

English Choral Music

Motets and Anthems from Byrd to Elgar

Chorbuch für gemischten Chor
a cappella oder mit Orgel

a choral collection for mixed choir a cappella
or with organ accompaniment

herausgegeben von / edited by
Richard Mailänder & Christopher Robinson

Chorleiterband mit CD
Choral conductor's score with CD

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Chorleiterband mit CD. Daneben ist eine Chorpartitur (edition*chor*) erhältlich (Carus 2.016/05)
 Conductor's score with CD. A choral score (edition*chor*) is also available (Carus 2.016/05)

⊙ = Einspielung auf CD Carus 2.016/97.
 Diese CD ist Bestandteil des Chorleiterbandes.
 Track on the Carus CD which is included in
 the choral conductor's edition (Carus 2.016/97).

Alle Sätze in diesem Chorbuch können einzeln in
 Chorstärke beim Verlag bestellt werden. / All of the
 settings in this collection may be ordered from Carus
 as separate editions, in choral quantity only.

Titelbild / Cover: Giovanni Antonio Canaletto (1697–1768),
 Westminster Abbey, The Lady Chapel of Henry VII,
 Ölgemälde, nach 1746.

Vorwort

Englische Chormusik ist bei deutschen Chören seit vielen Jahren en vogue. Britische Verlage bieten ein großes Sortiment an englischen Chorkompositionen an, doch nur wenig davon ist im deutschen Musikalienhandel greifbar, sieht man einmal von Elgars *Dream of Gerontius* oder einigen Anthems von Purcell ab.

Die vorliegende Publikation entstand mit der Absicht, unseren Chören eine kompakte Sammlung herausragender geistlicher Chorwerke aus England zur Verfügung zu stellen. Aus der bewährten englischen Chorpraxis heraus werden die wichtigsten Komponisten des 16. bis 19. Jahrhunderts mit repräsentativen Werken vorgestellt. Gerade aus der Zeit des Barock dürfte es manche Neuentdeckung geben. Es wäre zweifellos spannend gewesen, weitere „Verse Anthems“ abzudrucken, denn was ist hierzulande über Händel oder Purcell hinaus schon bekannt? Diese umfangreichen Anthems mit ihren Wechseln aus Soli und Chor hätten jedoch den Umfang des Chorbuchs deutlich gesprengt. Aus Umfangsgründen wurde in diesem Rahmen zudem auf Werke des 20. und 21. Jahrhunderts verzichtet.

Die Sammlung ist nicht als liturgisches Kompendium gedacht, doch eignen sich alle Sätze für Gottesdienste auch außerhalb der anglikanischen Tradition.

Die Chortradition an den britischen Kathedralen und Colleges geht bis heute von Knabenstimmen im Sopran und männlichen Altstimmen aus. Unsere Auswahl richtet sich vor allem an gemischte Chöre im Rahmen unserer kirchenmusikalischen Praxis. In diesem Zusammenhang sind manche Tonarten gegenüber den englischen Vorlagen verändert worden. Dies gilt besonders für Werke, die sehr tief lagen, etwa für zwei Tenöre, Bassus und einen Altus (z. B. Sheppard: *In manus tuas*).

Da die englische Praxis im Umgang mit Alterationen insbesondere im 16. Jahrhundert ungewöhnlich ist, haben wir bei den betreffenden Werken relativ viele Sicherheitsakzidentien eingefügt, um deutlich zu machen, dass die Alterationen wirklich so gemeint sind. Dies betrifft z. B. Passagen, in denen ein Stammtton und seine Alteration gleichzeitig erklingen, also z. B. gleichzeitig *f* und *fi*s oder *e* und *es*. Dies ist ein spezifisch englisches Klangphänomen, das sich durch die Stimmführung begründet: Geht die eine Stimme aufwärts, so hat sie den höheren Ton, geht die andere Stimme gleichzeitig abwärts, so nimmt sie die Tiefalteration des entsprechenden Tones, wodurch dann diese sogenannten Querstände zustande kommen.

Ein weiteres Spezifikum englischer Kathedralmusik ist die Aufteilung des Chores in zwei Chöre. In der Regel stehen diese in den englischen Kathedralen und Colleges auf zwei Seiten – so wie die Mönche im Chorgestühl von Klöstern. Auf der einen Seite steht der eine Chor mit dem Dekan, auf der anderen Seite der andere mit dem Chorleiter. Daher wird die eine Seite auch „Decani“ (Dec) und die andere „Cantoris“ (Can) genannt. In unserer Ausgabe haben wir diese Begrifflichkeiten in der Regel durch 1. und 2. Chor ersetzt, da dies der Praxis hierzulande mehr entspricht.

Bei den sogenannten „Verse Anthems“ wechseln chorische Abschnitte mit Passagen für Solostimme(n). Anstelle der dafür gebräuchlichen Beischriften „Verse“ und „Full“ haben wir die bei uns üblichen Termini „Soli“ und „Tutti“ verwendet.

Die Orgelangaben zu Registrierung und Manualen wurden behutsam an die deutsche Praxis angepasst.

Wir glauben, dass wir mit dieser Sammlung ein vielfältiges Angebot an sowohl einfacheren Sätzen als auch Kompositionen für ambitionierte Chöre bereitstellen, das von der Farbigkeit und Lebendigkeit englischer Chormusik zeugt.

Cambridge und Köln, März 2016
Christopher Robinson, Richard Mailänder

Zur beiliegenden CD

figuralchor köln, Leitung: Richard Mailänder.
Orgel: Martina Mailänder

Richard Mailänder gründete den figuralchor köln 1986 gemeinsam mit Dr. Friedhelm Hofmann, dem heutigen Bischof von Würzburg. Die rund 40 Sängerinnen und Sänger widmen sich der geistlichen a cappella-Literatur und hierbei besonders der Musik des 16. Jahrhunderts sowie der Neuzeit. Zum Repertoire gehören unter anderem Motetten und Oratorienwerke vom Barock bis zur Moderne. Mehrere zeitgenössische Komponisten haben für den figuralchor köln Werke geschrieben, die der Chor zur Uraufführung gebracht hat.

Die Aufnahmen für die vorliegende CD entstanden am 6. und 7. November sowie 20. und 21. November 2015. Für die Musik des 19. Jahrhunderts stand die katholische Pfarrkirche Heilig Kreuz in Bonn-Limperich mit der Orgel von James Jepson Binns (1904) zur Verfügung, für die Musik des 17. und 18. Jahrhunderts die St. Josephs-Kapelle in Düsseldorf (St. Lambertus) mit einer Orgel von Samuel Green (1795).

Tonmeister: Georg Bongartz, Köln

Die CD ist unter dem Titel *God so loved the world* auch separat erhältlich (Carus 2.016/99).

Foreword

Among German choirs, English choral music has been en vogue for many years, and English publishers have a wealth of English choral music in stock which is, however, rarely available in sheet music stores in Germany – apart from Elgar's *Dream of Gerontius* and a few anthems by Purcell. The present publication originated with the intention of providing our choirs with a compact collection of outstanding sacred choral works from Great Britain.

Based on received English choral tradition, a selection of the most important composers from the 16th to the 19th centuries are introduced by means of representative compositions. Particularly with respect to the Baroque era, there may be many new discoveries. It would no doubt have been exciting to reprint some of the verse anthems from the Baroque era – after all, how much English choral music from this era is known in our part of the world, apart from Handel or Purcell? But these extensive anthems, with their alternation between the choir and soloists would exceed the bounds of the present collection. Similarly, since clearly they would have exceeded the scope of this volume works from the 20th and 21st centuries have also been excluded from the collection.

This collection does not attempt to represent a liturgical compendium, but nonetheless all of the settings contained here are suitable for use in services in and outside the Anglican tradition.

Today, the choral tradition as practiced in English cathedrals and colleges is still based on the use of boys' voices for the soprano part and on the use of male alto voices. Our selection focuses especially on the use of mixed choirs in the context of present day church music practice. With respect to the English originals, some of the keys have been altered. This is particularly true of works which were very low, for example, for two tenors, bass and one countertenor (e.g., Sheppard: *In manus tuas*).

Since there were significant differences between English and Continental usages with regard to alterations, particularly in the 16th century, we have added a more than usual amount of cautionary accidentals to confirm that these are, in fact, intended. This concerns, for example, passages in which the scale tone and its alteration are sounded simultaneously, i.e., F and F-sharp or E and E-flat at the same time. This is a very specifically English sound effect which is justified by voice leading: a voice that ascends will sing the higher pitch; but if another voice is descending at the same time, it will sound the lower alteration of the respective pitch, thus creating these false relations.

A further special characteristic of English cathedral music is the division of the choir into two groups of four voices each. As a rule, choirs in English cathedrals and colleges are placed on two sides, like the monks' choir stalls in monasteries. On one side, there is a four-part choir with the dean; on the other side, a likewise four-part choir with the choirmaster. This is why the one side is often called "Decani" (Dec), and the other "Cantoris" (Can). In our edition, we have replaced

these terms with 1st and 2nd choir, since this corresponds more closely to the practice customary in our choirs.

In the case of the so-called "Verse Anthems," choral sections alternate with passages for solo voice(s). Instead of the conventional designations "Verse" and "Full," we have used the terms customary for us, viz., "Soli" and "Tutti."

The indications with respect to organ registration and manuals have been cautiously adapted to German usage.

We believe that this collection offers a manifold range of both simpler settings and compositions for ambitious choirs, bearing witness to the colorfulness and vibrancy of English choral music.

Cambridge and Cologne, March 2016
Christopher Robinson, Richard Mailänder
Translation: David Kosviner

The enclosed CD

figuralchor köln, director: Richard Mailänder.
Organ: Martina Mailänder

The figuralchor köln was founded in 1986 by choirmaster Richard Mailänder together with Dr. Friedhelm Hofmann, now Bishop of Würzburg. The choir of about 40 singers devotes itself to sacred a cappella music, in particular the music of the 16th century as well as contemporary choral works. Its repertoire includes, among others, motets and oratorios from the Baroque to the Modern era. A number of contemporary composers have written works for the figuralchor köln, which have been premiered by the choir.

The recordings were made on 6 and 7 November and on 20 and 21 November 2015. The music of the 19th century was recorded in the Catholic parish church of the Holy Cross in Bonn-Limperich with the organ built by James Jepson Binns (1904); for the music of the 17th and 18th centuries, the St. Joseph's Chapel in Düsseldorf (St. Lambertus) with an organ by Samuel Green (1795) was used.

Recording Engineer: Georg Bongartz, Cologne

The CD can be bought separately under the title *God so loved the world* (Carus 2.016/99).

1 Almighty and everlasting God ☉

aus: Barnard, First book of selected church musick (1641)

Orlando Gibbons (1583–1625)

Text: Book of Common Prayer

Gebet am 3. Sonntag nach Erscheinung des Herrn

Soprano

Alto

Tenore

Basso

Al - might - y and ev - er - last - ing

Al - might - y and

Al - might - y and ev - er - last - ing God, and e'

4

Al - might - y and ev - er - last - ing God,

God, and ev - er - last - ing God,

ev - er - last - ing, and ev - er - last -

last - ing God, _____

up - on

up - on

mer - ci - ful - ly look

ner - ci - ful - ly look up -

8

our ir

mer - ci - ful - ly look up - on

- firm - i - ties, ful - ly look

in - firm - i - ties, mer - c

our in - firm - i - ties,

our

11

our in - firm - - i - ties, and in all our
up - on our in - firm - - i - ties, and in
in - firm - - i - ties, in - firm - i - ties,
up - on our in - firm - - i - ties,

14

dan - gers and ne - cess - - i - ties, and in all
all our dan - gers and ne - cess - - i
and in all our dan - gers and
and in all our ne -

17

dan - gers and ne - cess - i - ties, ght hand,
all our dan - gers and ne - cess - i
ties, our dan - gers and ne - cess - i - ties, stretch forth thy right hand, thy
cess - i - ties, ar - ties, stretch forth thy
stretch forth thy right hand, thy

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right hand to help and de - fend us,
stretch forth thy right
stretch forth thy right
stretch forth thy right
stretch forth thy right

stretch forth thy right hand to help and de -

fend us, stretch forth thy right hand to help and

de - fend us, stretch forth thy right hand to help and de - fend us,

fend us, stretch forth thy right hand to help and de -

fend us, to help and de - fend us, to help and

de - fend us, stretch forth thy right hand to help

stretch forth thy right hand to help and de - fend

fend us, to help and de - fend us, to help and

de - fend us, de - fend us: through Lord. A -

us, to help and de - fend through Christ our Lord,

de - fend us, and through

to help us: through Christ our Lord,

men, Lord. A - men, a - - - men.

throt A - men, a - - - men.

A - - - -

Christ our Lord. A - -

and ewiger Gott, schau gnädig auf unsere Schwäche, und in
H. uns zu helfen und zu schützen; durch Christus unseren Herrn. A

2 Ascendit Deus

aus: Cantiones sacrae (1612)

Peter Philips (~1560–1628?)

Text: Ps 47,5; 103,19

Offertorium an Christi Himmelfahrt

Soprano I

Soprano II

Alto

Tenore

Basso

A - scen - dit De - us in ju - bi - la - - - -

A - scen - - dit De - us in

A - sc -

6

- ti - o - - - - ne, in ju - ti -

A - De -

ju - bi - la - - - - ti - o -

ju - bi - la - ti -

- dit De - - - - us - - - - ti - o -

A - - - - dit De - - us in

10

ne, a - scen in ju - bi - la - - - - ti - o -

us bi - la - - - - ti - o -

- scen - dit De - us

- - - - ne, a - scen - dit De

- bi - la - - - - ti

14

o - ne, et Do - mi - nus, et Do - mi - nus, et Do - mi - nus in
o - ne, et Do - mi - nus, et Do - mi - nus in
o - ne, et Do - mi - nus, et Do - mi - nus in
o - ne, et Do - mi - nus, et Do - mi - nus in
o - ne, et Do - mi - nus, et Do - mi - nus in

18

The musical score consists of five staves. The first four staves are vocal parts, and the fifth staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below each vocal staff.

in vo - ce tu - bae, in vo - ce tu - bae
vo - ce tu - bae, in vo - ce tu - bae, in vo
vo - ce tu - bae, in vo - ce tu - bae
vo - ce tu - bae, in vo - ce tu - bae,
vo - ce tu - bae, in

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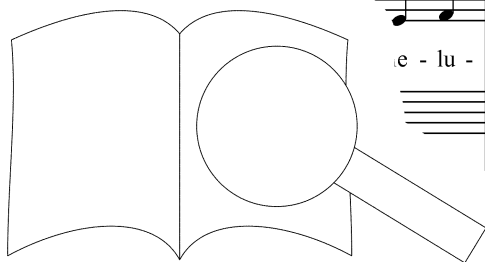
The image shows a musical score for three voices: Soprano (top staff), Alto (middle staff), and Tenor (bottom staff). The lyrics are in German and Latin. The lyrics for the Soprano part are: "in vo - ce tu - bae. Al - le - lu - ia, al - le - lu -". The lyrics for the Alto part are: "tu - bae, in vo - ce tu - bae. Al - le - lu - ia, al - le - lu -". The lyrics for the Tenor part are: "bae, in vo - ce tu - bae, in vo -". There is a large magnifying glass graphic on the right side of the page, focusing on the lyrics "e - lu -".

in vo - ce tu - bae. Al - le - lu - ia, al - le - lu -

tu - bae, in vo - ce tu - bae. Al - le - lu - ia, al - le - lu -

bae, in vo - ce tu - bae, in vo -

e - lu -



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ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

8 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al

27

ia. Do - mi - nus in coe - l - ja - ra - - in coe - - - lo

31

in coe pa - ra - vit se - dem su - pa - ra - vit se - dem su - pa - ra -

Ausgabequalität gegenüber Original evtl. gemindert • E

PROBE

se - dem su - - am, pa - ra - vit se - dem su - am,
 - - am, se - dem su - am, pa - ra - vit se - dem su -
 pa - ra - vit se - dem su - - am, pa - ra - vit
 pa - ra - vit se - dem su - am, pa -
 pa - ra - vit se - dem su - am,

pa - ra - vit se - dem su -
 - - am, vit se -
 se - dem su - am, pa - vit su - am,
 ra - vit se - dem su - am, pa -
 pa - ra - vit se - dem su - am, pa -

pa - ra su - am.
 pa - ra - vit se - dem su - - am.
 pa - ra
 1. se - dem su - am, pa - ra - vit
 - dem su - am, pa - ra

Al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, le -

al - le

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le

al - le - lu - ia, al - le

Alleluia, Gott unter Jubel, der Herr beim Schall der Posaunen. Alleluia.

