

Gaemfliche

Orgelwerke

zum gottesdienstlichen Gebrauche, als auch zum eigenen Studium oder Konzertaufführungen

komponiert von

Andreas Schein

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Temeswar, 2016.

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1. Fuga á 4 in D-Dur.

zum festlichen Kirchenveranstaltungen

Andreas Schein (2016)
zu Temeschburg.

Feierlich und bewegt.

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26

33

poco rit.

2. Fuga á 4 in d-dorian.

Andreas Schein (2016)
zu Temeschburg.

1 Allegro moderato.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and a repeat sign at the beginning. The middle staff is in bass clef and contains a bass line with a repeat sign at the beginning. The bottom staff is in bass clef and contains a bass line with a repeat sign at the beginning. The music is in d-dorian mode and 4/4 time.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various intervals and a repeat sign at the beginning. The middle staff is in bass clef and contains a bass line with a repeat sign at the beginning. The bottom staff is in bass clef and contains a bass line with a repeat sign at the beginning. The music is in d-dorian mode and 4/4 time. The system includes first and second endings marked '1.' and '2.'.

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3. Phantasie in d-moll.

Andreas Schein (2016)
zu Temeschburg.

1 Adagio.

The first system of the musical score is marked with a '1' and the tempo 'Adagio.' It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/2 time signature. It contains a melodic line with various note values including quarter, eighth, and sixteenth notes, as well as rests. The middle and bottom staves are in bass clef with the same key signature and time signature, providing harmonic support with sustained notes and some movement.

5

The second system of the musical score is marked with a '5', indicating it is the fifth measure of the piece. It continues the three-staff format from the first system. The top staff features more complex melodic passages with sixteenth and thirty-second notes. The middle and bottom staves continue their harmonic roles, with the bottom staff featuring a long, sustained note in the first measure of this system.

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4. Phantasie in e.

Andreas Schein (2016)
zu Temeschburg.

1 Adagio.

The first system of the musical score is in 4/2 time. It features three staves: a treble staff, a middle bass staff, and a bottom bass staff. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle bass staff has a whole rest for the first measure, followed by quarter notes G3, A3, B3, and C4. The bottom bass staff has a whole rest for the first measure, followed by quarter notes G2, A2, B2, and C3. The second measure continues with similar patterns, and the third measure features a half note D5 in the treble and a half note G3 in the middle bass.

The second system of the musical score continues in 4/2 time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The middle bass staff has a whole rest for the first measure, followed by quarter notes G3, A3, B3, and C4. The bottom bass staff has a whole rest for the first measure, followed by quarter notes G2, A2, B2, and C3. The second measure continues with similar patterns, and the third measure features a half note D5 in the treble and a half note G3 in the middle bass.

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Measures 8-11 of the musical score. The system consists of three staves: a grand staff (treble and bass clef) and a single bass staff. Measure 8 starts with a treble clef and a key signature of one sharp (F#). The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The bass staff continues the melodic line from the previous system.

12

Measures 12-15 of the musical score. The system consists of three staves: a grand staff (treble and bass clef) and a single bass staff. Measure 12 starts with a treble clef and a key signature of one sharp (F#). The music continues with various note values and rests. The bass staff continues the melodic line from the previous system.

16

Measures 16-19 of the musical score. The system consists of three staves: a grand staff (treble and bass clef) and a single bass staff. Measure 16 starts with a treble clef and a key signature of one sharp (F#). The music continues with various note values and rests. The bass staff continues the melodic line from the previous system.

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The image displays three systems of musical notation for an organ piece. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The first system (measures 20-23) features a complex texture with many beamed sixteenth and thirty-second notes in the upper staves, while the lower staff has a more rhythmic, dotted pattern. The second system (measures 24-26) continues this texture, with some measures showing rests in the upper staves. The third system (measures 27-30) concludes the piece with a final cadence, marked by a double bar line and repeat dots at the end of the first two staves.

