Gerald Near—List of Music for Organ, Organ Transcriptions, Organ and Instruments, Harpsichord and Hymns with Annotations
Prepared by Steven Egler, Revised March 2017

AE=Aureole Editions
MSM=MorningStar Music Publishers
OP=Out of Print

Organ Solo

Carillon on a Ukranian Bell Carol.
AE, 2006. AE151.
Dedicated to Dr. Steven Egler.

Note: Based upon the familiar “Carol of the Bells.”

Chantworks: Organ Music for the Church Year based upon Gregorian Chant melodies.
Set I—Advent, Christmas, Epiphany.
1. “Veni, Veni Emmanuel” (“O Come, O Come Emmanuel”)—Advent
2. “Conditor Alme Siderum” (“Creator of the Stars of Night”)—Advent
4. “Divinum Mysterium” (“Of the Father’s Love Begotten”)—Christmas
5. “O Solis Ortu Cardine” (“From east to west, from shore to shore”)—Christmas
6. “Christe, Redemptor Omnium” (“Jesu, Redeemer of the world”)—Christmas; Partita: Theme & Four Variations
7. “A Sola Magnarum Urbium” (“O More Than Mighty Cities Known”)—Epiphany

Set II—Lent, Passiontide, Easter.
1. “Audi, Benigne Conditor” (“O Master of the world, give ear”)—Lent
2. “Jam, Christe, Sol Justitiae” (“Now, Christ, Thou Sun of righteousness”)—Lent
3. “Ex More Docti Mystico” (“The fast, as taught by holy lore”)—Lent
1. “Vexilla Regis Prodeunt” (“The royal banners forward go”)—Passiontide
2. “Pange Lingua Gloriosi” (“Sing my tongue the glorious battle”)—Passiontide
3. “Lustris Sex Qui Jam Peractic” (“Thirty years among us dwelling”)—Passiontide
4. “Ad Cœnam Agni Providi” (“The Lamb’s high banquet we await”)—Easter
5. “Aurora Lucis Rutilat” (“Light’s glittering morn bedecks the sky”)—Easter

1. “Hymnum Canamus Gloriæ” (“Sing we triumphant hymns of praise”)—Ascension
2. “Veni, Creator Spiritus” (“Come, Holy Ghost, our souls inspire”)—Pentecost
3. “Veni Sancte Spiritus” (“Come, thou Holy Spirit, come!”)—Trinity
4. “Adesto, Sancta Trinitas” (“Be present, Holy Trinity”)—Trinity
5. “Verbum Supernum Prodiens” (“The heavenly Word proceeding forth”)—Corpus Christi
6. “Jam Lucis Orto Sidere” (“Now that the daylight fills the sky”)—Morning; Partita: Theme & Four Variations
7. “Lucis Creator Optime” (“O blest Creator of the light”)—Evening

Composer’s Notes in each Set: “Of all Western music, chant is arguably the most demanding of rhythmic flexibility without, at the same time, exaggeration; this is especially true at cadences. Players are urged to be particularly sensitive to this requirement in performing these preludes.

While registration is certainly at the discretion of the individual organist, every effort should be made to duplicate specific colors when they are called for.” GN

Choraleworks.
Set I is dedicated to Michael Case.

Contents:
1. Mir freuden Zart
2. Westminster Abbey
3. Nun Danket Ile Gott
4. Moscow
5. Nun Komm der Heiden Heiland
6. In Dulci Jubilo
7. Erhalt Uns, Herr (Spires)
8. O Welt, Ich Muss Dich Lassen
9. Herzliebster Jesu
10. Salzburg

Notes from GN’s Preface: “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.” Additional remarks address these pieces as teaching pieces as well as tempo and dynamic markings.

A Liturgical and Subject Index for both Sets I and II is located inside the back cover.

Set II—Ten Chorale Preludes for Organ.

