

## Vorwort

Tänze für die (Kirchen-) Orgel? Diese Frage löst unterschiedliche Reaktionen seitens der heute Orgelspielenden aus. Abgesehen vom historischen Kontext (die Orgel in ihren antiken Ursprüngen als rein „weltliches“ Instrument mit entsprechenden Aufgaben) werden Aufführungen von „nicht-kirchlicher“ Musik im kirchlichen Rahmen einerseits skeptisch gesehen, auf der anderen Seite wird die Erweiterung des im sakralen Raum gespielten Repertoires begrüßt, wenn die Musik anlassbezogen eingesetzt und stilgerecht interpretiert wird.

Die Anlässe zum gezielten Einsatz von Tänzen sind vielfältig: Orgelkonzerte, thematisch ausgerichtete Gottesdienste, aber auch Orgelführungen und natürlich das individuelle Spielvergnügen „jenseits“ des Standard-Repertoires.

Da die Orgel wie kaum ein anderes Einzelinstrument zur Interpretation von Tänzen geeignet ist, war es sehr reizvoll, bei der Komposition der vorliegenden Tänze die speziellen Möglichkeiten der Orgel (etwa im Unterschied zum Klavier) auszuloten und zu nutzen.

Die Auswahl der Stücke geschah im Rückgriff auf Standardtänze, wobei auch solche ausgewählt wurden, die bisher wenig Berücksichtigung in der Orgelliteratur gefunden haben.

In einem Falle konnte ich der Versuchung nicht widerstehen, das Potential zweier gregorianischer Melodien zu verwenden, die sich kongenial in einem Boogie-Woogie einsetzen ließen: Die Fronleichnamsequenz „Lauda Sion salvatorem“ (z.B. T. 31ff.) und die Communio von Pfingsten „Factus est repente“ (T. 61ff). Entsprechend erklärt sich der Titel des Stückes „Gregory's Boogie“.

Zwei Tänze sind bereits manualiter ausführbar (Pedaleinsatz ad lib.). Registrierangaben wurden nur vereinzelt vorgeschlagen; generell besteht eine große interpretatorische Freiheit bei der klanglichen Ausgestaltung der Stücke. Dazu zählen die Manualverteilung und die Registrierung, aber auch die Tempi und die Phrasierung.

„Es ist mein Wunsch, dass Spieler und Zuhörer Freude haben an dieser unbeschwerteren Musik, die mit Freude komponiert wurde.“

Wesseling, im Dezember 2025

Lambert Kleesattel

## Der Komponist

Lambert Kleesattel, geboren 1959, studierte Tonsatz und Klavier an der Musikhochschule Köln (Abschluss 1986) und erwarb später zusätzlich das Kirchenmusikexamen. Er arbeitet seit 1987 als Organist und Chorleiter an St. Andreas im linksrheinischen Wesseling und übt seit 1998 zusätzlich die Funktion des Seelsorgebereichsmusikers aus. Seit 2014 erteilt er im Rahmen der C-Ausbildung des Erzbistums Köln Tonsatzunterricht.

Neben Orgelwerken sind bisher zahlreiche seiner Kompositionen für unterschiedliche Vokalbesetzungen im Musikverlag Dr. J. Butz erschienen. Darüber hinaus betätigt er sich als Herausgeber von ungedruckten bzw. lange vergriffenen Kompositionen, vorzugsweise der Romantik.

## Foreword

Dances for the (church) organ? This question triggers a variety of reactions from today's organists. Apart from the historical context (the organ in its ancient origins as a purely "secular" instrument with corresponding functions) performances of "non-church" music in a church setting is viewed sceptically by some, whilst others welcome this broadening of the repertoire played in the sacred space if the music is used for specific purposes and interpreted appropriately.

There are many occasions to play dance music: organ concerts, thematic worship services, but also organ demonstrations and of course the personal pleasure of playing pieces outside the standard repertoire.

Since hardly any other single instrument is so suited to interpreting dances, it has been very stimulating to explore and make use of the specific possibilities of the organ (compared for example with those offered by the piano) when composing these dances.

I decided to base the pieces on standard dances, including those that have not really found their place in the organ repertoire so far.

In one case, I could not resist the temptation to use the potential of two Gregorian melodies which fitted beautifully into a boogie-woogie: "Lauda Sion salvatorem", the sequence for Corpus Christi, and "Factus est repente", the communio from the Mass of Pentecost. This explains the title of the piece: "Gregory's Boogie".

Two dances can be performed on manuals only (pedals ad lib.). Only a few registrations are suggested; in general, the player has a great deal of freedom to create the sound-world of the pieces, including the choice of manuals and registrations, as well as tempi and phrasing.

I very much hope that performers and listeners will enjoy this free-and-easy music, which was such a pleasure to compose.

Wesseling, December 2025

Lambert Kleesattel  
Translation: Andrew Sims

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## The composer

Lambert Kleesattel was born in 1959, studied composition and piano at Cologne's University of Music (graduating in 1986) and subsequently also qualified as a church musician. He works as the organist and choir director at St. Andreas in Wesseling and since 1998 has also been responsible for questions of liturgy and church music. Since 2014, he has been teaching composition to students intending to become part-time organists and choir directors in the Archbishopric of Cologne.

