

24 & 1 Choravorstiele

Stefan M.R. Ulrich

*Für meine
Schülerinnen & Schüler
im
Kirchenmusikalischen Seminar
Homburg*

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Macht hoch die Tür

 $\text{♩} = 168$ $\text{♩} \text{♩} = \overbrace{\text{♩} \text{♩}}^3$

Stefan M.R. Ulrich

f

5

Solo

9

mf

13

17

22

26

30

O komm, o komm, du Morgenstern

(O come, o come Emmanuel)

(a 2 Clav. e Pedale)

Andante

Stefan M.R. Ulrich

1

5

9

13

17

21

25

29

33

Die Nacht ist vorgedrungen

(a 2 Clav. e Pedale)

♩ = ca. 100

Stefan M.R. Ulrich

6

12

17

23

29

34

37

40

10

4/4

3/4

4/4

3/4

49

4/4

3/4

4/4

3/4

55

4/4

3/4

4/4

3/4

60

4/4

3/4

4/4

3/4

Es ist ein Ros entsprungen

Sanft

Stefan M.R. Ulrich

5

9

13

17

13

21

24

27

30

33

Von guten Mächten wunderbar geborgen

(a 2 Clav. e Pedale)

♩ = 92

Stefan M.R. Ulrich

4

5

9

13

17

Measures 17: Bass line. Top staff: Rest. Middle staff: Bass note, then sixteenth-note pattern. Bottom staff: Bass note, then rest.

21

Measures 21: Bass line. Top staff: Bass note, then sixteenth-note pattern. Middle staff: Bass note, then sixteenth-note pattern. Bottom staff: Bass note, then rest.

25

Measures 25: Bass line. Top staff: Bass note, then sixteenth-note pattern. Middle staff: Bass note, then sixteenth-note pattern. Bottom staff: Bass note, then rest.

29

Measures 29: Bass line. Top staff: Rest. Middle staff: Bass note, then sixteenth-note pattern. Bottom staff: Bass note, then rest.

Jesus ist kommen

Stefan M.R. Ulrich

16

f

f

7

13

Solo

mf

p

17

Solo

mf

p

21

Solo

mf

p

f

p

30

p

p

35

f

Korn das in die Erde

 $\text{♩} = 160$

Stefan M.R. Ulrich

A musical score for piano, page 54. The score is divided into two staves. The top staff, in treble clef, features a continuous eighth-note pattern in 6/8 time. The bottom staff, in bass clef, shows sustained notes with fermatas. The score is set against a background of vertical bar lines and a key signature of two sharps.

62

66

Swing Em⁷ A^{7(b9)}

 improvisation
 &

70 Em⁷ F[#]m^{7(b5)} B^{7(b9)} Em⁷ A^{7(b9)} Em⁷ A^{7(b9)}

74 Em⁷ F[#]m^{7(b5)} B^{7(b9)} Em⁷ Cma⁷

78 Bm⁷ Cma⁷ B^{7(#9)} Em⁷ A^{7(b9)}

82 Em⁷ F[#]m^{7(b5)} B^{7(b9)} Em⁷ (A^{7(b9)})

Auf, auf mein Herz mit Freuden

 $\text{♩} = 168$

Stefan M.R. Ulrich

9

Solo

17

Fine

25

mf

33

39

D.C. al Fine

The musical score consists of two staves of music. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, G major key signature, and common time. The score begins with two measures of music, followed by a repeat sign (double bar line with two dots). The music then continues with two more measures. The key signature changes to G major (one sharp) in the third measure. The score concludes with a repeat sign and the instruction "D.C. al Fine", indicating that the music should return to the beginning and play until the end. The bass staff continues with a single measure of music after the repeat sign.

Nun bitten wir den Heiligen Geist

(a 2 Clav. e Pedale)

 $\text{♩} = 84$

Stefan M.R. Ulrich

5

Solo

9

13

17

25

21

24

rit. -----

28

a tempo

32

In dich hab ich gehoffet, Herr

 $\text{♩} = 60$

Stefan M.R. Ulrich

1

p

2

2

2

4'

6

4'

11

4'

15

4'

20

24

29

34

Befiehl du deine Wege

(a 2 Clav. e Pedale)

Stefan M.R. Ulrich

$\text{♩} = 220$

16

3

5

7

1.

9 2.

11

13

15

17

This image shows a musical score for piano, consisting of five staves of music. The score is in 2/4 time and uses a key signature of four flats. The music is divided into measures 9 through 17. Measure 9 starts with a half note in the treble clef staff, followed by a measure of eighth-note pairs in the bass clef staff. Measures 10 and 11 show eighth-note pairs in the treble and bass staves respectively. Measures 12 and 13 feature eighth-note pairs in the treble and bass staves. Measures 14 and 15 show eighth-note pairs in the treble and bass staves. Measures 16 and 17 show eighth-note pairs in the treble and bass staves. Measure 17 concludes with a key signature change to four sharps.