3 Ave Maria

Three Motets op. 2,2 (1887/1907)

Edward Elgar (1857–1934)
Text: nach Lk 1,28.42, Bittzusatz
„Sancta Maria“ aus dem 15. Jh.

Andantino ♩ = 88

Soprano
Alto
Tenore
Basso
Organo

f *p semplice* *ten.*

A - ve, a - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

f *p* *ten.*

A - ve, a - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

f *p semplice* *ten.*

A - ve, a - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,

f *p semplice* *ten.*

A - ve, a - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te -

Ped. senza Ped. Ped.

6 *mf* *cresc.* *larga.* *tranquillamente* *pp*

be - ne - di - cta, be - ne - di - ri - bus, et be - ne - di - ctus

mf *cr* *p* *pp*

be - ne - di tu - li - e - ri - bus, et be - ne - di - ctus

mf *f* *p* *pp*

be - ne - di a tu in mu - li - e - ri - bus, et be - ne - di - ctus

mf *f* *p* *pp*

be a tu in mu - li ne - di - ctus

largamente *cresc.* *f* *ente*

fructus ven-tris tu-i, Je-sus. *poco*

fructus ven-tris tu-i, Je-sus, Je-sus, Je-sus, Je-sus. San-cta, *cresc.* *f*

fructus ven-tris tu-i, Je-sus, Je-sus, Je-sus. *cresc.*

fructus ven-tris tu-i, Je-sus, Je-sus, Je-sus. San-cta, *cresc.* *f*

poco *cresc.* *f*

Ped.

ff molto espress.

dim. a tempo

ten.

San-cta Ma-ri-a, Ma-ter De-i, ra pro no-bis, *ten.*

ff molto espress. pro no-bis, *ten.*

ff molto espress. o-ra pro no-bis, o-ra pro

ff molto espress. San-cta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis, *ten.*

ff molto espress. dim. *p* *ten.*

San-cta Ma-ri-a, Ma-ter De-i, o-ra pro no-bis, *ten.*

a tempo

dim. *p*

senza Ped.

21

più lento
pp

no-bis pec-ca-to-ri-bus, nunc et in ho-ra mor-tis no-strae,

pp

o-ra pro no-bis, nunc et in ho-ra mor-tis no-strae,

pp

no-bis pec-ca-to-ri-bus, nunc et in ho-ra mor-tis no-strae,

pp

pec-ca-to-ri-bus, nunc et in ho-ra mor-tis no-strae,

più lento
pp

senza Ped.

26

o - ra pro no - bis. A - - - men.

o - ra pro no - bis. a - - - men.

o - ra pro no - bis. men, a - - - men.

o - ra pro no - - - men, a - - - men.

rall.

o Maria, voll der Gnade. Der Herr ist mit dir, du bist gebet
Jesus. Heilige Maria, Mutter Gottes, bitte für uns Sünder, je

4 Ave Maria ☉

Robert Parsons (~1535–1571/72)

Text: nach Lk 1,28.42

Soprano
 Alto I, II
 Tenore
 Basso I
 Basso II

A - ve Ma - ri - a, a - - -
 A - ve Ma - ri - a, a - - - ve Ma - ri - - -
 A - ve Ma - ri - - -
 A - ve Ma - ri - - -

6
 A - - - ve, a
 - - - ve Ma - ri - - - a, Ma -
 - - - a,
 Ma - ri - - -
 Ma - ri - - - gra - - ti - a
 ri - - a, gra - ti - a ple - - - na, gra -
 gra - ti - a ple - - - ple -
 a, gra - ti - a ple - - -
 - a,

11
 Ma - ri - - - gra - - ti - a
 ri - - a, gra - ti - a ple - - - na, gra -
 gra - ti - a ple - - - ple -
 a, gra - ti - a ple - - -
 - a,

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ple - na, gra - ti - a

- ti - a ple - na, gra - ti - a ple - - - - -

na, gra - ti - a ple - - - - -

8 - - - - na, gra - ti - a ple - - - - -

Basso I, II

- - - - - na, gra - ti - a ple

ple - - - na, Dr

- - - - na, Do - mi-nus cum,

- - - - na, Do - mi-nus te - um, - mi-nus te

8 - - - - na, - - - - -

- - - - na, Do - - - - - cum, -

te - Do - mi -

Do - - - - - cum, Do -

- - - - - n,

cum, Do - mi-nus te - - -

- - - - - Do - mi-nus te -

nus te - - - - - cum. Be - ne - di - cta tu, be -
 - mi-nus te - cum, Do - mi-nus te - cum. Be - ne - di - cta tu, _____ be -
 Do - mi-nus te - - - - - cum. Be - ne - di - cta tu, be - ne - di -
 8 - - cum, Do - mi-nus te - cum. Be - ne - di - cta _____
 - mi-nus te - - - - - cum. Be - ne - d'

34

ne - di - cta tu

ne - di - cta tu in mu - li - e -

cta tu, be - ne - di - cta in

tu, be - ne - di - cta tu in

tu, be - ne - di - cta in mu - li - e - ri -

39

Original evtl. gemindert • EV

tris tu - - - i, fru - ctus ven - tris tu -
 ctus ven - tris tu - - i, fru - ctus ven - tris tu -
 ven - tris tu - i, fru - ctus ven - tris tu - i, fru - ctus ven - tris tu -
 ctus ven - tris tu - - i, fru - ctus ven - tris tu -
 ctus ven - tris tu - - - - -

i, et be - ne - di - ctus fru - ctus
 - - i, et be - ne - di - ctus et di tu - ctus ven -
 i, et be - ne - di - ctus, et di tu - ctus ven -
 i, ctus fru - ctus ven - tris
 i, ctus fru - ctus ven - tris

i, fru - ctus ven - tris tu - i,
 fru tu - i, fru - ctus ven - tris tu - - i,
 - - i, fru - ctus ver
 - - i, fru - ctus ver
 i, fru - ctus ver

tu - - i. A - - - - - men,

tu - - i. A - - - - -

- - - - - men, a - - -

8 A - - - - - men, a - - - - -

A - - - - -

a - - - - - men,

- - - - - men.

8 - - - - - men, a - - - - - men,

men, a - - - - -

a - - - - - men, a - - - - - men.

- - - - - men.

- - - - - men, a - - - - - men.

- - - - - men,

Gegenüber Maria, voll der Gnade. Der Herr ist mit dir, du bist gebenede
deines 1. Amen.

5 Ave verum corpus

aus: Gradualia I (1605)

William Byrd (~1539/40–1623)

Text: aus dem 14. Jh.

Soprano
Alto
Tenore
Basso

A - ve ve - rum cor - - - pus, na - tum de Ma - ri -
A - ve ve - rum cor - - - pus, na - tum de Ma - ri -
A - ve ve - rum cor - - - pus, na - tum de Ma - ri -
A - ve ve - rum cor - - - pus, na - tum de Ma - ri - a

7
- a Vir - gi - ne: Ve - re pas - sum, im - mo - la
- a Vir - gi - ne: Ve - re pas - sum, im -
- a Vir - gi - ne: Ve - re pas - sum, im
Vir - - gi - ne: Ve - re pas - sum, in cru -
Vir - - gi - ne: Ve - re pas - sum, in

13
cru - ce pro ho - mi - ne as per - fo - ra - tum,
in cru - ce pro ho - mi - ne as la - tus per - fo - ra - tum, un -
- ce pro ho - mi - ne Cu - ius la - tus per - fo - ra - tum,
cru - ce pro ho - mi - ne: Cu - ius la - tus per - fo - ra - tum,

19
- gui - ne, san - gui - ne
san - gui - ne, san - gui -
un - da flu - xit san - gui -
un - da flu - xit san - gui -
E -

sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o pi -

sta - tum in mor - tis, in mor - tis ex - a - mi - ne. O dul - cis, o

sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o

sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o

e, o Je - su Fi - li Ma - ri - ae,

pi - e, o Je - su Fi - li Ma - ri - ae,

pi - e, o Je - su Fi - li Ma - ri -

pi - e, o Je - su Fi - li Ma - ri -

mi - se - re - re me - i,

me - i, mi - se - re - re, mi -

me - i, mi - se - i, me - i, mi - se -

mi - se - re - re me - i, mi - se - re - re me -

A - - - men.

i. A - - - men.

i. A - -

i. A - -

S. Leib, geboren aus Maria, der Jungfrau; du hast wahrhaft
 Mein. as dessen durchbohrter Seite Wasser und Blut floss; sei uns
 o Jesus, en Sohn, erbarm dich meiner. Amen.

6 Beati quorum via

Three Motets op. 38,3 (1905)

Charles Villiers Stanford (1852–1924)

Text: Ps 119,1

Con moto tranquillo ma non troppo lento

Soprano I

Soprano II

Alto

Tenore

Basso I

Basso II

Be - a - ti quo - rum vi - a in - te - gra

Be - a - ti quo - rum vi - a in - te - gra

Be - a - ti quo - rum vi - a in - te - gra

8

est,

est,

est,

Be - a - ti quo - rum vi - a in - te - gra

Be - a - ti quo - rum vi - a in - te - gra

Be - a - ti quo - rum vi - a in - te - gra

16

be

quo - rum vi - a in - te - gra est,

quo - rum vi - a in - te - gra est, quo - rum vi -

a - ti quo - rum vi -

quo - rum vi -

quo - rum vi -

est,

quo - rum vi -

in - te - gra est, quo

vi - a in - te - gra est, qui am - bu -
 - a in - te - gra est, qui am - bu -
 - a in - te - gra est, qui am - bu -
 8 vi - a in - te - gra est, qui am - bu - lant in le - ge Do - mi - ni,
 vi - a in - te - gra est, qui am - bu - lant in le - ge Do - mi - ni,
 vi - a in - te - gra est, qui am - bu - lant in le - ge Do - mi - ni,

lant in le - ge Do - mi - ni,
 lant in le - ge Do - mi - ni,
 lant in le - ge Do - mi - ni,
 in le - ge Do - mi - ni,
 in le - ge Do - mi - ni,
 in le - ge Do - mi - ni,
 qui am - a Do - mi - ni,

cresc. in le ni. Be - a - ti,
cresc. Do - mi - ni. Be - a - ti,
 Do - mi - ni. Be - a - ti,
 ge Do mi - ni.
 in le - ge Do - mi - ni.
 in le - ge Do - mi - ni.

pp

be - a - ti, be - a - ti quo - rum

pp

be - a - ti, be - a - ti quo - rum

pp

be - a - ti, be - a - ti quo - rum

pp

ti, be - a - ti, be - a - ti,

pp

ti, be - a - ti, be - a - ti,

pp

ti, be - a - ti, be - a - ti,

mf

vi - a in - te - gra est,

mf

vi - a in - te - gra est,

mf

vi - a in - te - gra est, be

mf

be - a - ti quo - rum in - te - gra est,

mp

be - a vi - a in - te - gra est,

mp

be - a quo - rum vi - a in - te - gra est,

f

ti in - te - gra est, quo - rum vi - a,

f

be - ti quo - rum vi - a, quo - rum vi - a,

p

quo - rum vi - a

p

a, vi - a

p

- rum vi - a in - te - gi

p

quo - rum vi - a in - te - gra

quo - rum vi - a in - - te - gra est,

quo - rum vi - a in - - te - gra est,

quo - rum vi - a in - - te - gra est,

quo - rum vi - a in - - te - gra est,

quo - rum vi - a in - - te - gra est, *p* qui am - bu -

rum vi - - a in - - te - gra est, *p* qui ar

p qui

p qui am -

p qui am - bu - lant in

p qui am - bu - lant in le - -

lant in le - ge, in le -

- bu - lant

ni,

- mi - ni,

- mi - ni,

Do - mi - ni,

lant in le - ge

- ge, in

ni,

- mi - ni,

in le

in le

in le

pp Do - - mi - ni.

pp Do - - mi - ni.

pp Do - - mi - ni.

pp Do - - mi - ni.

Wohl denen, deren Weg ohne Tadel ist, die im Gesetz des Herrn wandeln!

7 Blessed be the God and Father

Samuel Sebastian Wesley (1819–1876) 1833/34

Text: 1 Petr 1, 3–5, 15–17, 22–25

$\text{♩} = 88$

Soprano
Alto

p

Bless-ed be the God and Fa - ther of our Lord Je - sus Christ which, ac -

Tenore
Basso

p

8

cor - ding to his a - bun - dant mer - cy hath be - got - ten us a - gain un - to a

14

cresc.

live - ly hope by the re - sur - rec - tion of Je - sus Christ

f

Christ the lead,

cresc.

the dead,

Organo

21

L'istesso tempo

T B unisono

to an in - he - ri - ti - ble, and un - de - fi - led, that fa - deth

28

Pec

ay, re - ser - ved in heav'n

the

34

cresc.

po - wer of God through faith un-to sal - va - tion rea-dy to be re - veal - ed at the

3

f

40

last time.

Sw. Oboe 8'

[Ped.]

44

Soprano solo (Dec)

But as he which hath call - ed you is ho - ly, so

Sw. Grundstimmen

o - ly in all

51

man - ner of — con - ver — a —

time of your so - jour - ning here in

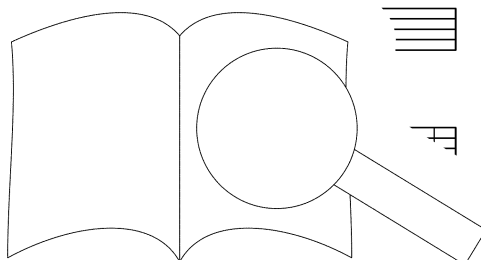
pp

58

fear. —

Offenflöte

Sw. Oboe



Ped. an Sw.

67 **Moderato** ♩ = 104

Love one an - oth - er with a pure heart fer - vent - ly,

Sw. Prinzipal

71 **Soprano Tutti (Can)*** **Solo (Dec)**

see that ye love one an - oth - er, love one an -

oth - er with a pure heart fer - ver that ye

love one an - oth one an - oth - er with a

heart fer

* siehe vorwort

87

Tutti (Can)

heart _____ fer - vent - ly, see that ye love one an -

91

Solo (Dec)

oth - er, see that ye love, — that ye love — one an -

95

oth - er with a pure _____ heart

99

Soprano Tutti (Can)

Tutti (Dec)

see that ye love er, with a

103

pure — a — pure heart — a — pure heart, — a — pure

107 Tutti (Tenore, Basso)

f

Be - ing born a - gain, not of cor - rup - ti - ble seed, but of in - cor - rup - ti - ble, by the word of

Prinzipal

110

God, for all flesh is as grass, and all the glo - ry of man as the flow - er of grass. The

Sw. Oboe

114

grass with - er - eth, and the flow - er there - of

Offenflöte

Sw. Oboe

ff

Volles Werk

Ped. 8'. 16'.

118

Tutti
Allegretto $\text{♩} = 100$

But the we en - dur - eth for ev - er.

