

# Drei Choralvorspiele

*Op. 158 (2001)*

*I. Die Himmel rühmen des ewigen Ehre (Quanz, Belin 1760)*

*II. Jesu, meine Freude (J. Grüger, Berlin 1653)*

*III. Gott des Himmels und der Erden (Albert, Königsberg 1642)*

Trumpet or Cornet (B<sup>b</sup> + C) & Organ

**Jan Koetsier**

EMR 47823

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# Drei Choralvorspiele

Op. 158 (2001)

## I. Die Himmel rühmen des ewigen Ehre (Quanz, Belin 1760)

Jan Koetsier

Andantino

B $\flat$  Trumpet  
or Cornet

Organ

8'

*p*

*sim.*

6

*p*

12

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17

Musical score for measures 17-21. The score is written for a piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *sim.* (sforzando) is present in measure 20.

22

Musical score for measures 22-26. The score is written for a piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is three flats. The time signature is 4/4. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in measure 22.

27

Musical score for measures 27-32. The score is written for a piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is three flats. The time signature is 4/4. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *sim.* (sforzando) is present in measure 27.

33

Musical score for measures 33-37. The score is written for a piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is three flats. The time signature is 4/4. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in measure 33.

## II. Jesu, meine Freude (J. Grüger, Berlin 1653)

Allegro

Musical score for measures 1-5. The system includes a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and features a trill (*tr*) in the fifth measure. The piano accompaniment is marked mezzo-forte (*mf*) and consists of block chords in the right hand and a bass line in the left hand.

Musical score for measures 6-10. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment features a prominent forte (*f*) dynamic in the right hand, with block chords and a bass line in the left hand.

Musical score for measures 11-15. The vocal line includes a trill (*tr*) in measure 12 and an octave extension (*8va*) in measure 14. The piano accompaniment is marked forte (*f*) and features block chords and a bass line.

Musical score for measures 16-20. The vocal line includes an octave extension (*8va*) in measure 16. The piano accompaniment is marked forte (*f*) and features block chords and a bass line.

19

Musical score for measures 19-22. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line with a long note at the start, a piano line with a complex rhythmic pattern, and a bass line with a simple harmonic accompaniment.

23

Musical score for measures 23-27. The piano part continues with intricate rhythmic patterns and some chordal textures. The bass line provides a steady accompaniment.

28

Musical score for measures 28-32. The piano part features a melodic line with some grace notes. The bass line has a simple accompaniment. A dynamic marking *p* is present.

33

Musical score for measures 33-36. The piano part has a more active and rhythmic texture. The bass line also becomes more active. Dynamic markings include *cresc.*, *f*, and *mf*.

### III. Gott des Himmels und der Erden (Albert, Königsberg 1642)

Allegretto

Musical score for measures 1-8. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The piano part includes a '4' N. B.' instruction. Dynamics include *p* (piano) and *p* (piano).

N. B. solamente 4' (suono  $\flat$ )

9

Musical score for measures 9-16. The score continues with the vocal line and piano accompaniment. Dynamics include *p* (piano).

17

Musical score for measures 17-22. The score continues with the vocal line and piano accompaniment. Dynamics include *p* (piano).

23

rit. . . . . a tempo

Musical score for measures 23-30. The score continues with the vocal line and piano accompaniment. Dynamics include *p* (piano). The tempo marking 'rit. . . . . a tempo' is present above the vocal line.

29

Musical score for measures 29-34. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The piano part consists of a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand. A fermata is placed over the final note of the melody in measure 34.

35

Musical score for measures 35-39. The score continues in the same key signature and time signature. The piano accompaniment remains consistent with the previous system. The melody in the treble clef shows some chromatic movement and includes a fermata over the final note in measure 39.

40

Musical score for measures 40-45. The piano accompaniment in the left hand changes to a more active eighth-note pattern. The melody in the right hand of the grand staff concludes with a fermata. The dynamic marking *pp* (pianissimo) is indicated at the end of the system. A fourth ending bracket labeled (4') is shown below the piano part, leading to a final note marked with a *p* (piano) dynamic.

46

Musical score for measures 46-51. The score continues in the same key signature and time signature. The piano accompaniment in the left hand features a series of eighth notes. The melody in the right hand of the grand staff is written with a long, sweeping slur across several measures, indicating a continuous melodic line.

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EMR 6014	PACHMUTOVA, A.	Nostalgie
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