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GERALD NEAR
Choraleworks
TEN CHORALE PRELUDES FOR ORGAN
Set II

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As is the case with the first volume of chorale preludes in this series (AE83), all the pieces in the present collection are intended for use as preludes, offertories or postludes in the church service, although this intention would not preclude their use as recital works as well. Several of them (numbers 1, 2 & 6) were written to be performed as introductions to the singing of the hymns upon which they are based, but, again, they are useful as preludes or offertories too. It is also the composer's thought to provide teaching pieces of moderate to advanced difficulty, and to this end he hopes teachers will welcome these modest collections. Tempo and dynamic indications are suggestions only and ought to be treated as such; solo passages are always marked out with brackets, thus: []. Except for those pieces wherein specific colors are called for, the selection of stops is left to the discretion of the performer.

GN

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TEN CHORALE PRELUDES

Set II

To Alec Wyton

1. CANONBURY

Robert Schumann, 1810-1856

Two staves of musical notation in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and eighth notes. The second staff continues the melody with similar rhythmic values.

Manual *mp* $\bullet = c. 60$ GERALD NEAR *mf*

Pedal *mp*

The piano accompaniment is shown in a grand staff format. The upper part, labeled 'Manual', consists of two staves (treble and bass clefs) with a brace on the left. It features a melody of chords in the right hand and a bass line in the left hand. The tempo is marked as $\bullet = c. 60$. The dynamic is *mp*. The lower part, labeled 'Pedal', is a single bass clef staff with a brace on the left, containing a simple bass line with a dynamic of *mp*. The name 'GERALD NEAR' is written above the manual part, and *mf* is written above the final measure of the manual part.

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For Joel Martinson
2. LEONI

Hebrew Melody

GERALD NEAR

$\text{♩} = \text{c. } 88$

Manual

Pedal

mf

f

mf

Manual parts may be played on different keyboards as indicated, or the entire piece may be performed on one manual with pedal; in the latter case a fairly "full" registration would be appropriate.

To Almyra Whitehead
3. HERR JESU CHRIST

Cantionale Germanicum, 1628

Two staves of musical notation in G minor, 3/4 time. The top staff begins with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes, ending with a double bar line. The bottom staff continues the melody with similar rhythmic values.

GERALD NEAR

Piano accompaniment for the piece. It features three staves: Manual (right hand), Pedal (left hand), and a combined Manual/Pedal section. The tempo is marked as $\text{♩} = \text{c. } 66$. The Manual part starts with a *mf* dynamic and includes a long melodic line with a slur. The Pedal part starts with a *mf* dynamic and features a *Legato* instruction. The combined section shows the interaction between the right and left hands.

4. LIEBSTER JESU, WIR SIND HIER

Johann Rudolph Ahle (1625-1673)

$\text{♩} = \text{c. } 46$

GERALD NEAR

This musical score consists of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic and rhythmic development. The third system includes dynamic markings: *mp* (mezzo-piano) for the treble staff and *mf* (mezzo-forte) for the bass staff. The score is written in a key signature of one sharp (F#) and a common time signature (C). A large, diagonal watermark reading "Copyrighted Material" is overlaid across the entire page.

For Michael Burkhardt
5. ST. DENIO

Welsh hymn, from *Caniadau y Cyssegr*, 1839
adapt. John Roberts (1822-1877)

The musical score consists of several parts:

- Two vocal staves at the top, both in treble clef with a key signature of one sharp (F#).
- A tempo marking: ♩ = c. 60.
- A dynamic marking: *ff*.
- A composer/arranger credit: GERALD NEAR.
- A piano accompaniment section with three staves:
 - The top staff is in treble clef.
 - The middle staff is in bass clef.
 - The bottom staff is in bass clef and labeled "Pedal".
- A dynamic marking: *ff* *Pesante*.

First system of musical notation. It consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The bottom staff is a single bass clef. The music features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. Performance markings include *Reduce* and *Poco stringendo*.

Second system of musical notation. It consists of three staves. The top two staves are a grand staff with a key signature of one sharp. The bottom staff is a single bass clef. Performance markings include *Rit.*, *A Tempo*, and *Sw. mf*. A tempo marking *♩ = c. 132* is present. The music continues with intricate melodic and rhythmic patterns.

Third system of musical notation. It consists of three staves. The top two staves are a grand staff with a key signature of one sharp. The bottom staff is a single bass clef. Performance markings include *Gt. f*. The music features a prominent guitar-like texture in the right hand.

For Clifford Hill
6. FREU DICH SEHR
 (PSALM 42)

Trente quatre pseumes de David, 1551



$\text{♩} = \text{c. } 132$

GERALD NEAR

Manual

I } *Legato*

Pedal

Suggested registration:

I: 8' & 2'

II: 8' & 4'

Ped. 16', II to Ped.

I & II should be as close to equal volume as possible.

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For George Guest
7. SUO GÂN

Traditional Welsh Melody

GERALD NEAR

♩ = c. 50

Manual

pp Sw. Strings

pp Sw. to Ped. 8' only

Flute 8', trem.

p

+ 16'

The first system of music consists of three staves. The top staff is for Flute 8' and contains a melodic line with a tremolo effect, marked with a 'p' (piano) dynamic. The middle and bottom staves are for piano accompaniment, with the bottom staff starting with a '+ 16'' marking. The music is in a key with one sharp (F#) and a 4/4 time signature. The first system spans 16 measures.

The second system of music consists of three staves for piano accompaniment. It continues the melodic and harmonic material from the first system. The music is in a key with one sharp (F#) and a 4/4 time signature. The second system spans 16 measures.

The third system of music consists of three staves for piano accompaniment. It continues the melodic and harmonic material from the previous systems. The music is in a key with one sharp (F#) and a 4/4 time signature. The third system spans 16 measures.

For James E. Jordan, Jr.
8. AUS TIEFER NOT

Joh. Walter (1524)

GERALD NEAR

$\text{♩} = \text{c. } 76$

Manual

Pedal

mp

mf

mp

Aus Tiefer Not may be performed as indicated above—with solos and dynamics as marked—or the entire piece might be played “Full Organ,” that is, on one manual and pedal with all divisions coupled.

For David Chalmers

9. HERZLICH TUT MICH VERLANGEN

Hans Leo Hassler (1564-1612)

$\text{♩} = \text{c. } 54$

GERALD NEAR

mf 8', 4', & mutation

Manual

mp

Pedal

mp

For Dale Adelman

10. PUER NOBIS NASCITUR

Melody adapted by Michael Praetorius, 1571-1621



GERALD NEAR

$\text{♩} = \text{c. } 126$

Manual

ff

Pedal

ff



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This musical score is for a piano piece, consisting of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and rests. A large, diagonal watermark reading 'Copyrighted Material - Review Only' is overlaid across the entire page.