But en - dur - eth for ev - er.

the Lord en - dur - eth for

of the Lord en - dur - eth for

[Ped.]

but the word of the Lord en - dur - eth for ev - er,

but the word of the Lord en - dur - eth for ev - er,

but the word of the Lord en - dur - eth for ev - er,

but the word of the Lord en - dur - eth for ev - er,

the word

the

the word of the Lor

or ev - er, en -

dur - eth for ev

word

er, the word of the Lord en -

eth for ev - er, en - dur - eth for

er, the word of the Lord

the

en -

dur - eth for ev - er, en - dur - eth for ev - er, for ev - - er, en -

ev - - - - er, for ev - - - - er, en -

word of the Lord, en - dur - eth for ev - er, the word of the Lord, en -

dur - eth for ev - er, for ev - er, the word of the Lord en - dur -

dur - eth for ev - er, the word of the Lord en - dur -

dur - eth for ev - er, of the Lord en -

dur - eth for ev - er, the word of the Lord, du - ev -

eth for ev - er, the f the Lord en -

[Ped.]

dur - eth for

dur - eth for ev - er, for ev -

er, en - dur - eth for

ev - er, en - dur - eth for

er - more, en - dur - eth for ev - - - er - more, for ev - er,

er - - more, for ev - - - er - more, for

er - more, en - dur - eth for ev - - - er - more, for

er - more, en - dur - eth for ev - - - er - more, for ev - er,

169

ev - - - er - - - more. A - - a .n.

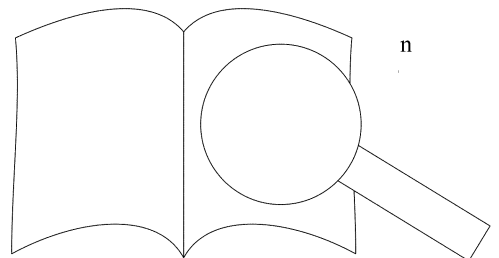
ev - - - er - more. A - - men.

8 ev - - - er - - - more. A - - a - men.

ev - - - er - mo. men, - a - men.

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Gelobt sei Gott, der Vater uns in seiner großen Barmherzigkeit neu gezeugt hat zu einer lebendigen Hoffnung, die uns durch Jesus Christus, den Herrn, zu einem unzerstörbaren und unbefleckten Erbe reserviert ist für euch, die ihr, durch Gottes Macht und durch euren Glauben, in der kommenden Zeit offenbart werden wird. Denn so wie Christus heilig ist, so seid auch ihr heilig in all eurer Taten. Liebt einander innig mit reinem Herzen; seht, das ist die Liebe, die aus dem Herzen kommt. Denn aus unvergänglichem Samen, aus dem Samen des Lebens, sind wir wie das Gras und die Blume. Das Gras verdorrt



8 Come, Holy Ghost

Thomas Attwood (1765–1838) 1835

Text: John Cosin (1594–1672) nach

„Veni Creator Spiritus“ von Hrabanus Maurus (c. 776–856)

Larghetto

Soprano solo o tutti

dolce

cresc.

1. Come, Ho - ly Ghost, our souls in - - spire, and light - en

dolce

cresc.

6 with ce - les - - tial fire. Thou the a - noint -

dolce

dolce

11 Spir - it art, who dost thy sev - en - - part. —

cresc.

cresc.

17 Thy bless - ed unc - bove, — is com - fort, life, — and

p

p

cresc.

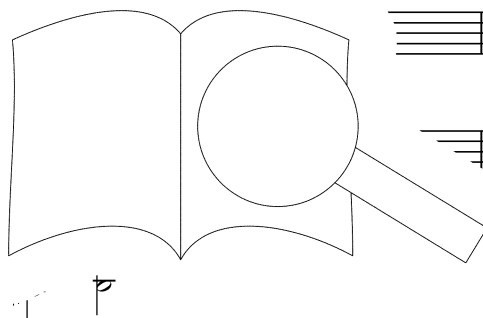
Ped.

23 — is com - fort, I

f

f

p



29

Organo

Coro senza Organo

dolce

Prinzipale Sw

2. En - a - ble - with per -

dolce

35

cresc.

pe - tual light, the dull - ness of our blind - ed - sight. A -

cresc.

p

41

cresc.

noint - and cheer - our soil - ed face, with -

47

p

of thy - grace. Keep far our foes, nome, - where thou - art

p

cresc.

cresc.

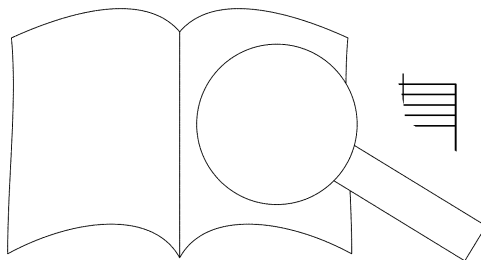
54

guide, - no - thou - art guide, - no ill can come.

f

61

f

*dolce*

67

cresc.

Fa - ther, Son, and thee — of both to be — but —

cresc.

72

p

one, that through the a - ges all — a - long this — may be — our

cresc.

p

cresc.

79

f

end - less song: Praise to thy — e - ter - nal me -

f

86

f

Son, — and Ho - ly Spir - it, Fa Son, Ho - ly Spir - it.

93

Organo

Sw. *mf*

Ped.

98

pp

...zündet unsere Herzen und erhelle sie mit himm
...nt. Deine Salbung, vom Himmel gesegnet, gibt un
...ie n... ewigen Licht die Dunkelheit vor unseren blinden Auger
...e... Halte unsere Feinde fern von uns, gib Frieden daheim
...ennen den Vater, Sohn und dich, der du bist beider Geist unc
un... erklingendes Lied sei: Lob sei deinem immerwährenden Verdic

9 Evening Service in d

1. Magnificat

Thomas Attwood Walmisley (1814–1856) 1855

Text: Lk 1, 46–55; Lk 2, 29–32

nach dem Book of Common Prayer

Boldly ♩ = 92

Tenore e Basso **f**

My soul doth mag - ni - fy the Lord and my

Hw. Prinzipal
Sw. gekoppelt

Ped.

7 spir - it hath re - joice - - ed in God my Sa -

14 Soprano I (Dec) e Soprano II (Can)

For he hath re - gard - ed the low - ti. - li - ness of

Alto I

mf

Positiv

Man.

22 hand - maid - er

his hand -

hand

Tenore

For be - hold - fro

Hw.

Ped.

30 Soprano e Alto

ff

ra - tions shall call me _ bless - ed. For he that is might -

ff

ff Pleno ad lib.

38

y hath mag - ni - fied me

p

44

ho - - ly, ho - - ly is his name.

51 Soprano I (Dec)

er - cy is on through -

OSI.

an.

* Bei wenig Nachhall im Kirchenraum spielt man diesen Akkord als Ganzenote.

59

out all ge - - - ne - ra - tions.

Tenore e Basso

He hath shew - ed

Pleno

Ped.

65

strength with his arm, he hath

71 Soprano I, II (Dec & Can) e Alto

proud in the i - ma - gi - na their hearts.

77 Soprano I (Dec)

down the might - y f

positiv

84 hum - ble and meek.

hath ex - alt - ed the hum - - - ble and meek. He

Ped. *p*

90

hath fill - ed the hun - gry, the hun - gry with

97 Tenore e Basso

and the rich he hath a - way.

Pleno

106 1. Mal: Quart

re - mem - b'ring his mer - cy his ser - vant

Man.

112

Is - ra - el: as he pro - mis - ed to our fore - fa - thers,

118

A - bra - ham and his seed for ev - er. Glo - r

124

glo - ry be to the Fa and to the

132

Son, Ho - ly Ghost;

As it was in the be - gin - ning, is now, and ev - er shall

As it was in the be - gin - ning, is now, and ev - er shall

As it was in the be - gin - ning, is now, and ev - er shall

As it was in the be - gin - ning, is now, and

be, and ev - er shall be: world with - out end. A - men, be, and ev - er shall with - out ev - er shall be: with - out

end, world with - men, a - - men. end. men, a - - men. in - out end. A - men, men, men. 1.

2. Nunc dimittis

$\text{♩} = 66$

p

Lord, _____ now let - test thou thy ser - - - vant de -

p

7

dim.

part, de - part in peace _____ ac - cor' to _____ ord.

dim.

dim.

15

cresc.

For _____ y sal - va - tion, which thou hast pre - par - ed be -

22

fore _ the face of all peo - ple. To be a light to light - en the Gen - tiles

Man.

30

and to be the glo - ry of thy peo - ple Is - ra - el.

f

f G

38

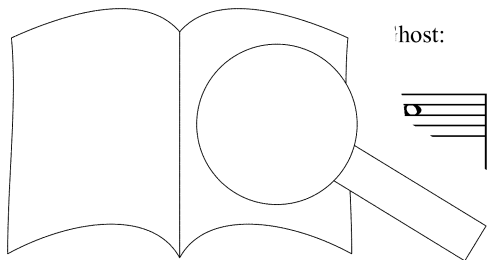
Fa -

to the Son, and to the Ho - ly Ghost:

to the Son, and to the Ho - ly Ghost:

and to the Son,

host:



As it was in the be - gin - ning is now, and ev - er shall

Sesq. & Mixt.

be: world with - out end. — A - men, a -

- - - men, a - - - men.

p

* „Amen“ von Henri Dumont

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10 Evening Service in C

The Morning, Communion and Evening Service op. 115 (1909)

Charles Villiers Stanford (1852–1924)

Text: Lk 1, 46–55; Lk 2, 29–32

nach dem Book of Common Prayer

1. Magnificat

Allegro moderato $\text{♩} = 100$

mf *f*

My soul doth mag - ni - fy the Lord: and my spir - it hath re -

mf *f*

Hw. gekoppelt an Sw.

7

joiced in God my Sa - viour. For he hath re - gard - of his

p

p

poco rall. *pp*

13

a ten

hand - m: from hence - forth all ge - ne - ra - tions shall

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19 shall call
call me bless - ed. For he that is might - y hath

25 mag - ni - fi - ed me, and ho - ly is his Name. on

32 them that fl - out all ge - ne - ra - tions. He hath

ff *p* *poco rall.* *a tempo* *p* *p* *poco* *cresc.* *f* *cresc.* *f*

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shew - ed strength with his arm, he hath scat - ter-ed the proud in the im - a - gi -

f

na - tion of their hearts. He hath put down the might - y from —

p

al - ted the

pp

a tempo
p

um - ble and meek. — He hath fill - ed the hun - gry

pp poco rall.

with good things

and the rich he hath sent emp - ty a -

He re - mem - b'ring his mer - cy hath

way.

p *cresc.*

p *cresc.*

Sw. *mf*

Is - rael

mi - sed to our fore - fa - - - thers,

79 *dim.* *rall.* *p*

A - bra - ham and his seed, for ev - - er.

dim. *p*

p rall.

86 **Maestoso** ♩ = 100

f

Glo - ry be to the Fa - ther, and to the Son, he is al - most;

ad lib. *f*

92

as it was, is now, and ev - er

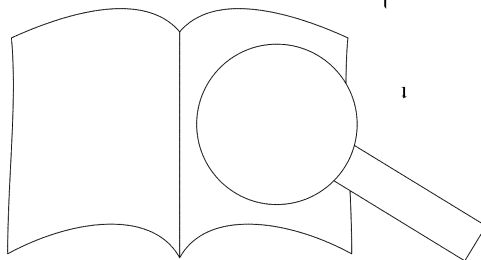
shall be: world with-out end, world with-out

world with-out end, world with-out end, with-out

end. A - - -

ff

Meine Seele erhebt sich Gottes, meines Heilands; denn er hat die Niedrigkeit seiner
 Magd angesehen und selig preisen alle KindsKinder. Denn er hat große Dinge an mir getan,
 der da mächtig ist und seine Barmherzigkeit währet immer
 Er übet Graden und die hoffärtig sind in ihres Herzer
 und erhilft den Armen füllet er mit Gütern und lässt die Reichen
 Füllen, wie er geredet hat unsern Vätern, Abrah
 und dem Heiligen Geist, wie es war im Anf



2. Nunc dimittis

Andante tranquillo ♩ = 66

p

Lord, now let - test thou thy ser - vant de - part in peace ac - cord - ing

p

p

9 thy sal - va

to thy word. For mine eyes have seen, have seen tion, tion,

sal - va - tion,

17 *poco ac*

which pa - red be - fore the face of all peo - ple;

cresc.

accel. *cresc.*

25 Poco più mosso 7 - 95

to be a light to light-en the Gen-tiles, a light to light-en the Gen-tiles

This musical score is for a vocal and piano piece. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Poco più mosso' and the time signature is 7/9. The key signature has one flat (B-flat). The score is divided into two systems. The first system shows the vocal line with lyrics and the piano accompaniment. The second system continues the piano accompaniment. The lyrics are 'to be a light to light-en the Gen-tiles, a light to light-en the Gen-tiles'. The piano accompaniment consists of chords and single notes, with some measures featuring a forte (f) dynamic marking.

33

and to be the glo - ry

f *piu lento* *f*

dim.

41

Is - ra - el,

Fa - ther, and to the Son, and to the

ad lib.

f

48

Ho - ly Ghost; as it was in the be - gin - ning, is now,

54

and ev - er shall be: world with - out end, world with - out end, out ... with - out

61

end. A - - - - - men.

und deinen Diener in Frieden fahren, wie du gesagt hast; du
 settest hast vor allen Völkern, ein Licht, zu erleuchten die Hei-
 den, dem Sohn und dem Heiligen Geist, wie es war im Anfang,

Am

11 Expectans expectavi

Charles Wood (1866–1926) 1919
Text: Charles Hamilton Sorely (1895–1915)

Adagio

Organo

p

senza Ped. Ped.

The piano introduction is in 3/2 time, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has three flats. The piece begins with a piano (*p*) dynamic. Pedal markings indicate 'senza Ped.' and 'Ped.'.

9

Soprano, Alto

Tenore, Basso

p

This sanc - tu - a - ry of my soul,

The vocal staves for Soprano/Alto and Tenor/Bass enter at measure 9. The piano accompaniment continues. The lyrics are 'This sanc - tu - a - ry of my soul,'. The dynamic is piano (*p*).

16

un - wit - ting I keep white -

ad lib.

senza Ped.

cresc.

cresc.

cresc.

Ped.

The vocal staves continue with the lyrics 'un - wit - ting I keep white -'. The piano accompaniment includes an 'ad lib.' section. The dynamic is piano (*p*). Crescendo markings (*cresc.*) are present. Pedal markings indicate 'senza Ped.' and 'Ped.'.

23

latch

if thou should'st care to en - ter

f

f

The vocal staves continue with the lyrics 'latch if thou should'st care to en - ter'. The piano accompaniment features a forte (*f*) dynamic. The piece concludes with a final chord.

or to tar - ry - there.

p *pp*

With part - ed lips and out - stretch'd

p

With part - ed lips and out - stretch'd

With part - ed lips and out - stretch'd

With part - ed lips and out - stretch'd

with part out - stretch'd hands, and

mp *cresc.* *mf*

with and out - stretch'd hands, and

mp *mf*

part out - stretch'd hands, and list - 'ning

mf

part - ed lips and out -

mf

list - 'ning ears and _ list - 'ning ears thy ser - vant stands, _ thy

mf and _ list - 'ning, list - 'ning ears thy ser - vant stands, _ thy

ears, and _ list - - 'ning ears thy ser - vant stands, _ thy

mf and _ list - 'ning ears thy ser - vant stands, _ thy

dim.

dim.

dim.

dim.

ser - vant stands.

thou

p Call,

p

ear

ar - ly, call thou late, _

f

pp

mp

pp

1

1

1

1

senza Ped.

70 *cresc.* **f** *allargando*

to thy great ser - vice, to thy great

cresc. **f**

76 **ff** *rall.* **Molto**

ser - vice ded - i - cate.

ff **ff**

senza Ped.

