

KARL-PETER CHILLA

# Advent

Band II

op. 55

Choralfantasien für Gottesdienst und Konzert

leicht spielbar – pfiffig – eng am Text.  
Musik, die aufhorchen lässt!



EDITION 3657

# Macht hoch die Tür (F-Dur) (B)

EG 1

Karl-Peter Chilla  
op. 55,1

Soloinstr. ad lib.

1

2

3

4

5

6

7

# Seht, die gute Zeit ist nah (A)

EG 18 (pedaliter)

Karl-Peter Chilla\*  
op. 55,12

Soloinstr. ad lib.

Music score for measures 1-7. The score consists of three staves: Treble, Bass, and Pedal. The Treble staff features sixteenth-note patterns. The Bass staff features eighth-note patterns with dynamics like *mf*. The Pedal staff features sustained notes. Large grey shaded areas highlight specific notes in the bass and pedal parts.

Music score for measures 8-14. The score consists of three staves: Treble, Bass, and Pedal. The Treble staff features sixteenth-note patterns. The Bass staff features eighth-note patterns. The Pedal staff features sustained notes. Large grey shaded areas highlight specific notes in the bass and pedal parts.

Music score for measures 15-19. The score consists of three staves: Treble, Bass, and Pedal. The Treble staff features sixteenth-note patterns. The Bass staff features eighth-note patterns. The Pedal staff features sustained notes. The score ends with the instruction "Fine (Kurzfassung)". Large grey shaded areas highlight specific notes in the bass and pedal parts.

\* Mit Teilen aus „Berceuse“ von Alexandre Guilmant.

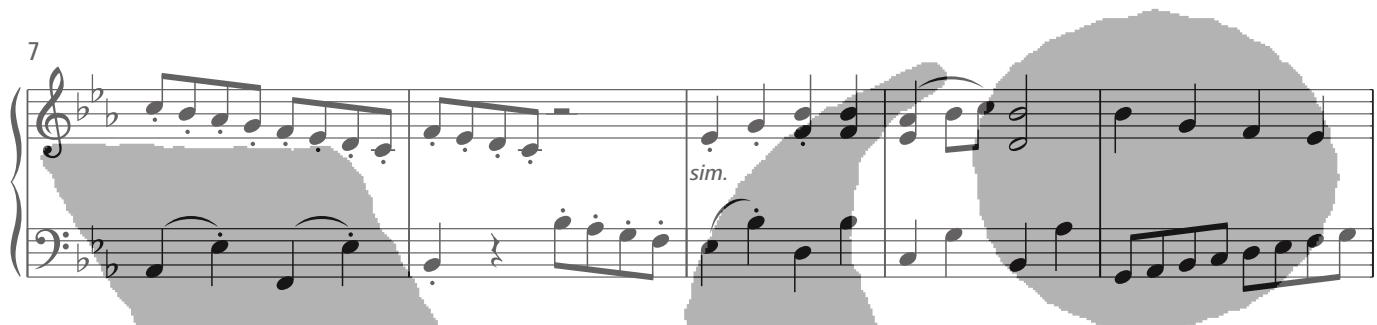
Melodie: Friedrich Walz 1972. © Melodie: Erlanger Verlag für Mission und Ökumene, Neuendettelsau. © Arr.: Strube Verlag, München

**Singet fröhlich im Advent (B)**

EG HE 536

Karl-Peter Chilla  
op. 55, 16

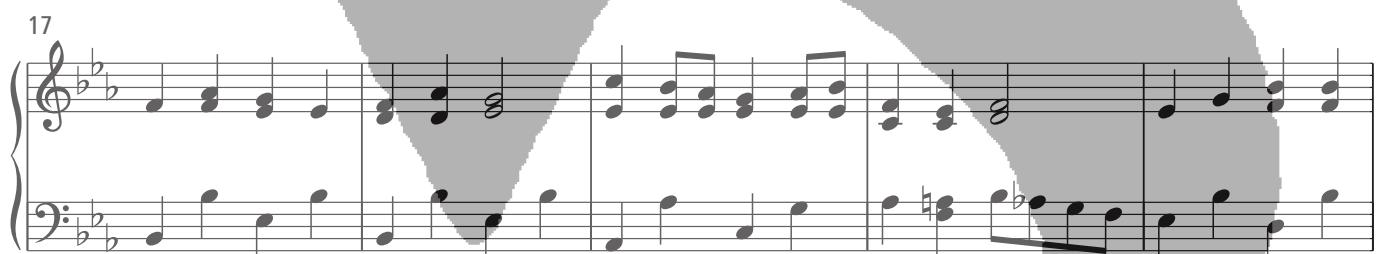
Musical score for two voices (Soprano and Bass) in 2/2 time, key signature of B-flat major. The score consists of two staves: Soprano (treble clef) and Bass (bass clef). The vocal parts are separated by a thick vertical bar. The vocal parts begin with eighth-note patterns. The vocal parts end with a fermata over the bass note.



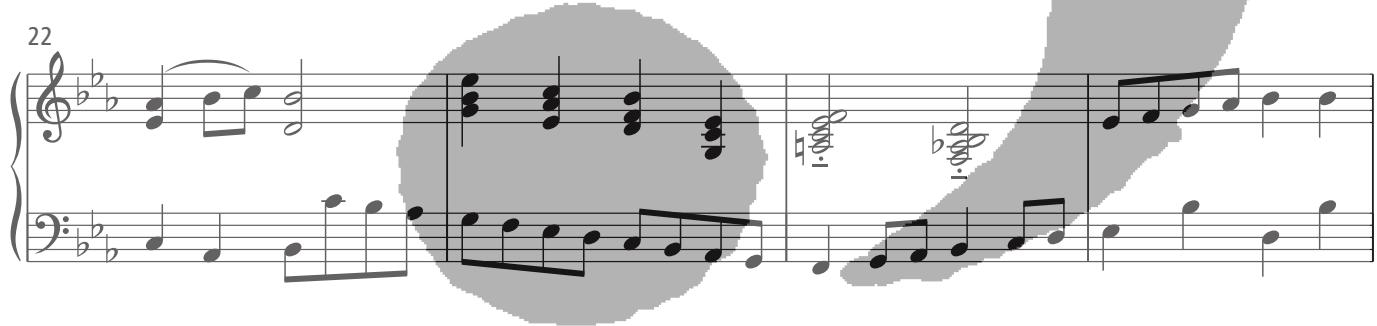
Musical score page 2, measures 7-11. The vocal parts continue with eighth-note patterns. The vocal parts end with a fermata over the bass note.



Musical score page 3, measures 12-16. The vocal parts continue with eighth-note patterns. The vocal parts end with a fermata over the bass note.



Musical score page 4, measures 17-21. The vocal parts continue with eighth-note patterns. The vocal parts end with a fermata over the bass note.



Musical score page 5, measures 22-26. The vocal parts continue with eighth-note patterns. The vocal parts end with a fermata over the bass note.



Musical score page 6, measures 27-31. The vocal parts continue with eighth-note patterns. The vocal parts end with a fermata over the bass note.