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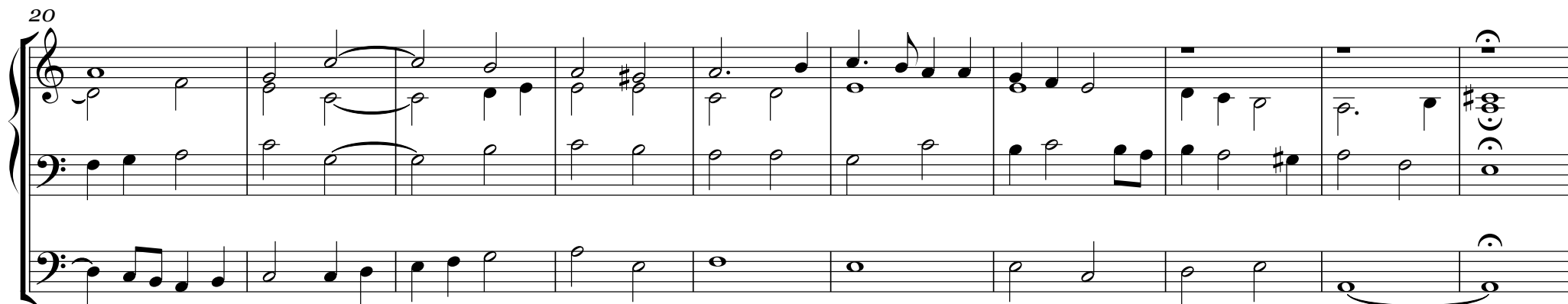
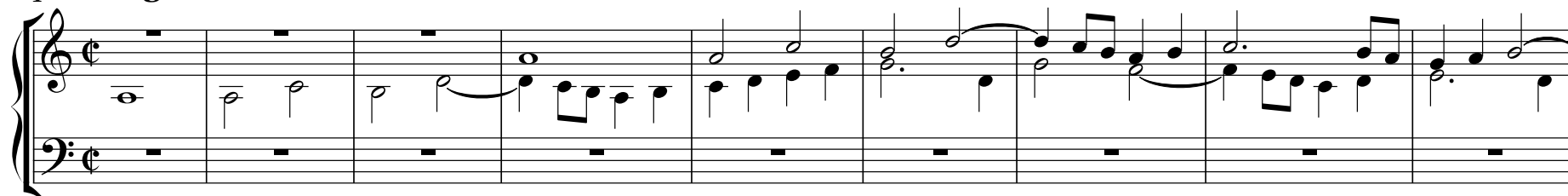
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5. Phantasie quasi fugato.

Andreas Schein (2016)

zu Temeschburg.

1 Allegro moderato.



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6. Chromatische Phantasie.**Andreas Schein (2016)**
zu Temeschburg.**Moderato.**

1. Moderato.

1. 2.

6. 1.

11.

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Andreas Schein — Sämtliche Orgelwerke

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16

1.

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2.

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78

82

7. Zum Communio.

Andreas Schein (2016)
zu Temeschburg.

1 Adagio — mit sanften Stimmen.

Measures 1-7 of the piece. The score is in G major (one sharp) and common time (C). It features a piano introduction with a repeat sign at measure 2. The melody is primarily in the right hand, with the left hand providing harmonic support. Measure 7 ends with a fermata on a half note in the right hand.

Measures 8-15 of the piece. The melody continues in the right hand, featuring eighth and sixteenth notes. The left hand has a steady eighth-note accompaniment. A repeat sign appears at measure 12, followed by a key signature change to F# major (two sharps) at measure 13.

Measures 16-23 of the piece. The melody continues in the right hand. The left hand has a steady eighth-note accompaniment. The piece concludes with a final cadence in F# major.