84 **pp**

keep white, and whole.

voce **p** **Ped.**

...seele halte ich unbewusst rein und ganz, unverschl
 ...Mit geöffneten Lippen, ausgestreckten Händen und h
 ...du spät, deinem Dienst gebe ich mich hin. Meine Seel

12 Factum est silentium $\odot$

aus: Cantica Sacra (1618)

Richard Dering (~1580–1630)

Text: nach Offb 12, 7.8

The image shows a musical score for a vocal ensemble. It consists of six staves, each with a vocal part and the lyrics 'Fac - tum est si - len - ti - um in coe - lo, in coe - lo'. The staves are labeled on the left: Soprano I, Soprano II, Alto, Tenore I, Tenore II o Baritono, and Basso. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The Soprano I part has a melodic line with a final note on a sharp. The Soprano II part has a similar melodic line. The Alto part has a melodic line with a final note on a sharp. The Tenore I part has a melodic line with a final note on a sharp. The Tenore II o Baritono and Basso parts have a simple harmonic line with a final note on a sharp. The lyrics are written below each staff.

5

lo. Dum com-mit-te-ret bel - lum, dum n.

in coe - lo. Dum com - mit -

in coe - lo. Dum com-mit-te-ret bel

in coe - lo. Dum com-mit-te-

ret bel - lum, dum com -

mit-te-ret bel -

ret bel - lum, dum com -

mit-te-ret bel -

8

lum, bel -

mit - te - r

dra - co, dra - co,

dra - co,

bel - lum dra - co,

um dra - co,

dra - co,

dum com-mit-te-ret bel-lum dra-co.

dum com-mit-te-ret bel-lum dra-co.

dum com-mit-te-ret bel-lum dra-co. Cum Mi-cha-e-le Arch-

dum com-mit-te-ret bel-lum dra-co.

dum com-mit-te-ret bel-lum dra-co. Cum Mi-cha-e-le Arch-

dum com-mit-te-ret bel-lum dra-co. Cum Mi-cha-e-le Arch-

Cum Mi-cha-e-le

Cum Mi-cha-e-le Arch-ge-

an-ge-lo, cum Mi-cha-e-le Arch-ge-

Cum Mi-cha-e-le Arch-ge-

an-ge-lo, cum Mi-cha-e-le Arch-ge-

an-ge-lo, cum Mi-cha-e-le Arch-ge-

lo, cum Mi-cha-e-le Arch-an-ge-lo, Arch-

lo, arch-an-ge-lo, cum Mi-cha-e-le Arch-an-ge-lo, Arch-

le Arch-an-ge-lo, cum Mi-cha-e-le Arch-an-ge-lo, cum

Mi-cha-e-le Arch-an-ge-lo, cum

cum Mi-c

lo, cum

lo, cum

an - ge - lo. Au - di - ta est vox mi - li - a mi - li -

an - ge - lo. Au - di - ta est vox mi - li - a

an - ge - lo. Au - di - ta est vox, au - di - ta est vox mi - li - a

an - ge - lo. Au - di - ta est vox mi - li - a mi -

an - ge - lo. Au - di - ta est vox, au - di - ta est vox

an - ge - lo. Au - di - ta est vox

um, mi - li - a mi - li - um,

mi - li - um, mi - li - a mi - li -

mi - li - um, li -

- - - li - um, mi - li - a mi

mi - li - a mi - li - um

mi - li - a mi - li - um, li - a, mi - li - a mi - - li -

um, mi - li - a mi - li - um, di - cen - ti -

um, mi - li - a, mi - li - a mi - li - um, di - cen - ti -

mi - li - um, mi - li - a, mi - ti -

- - um, mi - li - a, mi - li - a, ti -

mi - li - a mi - li - um, mi - li - a

an, mi - li - a, mi - li - a

mi - li - a, di - cen - ti -

um, di - cen - ti - um. Sa - lus, ho - nor et vir - tus, sa - lus, ho -

um, di - cen - ti - um. Sa - lus, ho - nor et vir - tus, sa - lus, ho -

um, di - cen - ti - um. Sa - lus, ho - nor et vir - tus, sa - lus, ho -

um, di - cen - ti - um. Sa - lus, ho -

um, di - cen - ti - um. Sa - lus, ho - nor et vir - tus, sa - lus, ho -

um, di - cen - ti - um. Sa

nor et vir - tus, o-mni-pot-en-ti De - o,

nor et vir - tus, o-mni-pot-en-ti De - o,

nor et vir - tus, o-mni-pot-en-ti De - o, o -

nor et vir - tus, o-mni-pot-en-ti

nor et vir - tus,

nor et vir - tus,

pot-en-ti De - - -

o - mni-pot-en-ti De -

o - mni -

o,

mni -

o - mni-pot-en-ti De - - - o. Al - le - lu - ia, al - le - lu -

o - mni-pot-en-ti De - - - o. Al - le - lu - ia, al - le - lu -

o - mni-pot-en-ti

o, o - mni-pot-en -

o - mni-pot-en-ti De

o, o - mni-pot-en-ti De - - - o.

[illegible]

Stille im Himmel, als ein Kampf zwischen dem Drachen und dem Erzer-
 und Abteusender waren zu hören, die riefen: Lob, Preis und Ehre dem allmächtigen Gott. Allelu,

13 Gloria in excelsis Deo ☉

Thomas Weelkes (~1576–1623)

Text: Anonymus

Soprano I
Soprano II
Alto I
Alto II
Tenore
Basso

Glo - ri - a in ex - cel - sis De - - - -

Glo - ri - a in ex - cel - sis De - o,

Glo - ri - a in ex - cel - sis De -

Glo - ri -

5

o, De - - - - o,

Glo - ri - a in ex - cel - sis

in ex - cel - sis De - o, De - o, si

o, De - o, in ex -

a De - - - -

Glo - - ri in ex - cel - sis De - - - -

9

De - o, in ex -

o, in ex - cel - sis De - o,

in ex - cel - sis De

o,

ex - cel - sis De - o, De -

o, in ex - cel - sis De - -

o,

cel - sis De - - - o, in ex-cel - sis De - - -
 in ex-cel - sis De - o,
 - - - o, in ex-cel - sis De - o, in ex-cel - sis
 o, De - - - o, in ex-cel - sis De - o,
 - - - o, De - - o, in ex-cel - sis De -
 o, in ex-cel - sis De - - - o, in

o, in ex-cel - sis De - o. Sing, my
 in ex-cel - sis De - - o. Sing, thy
 De - o, De - - o. God, thy
 in ex-cel - sis De - - - soul, to God, thy
 - - o, De -
 De - o, De -

Lord, all in glo - ry's high - est key, high - est
 Lord, all in glo - ry's high - est
 Lord, to God, thy Lord, high - est
 my soul, to God, thy Lo
 my soul, to God, thy Lord,
 Sing, my soul, to God, thy Lord, in

key. Lay the an-gels' choir a -

key, in glo - - - ry's high - est key. Lay the an-gels'

key, high - est key, glo - ry's high - est key, all in glo-ry's high -

all in glo - ry's high - est key, high - est key. Lay

all in glo - ry's high - est key, all in glo - ry's high - est

glo - ry's high - est key, high - - - est key.

broad, a - broad,

choir a - broad, lay

est key. Lay the an-gels' choir a -

the an-gels' choir a - broad, lay

key. Lay the an-gels' choir a -

Lay the an-gels a - - - broad, lay the

choir a - br - - - broad in

the - - - broad in their high - est ho-ly day,

an-gels' choir a

the an-gels' choir a - broad in

an-gels' choir a - broad

the gh - - - ly

their high - est ho - ly day. Crave thy God to tune thy
 in their high - est ho - ly day. Crave thy God to tune thy
 ho - ly day, high - est ho - ly day. Crave thy God, thy God to tune thy
 - est ho - ly day, ho - ly day. Crave thy God, crave thy God to tune thy
 8 their high - est ho - ly day. Crave thy God, crave thy God to tune thy
 — high - est ho - ly day. Crave thy God to tune

heart, thy heart un - to
 heart, un - to prai - se's high - est part, high - est part
 heart, thy heart - to prai - se's
 heart, un - to prai - se's high - est to
 8 heart, thy heart, un - se's high - est part, un - to
 heart, se's high - - est part,

un - - - to prai - - se's
 un - to prai - se's high - - est
 part,
 part, un - to prai - se's hi
 prai high - est part, un - to prai - se's h
 gh - - - est part, un - to prai - se's gh - es. , u to

high - - - est part.
 part, prai - se's high - est part. Glo - ri - a in ex - cel - sis De -
 - est part, high - est part. Glo - ri - a in ex - cel - sis
 high - est part, high - est - part. Glo - ri - a in ex - cel - sis
 prai - se's high - est - part.
 prai - se's high - est part.

Glo - ri - a in
 - - - o, De - -
 De - - - o, in ex - cel - sis
 De - o, in ex - cel - sis De o, in ex - cel - sis
 Glo - - ri - a in ex - cel - sis De -
 ri - a in ex - cel - sis

in ex - cel - sis De -
 in ~ o, De - - - o,
 cel - sis De - - - sis
 - - - o, in ex
 - - - o, in ex - cel - sis De
 De - - - o, in ex - cel - sis

[illegible]

68

The musical score consists of six staves. The first five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the sixth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat). The lyrics are: "in ex-cel - sis De - o, De - o, in ex - cel - sis De - o, in ex-cel - sis De - o, De - o, in ex-cel - sis De - o, A -".

in ex-cel - sis De - o,
De - o, in ex - cel - sis De
De - o, in ex-cel - sis De -
in ex-cel - sis De - o, De
cel - sis De - o,
in ex-cel - sis De - o, A -

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73 in ex-cel - sis De o. A

men, a - - - men, a - - - men.

a - - - men, a - men.

men, a - - - men.

men, a - - -

men, a - - - m

E. . Höhe. Sing, meine Seele, Gott, deinem Herrn in den höc
aus . Welt am höchsten Feiertage. Flehe deinen Gott an, damit er d
Ehre se in der Höhe. Amen.

14 God so loved the world ☉

aus: The Crucifixion (1887)

John Stainer (1840–1901)

Text: Joh 3, 16–17

Andante ma non lento ♩ = 90

Soprano
Alto

Tenore
Basso

p *cresc.*

God so loved the world, — God so loved the world, — that he
that he

p *cresc.*

9

mf

gave his on - ly be - got - ten Son, that who - so be - liev - eth, be - liev

mf

17

p *cresc.* *f* *p*

should not per - ish, should not per - ish, b or - life. For God

p *cresc.* *p*

should

25

mf

sent not his Se on - demn the world, God sent not his Son in - to the

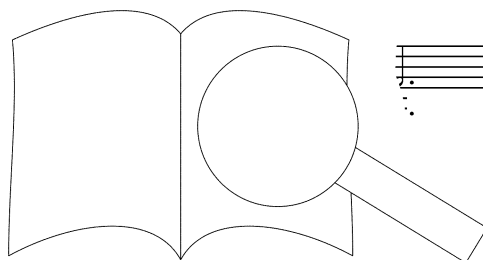
cresc. *mf*

31

p

- demn the world, but that the world

p



38

pp *cresc.*

God so loved the world, — God so loved the world, — that he

pp *cresc.*

that he

46

mf

gave his on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in him

mf

54

p *cresc.* *f*

should not per-ish, should not per-ish, but have ev - er - last - ing

p *cresc.* *f* *cresc.*

62

dim. *pp*

life, ev - er - last - ing, ev - life. God so loved the

rall. *pp*

70

ppp *rall.*

world. — so loved the world, — world.

• ha - Welt geliebt, dass er seinen eingeborenen Sohn gab, da
w as ewige Leben haben. Denn Gott hat seinen Sohn nicht in
song. Welt durch ihn gerettet werde.

dear — are thy coun - sels un - to me, O God: O how
 dear — are thy coun - sels un - to me, O God: O how
 dear un - to me are thy coun - sels, O God: O
 dear — are thy coun - sels un - to me, O God: O how

great, how great — is the sum, is the sum of
 great, O how great, how great — is the sur try me,
 — how great, how great is the sum, is try me, O
 great, O how great is the sur ti. em! Try me, try me,

prove me, and seek — the ground of my
 aughts, O God, and
 and seek — the ground
 — in my thoughts,

heart, and seek the ground of my heart. Try me,
 seek the ground of my heart, and seek the ground of my
 ground of my heart, of my heart, and

prove me, ex - am - ine my thoughts, and seek, and seek
 heart, ex - am - ine my thoughts, and seek, and of my
 and seek the ground of my heart, the ground of my
 seek the ground of my heart,

heart. I well if there be a - ny way of
 heart look well if there be a - ny way of
 well, look well if of
 well, look well if of

Prinzipal

wick-ed-ness, a - ny way of wick-ed-ness in me; and lead me in the

wick-ed-ness, a - ny way of wick-ed-ness in me; and lead me in the

8 wick-ed-ness, a - ny way of wick-ed-ness in me; and lead me in the

wick-ed-ness, a - ny way of wick-ed-ness in me; and lead me in the

way — ev - er - last - - ing, lead me in the way —

way ev - er - last - - ing, lead me in the

8 way — ev - er - last - - ing, lead me, lea' - er -

way — ev - er - last - - ing, lead the way — ev - er -

last - - in - - ing.

last - - er - last - - ing.

8 last - - ev - er - last - - ing.

ev - er - last

Wie . . . mir deine Gedanken, o Gott, o wie groß an Zahl sie sind! Er
Gedank . . . d suche in der Tiefe meines Herzens. Und siehe, ob ich auf böse!

16 I heard a voice from heaven

aus: Musica Deo Sacra (1668)

Thomas Tomkins (1572–1656)

Text: Offb 14,13

Book of Common Prayer, aus dem Beerdigungsritus

Soprano
Alto
Tenore
Basso

I heard a voice from heav - en, say - ing un - to me:

6

Write; from hence - forth bless - ed are the dead, bless - ed

Write; from hence - forth bless - ed are, bless - ed

Write; from hence - forth bless - ed are t' ble. are the dead,

Write; from hence - forth bl e, bless - ed are the

10

- ed are the dead which die in the

which die in the Lord, in the

bless - ed are which die in

dead in the

13

Lord. ev'n so saith the ev'n

ad: ev'n so saith the Spir - it,

- e Lord: ev'n so saith the Spir -

Lord: , n so . at the Spir it,

so saith the Spir - it, the Spir - it; for they rest from their la - -
 ev'n so, ev'n so saith the Spir - it; for they rest from their la -
 Spir - - - it; for they rest from their la -
 ev'n so saith the Spir - it;

- - - bours, for they rest from their la - - -
 - - - bours, for they rest from their la - - -
 - - - bours, for they rest from their la - - -
 for they rest from their

bours, for they rest from their la - - - their la - - -
 bours, la - bours, from their la - - - bours, for - -
 - rest from their la - bou - om their la - bours, from their la -
 for they - - - bours, from their

bours, for the - - - their la - - - bours.
 they - - - la - - - bours, - - -
 a - bours, for they rest fron - - -
 a - bours, for

Ici, l'ange du ciel me dit: Écris: Heureux sont ceux qui reposent de leur travail.

17 If ye love me

aus: Certaine Notes (1565)

Thomas Tallis (~1505–1585)
Text: Joh 14, 15–17
Antiphon am 6. Sonntag nach Ostern

Soprano
Alto
Tenore
Basso

If ye love me, — keep my com - mand - ments, and I will
If ye love me, — keep my com - mand - ments, —
If ye love me, — keep my com - mand - ments, — and
If ye love me, — keep my com - mand - ments, —

6
pray the Fa - - ther, he shall
and I will the - - ther, and
I will pray the Fa - ther, and
will pray the Fa - ther,

10
give .n - oth - er com - fort - er,
you an - oth - er
give you an - oth -
and he shall give you an - ot

that he _____ may bide with you for ev -

that he may bide with you for ev - er, with you for ev -

he may bide with you for ev - er, that he may bide with you for ev -

that he _____ may bide with you for ev - er, may bide with you for ev -

er, ev'n the spiri'

er, ev'n the spirit of _____ truth, of

er, ev'n the spirit of truth, the spirit

er, ev'n _____ the spirit of _____ of _____ truth,

ev'n the spirit of tr _____ the spirit of _____ truth, truth.

truth, ev'n ev'n _____ the spirit of truth, truth.