Contents:
1. Canonbury—Dedicated to Alec Wyton
2. Leoni—Dedicated to Joel Martinson
3. Herr Jesu Christ—Dedicated to Almyra Whitehead
4. Liebster Jesu, Wir Sind Hier—Dedicated to John Bertalot
5. St. Denio—Dedicated to Michael Burkhardt
6. Freu Dich Serh (Psalm 42)—Dedicated to Clifford Hill
7. Suo Gâń—Dedicated to George Guest
9. Herzlich Tut Mich Verlangen—Dedicated to David Chalmers
10. Puer Nobis Nascitur—Dedicated to Dale Adelmann

Notes: Please see GN’s notes above for Set I.

As with Set I, a Liturgical and Subject Index for both Sets I and II is located inside the back cover.

Set III—Eight Chorale Preludes for Organ.

Contents:
1. Vater Unser Im Himmelreich—Dedicated to Jerald Hamilton
2. Jesus, Meine Zuversicht—Dedicated to W. Thomas Smith
3. Komm, Gott Schöpfer, Heiliger Geist—Dedicated to Marilyn Keiser
4. Schmücke Dich, O Liebe Seele—Homage to JSB
5. Freuen Wir Uns All In Ein—No Dedication
6. O Jesulein Süss—No Dedication
7. O Traurigkeit—No Dedication
8. Christ Is Erstanden—No Dedication

Notes: Please see GN’s notes for Sets I and II. Additionally, he remarks that “unlike the other [two] volumes however, none of the preludes in Set III were written to be performed as introductions to the singing of the hymns upon which they are based; thus they are rather more extended in scope.”

As with Sets I and II, a Liturgical and Subject Index for all three Sets is located inside the back cover of Set III.

Deep River: A Prelude for Madeline.
Dedication: Written to honor the memory of Madeline Williams, a great and dear friend to all who knew her.

Notes: Ending calls for Organ Chimes, Handbell, or Orchestral Bell. An alternate ending is also provided in the absence of the above.

Tune: DEEP RIVER, African-American spiritual (PD).
Music: Gerald Near, newly composed, and copyright 2016, Birnamwood.

Deo Gracias: Six Preludes and a Postlude for Organ on Well-Known Hymns.
1. Rockingham (“When I Survey the Wondrous Cross”)
2. St. Agnes (“Jesus, the Very Thought of You”)
3. Brother James’ Air (“The Lord’s My Shepherd I’ll Not Want”)
4. Stille Nacht (“Silent Night, Holy Night”)
5. Carol (“It Came Upon the Midnight Clear”)
6. Omni Die (“For the Bread Which You Have Broken”)

Composer’s Note: “The pieces in this collection work well as either introductions to the singing of the hymns upon which they are based or as short interludes or preludes.” GN
Other suggestions regarding registration, tempo, and use are included.

_Fantasy for Organ._
Belwin-Mills Publishing Corp., 1972. OP.

GN refers to this composition as one of his “Star Wars” pieces from the [early] 1970s.

_A Gregorian Liturgical Year for Organ_
Vol. I—The First Sunday of Advent through the Last Sunday after Epiphany.
19 compositions, Advent 1 through Last Sunday After Ephiphany.
Vol. II—Ash Wednesday through the Seventh Sunday of Easter.
18 compositions, Ash Wednesday through Easter 7.
Vol. III—The Vigil of Pentecost through Pentecost 17.
AE, 2016. AE126.
20 compositions, Vigil of Pentecost through Pentecost 17
Vol. IV—Pentecost 18 through All Saints.
Forthcoming.
14 compositions, Pentecost 18 through All Saints/Corpus Christi

General composer’s notes:

“A Gregorian Liturgical Year is (ultimately—Vol. IV is not yet published) a four-volume collection of organ pieces based on Gregorian chant melodies. Thematic material for each piece is taken from one of the Propers of the Mass (Introit, Gradual, Alleluia, Offertory, Communion), and the entire collection is keyed to the three-year Lectionary shared by Roman Catholics, Episcopalians and Lutherans as well as some denominational bodies not strictly liturgical by nature.”

GN goes on to suggest that “performers should embrace a fairly ‘free’ rhythmic approach to these pieces as Gregorian chant itself is anything but metronomic.”

