



Wolfgang LINDNER

# EL ULTIMO VIAJE DE MI MAMI

5 PIÈCES POUR ORGUE

&

# LES ADIEUX

FÜNF MOMENTE DER ERINNERUNG  
FÜR ORGEL

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Éditions Musicales de la Schola Cantorum

**Wolfgang Lindner** Geboren 1956 in Duisburg/Niederrhein. Nach seinem Studium wirkte er einige Zeit in seiner Heimatstadt und später im Münsterland/Westfalen. Als Komponist hat er zahlreiche Werke hinterlassen ; insbesondere sein Schaffen für die Kirchenmusik in Gestalt von Orgel - und Chormusik findet internationale Beachtung. Seine Werke sind hauptsächlich bei folgenden Verlagen erschienen: Éditions musicales de la Schola Cantorum, CH-Neuchâtel ; ERES-Edition Musikverlag, D-Lilienthal/Bremen. Herausgeber von Orgel-und Chormusik, wissenschaftlichen Aufsätzen und Vorträgen, speziell im Bereich der Orgeldenkmalpflege und Bibliographie der Orgelmusik. Nach seinem Ausscheiden aus dem aktiven Dienst lebt und arbeitet er in seinem Atelier im Kreis Steinfurt als freischaffender Künstler.

**Wolfgang Lindner** Born in 1956 in Germany in Duisburg/Lower Rhine. After graduating, he worked for some time in his hometown and later in Münsterland/Westphalia. As a composer he has numerous works to his credit ; his work for the liturgy, in the forms of organ and choral music, is rewarded with international recognition. His works are mainly published by the following publishers: Éditions Musicales de la Schola Cantorum, CH-Neuchâtel ; ERES-Edition Musikverlag, D-Lilienthal/Bremen. Publisher of organ and choral music, author of scientific essays and lectures, with the focussing topics : Research on historical organs and their preservations and Bibliography of Organ Music. After retiring from active duty in 2006 he is living and working in his studio in Steinfurt near Münster/Westphalia as a freelance artist.

**Wolfgang Lindner** Né en 1956 en Allemagne à Duisburg/Bas-Rhin. Après avoir obtenu son diplôme, il travaille pendant un certain temps dans sa ville natale, puis près de Münster, en Westphalie. Il a composé de nombreuses pièces, en particulier pour la liturgie, sous la forme de musique d'orgue et/ou de musique chorale qui bénéficient d'une reconnaissance internationale. Ses œuvres sont publiées principalement aux Éditions Musicales de la Schola Cantorum, CH-Neuchâtel ainsi que chez ERES-Edition Musikverlag, D-Lilienthal/Brême. Il est également éditeur de musique d'orgue et de musique chorale et auteur d'articles et lectures scientifiques – en particulier dans le domaine de la conservation et la restauration des orgues historiques – ainsi que de bibliographies de musique d'orgue. Désormais retiré de la vie active, il vit et travaille dans son studio dans le Steinfurt (Westphalie) en tant qu'artiste indépendant.

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Rue des Mille-Boilles 4, 2000 Neuchâtel, Suisse  
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Imprimé en Suisse

ISMN 979-0-700348-82-3

SC 8806



Wolfgang LINDNER

# EL ULTIMO VIAJE DE MI MAMI

- I. El ultimo viaje de mi Mami
- II. De Profundis
- III. Aria
- IVa. Defilé
- IVb. Defilé II
- V. Hymn



# LES ADIEUX

- I. Madeleine, meine Tochter
- II. Marianne, meine Mutter
- III. Waltraud, meine Schwester
- IV. Frédéric, mein Bruder
- V. in Gedenken an meinen geliebten Alphonse

Appendix I : Gebet für die Verstorbenen [Apothéose]  
Appendix II : Vergebung



# El ultimo viaje de mi Mami

Cinq pièces pour orgue

## I. El ultimo viaje de mi Mami

II: Fonds 8', Fl. 8'  
III: Str. 8', Jeux de Gambes, Voix céleste  
III-II accouplé  
Ped.: Soubasse 16', Bourdon 8'

Wolfgang Lindner (\*1956)  
8-VII-2021

Lento

*mf*

Ped. ad lib.

*ten.*

*accelerando*

*allargando*

*calando al fine*

≈ 2'00"

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II. De Profundis  
 [Lament - Dirge - Klage]

I: Solo: Flûte harmonique 8'  
 III (acc.): Voix céleste, Aéoline  
 Ped.: 16', [Bourdon 8']

Contemplativo

Solo quasi improvvisato

10-VII-2021

*p*  
*acc. pp*

Ped. ad lib.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first four measures. The bass staff contains a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a slur over the first three measures. The bass staff continues the accompaniment.