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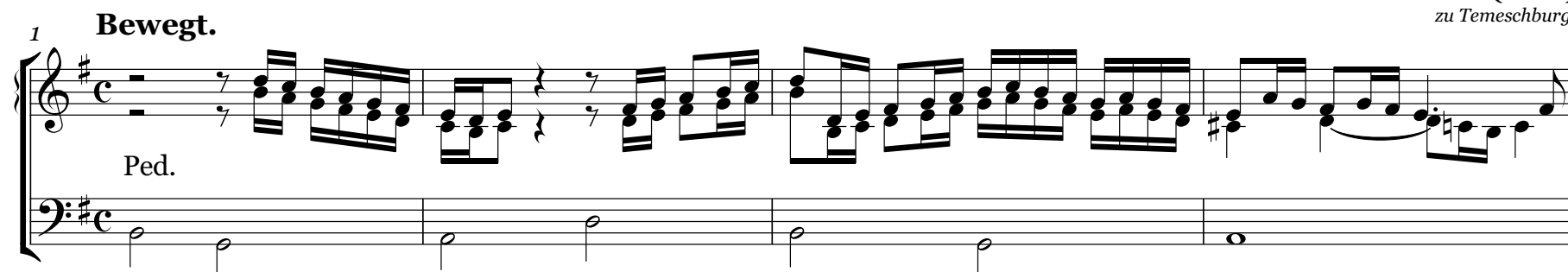
23



8. Präludium in G.

Andreas Schein (2016)
zu Temeschburg.

1 **Bewegt.**



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The image displays a musical score for an organ, spanning measures 9 to 16. The score is written for three staves: a treble staff, a middle staff, and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The treble staff contains complex melodic lines with many beamed sixteenth and thirty-second notes. The middle staff, labeled 'II.' at the beginning, provides harmonic support with chords and moving lines. The bass staff features a steady, rhythmic accompaniment of half notes. Measure 9 begins with a repeat sign in the treble staff. The piece concludes in measure 16 with a final cadence.

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9. Präludium in E.

Andreas Schein (2016)
zu Temeschburg.

1 Bewegt.

The musical score is presented in three systems. The first system (measures 1-5) begins with a treble staff containing a melody of quarter and eighth notes, and a bass staff with a rhythmic accompaniment of eighth notes. The second system (measures 6-9) continues the melody and accompaniment. The third system (measures 10-13) features a more complex texture with a treble staff, a bass staff, and a lower bass staff. The score is marked '1 Bewegt.' and '9. Präludium in E.'.

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Musical score for measures 24-32. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The melody is in the treble staff, and the bass line is in the grand staff's bass staff. The third staff is a separate bass line. The music features various note values, including eighth and sixteenth notes, and rests.

39

Musical score for measures 39-46. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The melody is in the treble staff, and the bass line is in the grand staff's bass staff. The third staff is a separate bass line. The music features various note values, including eighth and sixteenth notes, and rests.

47

Musical score for measures 47-53. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The melody is in the treble staff, and the bass line is in the grand staff's bass staff. The third staff is a separate bass line. The music features various note values, including eighth and sixteenth notes, and rests.

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10. Allemande und Sarabande.

für Manual alleine.

Andreas Schein (2016)

zu Temeschburg.

1 ALLEMANDE. — mit sanften Stimmen gespielt.

The musical score is written for a single manual on a grand staff (treble and bass clefs). It begins with a treble clef and a common time signature (C). The first system (measures 1-5) features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a simple accompaniment of eighth notes. The second system (measures 6-10) continues the treble staff with more complex sixteenth-note patterns and the bass staff with a steady eighth-note accompaniment. The third system (measures 11-15) shows a change in the treble staff with a key signature change to one sharp (F#) and continues the sixteenth-note patterns, while the bass staff maintains its accompaniment. The score is marked with measure numbers 1, 6, and 11 at the beginning of their respective systems.

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SARABANDE — mit sanften Stimmen gespielt.