In particular, GN addresses registration as follows: “suggestions for registration have been kept to a minimum and organists are encouraged to explore fully the expressive capabilities of the instrument at hand. All of the pieces are registered for a two-manual and pedal instrument with one enclosed division, all crescendo/decrescendo thus referring to the Swell division. Once again, imaginative players will find many and other attractive combinations.”

GN adds: “Most of the pieces in these volumes are intended for use as preludes, offertories, or communion meditations, although there are a few postludes as well. I
hope organists serving non-liturgical churches will find these pieces useful in their particular situations as an enhancement to the beauty of worship, and that all players will be nudged to explore the wonders of Gregorian chant.”


_Laudes Domini: 10 Hymn Introductions & Harmonizations for Organ._
  - Easter Hymn
  - Freu dich sehr
  - Hymn to Joy
  - Land of Rest
  - Let Us Break Bread
  - Rhosymedre (F Major)
  - Rhosymedres (G Major)
  - Slane
  - Victory
  - Wachet auf
  - Wondrous Love

  - Azmon
  - Bunessan
  - Coronation
  - Ein feste Burg, Setting 1
  - Ein feste Burg, Setting 2
  - Gott sei Dank
  - Lasst uns erfreuen
  - Laudes Domini
  - Mendelssohn, Setting 1—F Major
  - Mendelssohn, Setting 2—G Major
  - Nettleton
  - Old Hundredth

Editor’s Note in Both Volumes:

“If there is no standard harmonization printed, use the one from your hymnal. Please note that because there are frequently slight differences in rhythm and melody, you should always check these settings against the versions in your hymnal.”

  Augsburg Publishing House, 1966. OP

From David N. Johnson’s Preface to the Collection:
“This collection is intended primarily for church usage. It is also suitable for teaching, and some of the selections are appropriate for recital performance as well.”

This is one of GN’s earliest compositions for organ and displays, even in 1966, his fascination with chromaticism and “gentle” dissonance.

The footnote about the composer is as follows: “Gerald Near, a young American composer, has studied organ and composition at the University of Michigan.”

Also and it might be worth noting that, beyond David N. Johnson’s own compositions in this collection, there are several others by young, evolving composers of this time: G. Winston Cassler, R. Mark Otterstad, Roger T. Petrich, Gerald Near, and Henry Woodward.

*Meditations on Byzantine Hymns for Organ*

Set I—Music for the Resurrection and the Nativity of Our Lord.


1. “*O Angelos Evoa*” (“The angel cried out to Lady of grace”)*
   *Appointed in the Orthodox Church for the Feast of the Resurrection of Our Lord.

2. “*I Parthenos Simeron*” (“Today the Virgin gives birth”)*
   *Appointed in the Orthodox Church for the Feast of the Nativity of Our Lord.

English translations from the original Greek are provided by Dr. Alexander Constantaras.

From the Composer’s Note:

“The chants used in these sets of Meditations are those traditionally appointed for major feasts in the Liturgical calendar of the Orthodox Church, particularly the Greek Church. They are the chants associated with the Eucharistic liturgy, rather than with Matins and Vespers. Thus, in a visit to an Eastern Orthodox liturgy, these melodies will be heard sung on the feasts to which they are appointed. The visitor will not be likely to hear them played on the organ however, as the organ is generally banned in the Eastern Rite. These settings then are intended for use as preludes, offertories or communion preludes in other liturgical bodies, e.g. the Roman Catholic, Anglican and Lutheran churches (or in Orthodox churches where the organ is used).” GN

*Passacaglia for Organ.*

Augsburg Publishing House, 1966. OP

Note: Subscript indicates that the composition was completed in December 1965.

*Postlude on St. Dunstan’s (“He Who Would Valiant Be”).*
Augsburg Publishing House, 1968. OP
Dedicated to the memory of Dr. Rupert Sircom.

*A Prelude for Easter Morning.*
Dedication: For Michael [Case].

Composer’s Note:

“Thematic material for *A Prelude for Easter Morning* is taken from the Gradual for Easter Day, “*Haec dies*” (*This is the day the Lord has made*), and from the well-known Easter Hymn “*O filii et filiae*” (“*O sons and daughters let us sing*”)."