Third system of musical notation. A large red watermark is overlaid on this system, reading "SPECIMEN Copie interdite www.schola-editions.com". The musical notation is partially obscured.

Fourth system of musical notation. The treble staff features a melodic line with a slur over the first two measures. The bass staff continues the accompaniment.

Fifth system of musical notation, the final system on the page. The treble staff has a melodic line with a slur over the first three measures. The bass staff continues the accompaniment. The instruction "rall. moltissimo" is written in the bass staff. The system ends with a double bar line and a fermata over the final note.

# III. Aria

I: Bourdons 8'  
II: Solo: Flûte 8'  
III (acc.): 8', 8', 8'  
Ped.: 16', 8'

Soave

11-VII-2021

The musical score is written for two solo parts and an accompaniment. The top system shows the beginning of the piece in C major, common time (C), with a tempo marking of *mp* for the solo and *p* for the accompaniment. The solo part (II Solo) features a melodic line with slurs and accents. The accompaniment (III acc.) consists of block chords. The score is divided into systems, with the second system being faded. A large red watermark 'SPECIMEN' and 'Copie interdite' is overlaid on the middle of the score, along with the website 'www.schola-editions.com'. The bottom system includes a 'Ped.' marking and a change in the solo part's dynamics to *mp*. The piece concludes with a final cadence in common time.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords in the right hand and a melodic line in the left hand, both spanning across the first two measures.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords in the right hand and a melodic line in the left hand, both spanning across the first two measures.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords in the right hand and a melodic line in the left hand, both spanning across the first two measures.

Rubato / Liberamente

Fourth system of musical notation, concluding the piece. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music consists of chords in the right hand and a melodic line in the left hand, both spanning across the first two measures. The tempo marking *molto rit.* is present. A first ending bracket labeled 'I' is shown in the left hand. The piece ends with a double bar line.

*molto rit.*

2'20"

## IVa. Defilé

II: Fonds 8', Fl. 8'  
 III: Str. 8', Jeux de Gambes, Voix céleste  
 III-II accouplé  
 Ped.: Soubasse 16', Bourdon 8'

12-VII-2021

Festively progressing

*mf*

Ped. ad lib.

*Tranquillo*

*rit.*

1'10"

# IVb. Defilé II

(ad lib.)

II: Fonds 8', Fl. 8', 4'  
III: Str. 8', Jeux de Gambes, Voix céleste  
III-II accouplé  
Ped.: Soubasse 16', Bourdon 8'

15-VI-2021

Festively progressing

*mf*

Ped. ad lib.

*rit.*

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0'50"

# V. Hymn

Flûtes 8', 4', Bourdons 8', 4'  
Ped.: Soubasse 16'

15-VI-2021

Intimo

*mp*  
Man.

*tr*  
Ped. ad lib.

*mf*  
Ped.: 16', 8'

*molto rit.*  
*mp a tempo*  
Man.

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Musical notation for the first system of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and is frequently tied across measures. The bass staff provides a harmonic accompaniment with chords and single notes.

Musical notation for the second system. It continues the two-staff format. A trill (tr) is indicated above a note in the treble staff. The bass staff continues with accompaniment. The instruction "Ped. ad lib." is written at the end of the system.

Musical notation for the third system, which concludes the piece. It features a final cadence in both staves, with a double bar line at the end. The instruction "1'20'" is written at the bottom right of the system.

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*Adiós, Mami!*  
*R.I.P.*

# Les Adieux

Fünf Momente der Erinnerung  
für Orgel

&

Appendix I: Gebet für die Verstorbenen [Apothéose]  
Appendix II: Vergebung

I.

Madeleine, meine Tochter  
fortgetragen vom Wind

I: Fonds 8'  
II: Bourdons 8', Flûtes 4'  
Ped.: Soubasse 16', Bourdon 8'

Wolfgang Lindner (\*1956)  
14-XI-2022

**Intro ad lib.**

Solenne

The first system of the musical score is written for a grand staff (treble and bass clefs). It begins with a treble clef and a key signature of one sharp (F#). The music is marked 'Solenne' and 'p' (piano). The first measure is marked with a Roman numeral 'I'. The piece concludes with a fermata over the final note. A red watermark 'SPECIMEN' and 'Copie interdite' is overlaid on the score, along with the website 'www.schola-editions.com'. The instruction 'Ped. ad lib.' is written below the bass staff.

