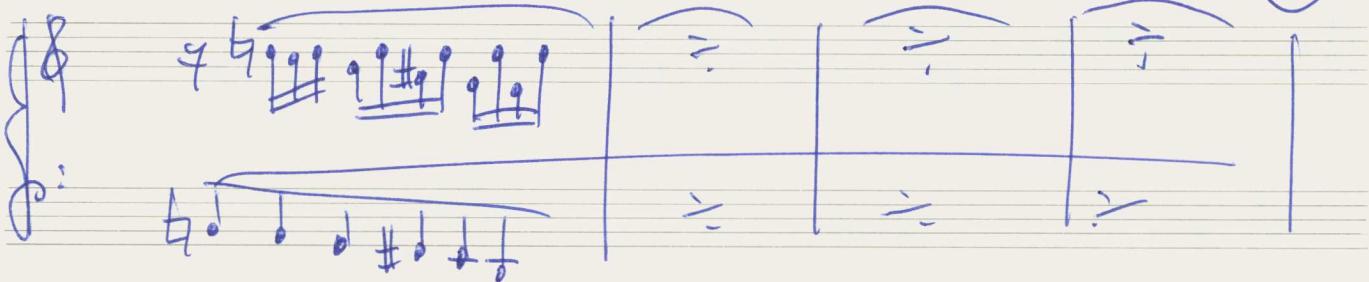
lunga

Presto (erregt)

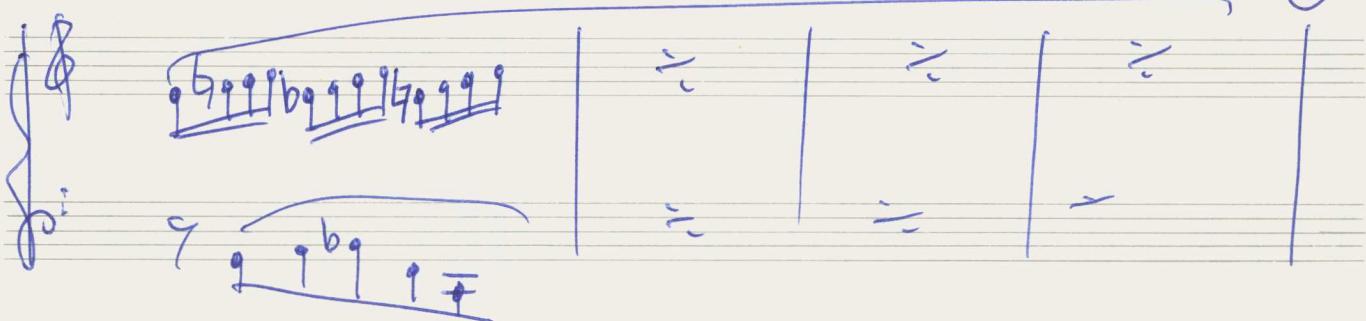
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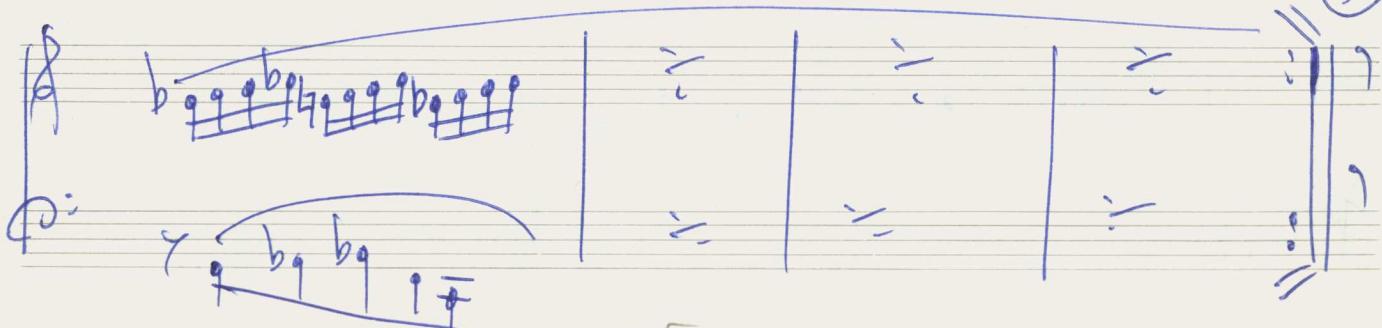
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(29)

