



Wolfgang LINDNER

# IMPRESSIONS OF THE FAR EAST

7 PIÈCES POUR ORGUE



## TOCCATA, ADAGIO & TOCCATA

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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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Wolfgang LINDNER

# IMPRESSIONS OF THE FAR EAST

- I. Bamboo Flute
- II. Melody
- III. Return from the rice fields
- IV. Sunset
- V. Soave
- VI. Gymnopédie
- VII. Trio



# TOCCATA, ADAGIO & TOCCATA



# Impressions from the Far East [Laos] for Organ

Bamboo Flute - Melody - Return from the rice fields -  
Sunset - Soave - Gymnopédie - Trio

in grateful memory of Wilhelm Binder [ † 9th of may, 2023 ] music engraver from Erlangen

## I. Bamboo Flute

I: Flûte 8' Solo  
II: Flûte 8' Echo  
III: Jeux des Gambes 8' ,  
Voix céleste, Aéoline  
Ped.: 16', [8']

Wolfgang Lindner (\*1956)  
22-VII-2023

The musical score for 'I. Bamboo Flute' is presented in four systems, each with a treble and bass staff. The first system begins with a dynamic of *mp* for the solo and *p* for the accompaniment. The second system features a *pp* dynamic for the echo and a *rall* marking. The third system continues with *mp* and *pp* dynamics. The fourth system starts with *mp* and includes a *(b)* marking. A large red watermark 'SPECIMEN Copie interdite www.schola-editions.com' is overlaid across the middle of the score. Pedal markings include '[ Ped. ad lib. ]' and '8va'.

(8<sup>va</sup>)

*poco rit.*

(8<sup>va</sup>)

(8<sup>va</sup>)

(8<sup>va</sup>)

*loco*

*mf*

*mf*

*8<sup>va</sup>*-----

I. Solo *mp* II. Echo

*p* *pp*

acc.

[ Ped. ad lib. ]

*8<sup>va</sup>*-----

I. Solo II. Echo

*mp* *pp* *rall.*

*8<sup>va</sup>*-----

I. Solo

*mp*

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*8<sup>va</sup>*-----

II. Echo I. Solo

*pp* *mp*

*8<sup>va</sup>*-----

*f*

[ Ped. ]

≈ 2:30'

## II. Melody

I: Flûtes 8', 4'  
 II. G.O.: Cornet ou Petit jeu de tierce  
 (Bourdon, Prestant, Nasard, Quarte, Tierce)  
 III. Str. 8', Jeux des Gambes, Voix céleste  
 Ped: Soubasse 16', Bourdon 8'

Wolfgang Lindner (\*1956)

24 - VIII - 2023

II. Solo *mf*

III. *acc.*  
*p*

[ Ped. ]

I.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff has a slur and a second ending bracket labeled "II." at the end. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a slur. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes in the first measure and another triplet in the last measure. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff has a slur and a fermata. The bass clef staff has a slur and a fermata, with the marking "rit." above it. The system ends with a double bar line and a fermata.

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≈ 1:40'

## III. Return from the rice fields

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

Wolfgang Lindner (\*1956)

31 - VIII - 2023

II. Solo *mp*

III. acc. *p*

[ Ped. ]

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First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the harmonic accompaniment.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. A large red watermark is overlaid on this system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The dynamic marking *mf* is present. The word *longa* is written above the final measure. A *rit.* marking is present above the final measure. The system ends with a double bar line.

≈ 1:40'

## IV. Sunset

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

Wolfgang Lindner (\*1956)

02 - IX - 2023

II. Solo *p*

III. acc. *pp*  
*man.*

*mf*  
*p*

[Ped.]

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II. Solo *p*

III. acc. *pp*

*man.*

≈ 2:00'

## V. Soave

I: Flûtes 8', 4', Bourdons 8', 4'  
 III (acc.): Voix céleste, Aéoline  
 Ped.: Soubasse 16', [Bourdon 8']

Wolfgang Lindner (\*1956)

03 - IX - 2023

II. Solo *mp*

[8va]

[acc.] *p*

[Ped.]

(8va)

*poco rit.*

1. 2.

*mf*

≈ 2:00'

## VI Gymnopédie

Solo: Hautbois  
 III (acc.): 8', 8', 8'  
 Ped.: Soubasse 16', Bourdon 8'

Wolfgang Lindner (\*1956)  
 10 - IX - 2023

*Solo mp*

[ *acc.* ] *p*  
 [ Ped. ]

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≈ 1:05'

## VII Trio

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

Wolfgang Lindner (\*1956)

06 - IX - 2023

[ Ped. ]

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first four measures. The bass clef staff contains a bass line with a long slur over the first four measures. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the bass line with a slur. The key signature has one sharp (F#).

Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff continues the bass line with a slur. The key signature has one sharp (F#).

Fourth system of musical notation. The treble clef staff contains a melodic line with a long slur over the first four measures. The bass clef staff contains a bass line with a long slur over the first four measures. The key signature has one sharp (F#). The text "ad lib." is written in the right margin of the system.

≈ 2:00'

# Toccata, Adagio & Toccata for Organ

for  
Carson Cooman, Cambridge, Massachusetts (USA)

## Toccata

Wolfgang Lindner (\*1956)  
11-II-2022

Allegro con brio

*ff*

I

[Ped.]

[Ped.]

*mf a piacere*

*ff*

[Ped.]

*mf*

Man.

Ped.