_____ the spirit of truth, the spi'

_____ the spirit of truth, the :

1. 2.

1. eruc. 2. attet meine Gebote. Und ich will den Vater bitten und er s
 2. ich: den Geist der Wahrheit.

18 In manus tuas

aus: Gyffard Pastbooks (1. Vertonung) (vor 1580)

John Sheppard (1515–1558)

Text: Ps 34,5; Lk 23,46

Ablauf: T. 1–11, Schola, T. 12–37, Schola ab *, T. 1–11, Schola

Soprano

Alto I

Alto II

Tenore o Basso

In ma - nus tu -

7

- - - as, in ma - nus tu -

- - - as, in ma - nus tu -

- - - as, in ma - nus tu -

- - - as, in ma - nus

- - - as,

Schola

8

Do - mi - ne, _ _ pi tum _ me - um.

Fine

12

Red - - e - mi - sti me,

Red - -

- - - e - mi - sti me, _

Red - - e - mi - sti me, Do

Do -

18

Do - mi - ne De - us ve - ri - ta -
 mi - ne De - us ve - ri - ta - tis,
 - mi - ne De - us ve - ri - ta -
 - ne De - us ve - ri - ta - tis, De - us

23

tis, De - us ve - ri - ta - tis, De - us ve - ri - ta - tis.
 De - us ve - ri - ta - tis, De - us ve - ri - ta -
 - tis, De - us ve - ri - ta -
 ve - ri - ta - tis, De - us ve

28

De - us ve - ri - ta - tis, De - us
 De - us ve - ri - ta - tis, De - us
 De - us ve - ri - ta - tis, De - us
 ve - ri - ta - tis, De - us

32

ve - ri - ta - tis.
 ve - us ve - ri - ta -
 ua

In den. , Herr, befehle ich meinen Geist. Du hast mich erlöst. Herr, du

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19 Lord, let me know mine end ☉

aus: Forty Select Anthems (1743)

Maurice Greene (1696–1755)

Text: Ps 39, 4–7 12.13

Generalbassausetzung: Christopher Robinson (*1936)

Largo

Soprano

Alto

Tenore

Basso

Organo

Lord, let me know mine end, and the

num-ber of my days, that Lord, let me know r a. -ber of

long I have to how long I have to that I may be cer-ti-fied how long I have to

19

live. Be - hold, be -

live. Be - hold,

live.

live.

25

hold, thou hast made my days, as i -

be - hold, thou hast made - it were -

31

long; is ev'n as noth - ing in re - spect of

a spar and mine age is ev'n as noth - ing in res -

hold,

Be - hold,

thee; ev'n as noth - ing in _____ re - spect of

pect of thee; ev'n as noth - ing in _____

8 thou hast made my days, as it were _____ a span long.

thou hast made my days, as it were _____ a span

thee;

_____ re - spect of thee;

and mine age _____ is ev'n as _____ of

long, and mine _____ is noth - ing in res -

liv - ing

ve - ri - ty

ing is al - to - geth - er va - ni -

and ve - ri - ty is

thee;

man

is al - to - geth - er va - ni - ty, is al - to - geth - er va - ni - ty.
 ty, is al - to - geth - er va - ni - ty, al - to - geth - er va - ni - ty.
 al - to - geth - er va - ni - ty, al - to - geth - er va - ni - ty.
 liv - ing is al - to - geth - er va - ni - ty, al - to - geth - er va - ni - ty.

Soli
Soprano I

For man walk - eth in a vain sha - dow sha - dow, a
 Soprano II
 For man For man walk - eth in a

vain dis - qui - et - eth him - self, him - self in
 - dow, and d

vain, _ dis - qui - et - eth him - self in vain, in

vain, _ dis - qui - et - eth, dis - qui - et - eth him - self in vain, in

vain; he heap - eth, he

vain; he heap - eth, he heap - eth up rich - es, he her

rich - es, and can - not, can - not. 'll v. them, and can - not

rich - es, and can - not, can - not gath - er them, and can - not tell,

tell a - er them, _ who gath - er them.

no shall gath - er them, _ who

And now, Lord, what is my hope? Tru - ly my hope is ev'n in thee, my hope —

And now, Lord, what is my hope? Tru - ly my hope is ev'n in thee, my

And now, Lord, what is my hope? Tru - ly my hope is ev'n in thee, my

And now, Lord, what is my hope? Tru - ly my hope is ev'n in thee, my

— is ev'n in thee. Hear — my prayer, O Lord, hear —

hope is ev'n in thee. Hear — my prayer, O Lord, he

hope is ev'n in thee. Hear — my prayer, O Lord, Lord, O

hope is ev'n in thee. Hear — my prayer, O Lord, my prayer, O Lord, O

Lord, — ne ears, con - sid - er my call - ing.

Lord, ears, con - sid - er my call - ing. Hold not thy

Lord, con - sid - er, con -

thine ears, con - si - der,

Hold not thy peace at my tears, hold —

peace at my tears, hold — not thy peace at my tears,

Hold — not thy peace at my tears, hold not thy

Hold not thy peace at my tears, hold — not thy

— not thy peace at my tears, hold — not thy peace at my tear

hold — not thy peace at mv

8 peace at my tears, hold not thy peace

peace at my tears, hold nc

O

O

O

spare me, spare me a lit - tle, that I may re - cov - er my

spare me, spare me a lit - tle,

8 spare me, spare me a that

O spare me, spare m

strength, re - cov - er my strength, be - fore I go hence, be - fore I go
that I may re - cov - er my strength, be - fore I go hence, be - fore I go
I may re - cov - er my strength, be - fore I go hence, be - fore I go
that I may re - cov - er my strength, be - fore I go

hence, and be no more seen, and be no more seen. no more seen.
hence, and be no more seen, and be no more, no more seen.
hence, and be no more seen, and be no more seen.
hence, and be no more seen, and be no more seen.

Herr, lehre mich noch leber und wa' Er h' w' ar haben muss, und tu mir kund die Zahl e nur eine Spanne lang gemacht, und achts. Denn der Mensch geht daher wie cht sagen, wer sie erhalten wird. Und nun, n hoffen! Höre mein Gebet, o Herr, und verr n! O verschone mich ein wenig, auf dass ich m

20 Mass for four voices

1. Kyrie

William Byrd (~1539/40–1623)
Text: Ordinarium

Soprano

Alto

Tenore

Basso

Ky - rie e - lei - son, Ky - rie e -

Ky - rie e - lei - - - - - son,

Ky - rie e - lei - - - - -

Ky - rie e - lei - - - - -

5

lei - - - - - son, Ky - rie e - lei -

Ky - rie e - lei - son, Ky - ri - e e

- - - - - son, Ky - rie e - lei -

Ky - rie e - lei - son, Ky

e - - - - - son.

11

Chri - ste e - lei -

Chri - ste e - lei

Chri - ste e - lei -

Chri - ste e - lei - - - - - son, Chri -

e e - lei - son, Chri - ste e - lei -

17

- lei - - - - - son, Chri - ste e - lei - son.

- - - - - son,

e - lei - son, Chri - ste

- - - - - son, Chri - ste e - lei

- - - - - son.

Ky - rie e - lei - son, Ky - rie e - lei - son,

Ky - rie e lei - son, Ky - rie e - lei -

Ky - rie e - lei - son, Ky - rie e - lei -

Ky - rie e - lei - son, Ky -

[illegible]

son, Kyrie eleison.

e - lei - son, Kyrie e - son.

Kyrie e - lei - son.

rie e - lei - so son.

2. Sanctus - Benedictus

6

San - ctus, San - ctus, San - ctus, San - ctus

11

San - ctus Do - mi - nus De - us Sa - ba - oth

16

oth, Do - mi-nus mi-nus De - us

De - us Sa - ba - oth, mi-nus De - us Sa -

Sa - ba - oth, Do mi-nus De - us,

oth, Sa - us De - us, Do - mi-nus De - us

20

Ausgabequalität gegenüber Original evtl. ge

Sa - ba - oth.

Sa - ba - o

- mi-nus De - us Sa - - ba - c

Sa - ba-oth, Sa - - - ba - o.

et ter-

25

Soprano

Ple - ni sunt coe - li et ter - - ra glo - ri - a tu -

- ra, ple - ni sunt coe - li et ter - - ra glo - ri - a

- - li et ter - - - - - ra glo - ri - a tu -

30

- - - a, glo - ri - a tu - - - - -

tu - - - - a, glo - ri - a tu -

- - a, glo - ri - a tu - - - - -

35

a. O - san - - sis,

a. in ex - cel - -

a. O - san - na

Basso

O - san - na

39

cel - sis, in ex - cel - sis.

sis, o - san - na

is, o - san - na in ex - cel -

- na in ex - cel - - sis, o - san

Be - ne - di - ctus qui ve - nit, qui ve -

Be - ne - di - ctus qui ve - nit, qui ve -

Be - ne - di - ctus

Be - ne - di - ctus qui ve - nit, qui

- nit, qui ve - nit in no - mi - ne

nit, qui ve - nit in no - mi - ne Do - mi - ne

qui ve - nit

Do -

ve - nit, qui ve -

- mi - ni, in no - mi - ni.

- mi - ni, in no - mi - ni. O -

- mi - ni, in Do - mi - ni, Do -

in Do - mi - ni.

cel - sis, in ex - cel - sis

cel - sis, in ex - cel -

ni. O - san - na in ex - cel -

O -

na -

ex -

o - san - na in ex - cel - sis, in ex - cel - sis.
 cel - sis, in ex - cel - sis, in ex - cel - sis.
 - sis, o - san - na in ex - cel - sis.
 o - san - na in ex - cel - sis.

3. Agnus Dei

A - gnus De - i, qui tol - lis pec - ca -
 A - gnus De - i, qui tol - lis pec - ca

di: mi - se - re - re, mi -
 mi - se - re - re, mi - se - re - re no - bis. A -

De - i, qui tol - lis pec - ca - ta
 A - gnus De - i, qui tol - lis pec - ca - ta

mun - di: _____ mi - se - re - re no - - - bis, mi -

- lis pe - ca - ta mun - di: mi - se - re - re no - - -

- - di: mi - se - re - re no - - - bis, mi - se - re - re

- se - re - re no - - - bis. _____ A - gnus

A - gnus

bis, mi - se - re - re no - bis. _____

no - - - bis _____ De -

- - i, A - gnus De - - - qui tol - lis pec - ca -

i, A - gnus De - - - qui tol - lis pec - ca - ta mun -

A - gnus De - - - qui tol - lis pec - ca - ta

- - i, i, qui tol - lis pec - ca - ta mun -

ta - - di, qui tol - lis pec - ca - ta mun -

- - - as pec - ca - ta mun - - di

- - - di

- - di, qui toi

ca

lis pec -

39

di: do - na no - bis pa - - -

ca - ta mun - - di: do - na no - bis

ta, qui tol - lis pec-ca - ta mun - di: do -

mun - - - di: do - - - na

43

cem, do - na no - bis pa - cem, pa - - - cem,

pa - - - cem, do - na no - bis pa - cem, do

- na no - bis pa - - - cem, do - na no

no - bis pa - - - - cem, - - - - na no -

48

do - na no - bis pa - - - - - na no - bis

pa - - - cem, do - - - - - cem, do -

cem, - - - - - do - - - - - bis pa - cem, - - - -

- bis pa - - - - - cem, do - na no - bis pa - - - -

53

pa - - - - - na no - bis pa - - - - - cem.

pa - cem, do - na n

do - na no - bis pa - - - - -

do - na no - - - - - b

21 My soul, there is a country ◉

Six Songs of Farewell Nr. 1 (1916)

Charles Hubert Hastings Parry (1848–1918)
Text: Henry Vaughan (1621–1695)

Slow ♩ = 64

Soprano

Alto

Tenore

Basso

My soul, _____ my soul, _____ there is a coun-try far be-yond the

My soul, _____ my soul, _____ there is a coun-try far be-yond the

My soul, _____ my soul, _____ there is a coun-try far b ' the

My soul, _____ my soul, _____ there is a cr

6

stars, where stands a wing - ed sen - try, all so - ci - ety in the wars:

stars, where stands _____ a wing-ed sen - try, all so - ci - ety in the wars:

stars, where stands a wing - ed sen - try, all so - ci - ety in the wars:

stars, where stands _____ a wing-ed sen - try, all so - ci - ety in the wars:

12 Daint'

and dan - ger, sweet Pea -

and

* am. -g

16 **Slower** *p*

One, born in a man - ger com - mands the beaut - eous files. He is thy

p

20 **Animato** **Slower** *pp* *espress.*

gra - cious friend and, O my soul, a - wake! Did in pure

pp

25 de - scend to die *pp*

love de - scend to die here

de - scend *pp*

30 **Tempo** *p dolce* thith - er, r of Peace, the

If thou canst get but thit - grows the flow'r of Peace, the

ere grows the flow'r of Peace, the

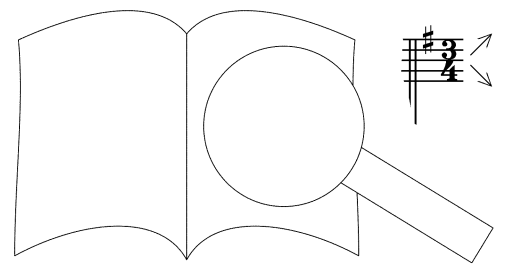
- er, there grows the flow'r of Peace, the

p dolce *cresc.*

34 *f*

with - er, thy fort -

f



Animato

39

Leave then thy fool-ish ran - ges, for none can thee se - cure but One who nev - er

Leave then thy fool-ish ran - ges, for none can thee se - cure but One,

Leave then thy fool-ish ran - ges, for none can thee se - cure but One,

Leave then thy fool-ish ran - ges, for none can thee se - cure but One who nev - er

44

chan - ges, One who nev - er chan - ges, thy God,

One who nev - er chan - ges, One who nev - er chan - ges, thy life,

One who nev - er chan - ges, One who nev - er chan - ges,

chan - ges, but One who nev - er chan - ges,

49

cure. _____

chan - ges, One who nev - er chan - ges,

One who nev - er chan - ges, thy God,

ges, thy God,

ges,

54

One who nev - er chan - ges, One who nev - er chan ges, who nev - er chan thy cure. One who nev - er chan ges, One who

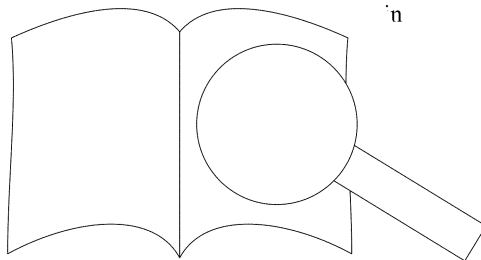
58

ges, none can thee se - cure but One who nev - er chan - ges, *f* *p*

64

thy God, thy thy cure. *mf* *ff*

1. Meine Seele, es gibt ein
Dort, erhaben über Lärm
befiehlt die herrlich
2. Er ist dein gütig
Wenn du nur dor
deine Ruhe.
3. Verlas
Gott,
- wo ein geflügelter Wachposten steht, äußerst gewandt im Krieg.
die, gekrönt mit Lächeln; und der Eine, der in der Krippe zur Welt kam,
e, erwache! – er stieg herab in reiner Liebe, zu sterben hier um deinetwillen.
ucht die Blume des Friedens, die Rose, die nicht welken kann deine Festung,
ng, denn niemand kann dich schützen



22 Nolo mortem peccatoris ☉

aus: Tristitiae Remedium (1616)

Thomas Morley (1557/58–1602)
Text: John Redford (?–1547) nach mittelalterlicher Vorlage
und Heseziel 33,11

Soprano

Alto

Tenore

Basso

No - lo mor - tem pec - ca - to - ris, no - lo

No - lo mor - tem pec - ca - to - ris, pec -

No - lo mor - tem pec - ca - to - ris,

No - lo mor -

5

mor - tem pec - ca - to - ris, haec sunt ver - ba sal - va - to

ca - to - ris, haec sunt ver - ba sal -

pec - ca - to - ris, haec sunt ver - ba ris.

tem pec - ca - to - ris, haec sunt sa. - ris.

