

A Kalmus Classic Edition

Gerhard

KRAPF

VARIOUS HYMN SETTINGS

FOR ORGAN

K 03603



Foreword

This work was conceived as a modern equivalent of the “Geistliche Abendmusik”—that is, a worship service through music. It is intended to be a musical “offering” in which congregation, choir, and organ are sharing the office of thanksgiving, praise, and adoration in response to the word of redemption and salvation.

Though conceived as a worship service, this material has many uses:

1. The Fantasia and Fugue or the Fantasia alone may be used for recital, or for Prelude or Postlude to worship.
2. The Hymn Preludes may be used individually in Church or for recital.
3. The alternate settings of the hymns themselves may be used as *alternatim versets*, for congregational and/or choral accompaniments, or for simple hymn preludes.

SUGGESTED OUTLINE FOR VESPERS

Prelude: FANTASIA on a theme of Frescobaldi

Evening Suffrages: Used through the Creed. In place of Psalm, Lesson, and Hymn, the Organ Vespers will continue:

Lesson: Galatians 4:4, 5; Psalm 24:7-10

Hymn: “Lift Up Your Heads” (PSALMODIA EVANGELICA)

Prelude to the hymn

Stanza 1: Setting I, Choir and Congregation in Unison, Organ Accomp.

Stanza 2: Setting III, Choir and Organ

Stanza 3: Setting I, Choir a cappella

Stanza 4: Setting II, Choir and Congregation in Unison, Organ Accomp.

Lesson: Isaiah 45:8; 44:23; Psalm 113:3

Hymn: “From East to West” (A SOLIS ORTUS CARDINE; CHRISTUM WIR SOLLEN LOBEN SCHON)

Prelude to the hymn

Stanza 1: Setting I, Choir and Congregation in Unison, Organ Accomp.

Stanza 2: Setting I, Choir in Unison with Organ Accomp.

Stanza 3: Setting IV, Organ Solo

Stanza 4: Setting II, Choir a cappella

Stanza 5: Setting III, Choir and Congregation in Unison, Organ Accomp.

Lesson: Hebrews 9:11, 12; I Peter 1:3, 4

Hymn: "Christ Jesus Lay in Death's Strong Bands" (CHRIST LAG IN TODESBANDEN)

Prelude to the hymn

Stanza 1: Setting I, Choir and Congregation in Unison, Organ Accomp.

Stanza 2: Setting II, Choir and Organ

Stanza 3: Setting IV, Choir in Unison with Organ Accomp.

Stanza 4: Setting III, Choir and Congregation in Unison, Organ Accomp.

Lesson: Romans 8:9-11

Hymn: "Come, Holy Spirit, God and Lord" (KOMM HEILIGER GEIST, HERRE GOTT)

Prelude to the hymn

Stanza 1: Setting I, Choir and Congregation in Unison, Organ Accomp.

Stanza 2: Setting II, Organ Solo

Stanza 3: Setting III, Choir and Congregation in Unison, Organ Accomp.

Evening Suffrages: Continuing with "Blessed art thou . . ." The *Benedicamus* will be replaced by:

Hymn: "O God, Our Help in Ages Past" (ST. ANNE)

Prelude to the hymn

Stanza 1: Setting I, Choir and Congregation in Unison, Organ Accomp.

Stanza 2: Setting II, Choir a cappella

Stanza 3: Setting IV, Congregation and Organ

Stanza 4: Setting I, Choir in Parts with Organ Accomp.

Stanza 5: Setting II, Choir a cappella

Stanza 6: Setting III, Choir and Congregation in Unison, Organ Accomp.

Benediction

(The congregation shall remain seated during the Postlude)

Postlude: FUGUE on a theme of Frescobaldi

This outline is intended merely as a guide. Any additional choral selections (such as for Lent and Passion, Ascension, Trinity) may enrich this service. The order of alternation between Congregation, Choir, and Organ may be varied from that suggested above. However, care should be taken to indicate clearly in the bulletin the intended order. Finally, Scripture readings (such as for a particular seasonal emphasis) may be changed from the above, selected at the discretion of the pastor.

To Prof. Wilhelm Krauss
Fantasia on a Theme of Frescobaldi
"for Lord's Days throughout the year"

GERHARD KRAPP

With sweeping freedom (♩ = approx. 72)

The first system of the score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a common time signature. The middle staff is a guitar part, indicated by "Gt." and a dynamic marking of *f*. The bottom staff is a piano accompaniment in bass clef, starting with a dynamic marking of *f* and featuring several five-finger patterns (marked with "5") and slurs.

rhythmically strict

The second system of the score consists of three staves. The top staff is a grand staff with a common time signature. The middle staff is a guitar part. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment with slurs and ties.

The third system of the score consists of three staves. The top staff is a grand staff with a common time signature. The middle staff is a guitar part. The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment with slurs and ties.