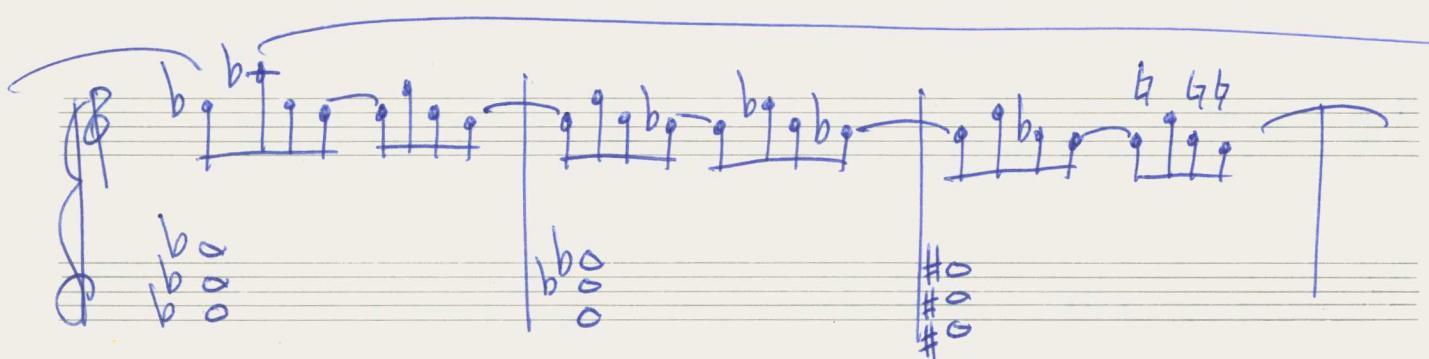
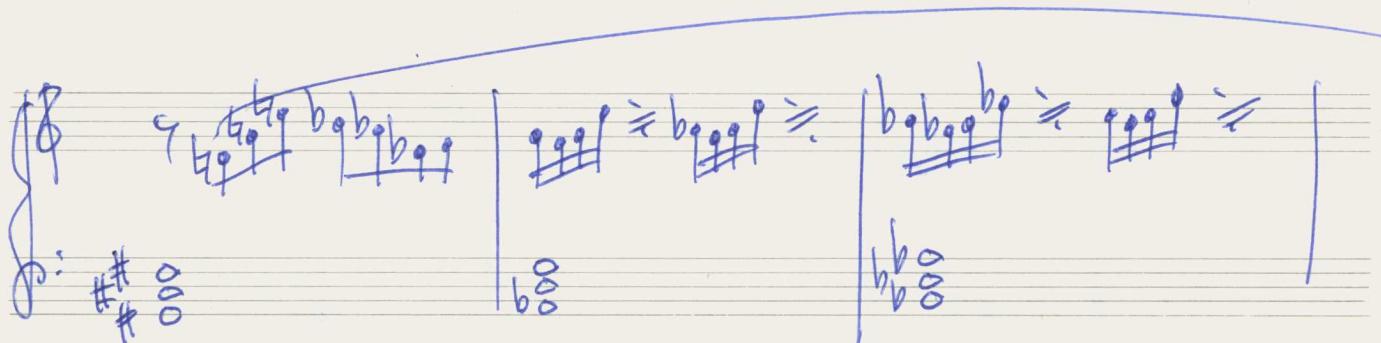
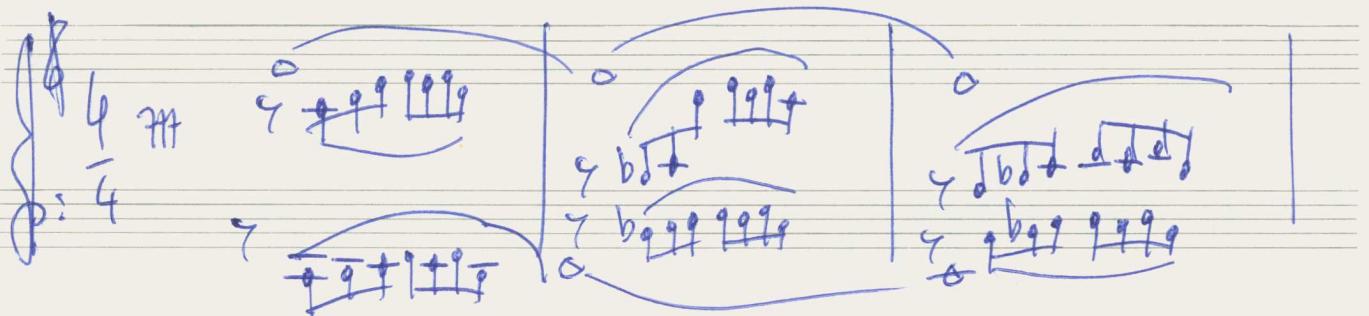