“As the work was written for performance on a two-manual instrument with one enclosed division, all *crescendi/decrecendis* refer to the Swell division. On larger instruments with more than one enclosed division performers are naturally encouraged to make full use of all expressive possibilities.” GN

*Preludes on Four Hymntunes.*
Augsburg Publishing House, 1969. OP.
Edited by Marilyn Mason

I.  Old 113th
II. Eisenach
III. Seelenbräitigam
IV. Hyfrydol

Dedicated to Warren Eich and the choirs of First Methodist Church, Ferndale, Michigan, who commissioned this work.

Note: Fairly specific registrations indicated for each piece. No metronome markings are included.

*Prelude on the Hymntune Picardy for Organ.*
AE, 1996. AE78.

Performance Note from GN:
“The dynamic indications in this work are of a ‘relative’ nature; that is, although *forte* is called for, ‘full organ’ is not what is intended. Rather, organists should register this work as a service prelude which builds but does not overwhelm. Specific colors are left to the discretion of performers; tempi should not be rigid, but flexible, with due attention paid to obvious points of cadence.”

*Preludes on Three Hymn Tunes.*

Augsburg Publishing House, 1967. OP

I. O Lamm Gottes (“O Lamb of God Most Holy”)
II. Aberystwyth (“Jesus, Lover of My Soul”)
III. Vom Himmel hoch (“From Heaven Above to Earth I Come”)

Dedicated to Ronald Ostlund.

Note: Like Preludes on Four Hymn Tunes above, fairly specific registrations are indicated for each piece as well as no metronome markings.


1. Prologue
2. Variation 1 (Invention 1)
3. Variation 2 (Invention 2)
4. Variation 3 (Scherzetto 1)
5. Variation 4 (Aria)
6. Variation 5 (Chorale)
7. Variation 6 (Scherzetto 2)
8. Variation 7 (Ornamented Chorale)
9. Variation 8 (Meditation)
10. Epilogue

Commissioned by and dedicated to Marilyn Mason.

Notes by Marilyn Mason, Series Editor:

“This collection is affectionately dedicated to my students whom I continue to enjoy.”

“It is a pleasure to present this music from the works, which I have commissioned. The registrations are suggestions only. As in all organ music, the success of the performance will depend not only on the resources of the instrument, but on the ear and taste of the organist.”

*Roulade for Organ.*

Dedicated to Gerald Bales.

Saint Augustine’s Organbook. Ten Preludes on Gregorian Chant Melodies for Organ.
AE, 1996. AE86.
1. “Jesu, Dulcis Memoria” (“Jesu, the very thought is sweet”)
2. “Adoro Te Devote” (“Humbly we adore Thee”)—Prelude with Four Variations
3. “Ave Verum Corpus” (Hail true Body)
4. “Requieam Aeternam” (“Grant them eternal rest, O Lord”)
5. “In Paradisum” (“May the Angels lead you into Paradise”)
6. “Ave Maria” (“Hail Mary, full of grace”)
7. “O Sacrum Convivium” (“O Sacred Banquet”)
8. “Ave, Maris Stella” (“Hail thou Star of ocean”)
9. “Ubi Caritas et Amor” (“Where dwelleth charity and love, there God is found”)
10. “Ave Colenda Trinitas” (“All Hail, Adored Trinity”)

GN’s dedication is as follows: “This collection is dedicated to the Parishioners of Saint Augustine’s Orthodox Church, Denver, Colorado, to their god Pastor, Archpriest Alexey Young, and to their Director of Music and Organist, Frank Slechta, in thanksgiving for all that parish has meant to the composer of the pieces contained herein.”

He continues: “All of the pieces in this collection are based upon Gregorian chant melodies, the most ancient and, arguably, the most beautiful melodies in Western music.”

On the inside back cover, GN provides very detailed Performance Notes for each composition that included suggestions for registration, touch, phrasing, and tempo.

GN closes the Performance Notes with the following: “The composer trusts these suggestions will be useful to performers as a guide; they are not, however, dogmas and the good taste and common musical sense of organists undertaking these pieces is always appealed to.”

