

CHRISTOF WÜNSCH

**Das Klavierbuch  
für den  
Gottesdienst**

Band 1

leicht  
mittelschwer  
schwer



EDITION 5141a

# Macht hoch die Tür

EG 1

**Intonation**

**Begleitsatz**

1. Macht hoch die Tür, die Tor macht weit; es kommt der Herr der Herr - lich - keit, ein

Kö - nig al - ler Kö - nig - reich, ein Hei - land al - ler Welt zu - gleich, der

Heil und Le - ben mit sich bringt; der - hal - ben jauchzt, mit Freu - den singt: Ge -

lo - bet sei mein Gott, mein Schö - pfer reich von Rat.

Text: Georg Weissel (1623) 1642. Melodie: Halle 1704. Sätze: Christof Wunsch 2013. © Strube Verlag, München

# Gelobt sei Gott im höchsten Thron

EG 103

**Intonation**

**Begleitsatz** (Der Begleitsatz ist kompatibel zum Satz im Gesangbuch)

1. Ge - lobt sei Gott im höch - sten Thron samt sei - nem ein - ge - bor - nen

Sohn, der für uns hat ge - nug ge - tan. Hal - le - lu -

ja, Hal - le - lu - ja, Hal - le - lu - ja.

Text: Michael Weiße 1531. Melodie: Melchior Vulpus 1609. Intonation: Christof Wunsch 2013.  
 Begleitsatz: nach Melchior Vulpus. © Strube Verlag, München

# Komm, Herr, segne uns

EG 170

## Intonation

Musical score for the Intonation section. It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/3. The piano accompaniment includes various fingerings (e.g., 2, 1, 2, 3, 5, 3) and slurs.

## Begleitsatz

1. Komm, Herr, seg - ne uns, dass wir uns nicht tren - nen,  
 son - dern ü - ber - all dass uns zu dir be - ken - nen.

Musical score for the first system of the Begleitsatz. It includes the vocal line with lyrics and the piano accompaniment. The piano part has fingerings 2 and 1 3.

Nie sind wir al - lein, stets sind wir die Dei - nen.

Musical score for the second system of the Begleitsatz. It includes the vocal line with lyrics and the piano accompaniment. The piano part has fingerings 1 5 and 4.

La - chen o - der Wei - nen wird ge - seg - net sein.

Musical score for the third system of the Begleitsatz. It includes the vocal line with lyrics and the piano accompaniment. The piano part has fingerings 1, 3, 4, 1, 2, 1, 2, 5, 4, 1, 2.

Text und Melodie: Dieter Trautwein 1978. Sätze: Christof Wunsch 2013. © Strube Verlag, München

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**Das Klavierbuch  
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Band 2

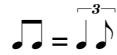
leicht  
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EDITION 5141b

# Komm, sag es allen weiter

Liedbegleitsatz zu EG 225



## Intro

## Refrain

Komm, sag es al-len wei - ter, ruf es in je - des Haus hi - nein,

komm, sag es al-len wei - ter, Gott sel-ber lädt\_ uns ein.

## Strophen

1. Wir ha - ben sein Ver - spre - chen: er nimmt sich für uns

# Sonne der Gerechtigkeit

EG262/263

Choralvorspiel

Christof Wunsch 2013

**Andante** (etwas langsamer als das Singtempo)

The musical score is arranged in four systems. The first system consists of two staves: the upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), starting with a piano (*p*) dynamic. The lower staff is also in bass clef with the same key signature and time signature, featuring a continuous triplet accompaniment. Pedal markings include "Ped." and "\* Ped.". The second system continues the triplet accompaniment in the lower staff, with a treble clef staff above it containing chords and a "Ped." marking. The third system features a treble clef staff with a forte (*ff*) dynamic and a melodic line marked "m.d.", and a bass clef staff with a triplet accompaniment and a "Ped." marking. The fourth system continues the melodic line in the treble clef staff and the accompaniment in the bass clef staff, with "Ped." and "\* Ped." markings.

# Laudato si

EG 515

## Intro

## Kehrsvers

Lau-da - to si, o mi sig- no - re,\_\_\_ lau-da - to si, o mi sig- no - re,\_\_\_

lau-da - to si, o mi sig- no - re,\_\_\_ lau-da - to si, o mi sig- nor... 1. Sei ge-

## Strophen

prie-sen, du hast die Welt ge-schaf-fen, sei ge-prie-sen für Son-ne, Mond und Ster-ne,\_\_\_ sei ge-



# Meine Zeit steht in deinen Händen

Choralsvorspiel zu EG 628

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The first system begins with a mezzo-piano (*mp*) dynamic and a *Ped.* (pedal) marking. A long slur spans across the first two systems. The second system includes a *\* Ped.* marking. The third system continues the piece. The fourth system features a *meno mosso* tempo change and a piano (*p*) dynamic. The fifth system starts with a *rit.* (ritardando) marking, followed by a return to *a tempo* and a pianissimo (*pp*) dynamic. The sixth system concludes with a *pp* dynamic. A large, faint watermark of a hand is visible across the middle of the page.

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Band 3

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EDITION 5141c

# Bewahre uns, Gott

EG 171

**Intro**

The introduction consists of four systems of piano music. The first system is marked *mp* in the right hand and *pp* in the left hand. The second system is marked *pp* in both hands. The third system features triplets in the right hand and is marked *pp*. The fourth system continues with triplets and is marked *pp*. The key signature is one sharp (F#) and the time signature is 3/4.

**Strophe 1**

1. Be-wah-re uns, Gott, be-hü-te uns, Gott, sei mit uns auf un-tern We-gen. —

The vocal melody for the first stanza is written on a single treble clef staff. It begins with a *mf* dynamic. The melody consists of eighth and quarter notes, with some rests. The key signature is one sharp (F#) and the time signature is 3/4.

# Ich möcht', dass einer mit mir geht

Liedbegleitsatz zu EG 209

Intro

The first system of the piano introduction consists of two staves. The right hand starts with a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand provides a steady accompaniment. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic fragments. The left hand maintains a consistent rhythmic pattern. A piano-piano (*pp*) dynamic marking is present in the middle of the system.

The third system shows a change in texture. The right hand has a more active melodic line, while the left hand plays a steady eighth-note accompaniment. Dynamics include *poco*, *a* (accelerando), *poco*, and *cresc.* (crescendo).

The fourth system concludes the piano introduction. The right hand features a series of chords and a final melodic phrase. The left hand continues with the accompaniment. The system ends with a fortissimo (*ff*) dynamic marking.

# Kommt, atmet auf, ihr sollt leben

EG 639

Intro

First system of musical notation for the Intro section, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of chords and single notes in both staves.

Second system of musical notation for the Intro section, continuing the piece with similar chordal and melodic elements.

Third system of musical notation for the Intro section, ending with a fermata over a note in the bass staff.

Kehrsvers

Kommt at - met auf, ihr sollt le - ben. Ihr müsst nicht mehr ver - zwei - feln, nicht

First system of musical notation for the Kehrsvers section, including lyrics and fingerings (1, 2, 3, 5) for the right hand.

län - ger mut - los sein. Gott hat uns sei - nen Sohn ge - ge -

Second system of musical notation for the Kehrsvers section, including lyrics and a fingering (2) for the right hand.

ben. Mit ihm kehrt neu - es Le - ben bei uns ein. ⊕

Third system of musical notation for the Kehrsvers section, concluding the piece with a fermata over a note in the bass staff.