10

Fa - ther, I am thine on -

Fa - ther, I am thine sent down from heav'n man -

Fa - ther, I am thine sent down from heav'n man - kind to

Fa - ther, ly son,

14

1 from heav'n man - kind to save Fa - ther, all

sent down from heav'n

n - kind to save, sent down from heav'n

sent down from heav'n sent down from heav'n

kind to ave.

things ful - fill'd _____ and done ac - cord - ing to thy will, thy will I

ther, all things ful - fill'd _____ and done, ac - cord - ing to thy will I

ther, all things _____ ful - fill'd and done, ac - cord - ing to thy will I

ther, all things ful - fill'd and done, ac - cord - ing to thy will I

have. Fa - ther, my will now all _____ is this: No - lo mor -

have. Fa - ther, my will now all is this:

have. Fa - ther, my will now all is this: No - lo mor -

have. Fa - ther, my will now all is this: No - lo mor -

ca - to - - ris. Fa - ther, be - hold my pain - ful smart,

tem pec - ca - to - ris. Fa - ther, be - hold my pain - ful smart,

tem pec - ca - to - ri Fa - ther, be - hold my

tem pec - ca - to Fa - ther, be -

man on ev - 'ry side, on ev -

man on ev - 'ry side, on ev -

pai - nart, tak - en for man on

and my pain - ful smart, tak - en for man on ev -

to

to

...en am Tod des Sünders; das sind die Worte des Erlö-
 ...um die Menschheit zu erlösen. Vater, ich habe alles ge-
 ...nun dieser: Ich habe keinen Gefallen am Tod des Sünders
 ...überall auf mich genommen habe, von meiner Geburt bis zu
 ...igert, sondern alles habe ich erlitten, alles nur dafür: Ich habe k

23 O God, thou art my God Z 35

Henry Purcell (1659–1695)

Text: Ps 63,1–4.7

Generalbassausetzung: Christopher Robinson (*1936)

Con moto

Soprano
O God, — thou art my God, ear - ly will I seek, will —

Alto
O God, — thou art my — God, ear - ly will I seek thee, ear - ly will —

Tenore
O God, — thou art my — God, ear -

Basso
O God, — thou art my God, ear

Organo

9
— I — seek thee, ear - ly will I seek — seek — thee.

— I seek — thee, ear - ly will I seek thee.

— ly will I seek — all I seek — thee, will I seek thee.

seek, will I ear - - ly will I seek — thee.

Früh am Morgen will ich nach dir suchen. Meine S
dir: — lauren und trockenen Land, in dem es kein Wasser gib
acht und Ehre erblicken könnte. Denn deine Lieb und Gi
sol: — n. Solange ich lebe, werde ich dich auf diese Weise lobpreis
Weil du — Helfer gewesen bist, daher will ich im Schatten deiner Flügel fi

Soli

My soul _____ thirst - eth for thee, my flesh _____ al - so long -

My soul _____ thirst - eth for thee, my flesh al - so

My soul _____ thirst - eth for thee, my flesh _____ al - so

- - eth af - ter thee in a land, a

long - eth af - - ter thee in a land, a

long - eth af - - ter thee in land, a

bar - rer

where no wa - ter is. Thus have I look'd for

and where no wa -

land where no wa -

Tutti

Thus have I look'd for

Thus have I

thee, have I look'd for thee _____ in ho - li - ness,

look'd for thee, have I look'd for thee in ho - li - ness, that _____

Thus have I look'd for thee _____ in ho - li - ness, that I might be -

Thus have I look'd for thee in ho - li - ness,

that _____ I might be - hold, that I might be - hold

_____ I might be - hold thy pow'r,

hold thy pow'r, that _____ I might be

that I might be - hold, tha be - hold thy pow'r,

glo - ry,

hold

mi

pow'r, _____ and glo - ry.

might be - hold thy pow'r and glo - ry.

pow'r, _____ be - hold thy

hold thy pow'r, thy

48 Soli Soprano I, II

For thy lov - ing, lov - ing kind - ness is bet - ter than life it -

Alto o Tenore

For thy lov - ing, lov - ing kind - ness is bet - ter than life it -

54

self, thy lov - ing, lov - ing kind - ness is

self, thy lov - - - ing kind

bet - ter than

60

life

lips shall praise thee, my lips, my lips shall

my lips shall praise t

II

Tutti

praise thee. As long as I live will I mag - ni - fy thee on this man - ner, as
praise thee. As long as I live will I mag - ni - fy
As long as I live will I mag - ni - fy thee on this man - ner, as
As long as I

long as I live will I mag - ni - fy thee on this man - r
thee on this man - ner, will I mag - ni - fy — thee on this
long as I live will I mag - ni - fy thee lift up, and
live will I mag - ni - fy thee on er, and lift up my

lift up my hands and lift up my
up my hands in thy name. Be - cause, be -
name. ou hast
and lift up

hands in thy name. Be - cause, be - cause thou hast been my help - er,
 cause thou hast been my help - er, be - cause thou hast been my help - er,
 been, hast been my help - er, be - cause thou hast been my help - er,
 hands in thy name. Be - cause thou hast been my help - er,

91 Coro I (Dec)

there - fore un - der the sha - dow of thy wings there - fore

un - der the sha - dow of thy wings will I re - joice. Hal - le - lu - jah,

Coro I

103

Coro II

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

109

lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal

114

Coro I

Coro II

Tu.

jah, hal - le - lu - jah, hal le - le - lu - jah,

121

hal , hal - le - lu - jah, hal - le - lu - jah.

24 O for a closer walk with God

aus: Six Hymns (1910)

Charles Villiers Stanford (1852–1924)
Melodie: aus dem Scottish Psalter von 1635
Text: William Cowper (1731–1800)

Andante molto tranquillo

Soprani

Organo

Man.

p

O for a clos-er

5

walk with God, a calm and heav'n-ly frame, —

9

light to shine up - on the road

at leads me to the

13

Lai

17

S *p* *mf*

A Re - turn, O ho - ly dove, re - turn! Re -

T *p* *mf*

B re - turn!

21

turn! Re - turn!

p

st of

25

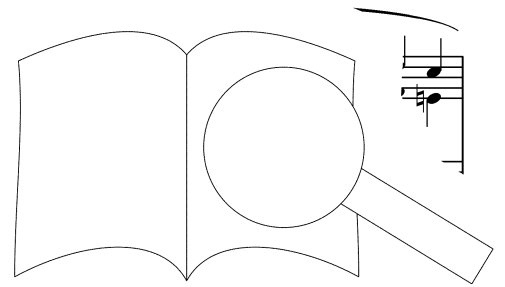
p

I made thee mourn, that made thee

rest;

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mourn —

and drove thee — from my breast. —

p

mf So shall my walk be close wi'

Sr

be

p

close with Go'

ne my frame. —

p

45

So pur - er light shall mark the road

f

50

f that leads me *dim.* to the Lamb *p*

that leads me to the

f *dim.* *dim.* *p*

55

f *dim.* *p*

...ch. ... bei Gott zu wandeln, für einen ruhigen und himmlisc
 ...! Kehre zurück, o heilige Taube, kehre zurück, süßer B
 Tra ... und die dich aus meinem Herzen vertrieben haben. So will ic
 Ort se ... reineres Licht die Straße zeigen, die mich zum Lamm führt.

25 O God, whose nature and property *

Samuel Sebastian Wesley (1819–1876) 1870
Text: Book of Common Prayer (Prayers and Thanksgivings upon Several Occasions)

Andante ♩ = 80

Soprano
Alto

Tenore
Basso

O God, whose na - ture and pro - per - ty is ev - er to have

6

mer - cy and to for - give, re -

and to for - give,

11

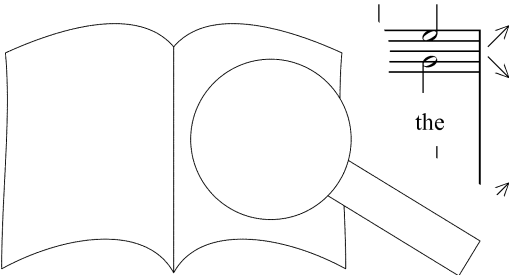
hum - ble pe - ti - tions, re - ce - pe - ti - tions,

17

and though and bound with the chain of our

22

pi - ti - ful - ness of thy great



* Die Anthem kann auch mit Orgel aufgeführt werden. Im Erstdruck von 1870 ist.

gestimme n, die com reu.

hon - our of Je - sus Christ, our me - di - a - tor and ad - vo -

hon - our, for the hon - our of Je - sus Christ, our me - di - a - tor

hon - our of Je - sus Christ, for the

hon - our of Je - sus Christ, for the hon - our of Je - sus, Je - sus

cate, our me - di - a - tor, our me - di - a - tor and ad -

and ad - vo - cate, our me - di - a - tor and

hon - our of Je - sus Christ, our me - di - a

Christ, our me - di - a - tor, our me - vo -

cate. A - - - men, a - - -

cate. A - - - men, a - - -

cate. A - - - men, a - - -

cate. A - - - men, a - - -

men, a - - - men.

men, a - men, - - - men.

- - - men, a - -

- - - men, a -

den, und Eigenschaft es ist, stets Barmherzigkeit zu beweisen
den, und lass uns, die wir von den Banden der Sünde gefesselt sind
Gnade, macht werden, zur Verherrlichung Jesu Christi, unseres Mittlers

26 O nata lux

aus: Cantiones sacrae (1575)

Thomas Tallis (~1505–1585)
Text: bei Petrus Venerabilis (†1156)
Fest der Verkörperung des Herrn

Soprano
Alto
Tenore I
Tenore II
o Baritono
Basso

1. O na - ta lux de lu - mi - ne, Je - su red - emp -

1. O na - ta lux de lu - mi - ne, Je - su red -

1. O na - ta lux de lu - mi - ne, Je - su

1. O na - ta lux de lu - mi - ne, Je - red -

1. O na - ta lux de lu - mi - ne,

6

- tor sae - cu - li, di - gna - re m - Carus - pli -

emp - tor sae - cu - li, di - mens sup - pli -

red - emp - tor sae - cu - li, mens sup - pli -

emp - tor sae - cu - li, e cle - mens sup - pli -

emp - tor sae - cu - gna - re cle - mens sup - pli -

12

cum ces - que su - me - re.

cum s pre - ces que cu - ma - re.

lau - des pre - ces -

cu lau - des pre - ces - q

am lau - des pre - ces -

que s e -

2. Qui car - ne quon - - dam con - te - gi di - gna - tus

2. Qui car - ne quon - - dam con - te - gi di - gna - tus

2. Qui car - ne quon - dam _____ con - te - gi di - gna - tus

2. Qui car - ne quon - dam _____ con - te - gi di - - gna - tus

2. Qui car - ne quon - dam con - te - gi di - gna -

es pro per - di - tis. Nos mem

es pro _____ per - di - tis. Nos

es pro per - di - tis. con -

es pro per - di - tis. No bra con -

es pro per - di - mem - bra con -

fer ef - fi - ci, - ti cor - po - ris.

fer ef - fi - a - ti _____ cor - po - ris.

fer ef i be - a - ti _____ cor - po - ris.

tu - i be - a -

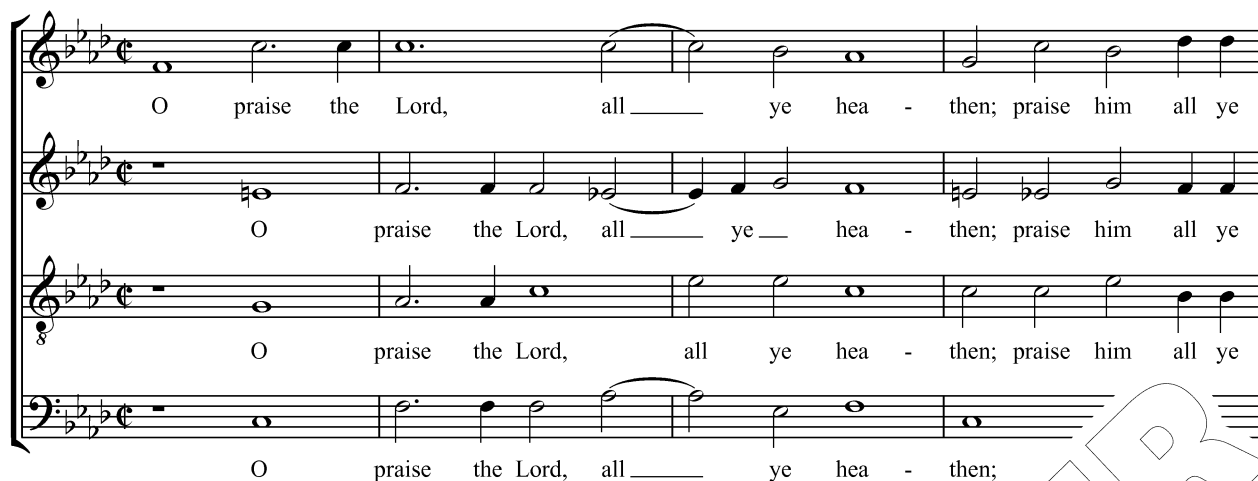
- ci, tu - i be - a -

de, durch das Licht, Jesus, Erlöser der Welt, lass dich in deine
nehmen. 2. Du, der dich einst in Fleisch hast kleiden lasse
deine. en Körpers werden dürfen.