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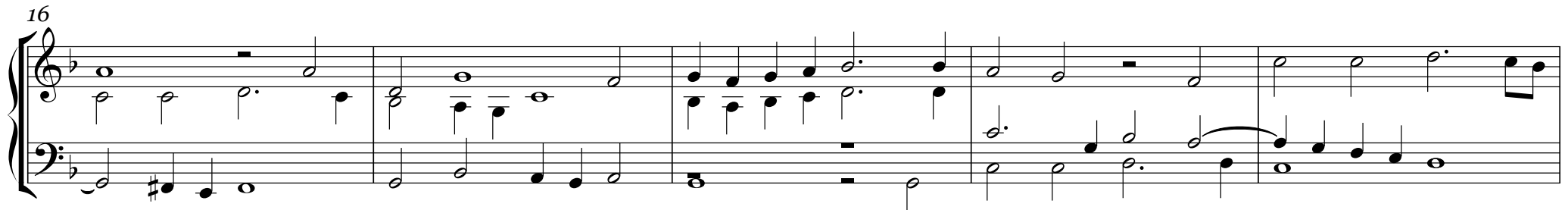
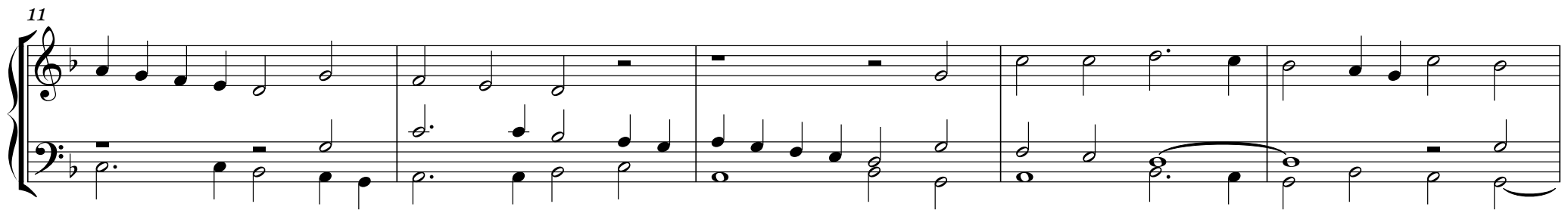
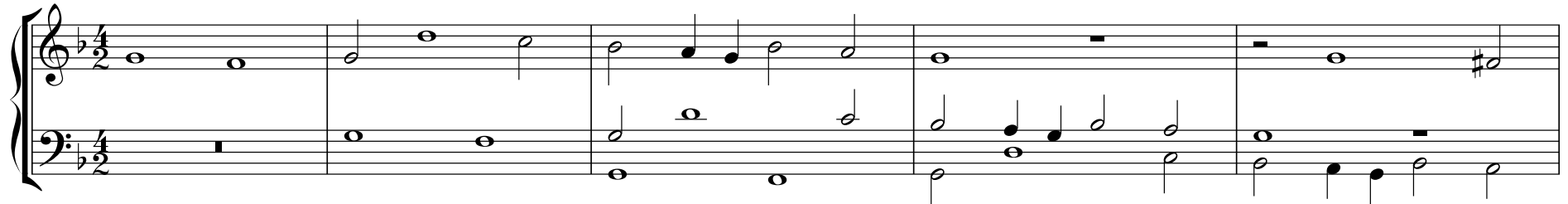
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11. Glorificamus Te, Christe.

Andreas Schein (2016)
zu Temeschburg.

1 Ein bisschen bewegt.



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12. Einfaches Kanon.

Andreas Schein (2016)
zu Temeschburg.

1 Flott.

The musical score is written for a single organ part, marked '1 Flott.' (First Flute). It consists of three systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The music is in common time (C) and features a simple canon structure with various melodic lines and rests.

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13. Neun leicht-spielbare Präludien und Postludien

zum Ein- und Ausgang der Priester bei Gottesdienste.

Andreas Schein (2016)
zu Temeschburg.

1 Nr. 1. Präludium — zum Eingang.

The first system of the musical score for 'Nr. 1. Präludium — zum Eingang.' is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The time signature is 4/2. The music begins with a half note G4 in the treble and a half note G2 in the bass. The melody in the treble staff moves stepwise up: A4, B4, C5, D5, E5, F5, G5. The bass staff provides a simple harmonic accompaniment with half notes: G2, F2, E2, D2, C2, B1, A1. The system ends with a double bar line.