Sinfonia Festiva for Organ.
H.W. Gray Publications, 1977. OP

Note: This is another one of GN’s “star wars” compositions, his last organ composition until 1991.
Specific registrations and manual changes.

Six Variants on “Es ist ein’ Ros’ entsprungen.”

Dedication: Tom Pearce
Solemn Prelude on a Theme of Thomas Tallis.
Dedication: Written to honor the Christian ministry of The Rev. N. Jean Rogers.

Notes:

Tune: Third Mode Melody, Thomas Tallis, ca. 1505-1585.
Music: Newly composed, and copyright 2009 with this publication.

Sonata [#1 in F-sharp Minor].
I. Chaconne
II. Lento—Homage to L.S. (Leo Sowerby)
III. Fugue: allegro moderato
Commissioned by Church of the Holy Faith [Episcopal], Santa Fe, New Mexico.

Note: This work was commissioned by the church in celebration of the installation of the organ’s new solo reed stop. The premier was performed by JMC...??? GN was Director of Music at Holy Faith from 2000 to 2003.

Sonata Breve, Second Sonata.
MSM, 2008. MSM-10-980.
I. Prelude
II. Air with variation
III. March—Homage to E.E. & W.W. (Edward Elgar & William Walton)
Dedication: For Pamela Decker.

Notes: This work was premiered by Dr. Decker at the Tucson A.G.O. Chapter’s Mid-Winter Conclave in January 2008.

Suite for Organ.
H.W. Gray Publications, 1966. OP
MSM, 2010. MSM-10-994.
GN’s first commissioned work by and dedicated to Marilyn Mason.

Note: The Suite for Organ was GN’s first commissioned work and was premiered by Marilyn Mason as part of the Detroit A.G.O. Regional Convention on June 23, 1965, in Hill Auditorium, The University of Michigan, Ann Arbor.

Three Gospel Preludes for Organ.
MSM, 2011. MSM-10-632.
I. Amazing Grace
II. Blessed Assurance
III. In the Garden—In memory of Connie Rae Anderson

Toccata for Organ.
Augsburg Publishing House, 1971. OP
Commissioned by Miss Sue Fortney and dedicated to her.

A Triptych of Fugues.
Augsburg Publishing House, 1968. OP
I. Lively, with dash
II. Slowly, expressively
III. Broadly
Dedicated to and premiered by Robert Glasgow on January 30, 1966, in Hill Auditorium, The University of Michigan, Ann Arbor.

Note: As noted in the subscript, The Triptych was composed in September 1965 in Ann Arbor, Michigan.

Two Preludes for Evening Service.
1. St. Clement
2. Ar hyd y nos
Dedicated to Jim & Mary Ann Livengood.

A Wedding Processional.
H.W. Gray Publications, 1974. OP
Dedication: For Gregory Hazen and Carol Williams, October 8, 1972.
Commissioned by his parents [for their wedding].

GN's comment about never having heard this piece until my encore at his church in Santa Fe...!

Organ Transcriptions

AE, 1996. AE89.
Note: This is a transcription of the 5th movement of Cantata No. 80.

Bach, J.S. “Lobe den Herren, den machtigen König der Ehren” (“Praise to the Lord, the Almighty”), from Cantata No. 137. Transcribed and arranged for organ solo by Gerald Near.
Note: This is a transcription of the first movement of Cantata No. 137.

Bach, J.S. Prelude on the Passion Chorale ("Herzlich tut mich verlangen"), Choral from Cantata No. 135. Transcribed for organ solo by Gerald Near.
Note: This is a transcription of the first movement of Cantata No. 135.
GN’s notes about the source and suggested registrations are included.

Bach, J.S. Two Movements from Cantata No. 100, “Was Gott tut, das ist wohlgetan" ("What God Ordains Is Always Good"). Transcribed for organ solo by Gerald Near.
Note: These two transcriptions are of the first and last movements/choruses respectively of Cantata No. 100. GN's notes about the sources, dynamics, and registrations are included.