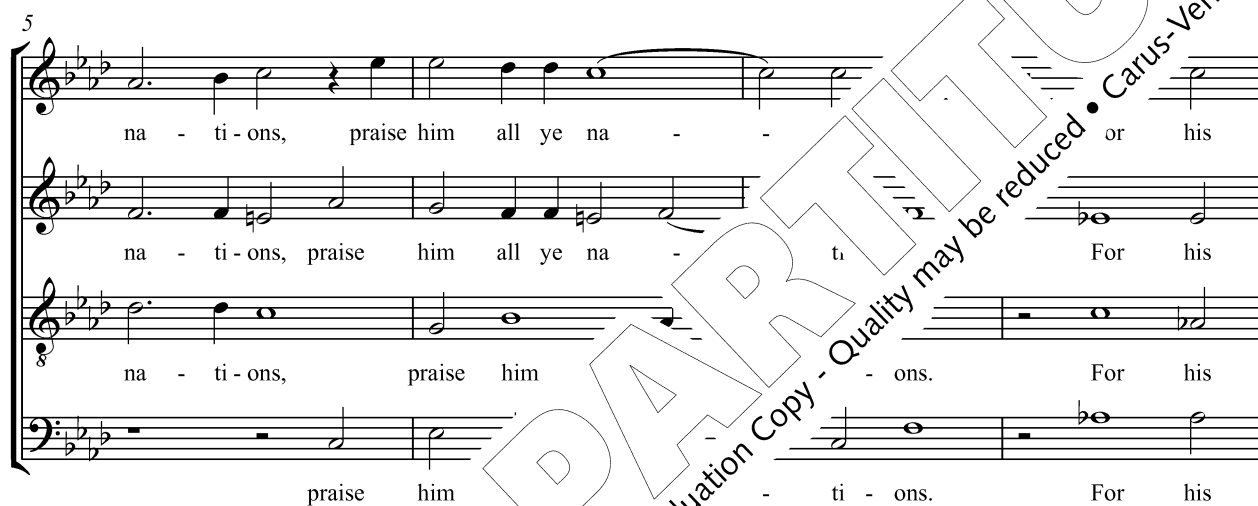
27 O praise the Lord ◉

aus: Barnard, First book of selected church musick (1641)

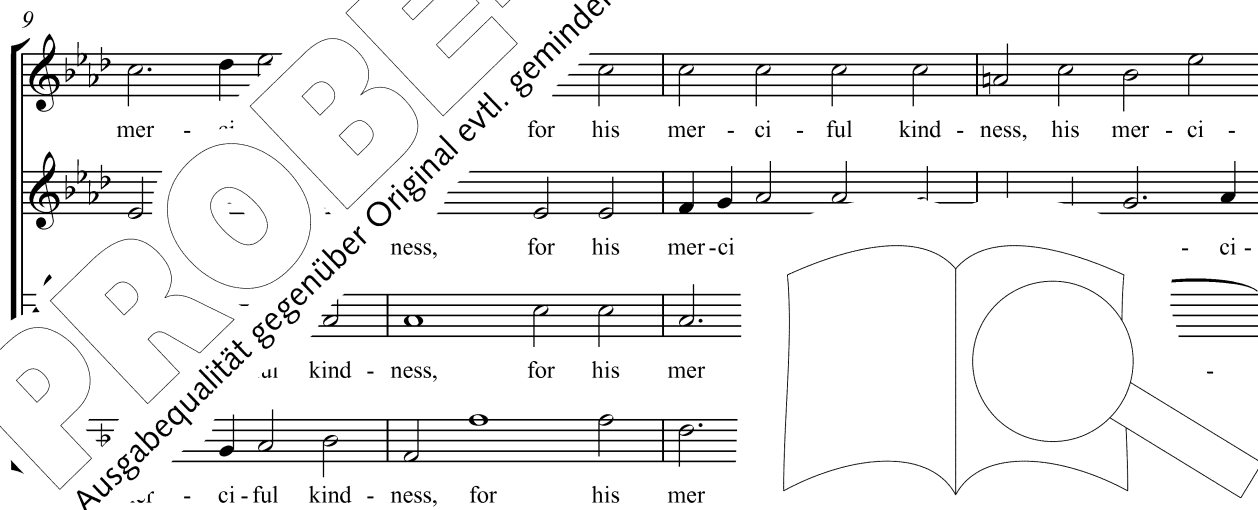
Adrian Batten (1591–1637)
Text: Ps 117



O praise the Lord, all ye hea - then; praise him all ye
O praise the Lord, all ye hea - then; praise him all ye
O praise the Lord, all ye hea - then; praise him all ye
O praise the Lord, all ye hea - then;



na - ti - ons, praise him all ye na - or his
na - ti - ons, praise him all ye na - ti For his
na - ti - ons, praise him - ons. For his
praise him - ti - ons. For his



mer - ci - ful kind - ness, his mer - ci -
ness, for his mer-ci - ci -
at kind - ness, for his mer
ci - ful kind - ness, for his mer

ful, his mer-ci - ful ——— kind - ness is ev - er more and more to - wards

ful kind - - - ness is ev - er more and more to - wards

- ci - ful kind - ness is ev - er more and more to - wards

- ful kind - - - ness is ev - er more and more to - wards

us; and the truth — of the Lord, and the truth of the L

us; and the truth — of the Lord, and the truth rd - eth for

us; and the truth — of the Lord, and th of en - dur - eth for

us; and the truth — of the Lord, Lord en - dur - eth for

ev - er and - er. A - - - men.

ev - er - er. A - - - men.

ev - - - er. A

ev - - - er.

Heiden, preiset ihn, alle Völker! Denn seine gnädige I
alle Ewigkeit. Amen.

28 O salutaris hostia ☉

Edward Elgar (1857–1934) ~ 1880

Text: Thomas von Aquin 1264

Poco adagio

Agnus Dei

p

Soprano
1. O sa - lu - ta - ris ho - sti - a, quae coe - li pan - dis o - sti -

p

Alto
1. O sa - lu - ta - ris ho - sti - a, quae coe - li pan - dis o - sti -

p

Tenore
1. O sa - lu - ta - ris ho - sti - a, quae coe - li pan - dis o - sti -

p

Basso
1. O sa - lu - ta - ris ho - sti - a, quae coe - li

Solostimme

pp dolce

Organo

Sw.

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cresc.

um: Bel-la pre - munt ho

cresc.

um: Bel-la pre

cresc.

8 um: ti-li-a,

p

f

molto

f

molto

f

p

f

molto

f

molto

f

Ped.

8

p *p dolce* *cresc.* *f allargando* *p*

um. Bel-la pre-munt ho-sti-li-a, da-ro-bur, fer au-

p *mf* *f allargando*

um. Da-ro-bur, fer au-xi-

p dolce; animato *f allargando* *p*

um. Bel-la pre-munt ho-sti-li-a, da-ro-bur, fer au-

f allargando *p*

um. Da-ro-bur, fr

pp *poco animato* *f alla*

Man.

12

espress. *pp rall.*

xi-li-um, au-xi-li-

espress. *pp rall.*

- li-um, au-x-

espress. *pp rall'*

xi-li-um - um.

espress.

xi - i - li - um.

rall. *pp a tempo*

Ped.

2. U - ni tri - no - que Do - mi - no sit sem - pi - ter - na glo - ri - a, qui vi - tam

2. U - ni tri - no - que Do - mi - no sit sem - pi - ter - na glo - ri - a, qui vi - tam

2. U - ni tri - no - que Do - mi - no sit sem - pi - ter - na glo - ri - a, qui vi - tam

2. U - ni tri - no - que Do - mi - no sit sem - pi - ter - na glo - ri - a, qui vi - tam

Solostimme

Sw.

p *cresc.*

si - ne ter - mi - no no - bis do - net in pa - tri - a, qui -

si - ne ter - mi - no in pa - tri - a,

si - ne ter - mi - no in pa - tri - a,

si no - bis do - net in

p *molto* *dim.* *p dolce*

p *dim.*

molto *f* *cresc. molto*

Ped.

cresc. e animato *f allargando* *p* *espress.* *pp rall.*

vi - tam si - ne ter - mi - no no - bis do - net in pa - tri - a, in

mf *f allargando* *espress.* *pp rall.*

no - bis do - net in pa - tri - a, in

p dolce e animato *f allargando* *p* *espress.* *pp rall.*

qui - vi - tam si - ne ter - mi - no no - bis do - net in pa - tri - a, in

f allargando *p* *espress.* *pp rall.*

no - bis do - net in pa - tri - a, in

animato *f allargando* *es*

Man. Ped. ed.

pp *r*

pa - tri - a. A - a

pp

pa - tri - a. A - a - men.

pp

pa - tri - a. A - a - men.

pp

pa - tri - a. men, a - men.

1. ...ne, die du die Türe zum Himmel öffnest, wenn uns fei
2. ...ringe Hilfe.
- ...en Gott sei immerwährende Ehre, der Leben ohne Ende uns

mf

from heav'n, O Lord, look down from heav'n,

heav'n, O Lord look down from heav'n, look down from heav'n, look down from

Lord, look down, look down from heav'n, O Lord, look

O Lord, look

dim.

look down from heav'n,

heav'n, look down from heav'n,

down, look down from heav'n,

down, look down from

and be -

hold, be -

mf

and be-hold, be

hold, be

hold

from the ha - bi - ta - tion of thy

be - hold from the ha - bi - ta - tion of thy

from the ha - bi

and be - hold, be - hold fro

thy

thy

31

cresc. ***ff***

ho - li - ness and of thy glo - ry:

cresc. ***ff*** ***f***

ho - li - ness and of thy glo - ry: where ____ is thy zeal, thy zeal ____

cresc. ***ff*** ***f***

ho - li - ness and of thy glo - ry: where ____ is thy zeal, thy zeal ____ and thy

cresc. ***ff*** ***f***

ho - li - ness and of thy glo - ry, and _ of thy glo -

38 Soprano I

Soprano II ***f***

where ____ is thy

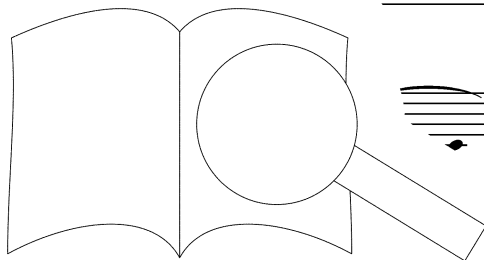
thy strength, thy zeal ____

____ and thy str

where, ____ O

strength,

is thy zeal, thy zeal, thy



and thy strength, where is thy
zeal, thy zeal and thy strength, thy strength, thy zeal and thy
Lord, where is thy zeal and thy
zeal and thy strength, where is thy zeal, thy zeal and thy
where is thy zeal, thy zeal

zeal, is thy strength,
strength, where, O where is thy zeal and thy strength,
strength, zeal and thy strength, where
strength, zeal, thy zeal and thy strength, where
is thy ere

53

where is thy zeal _____ and thy strength, thy zeal _____ and thy

where is thy zeal, where _____ is thy zeal and thy

is thy zeal and thy _____ strength, thy strength, _____ thy zeal and thy

is thy zeal, _____ thy zeal and thy strength, thy zeal and thy _____

_____ is thy zeal, thy zeal and thy strength, _____

is thy zeal, thy zeal and thy strength, _____

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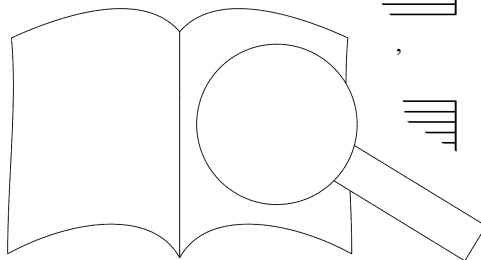
64

strength, where is thy zeal and thy strength, thy zeal
 strength, and thy strength, where is thy zeal and thy strength, thy
 strength, where is thy zeal and thy strength, thy
 strength, thy zeal and thy strength, where is thy zeal and thy strength, thy
 strength, where is thy zeal and thy strength

69

and thy strength, thy bow - els,
 zeal and thy strength, ing of thy bow - els,
 zeal and thy the sound - ing of thy bow - els,
 zeal ar the sound - ing of thy bow - els,
 the sound

the sound



[illegible][illegible]

30 O thou, the central orb

Charles Wood (1866–1926) 1915
Text: Henry Ramsden Bramley (1833–1917)

Slow

f

Soprano

O thou, the cen-tral orb of right-eous

Alto

O thou, the cen-tral orb of right-eous

Tenore

O thou, the cen-tral orb of right-eous

Basso

O thou, the cen-tral orb

Organo

f

Ped.

za

6

mf

love, pure beam of the

mf

love, pure beam

mf

love, pr

the most

mf

Ped.

set.

High, e-ter-nal light of this our

e-ter-nal light of this our

High, e-ter-nal light of this our

High, e-

win - try world, thy ra-diance bright a-wakes new joy in

win - try world, thy ra-diance bright a-wakes new joy in

win - try world, thy ra-diance bright a-wakes new joy in

win - try world, thy ra - diance bright a-wakes new joy in

Ped. senza Ped.

faith, hope e, a - bove.

faith, hope soars a - bove.

faith, hope soars a - bove.

faith, hope soars a - bove.

faith, hope soars a - bove.

faith, hope soars a - bove.

Ped.

21

Basso

*mp**espress.*

Come, quick - ly come, — and

*dim.**p Sw.*

25

let thy glo - ry shine, gild - ing our dark - some heaven with rays -

29

Thy saints with ho - - and — thee move, as

Thy saints with ho - ly - tre round — thee move, as —

ho - ly lus - tre round thee move, as stars a -

... with ho - ly ly - as

senza Ped.

t

stars a-bout thy throne, set in the height of God's or-dain-ing

stars a - bout thy throne, set in the height of God's or - dain - ing

bout thy throne, set in the height of God's or - dain - ing

stars a - bout thy throne, set in the height of God's or-dain-ing

coun-sel, as thy sight grace to each,

coun-sel, as thy si gives grace to each,

coun-sel, r'd grace, gives grace to each,

... gives mea-sure

senza Pe

p
thy power to prove.

p
thy power to prove.

p
thy power to prove.

p
thy power to prove.

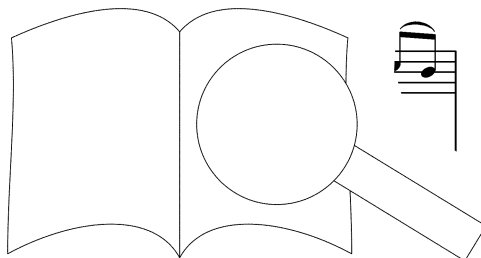
f
Let thy bright beams dis - perse the gloom of

f
Let thy bright beams dis - perse the gloom of

bright beams dis - perse the gloom of

Let thy bright beams dis - perse the gloom of

f Hw.
senza Ped.



mf sin, — our na - ture all — shall feel — e - ter - - nal — day, — in

mf sin, — our na - ture all shall feel e - ter - nal day, — in

mf sin, — our na - ture all shall feel — e - ter - nal — day, — in —

mf sin, — our na - ture all shall feel — e - ter - nal day, — in

mf Ped. senza Ped

dim. *p* *f* fel - low - ship with thee, — to souls ere - while — un -

dim. *p* fel - low - ship with the ing day — to souls ere - while un -

dim. fel - low - shi trans - form - ing day — to souls ere - while un -

dim. fel trans - form - ing day — to souls ere - while un -

p *f* Ped. senza Ped

clean, now pure with - in, pure with -

clean, now pure, now pure with - in, now pure with -

clean, now pure, now pure with - in, now pure with -

clean, now pure, now pure with - in, now pure with -

Ped.

in. - - - men.

in. - - - men.

in. A - - - men.

in. A - - - men.

sempre ff

argando al fine.

igen Liebe, reiner Strahl des Allerhöchsten,
Freude am Glauben und lässt die Hoffnung ho
reuchten, und vergolde unseren dunklen Himmel r
igen, den dich mit heiligem Glanz, wie Sterne um deinen Thi
nd, Blick allen gebührende Gnade zuteilt, um deine Kraft zu
Du, die vertreiben, wir Menschen werden immerwährenden Tag
Verw. der Seelen, die einst unrein waren und nun rein sind. Amen.

nell,

31 Prepare ye the way of the Lord

Michael Wise (~1648–1687)
Orgelbearbeitung: Vincent Novello (1781–1861)
Text: Jes 40,3–9

Soli

Soprano I: Pre - pare, pre - pare ye the way of the Lord, make straight in the

Soprano II: Pre - pare, pre -

Tenore:

Organo:

6

de - sert a high - way for our God,

pare ye the way of the Lord, make straight in the de - sert

Pre - pare, pre of the

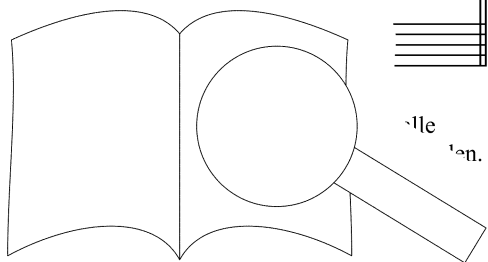
11

straight in the de - sert

God, in a high - way for our God.

Lord, make a high - way for our God.