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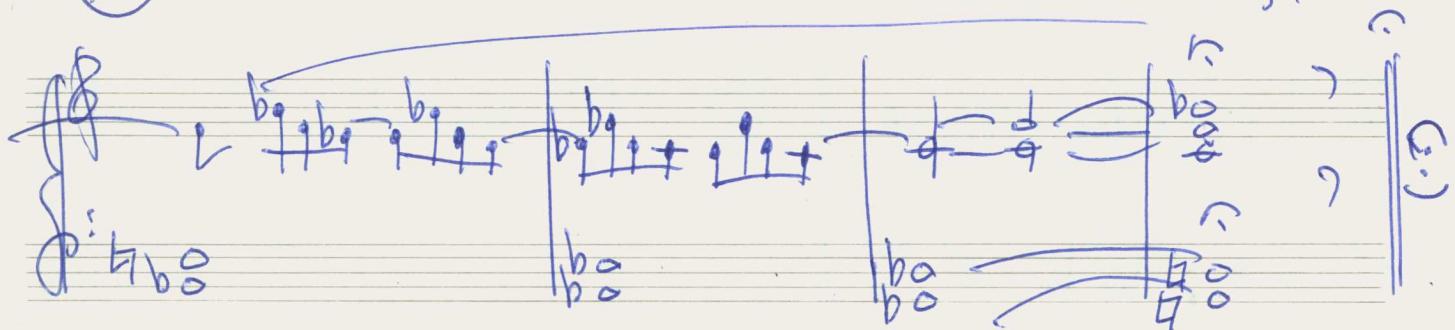
breit

(31)



gut

(32)



largo (misterio)

$\left\{ \begin{matrix} \text{P.} \\ \text{P.} \end{matrix} \right.$ 8 pp

$\left\{ \begin{matrix} \text{P.} \\ \text{P.} \end{matrix} \right.$ 4

$\text{d.} \quad \text{b d.} \quad \text{b q} \quad | \quad \text{b d.} \quad \text{d.} \quad \text{d.} \quad \text{b d}$

(33)

$\text{b.} \quad \text{b q b q f} \quad \text{f q q} \quad | \quad \text{q q q} \quad \text{q q q} \quad | \quad \text{q b q b q} \quad \text{b q b o q}$

$\text{b q.} \quad \text{q b q.} \quad \text{b d.} \quad \text{b d.} \quad \text{b d.} \quad \text{b o} \quad \text{d.} \quad \text{b d}$

(34)

$\text{b q.} \quad \text{b q b q.} \quad \text{b q.} \quad | \quad \text{b q.} \quad \text{b q b q.} \quad \text{b q.} \quad | \quad \text{b q b q.} \quad \text{b q.}$