Vivaldi, Antonio. Four Slow Pieces for Organ. Freely transcribed for organ solo by Gerald Near, after original transcriptions from Vivaldi by J.S. Bach.
1. Larghetto, Op. 3, No. 7
2. Largo, Op. 4, No. 6, manuals only with minimal pedal
3. Largo, Op. 7, No. 2

Miscellaneous Organ and Instruments

Aria: Duet for Piano & Organ. A Harp part that substitutes for Piano is available as a free download from MSM.
MSM, 2016. MSM-10-663.
Music: Gerald Near, newly composed, and copyright 2016 Birnamwood with this publication.
Dedication: For Sharlyn Matthews

Bach, J.S. Largo from Concerto for Two violins in D Minor, BWV 1043, transcribed for Piano and Organ Duet by Gerald Near.
Transcribed from: Concerto in D Minor for Two Violins and Orchestra, BWV 1043; J. S. Bach.

Banners for Two Brass Choirs (Trpt. I/II, Tenor Trb. and Bass Trb.) and Organ.
PPM09217.
Note: GN’s Performance Notes are included.
Funding provided by Deans and retired members of the Atlanta [A.G.O.] Chapter in honor of this occasion.

*Carillon on a Ukrainian Bell Carol.* Transcribed for Handbells by Sondra K. Tucker.
MSM, 2014. MSM-30-150.
Scored for four to six octaves of handbells.
Dedicated to the Houston Chamber Ringers, Houston, Texas.

Note: Arranged from the original organ publication of 2006, AE151.

*Concerto for Organ and Orchestra.*

From GN’s Composer’s Notes:

“This Concerto was conceived for performance on an instrument with one enclosed division; thus all crescendi and descrescendi indicated in the score refer to the Swell division.”

GN also details his expectations in regard to registrations as they relate to his dynamic markings.

“The orchestra called for is a relatively small one with minimum strings, 6, 6, 4, 4, 2; 1 flute, 1 oboe, 2 clarinets in A, 1 bassoon, 2 trumpets in Bb, and 1 trombone.”

“The reduction of the orchestra part reproduced in this score is for the convenience of the soloist only; the work is not intended for performance with organ and piano.”

Full Score and parts are available from the publisher’s distributor, Paraclete Press, on a rental basis only.


*Suite in Classical Style for Flute and Organ.*
MSM, 1996. MSM-20-968.
I. Rondo
II. Elegy (Siciliano)
III. Allegro Giacoso
Note: For the dedication of the Gabriel Kney Chapel Organ of First Presbyterian Church, Findlay, Ohio, and in memory of Mary Lea whose generous gift made the commissioning of this work possible.

First performance by Frances Shelly, flute, and Steven Egler, organ, October 1994.

Jane Van Valkenburg was Director of Music at this time and oversaw the installation of the Kney Organ and the commissioning of GN’s Suite.

Three Easter Hymns arranged for congregational singing with accompaniments for organ and brass instruments.

Brass parts are available separately from Aureole Editions.

1.  “Jesus Christ is risen today” (Easter Hymn)
2.  “He is risen!  He is risen!” (Neander)
3.  “The strife is o’er” (Victory)

Note: Brass parts are scored for Two Trumpets in B flat and Two Trombones.

Harpsichord

Concerto for Harpsichord and Strings.

AE, 1980.

A Triptych for Harpsichord.

AE, 1983.

Hymns—The Hymnal 1982 (Episcopal)

“O brightness of the immortal Father’s face” (# 37).
Words: Greek, 3rd cent.; Tr. Edward W. Eddis (1825-1905); paraphrase of “O Gracious Light.”
Music: Evening Hymn, Gerald Near.

“Jesus Came, Adored by Angels” (#454).
Words: Godfrey Thring (1823-1903), alt.
Music: Lowry, Gerald Near.

The Holy Eucharist II Setting

“Holy, holy, holy Lord” (Sanctus), *S-131
Fraction Anthem: “Christ our Passover,” *S-155
Fraction Anthem: “Christ our Passover,” *S-156
Fraction Anthem: “Jesus, Lamb of God” (Agnus Dei), *S-166
“Glory to God,” Canticle 20 (*Gloria in excelsis*), *S-279

*Service Music Volume of The Hymnal 1982 (Episcopal)*