In addition to music for organ, many of his compositions for various vocal combinations have been published by Musikverlag Dr. J. Butz. Further to this, he edits unpublished music and pieces that have long gone out of print, mainly from the Romantic period.

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# Drei Volkstänze

Lambert Kleesattel (\*1959)

## 1. Zwiefacher (aus Bayern)

Ländlertempo

Man. *SW mf* *HW f*

Ped.

7

1. 2.

13

1.

18

2. 1.



## 2. Trotte (aus den Zentral-Anden)

Lambert Kleesattel (\*1959)

**Moderato** *non legato*

Man. (Stichnoten nur bei Verzicht auf Pedal)

Ped. ad lib. (nur leichter 16')\*  
*stacc.*

5

1. 2.

10

*non legato*  
Ped. 16', 8'

\*Ausführung:

l. Fuß r. Fuß = Cluster

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# Jig

Tempo?

Lambert Kleesattel (\*1959)

Ped (nur bei Wiederholung)

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# Ragtime

Tempo?

Lambert Kleesattel (\*1959)

The first system of musical notation for 'Ragtime' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music features a rhythmic melody in the upper staves and a bass line in the lower staff.

The second system of musical notation for 'Ragtime' consists of three staves. It begins with a measure rest in the top staff, followed by a measure rest in the middle staff, and then a measure rest in the bottom staff. The music continues with a rhythmic melody in the upper staves and a bass line in the lower staff.

The third system of musical notation for 'Ragtime' consists of three staves. It begins with a measure rest in the top staff, followed by a measure rest in the middle staff, and then a measure rest in the bottom staff. The music continues with a rhythmic melody in the upper staves and a bass line in the lower staff.

The fourth system of musical notation for 'Ragtime' consists of three staves. It begins with a measure rest in the top staff, followed by a measure rest in the middle staff, and then a measure rest in the bottom staff. The music continues with a rhythmic melody in the upper staves and a bass line in the lower staff. The system concludes with a first ending bracket labeled '1.'.



# Beguine

Lambert Kleesattel (\*1959)

Tempo?

sim.

5

9

1. 1.

13

sim.

# Saltarello

Vivace

Lambert Kleesattel (\*1959)

The first system of the musical score for 'Saltarello' consists of three staves. The top staff is in treble clef with a 6/8 time signature, containing a melodic line with eighth-note patterns and slurs. The middle staff is in bass clef with a 6/8 time signature, containing a bass line with chords and slurs, and the initials 'HW' are written above it. The bottom staff is also in bass clef with a 6/8 time signature, containing a simple bass line. The system concludes with a double bar line.

*(leggiero)*

The second system of the musical score starts at measure 7. It features three staves: treble clef (top), bass clef (middle), and bass clef (bottom). The treble staff continues the melodic line with slurs and ties. The middle and bottom staves continue the bass line with eighth-note patterns.

The third system of the musical score starts at measure 13. It features three staves: treble clef (top), bass clef (middle), and bass clef (bottom). The treble staff continues the melodic line with slurs and ties. The middle and bottom staves continue the bass line with eighth-note patterns.

The fourth system of the musical score starts at measure 19. It features three staves: treble clef (top), bass clef (middle), and bass clef (bottom). The treble staff continues the melodic line with slurs and ties. The middle and bottom staves continue the bass line with eighth-note patterns.

# Polka – Galopp

Tempo?

Lambert Kleesattel (\*1959)

*f*

5

10

15

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# Valse musette

Lambert Kleesattel (\*1959)

Moderato

The musical score is presented in five systems, each with a piano (p) and treble (t) staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, accents, and triplets. The first system (measures 1-5) features a piano accompaniment of chords and a treble line with eighth notes and slurs. The second system (measures 6-10) includes a triplet in the treble and a piano dynamic marking. The third system (measures 11-15) features a treble line with eighth notes and slurs, and a piano dynamic marking. The fourth system (measures 16-21) includes a piano dynamic marking and a treble line with eighth notes and slurs. The fifth system (measures 22-26) includes a piano dynamic marking and a treble line with eighth notes and slurs.

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# Tango

Tempo?

Lambert Kleesattel (\*1959)

5

9

12

16 *marc.* *f*



# Walzer

Lambert Kleesattel (\*1959)

Tempo?

rit.

a tempo

7

14

poco rit.

21

a tempo



# Langsamer Walzer

Lambert Kleesattel (\*1959)

Tempo giusto

rit.

Valse lente

7

13

19

1.

2.

3

3

3

# Boogie - Woogie

Tempo giusto

Lambert Kleesattel (\*1959)

*leggiero*

The first system of musical notation for 'Boogie - Woogie'. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *f* (forte) and a tempo marking of *leggiero*. The middle and bottom staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand has a simple bass line.

The second system of musical notation, starting at measure 4. The top staff continues with the treble clef and features a complex rhythmic pattern with many beamed notes. The middle and bottom staves continue with the bass clef and common time signature, showing a steady bass line with some rests.

The third system of musical notation, starting at measure 7. The top staff continues with the treble clef and features a complex rhythmic pattern with many beamed notes. The middle and bottom staves continue with the bass clef and common time signature, showing a steady bass line with some rests.

The fourth system of musical notation, starting at measure 10. The top staff continues with the treble clef and features a complex rhythmic pattern with many beamed notes. The middle and bottom staves continue with the bass clef and common time signature, showing a steady bass line with some rests.