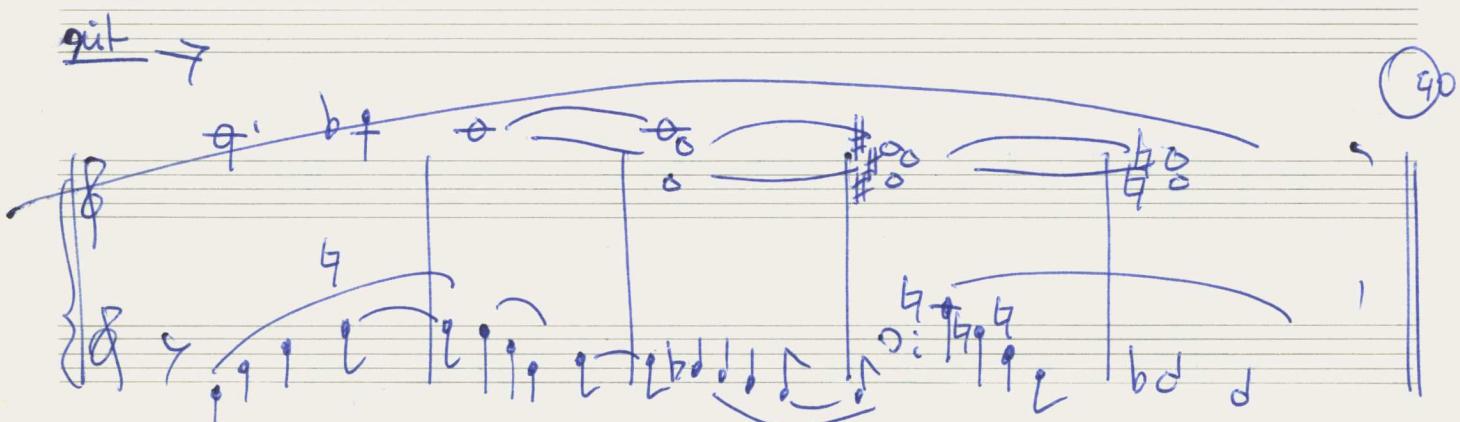
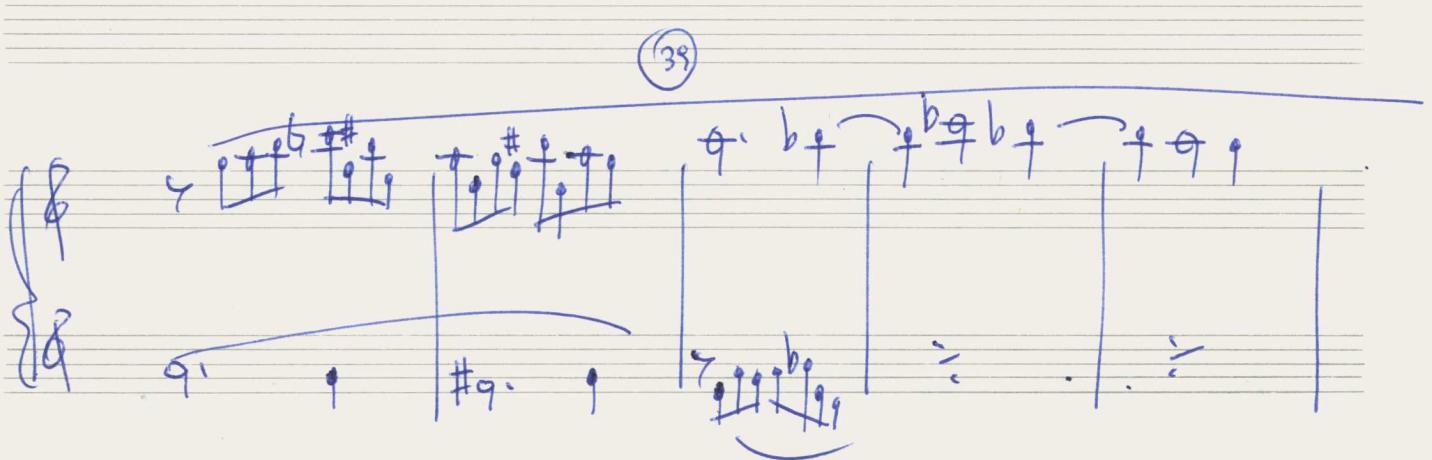
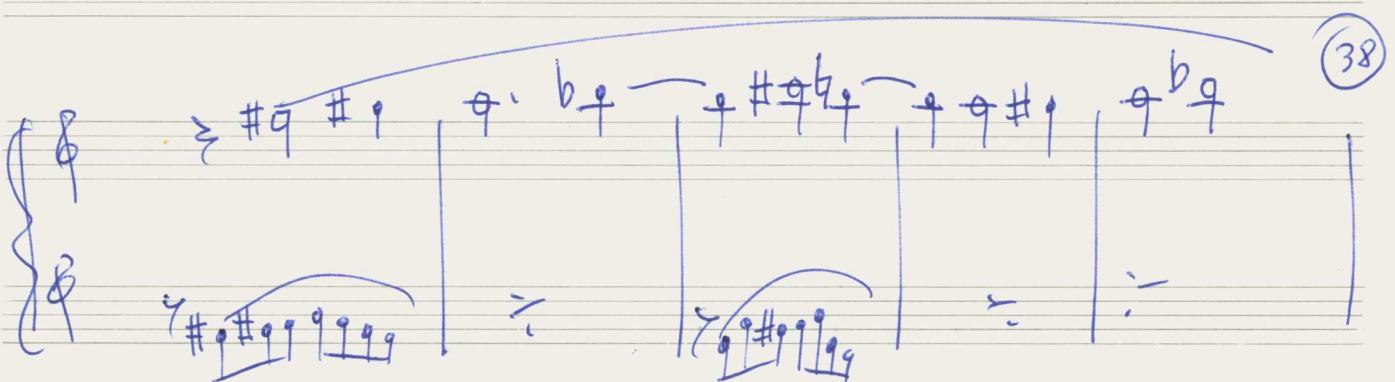
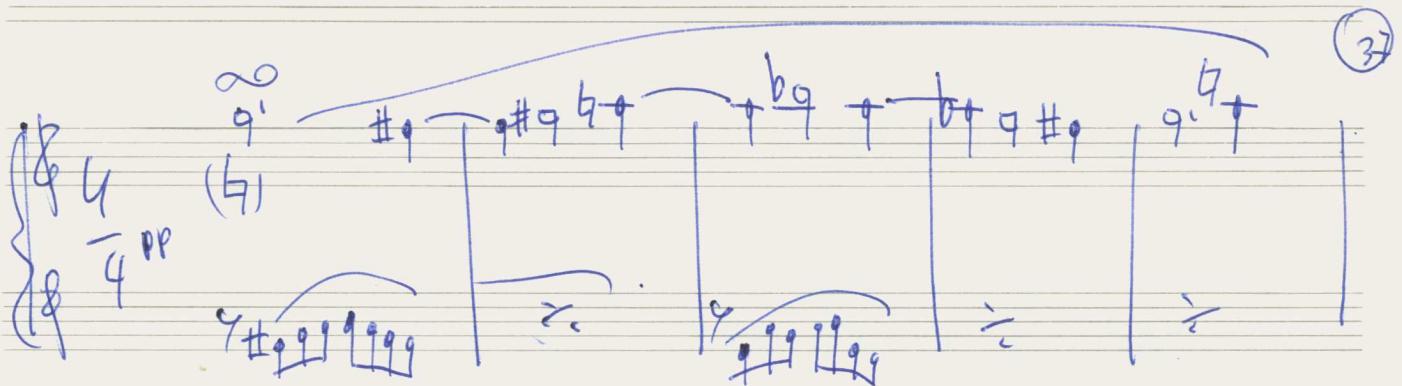
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(35)