The second system of the musical score continues the piece. It begins with a measure rest in the treble staff, followed by a series of eighth notes: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, 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G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C36

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The score consists of two staves. The first staff contains the vocal melody, which starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody is written in a simple, folk-like style. The second staff contains the piano accompaniment, which starts with a bass clef, a key signature of one sharp, and a 3/4 time signature. The accompaniment features a steady eighth-note bass line and a melody in the right hand that follows the vocal line. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a simple accompaniment with half notes G3 and F3, and quarter notes E3 and D3. The key signature has one sharp (F#), and the time signature is 4/4. The score is written in a simple, clear style with black ink on a white background.

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¹ Nr. 4. Postludium — zum Ausgang.

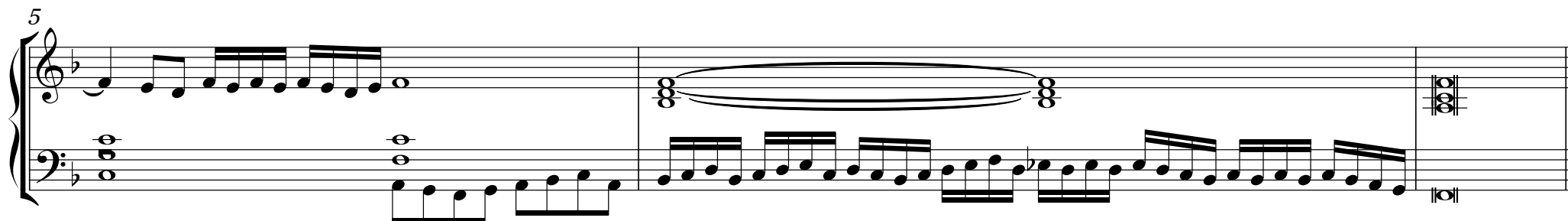
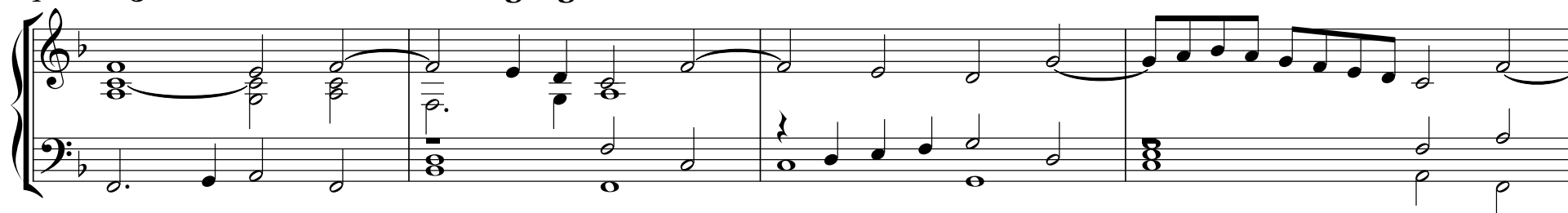
The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melody with eighth and sixteenth notes, including a sharp sign. The middle staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes. The bottom staff is also in bass clef and features a simple bass line with quarter notes. The system concludes with a double bar line.

The second system of the musical score continues from the first. The top staff features a more complex melodic line with many sixteenth notes. The middle staff has a bass line with a long, sweeping slur over several measures. The bottom staff continues the simple bass line from the first system. The system ends with a double bar line and repeat signs on the staves.