The second system of the musical score continues the piece. It is marked 'mp' (mezzo-piano). The music features flowing lines in both the treble and bass staves, with a red watermark 'SPECIMEN' and 'Copie interdite' overlaid on the score, along with the website 'www.schola-editions.com'.

The third system of the musical score continues the piece. It is marked 'p' (piano). The music features flowing lines in both the treble and bass staves, with a red watermark 'SPECIMEN' and 'Copie interdite' overlaid on the score, along with the website 'www.schola-editions.com'. A Roman numeral 'II' is placed between the two staves.

I *mp*

Un poco vivo

II *p*

*poco rit.*

*rall.* I *mp*

*molto rall.*

≈ 1'40"

avec tout mon amour  
Papa

## II.

Marianne, meine Mutter  
hat ihre Erdenzeit vollendetI: Fonds 8', 4'  
II: Bourdons 8', Flûtes 4'  
Ped.: Soubasse 16', Bourdon 8'

14-XI-2022

## Intro

Evocativo

I *mf* *rall.*

Ped. ad lib.

Maestoso

*f*

*mp*



First system of musical notation, featuring a treble and bass clef with a long melodic line in the treble and a bass line.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation, including the instruction *allargando* and *molto rit.* A large red watermark is overlaid on this system.

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**Coda**

*Evocativo*

Fourth system of musical notation, the beginning of the Coda section, marked *Evocativo*.

**Deciso**

Fifth system of musical notation, the end of the Coda section, marked *Deciso*, featuring triplet markings.

~ 1'40"

## III.

# Waltraud, meine Schwester

der Todesengel erbarmte sich voller Mitleid mit ihr

I: G.O.: Grundstimmen 8' / Fonds 8' / III-II  
 II: Fl. 8' / Str. 8' [Solo 8']  
 III: Voix céleste / Jeux de Gambes / Str. 8'  
 Ped.: Soubasse 16', Bourdon 8'

17-XI-2022

**Intro ad lib.**

Soave

III *p*

Ped. ad lib.

II: [Solo]

I

III: [acc.]

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The first measure of the grand staff has a *rit.* marking. The second measure of the grand staff has an *mp* marking. The music features a melodic line in the grand staff and a bass line in the bottom staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. A *rit.* marking is present in the second measure of the grand staff. A large red watermark is overlaid on the system, reading "SPECIMEN" and "Copie interdite" with the website "www.schola-editions.com".

Third system of musical notation. It features the same three-staff layout. A large red watermark is overlaid on the system, reading "SPECIMEN" and "Copie interdite" with the website "www.schola-editions.com".

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. A *rit.* marking is present in the second measure of the grand staff. The system concludes with a double bar line.

~ 1'30"

## IV.

Frédéric, mein Bruder  
in der Einsamkeit seiner Krankheit verließ ihn das Leben

I: Fonds 8', 4'  
 III: Voix céleste / Jeux de Gambes / Str. 8'  
 Ped.: Soubasse 16', Bourdon 8'

17-XI-2022

Stringendo

I  
 f  
 Ped. ad lib.

Tranquillo

III  
 pp

≈ 0'45"

in Gedenken an meinen geliebten Alphonse  
sein Grabstein singt noch heute  
vom immerwährenden Wunder des Lebens

I: Bourdons 8'  
II: Flûtes 8' / Str. 8'  
III: Voix céleste / Jeux de Gambes / Str. 8' / III-II  
Ped.: Soubasse 16', Bourdon 8'

17-XI-2022

Adagio

**I**  
*mp*

Ped. ad lib.

II *mp* *rit.*

This system shows the second part of the music. The right hand features a melodic line with a long slur and a fermata at the end. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking *mp* (mezzo-piano) is present, and a *rit.* (ritardando) marking is placed towards the end of the system.

I *mp*

This system shows the first part of the music. The right hand has a melodic line with a long slur and a fermata. The left hand has a steady accompaniment. The tempo marking *mp* is present.

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This system continues the musical notation with a large red watermark overlaid across the center.

This system continues the musical notation with a long slur and a fermata at the end of the right-hand line.

*rit.* *rit.*

This system concludes the piece with two *rit.* markings indicating a final deceleration. The right hand ends with a fermata.