$\text{b.} \quad \text{b q b q} \quad \text{b q} \quad | \quad \text{b q b q} \quad \text{b q q} \quad | \quad \text{o-o} \quad \text{b o-o}$

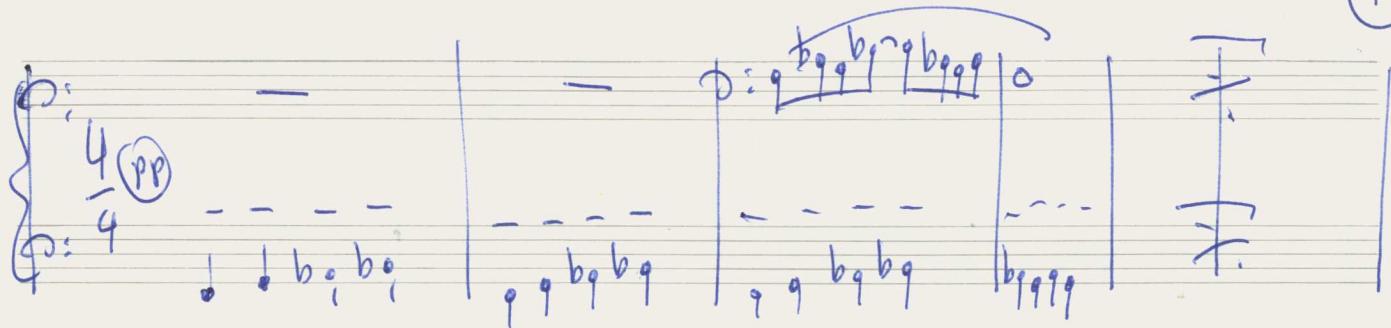
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(36)