30

19

Measures 19 and 20 of a musical score. The score consists of three staves: Treble, Alto, and Bass. The Treble and Alto staves begin with a rest, followed by a sixteenth-note pattern. The Bass staff begins with a quarter note. A vertical bar line separates measures 19 and 20. Measure 20 continues the sixteenth-note pattern from the previous measure.

21

Measure 21 of a musical score. The Treble staff starts with a rest. The Alto staff begins with a sixteenth-note pattern. The Bass staff begins with a quarter note. The measure ends with a vertical bar line.

23

Measure 23 of a musical score. The Treble staff starts with a quarter note. The Alto staff begins with a sixteenth-note pattern. The Bass staff begins with a quarter note. The measure ends with a vertical bar line.

25

Measure 25 of a musical score. The Treble staff starts with a half note. The Alto staff begins with a sixteenth-note pattern. The Bass staff begins with a quarter note. The measure ends with a vertical bar line.

Kommt her zu mir, spricht Gottes Sohn

Stefan M.R. Ulrich

A musical score for piano in 3/4 time and A major (two sharps). The score consists of two staves. The top staff (treble clef) starts with a dynamic 'f' and a measure of six eighth-note chords. The bottom staff (bass clef) starts with a measure of eighth-note chords followed by a measure of eighth-note patterns. The score is on a five-line staff with a treble clef and a key signature of two sharps.

10

11

2/4 3/4 4/4

17

4/4

3/4

4/4

p

23

Ist Gott für mich, so trete

Stefan M.R. Ulrich

♩ = 72

5

9

2.

13

17

Solo

p

21

25

30

Lobe den Herren,
den mächtigen König der Ehren

Stefan M.R. Ulrich

$\text{♪} = \overline{\text{♪♪}}$

6 (Solo)

mf

12 1.

18 2.

24

30

35

41

46

Lob Gott getrost mit Singen

Stefan M.R. Ulrich

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

28

33

37

Nun lasst uns Gott dem Herren (a 2 Clav. e Pedale)

Stefan M.R. Ulrich

1

p

3

Solo mf

6

8

10

13

16

18

Wie lieblich ist der Maien

Stefan M.R. Ulrich

frisch

4

7

7

1.

2.

This image shows the right-hand piano part for measures 1 and 2 of a piece in G major (two sharps). The melody consists of eighth-note patterns. In measure 1, the right hand plays eighth-note pairs (e.g., B-C, D-E, G-A) and a single eighth note (F). The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 2 continues this pattern, with the right hand playing eighth-note pairs and a single eighth note (F). The left hand continues its harmonic function.

10

A musical score for piano, page 10, measures 10-11. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 10 starts with a forte dynamic. Measure 11 begins with a piano dynamic. The piano part features sustained notes and chords.

13

16

19

22

Geh aus mein Herz und suche Freud

Stefan M.R. Ulrich

1

5

10

15

18

Auf und macht die Herzen weit

Stefan M.R. Ulrich

1

5

9

14

17

Gott ist gegenwärtig/Wunderbarer König

(a 2 Clav. e Pedale)

♩ = 72

Stefan M.R. Ulrich

F Am⁷ B♭ Dm⁹ Gm⁷ Gm^{7(b5)}

6 B♭/F B♭/C F B♭ F Am⁷

espress *mp*

II B♭ Dm⁹ Gm⁷ Gm^{7(b5)} B♭/F B♭/C Am⁷

16 B♭ Dm Am/D Dm Am/D

21

Em^{7(b5)} A^{7(b9)} Dm⁷ C^{7(sus4)} C^{7(b9sus4)} Fmaj⁷ Gm⁷

26

Am⁷ Dm⁷ Fmaj⁷ Gm⁷ Am⁷ Bb F

31

Am⁷ Bb Dm⁹ Gm⁷ Gm^{7(b5)}

35

Bb/F Bb/C F Bb F

Tut mir auf die schöne Pforte

 $\text{♩} = 140$

Stefan M.R. Ulrich

17

21

25

28

Zions Stille soll sich breiten

Stefan M.R. Ulrich

$\text{♩} = 70$

p

7

mf

14

c.f.

mf

21

27

34

41

47

50

53

59

66

71

Bewahre uns Gott

 $\text{♩} = 138$

Stefan M.R. Ulrich

3/4

f

p

7

13

19

24

120

120

30

120

35

120

40

120

Verleih uns Frieden gnädiglich

♩ = 132

Stefan M.R. Ulrich

1

41

49

1.

56

2.

64

71

Wie mit grimmgem Unverstand

Stefan M.R. Ulrich

$\text{♩} = 144$

1

5

9

f Solo

13

17

ff

v

21

25

f Solo

mp

28

ff

v

32

2/4

2/4

2/4

ff

2/4

2/4

2/4

2/4

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