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand contains complex chordal textures with various accidentals (sharps, flats, naturals) and a large slur. The left hand has a simpler accompaniment with eighth notes and rests.

Second system of musical notation, continuing the piece. The right hand's chordal texture evolves, and the left hand's accompaniment remains consistent.

Third system of musical notation. A large red watermark 'SPECIMEN' and 'Copie interdite www.schola-editions.com' is overlaid diagonally across this system.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, the final system on the page. It begins with the instruction 'stringendo' in the left hand. The right hand continues with complex chords, and the left hand has a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines with accents and slurs. A *poco rall.* marking is present in the right hand.

Second system of musical notation. It includes the tempo marking *Misterioso* above the staff. The system is divided into three measures, with the third measure marked *mp*. The first two measures are marked *poco rall.* and *rall.* respectively.

Third system of musical notation, continuing the piece with a large slur over the right-hand melody. A large red watermark is overlaid on this system.

Fourth system of musical notation, starting with the tempo marking *Tempo primo*. The first measure is marked *f* and the system concludes with a *rit.* marking.

Fifth system of musical notation, featuring a *ff* dynamic marking and the tempo marking *allargando*. A dashed line indicates a *longa* section. The system ends with a double bar line.

~ 2'40"

# Adagio

Quasi improvvisato, a piacere

12-II-2022

III: Flûte 8' Solo

II: acc. *mp*

*pp*

Ped.: 16', 8'

The first system of the musical score consists of two staves. The upper staff is for the Flute 8' Solo, marked 'III: Flûte 8' Solo'. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is marked with a mezzo-piano (*mp*) dynamic. The lower staff is for the piano accompaniment, marked 'II: acc.' and starting with a piano-piano (*pp*) dynamic. It features a bass clef and a key signature of two sharps. The piano part includes a pedal instruction 'Ped.: 16', 8'' at the beginning. Both staves have long, sweeping lines indicating sustained notes or phrases.

The second system continues the musical score with two staves. The upper staff (Flute 8' Solo) and lower staff (Piano) maintain the same key signature and dynamics as the first system. The piano part continues with sustained chords and a long line indicating a sustained pedal point.

The third system continues the musical score with two staves. The upper staff (Flute 8' Solo) and lower staff (Piano) maintain the same key signature and dynamics. The piano part continues with sustained chords and a long line indicating a sustained pedal point.

The fourth system continues the musical score with two staves. The upper staff (Flute 8' Solo) and lower staff (Piano) maintain the same key signature and dynamics. The piano part continues with sustained chords and a long line indicating a sustained pedal point.

*molto rit. al fine*

The fifth and final system of the musical score consists of two staves. The upper staff (Flute 8' Solo) and lower staff (Piano) maintain the same key signature and dynamics. The piano part concludes with a fermata over a sustained chord. The text '*molto rit. al fine*' is written below the piano staff.

~ 1'40"

# Tocatta

Allegro maestoso

14-II-2022

The image displays a musical score for a piece titled "Tocatta". The score is arranged in four systems, each consisting of three staves. The top staff of each system is a grand staff (treble and bass clefs) with a piano (p) dynamic marking and a first ending bracket labeled "I". The middle and bottom staves are bass clefs. The music is in common time (C) and features a series of chords and melodic lines. A large, semi-transparent watermark is overlaid across the center of the page, reading "SPECIMEN" in large red letters, "Copie interdite" in smaller red letters, and "www.schola-editions.com" in red text.

System 1: Treble clef with a grand staff (treble and bass) and a separate bass line. The treble staff contains a series of chords with a melodic line above them. The bass line consists of a sequence of notes.

System 2: Treble clef with a grand staff (treble and bass) and a separate bass line. The treble staff contains a series of chords with a melodic line above them. The bass line consists of a sequence of notes.

System 3: Treble clef with a grand staff (treble and bass) and a separate bass line. The treble staff contains a series of chords with a melodic line above them. The bass line consists of a sequence of notes.

System 4: Treble clef with a grand staff (treble and bass) and a separate bass line. The treble staff contains a series of chords with a melodic line above them. The bass line consists of a sequence of notes.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a complex melodic line with many beamed eighth notes and chords, while the bass staff has a simpler line of quarter notes. A large watermark 'SPECIMEN' is visible across the page.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The watermark 'SPECIMEN' is prominent in the center.

Third system of musical notation. The notation continues across the three staves. The watermark 'SPECIMEN' is clearly visible.

Fourth system of musical notation, the final system on this page. It maintains the three-staff format. The watermark 'SPECIMEN' is present.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff features a complex rhythmic pattern of chords and single notes, with a key signature of one sharp (F#). The bass clef staff contains a simpler melodic line.

Second system of musical notation, continuing the piece. It features the same three-staff structure as the first system. The key signature changes to one flat (Bb). The notation includes various chordal textures and melodic fragments.

Third system of musical notation. The key signature changes to two sharps (F# and C#). The musical texture continues with intricate chordal patterns and a steady bass line.

Fourth system of musical notation, the final system on the page. It includes performance markings: *allargando* (rushing) and *longa* (long). The notation shows a deceleration of the tempo and a change in the rhythmic feel. The piece concludes with a final chord in the bass clef staff.

~ 2'30"



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# WOLFGANG LINDNER

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SC 8777	<b>Deux chants pour les funérailles</b> : <i>Pie Jesu / In Paradisum, pour voix solo et orgue ou clavier</i>