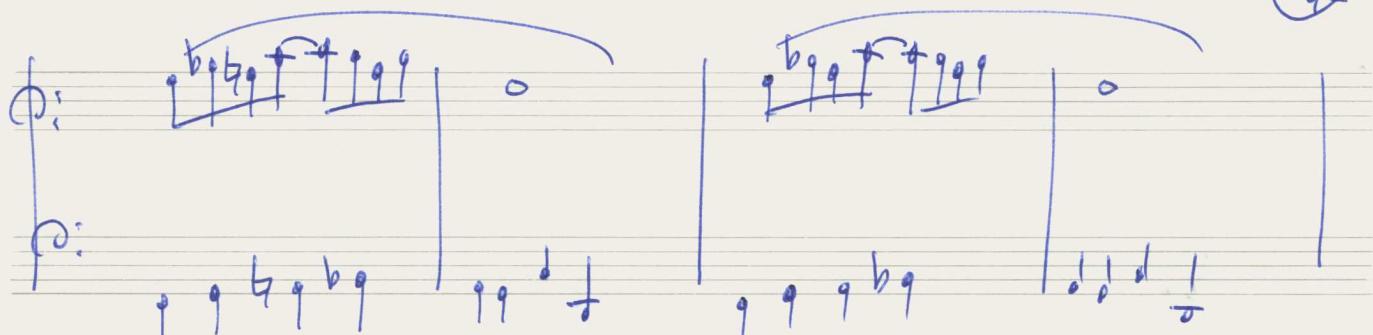


Lento (große Steigung bis 711)

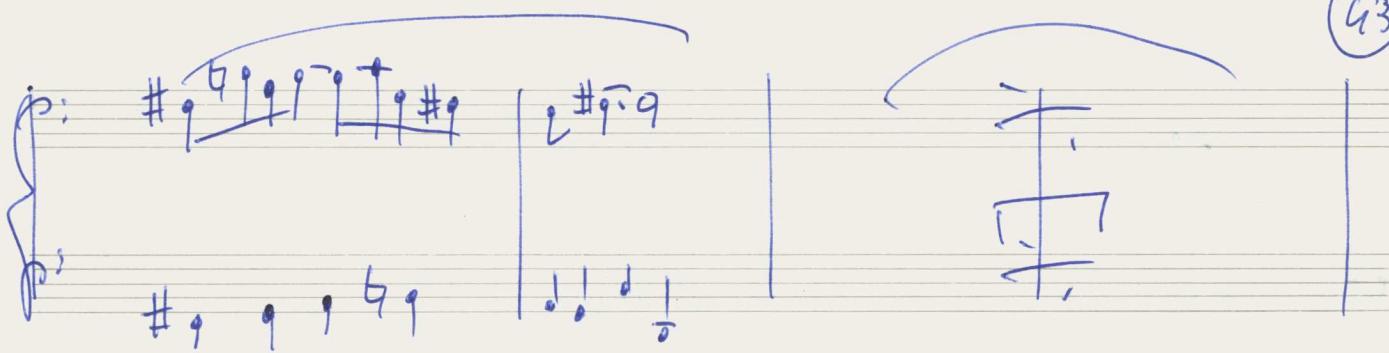
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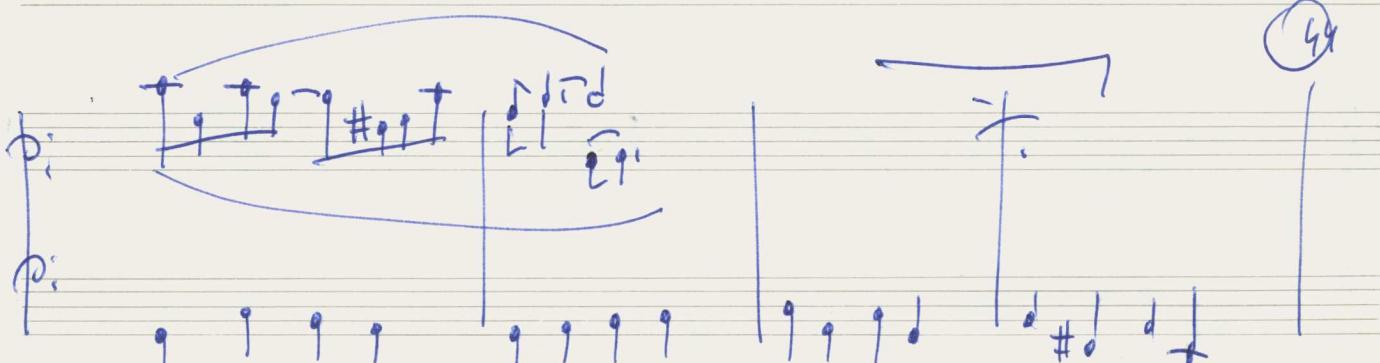
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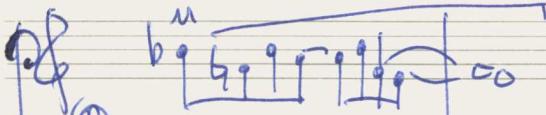