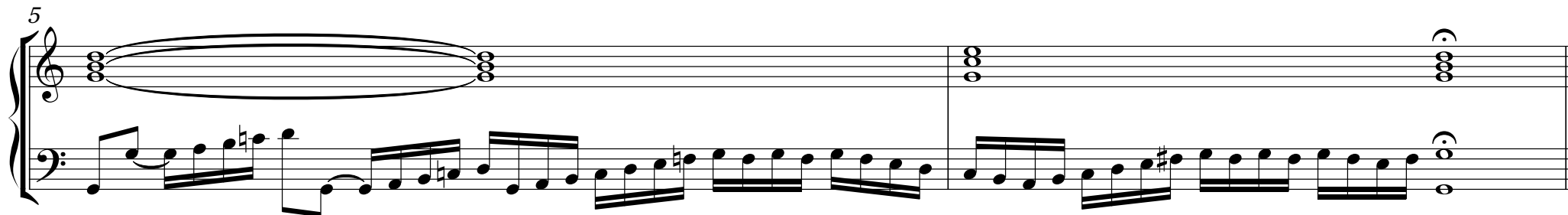
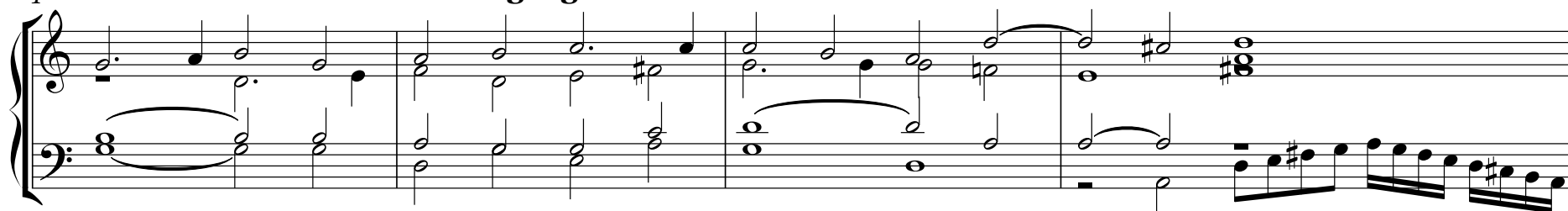
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1 Nr. 5. Postludium — zum Ausgang.



1 Nr. 6. Postludium — zum Ausgang.



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1 Nr. 7. Postludium — zum Ausgang.

1 Nr. 8. Präludium — zum Eingang.

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1 Nr. 9. Postludium— zum Ausgang.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melody of eighth and quarter notes, with a final half note. The middle and bottom staves are in bass clef and provide harmonic support with a series of eighth and quarter notes, including some beamed sixteenth notes. The system concludes with a double bar line.

The second system of the musical score continues the piece. It features more complex rhythmic patterns, including sixteenth and thirty-second notes in the treble staff. The bass staves continue with a steady accompaniment. The system ends with a final chord and a double bar line.

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14. Kyrie-Versett in der Form einer Fugato.

Andreas Schein (2016)
zu Temeschburg.

1

The first system of the musical score is written for three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music begins with a rest in the top staff, followed by a series of eighth and sixteenth notes. The middle staff features a series of eighth notes, and the bottom staff has a series of eighth notes. The system concludes with a double bar line.

8

The second system of the musical score continues the composition. It features similar rhythmic patterns and melodic lines across the three staves. The system concludes with a double bar line.

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40

17



Musical score for measures 17-24. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be common time (C). The notation includes various note values, rests, and phrasing slurs.

25



Musical score for measures 25-33. The score continues on three staves. The notation includes various note values, rests, and phrasing slurs.

34



Musical score for measures 34-40. The score continues on three staves. The notation includes various note values, rests, and phrasing slurs.

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38

The image shows a musical score for organ, measures 38-41. The score is written for three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat). Measure 38 begins with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bass staff contains a half note F3, a quarter note G3, a quarter note A3, and a half note B3. Measure 39 continues with similar patterns. Measure 40 features a half note G4 in the treble and a half note F3 in the bass. Measure 41 concludes with a half note G4 in the treble and a half note F3 in the bass. The score is written in a clear, professional style with standard musical notation.

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15. Andante in g-moll.

Andreas Schein (2016)
zu Temeschburg.

1 Andante.

Measures 1-9 of the piece. The music is in G minor (three flats). The tempo is Andante. The score shows the first nine measures, with the right hand playing a melodic line and the left hand providing a harmonic accompaniment.

10

Measures 10-19 of the piece. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A trill is marked in measure 18.

20

Measures 20-29 of the piece. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A trill is marked in measure 20.

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30

39

48

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44

58



67



77



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87

97

104

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FINE.

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