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GERALD NEAR
Choraleworks
TEN CHORALE PRELUDES FOR ORGAN
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All the pieces in this 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, 3 & 4) 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 this modest collection. Tempo and dynamic indications are suggestions only and ought to be treated as such; solo passages are always marked out with brackets, thus: []

GN

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For Michael Case

TEN CHORALE PRELUDES

Set I

1. MIT FREUDEN ZART

Melody from *Un pastorelle gentille*, 1529

$\text{♩} = c. 50$

Manual

Pedal

p *mp* *mf*

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2. WESTMINSTER ABBEY

Henry Purcell (1659-1695)

Three 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 music consists of a series of quarter and eighth notes, ending with a double bar line.

$\text{♩} = \text{c. } 76$

Manual

Pedal

ff

ff

GERALD NEAR

Two staves of musical notation. The top staff is labeled 'Manual' and the bottom staff is labeled 'Pedal'. Both staves are in G major and 3/4 time. The Manual part features a series of chords and arpeggiated figures, marked with a forte (*ff*) dynamic. The Pedal part features a series of eighth notes, also marked with a forte (*ff*) dynamic. A tempo marking of $\text{♩} = \text{c. } 76$ is placed above the Manual staff. The name 'GERALD NEAR' is written at the end of the section.

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3. NUN DANKET ALLE GOTT

Melody in J. Crüger's
Praxis Pietatis Melica, c. 1647

♩ = c. 100

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Manual

mf *Leggiero*

f *Poco marc.*

Pedal

4. MOSCOW

Adapted from a tune by F. Guardini, 1716-1796,
in Madan's *Collection*, 1769

Two staves of musical notation in G major (one sharp). The first staff contains the first eight measures of the melody, and the second staff contains the remaining eight measures. The melody is written in a simple, folk-like style with quarter and eighth notes.

Manual *mf* $\text{♩} = \text{c. } 92$ GERALD NEAR *f*
Poco marc.
Pedal *mf*

The piano accompaniment consists of three staves. The top staff is the right hand (treble clef) with a dynamic marking of *mf*. The middle staff is the left hand (bass clef) with a dynamic marking of *f*. The bottom staff is the pedal (bass clef) with a dynamic marking of *mf*. The tempo is marked *Poco marc.* and the metronome marking is $\text{♩} = \text{c. } 92$. The name GERALD NEAR is written in the upper right corner of the manual part.

5. NUN KOMM DER HEIDEN HEILAND

Melody from *Erfurt Enchiridia*, 1524



$\text{♩} = \text{c. } 80-84$

GERALD NEAR

Manual *mp*

Pedal *mp*

f

A piano accompaniment for organ. The Manual part consists of two staves (treble and bass clef) with a dynamic marking of *mp*. The Pedal part is a single bass clef staff with a dynamic marking of *mp*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic changes to *f* in the Manual part.

A continuation of the piano accompaniment, showing further development of the Manual and Pedal parts with various musical notations such as slurs, ties, and dynamic markings.

6. IN DULCI JUBILO

14th century German Carol

Three staves of musical notation for the vocal line of 'In Dulci Júbilo'. The music is in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The melody consists of a series of quarter and eighth notes, with some rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

Piano accompaniment for 'In Dulci Júbilo'. The score is divided into Manual and Pedal parts. The Manual part consists of two staves (treble and bass clefs) with a brace on the left. The Pedal part is a single bass clef staff. The tempo is marked as $\bullet = c. 116$. The Manual part begins with a *p* dynamic and a slur over the first few measures. The Pedal part begins with a *Legato* marking and a *p* dynamic, with the instruction *8' only* below the first measure. The composer's name, GERALD NEAR, is written in the upper right corner of the piano part.

7. ERHALT UNS, HERR (SPIRES)

Geistliche Lieder, 1543

The musical score is arranged in three systems. The top system consists of two staves in G major, 4/4 time, with a treble clef. The second system is a grand staff with a treble clef for the 'Manual' part and a bass clef for the 'Pedal' part. The tempo is marked as quarter note = c. 68. The manual part begins with a forte (*f*) dynamic and a crescendo (*Cresc.*) leading to a *Poco allarg.* section. The score includes various musical notations such as slurs, accents, and dynamic markings. The name 'GERALD NEAR' is printed at the end of the manual part.

Manual *f* *Cresc.* *Poco allarg.* GERALD NEAR

Pedal

8. O WELT, ICH MUSS DICH LASSEN

Heinrich Isaac (1450?-1517)



GERALD NEAR

$\text{♩} = \text{c. } 52$

Manual

p

Pedal

mp

Piano accompaniment for the piece. It features three staves: a grand staff for the Manual (treble and bass clefs) and a single staff for the Pedal (bass clef). The Manual part starts with a piano (*p*) dynamic and includes a crescendo hairpin. The Pedal part starts with a mezzo-piano (*mp*) dynamic. The tempo is marked as approximately 52 beats per minute. The key signature is one sharp (F#) and the time signature is common time (C). The Manual part has a melodic line with some grace notes and a final cadence with a sharp sign. The Pedal part provides a simple harmonic accompaniment with some rests.

9. HERZLIEBSTER JESU

Johann Crüger (1598-1662)

Two staves of musical notation in G minor, 3/4 time. The first staff begins with a treble clef and a key signature of two flats. The melody consists of quarter and eighth notes, with a final cadence on the second staff.

♩ = c. 80

Manual *mp*

Pedal *mp*

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The piano accompaniment is divided into Manual and Pedal parts. The Manual part is in G minor, 3/4 time, with a tempo marking of approximately 80 beats per minute. It features a melodic line in the right hand and a supporting bass line in the left hand, both marked *mp*. The Pedal part is in the same key and time, providing a harmonic foundation with a melodic line marked *mp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

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10. SALZBURG

Jakob Hintze (1622-1702)

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

GERALD NEAR

Main musical score for Manual and Pedal. The Manual part is written in two staves (treble and bass clefs) and includes a tempo marking of $\text{♩} = \text{c. } 54$ and a dynamic marking of *ff*. The Pedal part is written in a single bass clef staff and also includes a dynamic marking of *ff*. The score includes performance instructions: *Rit.* (Ritardando) and *A tempo*. The music features complex rhythmic patterns with many beamed notes and slurs.

Musical score system 1, featuring treble and bass staves. The piece is in G major. The first measure is marked *Rit.* and the second measure is marked *A tempo*. The music consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

Musical score system 2, featuring treble and bass staves. The key signature changes to G minor. The first measure is marked *Poco allarg.* and the second measure is marked *Poco meno mosso*. The melody continues with a more somber character due to the key change.

Musical score system 3, featuring treble and bass staves. The first measure is marked *Rit.* and the second measure is marked *Più mosso* with a tempo marking of $\text{♩} = \text{c. } 63-66$. The instruction *Reduce registration* is written below the first measure. The system concludes with a *f* (forte) dynamic marking.