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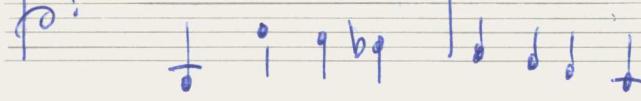


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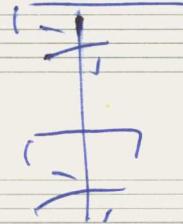
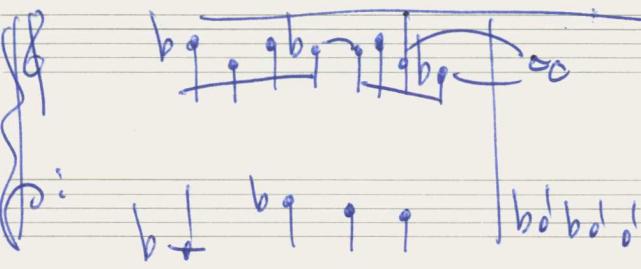




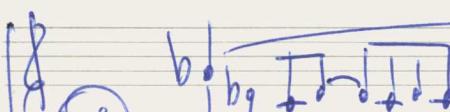
(45)



(46)



(47)

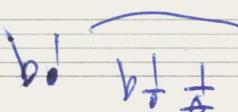


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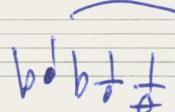
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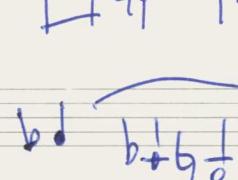
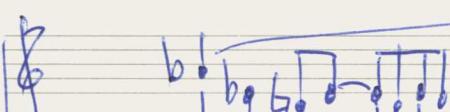
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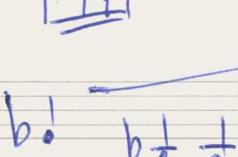
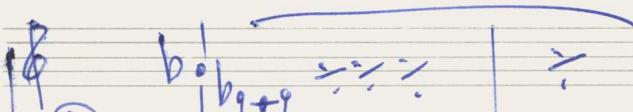


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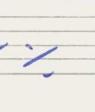
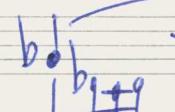
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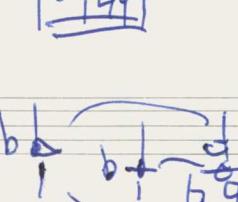
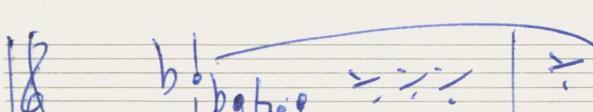
(48)



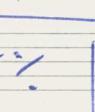
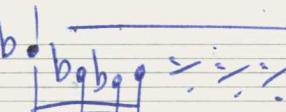
÷



(49)



÷



(50)

pesante

(großes mit)

8 (77) b d = b o
 P: 7 b d d d d d = 7 b d d d d d

(51)

8 (52) b d = b d
 P: 7 b d d d d d = 7 b d d d d d

(52)

sehr breit (wie ein(choral))

appassionata

8 (77) b d = b d
 P: 7 b d d d d d = 7 b d d d d d

(53)