≈ 2'30"

# Appendix I

## Gebet für die Verstorbenen

[Apothéose]

I: Fonds 8'  
II: Flûtes 8' / Bourdons 8'  
III [acc.]: Voix céleste / Jeux de Gambes  
Ped.: Subbasse 16', Bourdon 8'

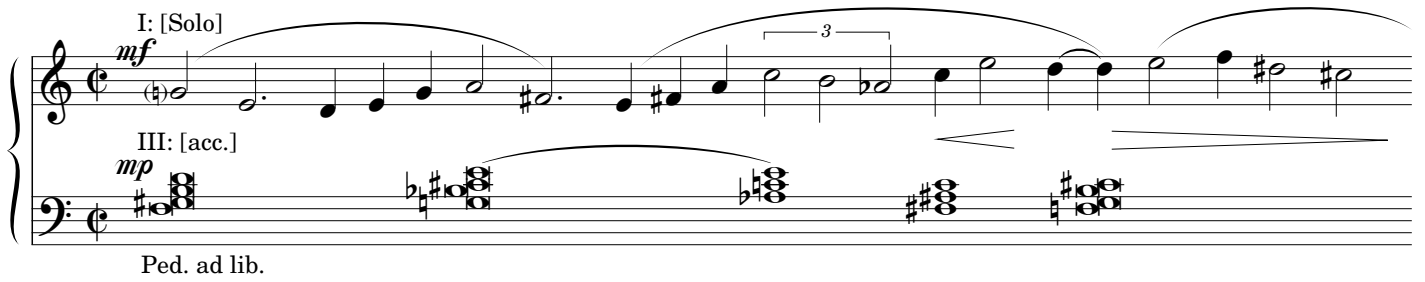
12-XII-2022

Soave

I: [Solo] *mf*

III: [acc.] *mp*

Ped. ad lib.



Poco vivo

II



Calmo

Poco vivo

I 8', 4'

II



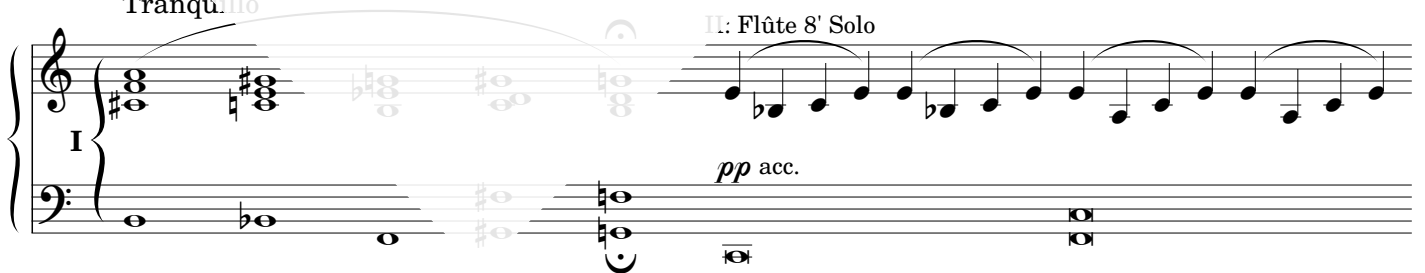
Tranquillo

Cantabile

II: Flûte 8' Solo

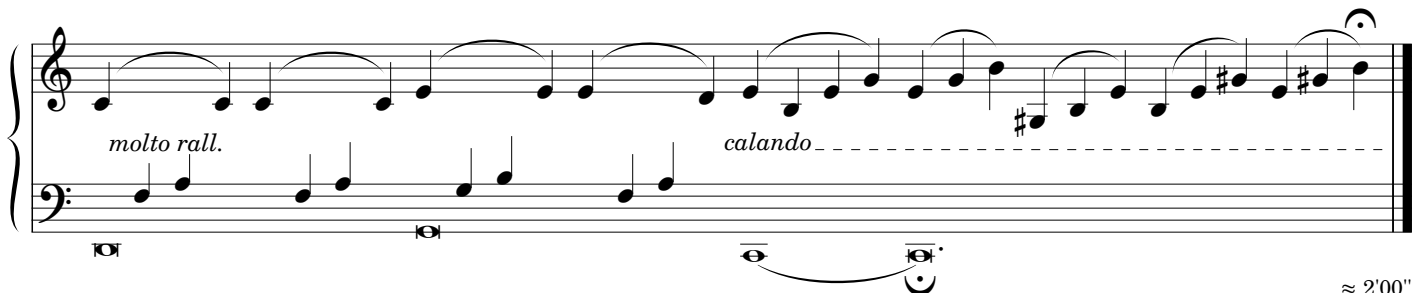
I

*pp acc.*



*molto rall.*

*calando*



≈ 2'00"

## Appendix II

## Vergebung

I: Fonds 8'  
 III: Jeux des Gambes  
 Ped.: Soubasse 16', Bourdon 8'

12-V-2022

Tranquillo

*p*

Ped. ad lib.

*poco rit.*

*molto rit.*

*pp*

≈ 1'00"



# WOLFGANG LINDNER

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