8 (54) b d = b d
 P: 7 b d d d d d = 7 b d d d d d

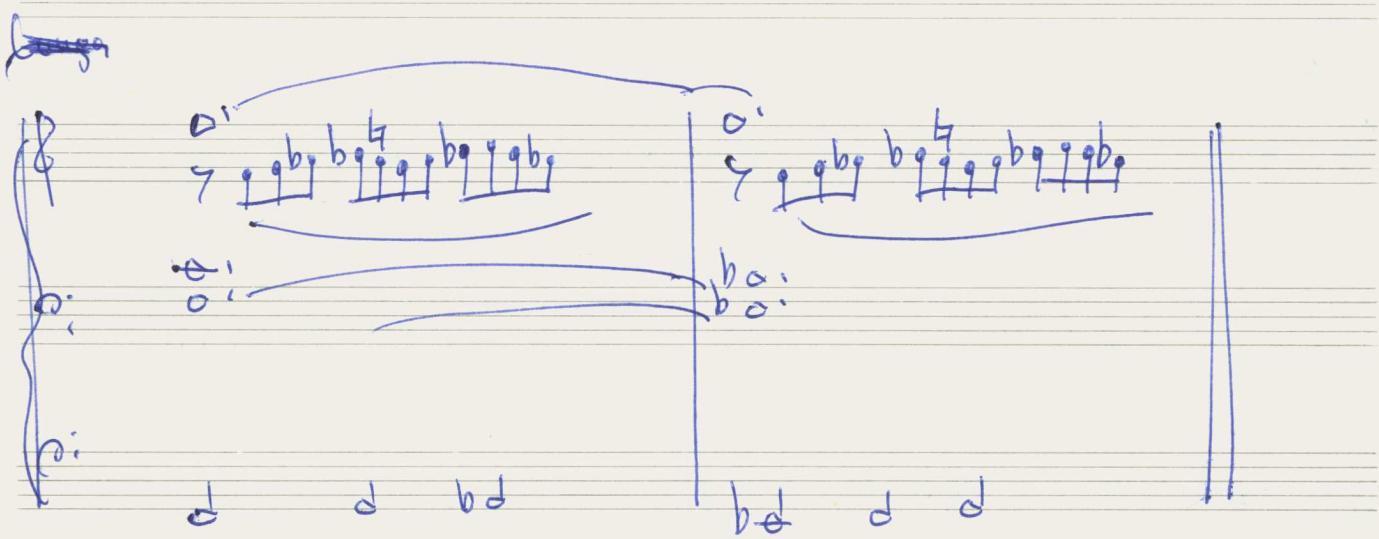
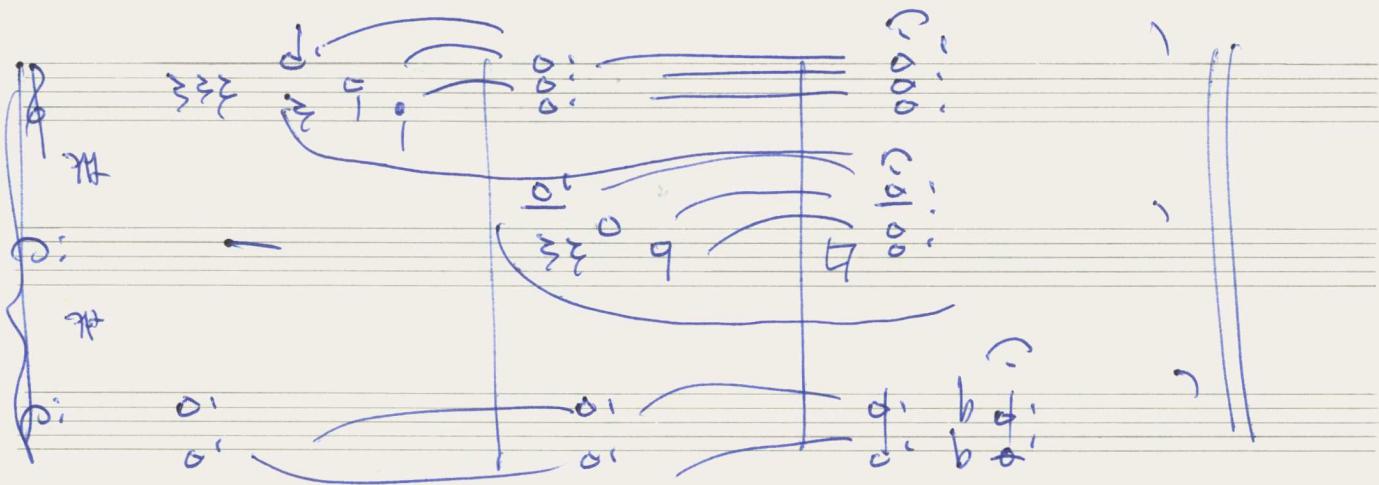
(54)

(mit)

8 (55) b d = b d
 P: 7 b d d d d d = 7 b d d d d d

(56)

bweih —— rüh —



Conga