...g, macht unserem Herrn eine ebene Bahn in der
... erniedrigt werden, und was krumm ist, das soll ge
... des Herrn soll offenbart werden, und alles Fleisch mi
... ich rufen?“ Alles Fleisch ist Gras, und alle seine Güte i
... welkt; aber das Wort unsres Gottes bleibt ewiglich. O Zion,
... o Jerusalem, die du gute Nachrichten überbringst, hebe deine
... ehe, da ist euer Gott!



Basso solo

Ev' - ry val - ley shall be ex - alt - ed and ev-'ry moun-tain and hill shall be

made low, and the crook - ed shall be made straight and the

Tutti SATB

Coro

And the shall be re -

rough plac-es shall be made plain.

veal all flesh shall see it to geth er.

34 Soli
Soprano I

And the voice said, Cry, all flesh is grass,

Soprano II

What shall I cry? All flesh is

soft

38 and the good - li - ness there - of is as a

grass, and the good - li - ness there - of

42 in the field, is as a flow - er that that is in the field.

is as a flow - er that is in the field.

46 Tutti

with - er - eth, the fad - eth:

52 *f* fast for ev - er.

But the word of the Lord shall stand fast for ev - er.

f

58 Coro I (Dec)

S I O Zi - on, O Zi - on, that bring - est glad ti -

S II O Zi - on, O Zi - on, that bring - est gl

A O Zi - on, O Zi - on, that bri ti

B O Zi - on, O Zi - on, gs, get thee

O Zi - on, dings,

63 (Can)

up in - to the moun - O Je - ru - sa - lem, Je - ru - sa - lem,

up in - t - tains. O Je - ru - sa - lem, Je - ru - sa - lem,

se up in - to the moun - tains. O Je - sa - lem,

n,

that bring - est glad ti - dings, lift up thy voice with strength, lift up thy

that bring - est glad ti - dings, lift up thy voice with strength, lift

that bring - est glad ti - dings, lift up thy voice with strength, lift up thy

that bring - est glad ti - dings, lift up thy voice, lift

voice with strength and say un - to

up thy voice with strength

voice, lift up thy voice with strength

up thy voice with strength

un - to Ju - dah, Be -

hold thy God,

un - to Ju - dah, Be - hold thy God.

un - to Ju - dah, Be - hold thy God.

and say un - to

un - to Ju - dah, Be

1.

81

Tutti SATB

S O Je - ru - sa - lem, Je - ru - sa - lem, that bring - est glad ti - dings, lift up thy voice with

A O Je - ru - sa - lem, Je - ru - sa - lem, that bring - est glad ti - dings, lift up thy voice with

T O Je - ru - sa - lem, Je - ru - sa - lem, that bring - est glad ti - dings, lift up thy

B O Je - ru - sa - lem, Je - ru - sa - lem, that bring - est glad ti - dings, lift up thy

87

strength, lift up thy voice with strength and

strength, lift up thy voice, lift up thy voice with str and

voice with strength, lift up thy voice with

voice, lift up thy voice str

91

Ju - dah, Be - hold thy God.

un - to Ju - da. and say un - to Ju - dah, Be - hold thy God.

un - to Ju - dah, Be - hold thy God.

and say un - to Ju - dah, Be - hold thy God.

and say un - to Ju - dah, Be - hold thy God.

32 Remember not, Lord, our offences Z 50

Henry Purcell (1659–1695)

Text: Book of Common Prayer, Litanei

Generalbassausetzung: Christopher Robinson (*1936)

Soprano I

Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re - mem - ber not,

Soprano II

Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re - mem - ber not,

Alto

Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re - mem - ber not,

Tenore

Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re

Basso

Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - me

Organo

Lord, our of - fen - ces, nor

Lord, our of - fen - ces, nor

Lord, our of -

Lord, our of - fen - ces of our fore - fa - thers;

Lord, our of - fen - ces of our fore - fa - thers; nei - ther

nor th' of - fen -

; nei -

nei - ther take thou ven - geance of our sins, nei -
 but spare _____ us, good Lord, nei - ther take thou ven - geance of our sins, good
 take thou ven - geance of our sins, but spare _____ us, good
 nei - ther take thou ven - geance of our sins, good
 - ther take thou ven - geance of our sins,

- ther take thou ven - geance of our sins, Lord, nei -
 Lord, take thou ven - geance of our sins,
 Lord, nei - ther take thou ven - geance of our sins, nei - ther
 Lord, good nei - ther take thou ven - geance of our
 good Lord, thou

- ther take thou ven - geance of our sins, but spare _____ us, good Lord, spare _____

nei - ther take thou ven - geance of our sins, but spare _____

take thou ven - geance of our sins, good _____ Lord, _____ but spare _____ us, spare _____

sins, but spare _____ us, good Lord, but spare us,

ven - geance of our sins, but s

_____ us, good Lord, spare thy peo - ple, whom _____ with thy most pre - cious

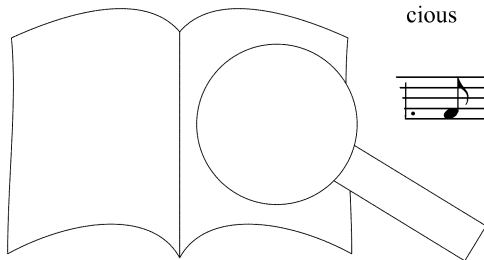
_____ us, good Lord, spare thy peo - ple, whom _____ with thy most pre - cious

_____ us, good Lord, spare thy peo - ple, whom _____ with thy most pre - cious

good _____, whom thou hast re - deem'd with thy most pre - cious

ay peo - ple, whom thou hast _____ cious

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blood, and be not an - gry with us for _____ ev - - er, be not

blood, and be not an - gry with us for ev - - er, be not

blood, and be not an - gry with us for ev - - er, be not

blood, and be not an - gry with us for _____ ev - - er, be not

blood, and be not an - gry with us for ev - - er,

an - gry with us for ev - - d Lord.

an - gry with us for _____ ev - - us, good Lord.

an - gry with us for ev - - Spare _____ us, good Lord.

an - gry with us - er. Spare _____ us, good Lord.

an - gry with - - er. Spare _____ us, good Lord.

nicht unserer Vergehen noch der Missetaten unserer Väter. Ni
 ch. uns, gütiger Gott. Verschone dein Volk, das du mit deinem
 nichi. none uns, gütiger Herr!

33 Salvator mundi ☉

John Blow (~1648–1708)

Text: Antiphon am Morgen des Festes der Kreuzerhöhung

Generalbassaussetzung: Christopher Robinson (*1936)

Musical score for Soprano I, Soprano II, Alto, Tenore, Basso, and Organo.

Soprano I: Sal - va - tor mun - di, sal - - va nos,

Soprano II: Sal - va - tor mun - di, sal - - va nos,

Alto: Sal - va - tor mun - di, sal -

Tenore: Sal - va - ti,

Basso

Organo

4

qui per cru - sal - va - tor mun - di, sal - va nos, qui sal - va - tor mun - di, sal - va nos, a - tor

7

sal - va nos, qui per cru - cem, per

qui per cru - cem, sal - va nos,

per cru - cem,

sal - va - tor mun - di, sal - va nos, sal - va nos, sal - va nos,

mun - di, sal - va nos, sal - va nos, sal - va nos, qui

10

cru - cem, per cru - cem, per cru - gui - nem red - e - mi - sti

sal - va nos, qui per cru - va - tor mun - di, sal -

- va - tor mun - di, sal - va nos,

qui per cru - cem, per cru - cem,

qui per cru - cem, per cru - cem,

nos, qui

- - va nos, qui per cru-cem, per cru-cem, per

qui per cru-cem, per cru-cem, per cru - cem,

per cru - cem et san-gui-nem red-e-mi - sti

sal - va - tor mun-di, sal - va nos, et sar

per cru-cem, per cru-cem, per cru

cru - cem et san-gui-nem red-e-mi - sti nos, red-e-mi - sti

per cru-cem, per cru-cem, per cru - cem et

per cru-cem, per cru-cem, per cru-cem et

per cru-cem, pe

red - e - mi - sti nos. Sal - va - tor mun - di, sal - va nos,

nos. Sal - va - tor mun - di, sal - - - va

san - gui - nem red - e - mi - sti nos. Sal -

san - gui - nem red - e - mi - sti nos. Sal - va - tor mun - di,

san - gui - nem red - e - mi - sti nos.

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[illegible]

qui — per cru - cem et san-gui - nem red - e - mi - sti nos.

qui — per cru - cem et san-gui - nem red - e - mi - sti nos.

qui — per cru - cem et san-gui - nem red - e - mi - sti nos.

qui per cru - cem et san-gui - nem red - e - mi - sti nos.

qui — per cru - cem et san-gui - nem red - e - mi -

Au-xi-li - a - - - re - no

Au-xi-li - a - re, au-xi-li - a - re

Au-xi-li - a - re

Au-xi-li - a - re, au-xi-li - a - re no

Au-xi-li - a - re

Au-xi-li - a - re, au-xi-li - a - re no

Au-xi-

bis, te de-pre-ca-mur, De-us no-ster, au-xi-li-a-

no-bis, te de-pre-ca-mur, De-us no-ster,

te de-pre-ca-mur, De-us no-ster, au-xi-li-a-re, au-

bis, te de-pre-ca-mur, De-us no-ster, au-xi-li-a-re, au-

bis, te de-pre-ca-mur, De-us no-ster,

- re no-bis, - mur, De-us no-ster, au-

te de-pre-ca-mur, De-us no-ster, au-xi-li-

xi-li-a-re no-bis, - li-a-re, De-us no-ster,

xi-li-a-re no-bis, - li-a-re, De-us no-ster,

te de-pre-ca-mur, De-us no-ster, au-

te de-pre-ca-mur, De-us no-ster, au-

xi - li - a - re, au - xi - li - a - re no - bis, te de-pre-ca - mur,
 a - - - re - no - bis,
 te de-pre-ca - mur, te
 te de-pre-ca - mur, te de-pre-ca -
 xi - li - a - re, au - xi - li - a - re - no - bis, re-

te de-pre-ca - mur, te de-pr
 te de-pre-ca - mur, - us no - ster.
 de-pre-ca - mur, - us no - ster.
 mur, De - pre-ca - mur, De - us no - ster.
 ca - mur, De - us no - ster.

„rette uns, der du uns durch dein Kreuz und Blut erlöst has

34 Salvator mundi

aus: Cantiones (1575)

Thomas Tallis (~1505–1585)

Text: Antiphon am Tage des Festes der Kreuzerhöhung

Soprano

Alto I

Alto II

Tenore

Basso

6

10

nc

Sal - va - tor mun - di, sal - va nos, sal - va

Sal - va - tor mun - di, sal - va

Sal - va - tor mun - di,

Sal - va

nos, sal - va nos,

nos, sal - va

sal - va nos, sal

- tor mun - di, sal - va

Sal v^p tor mun - di, sal - va

va - tor

nos,

tor mun - di, sal - va

nos,

va

sal - va

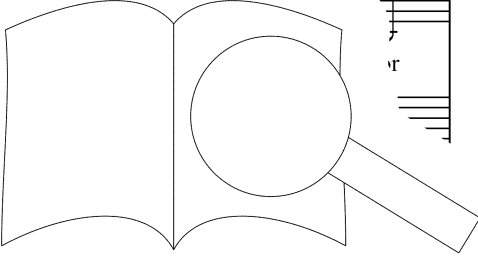
nc sal - va

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14

The image shows a musical score for a vocal and piano arrangement. It consists of five staves. The first staff is a vocal line (soprano or alto) with lyrics: "nos, sal - - - va nos,". The second staff is a piano accompaniment line with lyrics: "nos, sal - va nos, qui". The third staff is a vocal line (tenor or bass) with lyrics: "mun - di, sal - va nos, sal -". The fourth staff is a piano accompaniment line with lyrics: "va - - tor mun - di, sal - va nos, sal -". The fifth staff is a piano accompaniment line with lyrics: "sal - va - - tor mun - di". The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are in Latin and are written below the notes. The piano part includes a large, stylized graphic of a hand or flower in the bottom right corner.

nos, sal - - - va nos,

nos, sal - va nos, qui

mun - di, sal - va nos, sal -

va - - tor mun - di, sal - va nos, sal -

sal - va - - tor mun - di

18

qui per cru - cem et

per cru - cem et san -

va -

va nos,

va nos, sal - va

22

Original evtl. gemindert.

nos, red - e - mi - sti

sti, red - e - mi sti nos,

red - e - mi - sti

nem red - e - mi - sti

gui - nem red - e - mi - sti, red - e -

red -

_____ nos: au - xi - li - a - re no - - - bis, au - xi - li -
 red - e - mi - sti nos: _____ au - xi - li - a - - - re no - -
 e - mi - sti _____ nos: au - xi - li - a - - re no - -
 8 sti _____ nos: au - xi - li - a - re _____ no - - -
 sti _____ nos: au - xi - li - a - re no -

a - re no - - - - - bis, te
 bis, au - xi - li - a - re no - bis, ca - mur,
 - - bis, au - xi - li - a - re r de - pre - ca -
 8 bis, au - xi - li - a - re _____ no -
 bis, au - xi - li - a - re - bis,

De - us - - - - - ster,
 De - - - - - ster, De - us - - -
 no - - - - - ster,
 te de - pre - ca - mur, De -
 te pre - mur,

38

te de - pre - ca - mur, De - - us no - - - -

- - ster, te de - pre - ca - mur, De - us

- - - - ster, te de - pre - ca - mur, De - us no -

ster, De - us no - ster, te

us no - - - - ster,

42

ster, De us

no ster, De us

ster, De

de pre ca mur, De ster, De us

te mur, De us no

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Original evtl. gemindert • Evaluation

PROBEN

De - us no - bis in ter - ra pa - ce - m.

Reue, rette uns, der du uns durch dein Kreuz und Blut erlöst hast

35 The Lord's Prayer

aus: Certaine Notes (1565)

Robert Stone (1516–1613)

Text: Vater unser in der Version des Book of Common Prayer,

Mt 6,9–13

Soprano
Alto

Tenore
Basso

Our Fa - ther, which art in heav'n, hal - low - ed be thy name.

3

Thy king - dom come. Thy will be done in earth as it is

5

Give us this day our dai - ly bread. And as - pas - ses,

7

as we for - give th - as - tinst us. And let us not be led

9

- ti - on: but de - li - ver us

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36 The Lord's Prayer

aus: The Whole Booke of Psalmes (1592)

John Farmer (~1570–1605)
Text: Version nach den metrischen Psalmübersetzungen von
Sternhold & Hopkins 1562 (Mt 6,9–13)

Soprano

Alto

Tenore

Basso

Our Fa - ther which in heav - en art, Lord, hal - lowed

Our Fa - ther which in heav - en art, Lord, hal - lowed

Our Fa - ther which in heav - en art, Lord, hal - lowed

Our Fa - ther which in heav - en art, Lord

5

be thy name. Thy king - dom come, thy earth,

be thy name. Thy king - dom come, w. done in earth,

be thy name. Thy king - will be done in earth,

be thy name. Thy king m, thy will be done in earth,

9

ev'n as is. Give us (O Lord) our dai - ly bread this

heav - en is. Give d this

same in heav - en is. Give his

as the same in heav - en is. Give

14

day. As we for - give our debt - ers, so for - give our debts we

day. As we for - give our debt - ers, so for - give our debts we

day. As we for - give our debt - ers, so for - give our debts we

day. As we for - give our debt - ers, so for - give our debts we

18

pray. In - to temp - ta - tion lead us not, from e -

pray. In - to temp - ta - tion lead us not, fre

pray. In - to temp - ta - tion lead us make us

pray. In - to temp - ta - tion lead e - vil make us

22

free. For king - dom, pow'r and both now and ev - er be.

free. For king - do ry - thine both now and ev - er be.

free. For and glo - ry thine both now and ev - er be.

free. For and glo - ry thine

37 This is the record of John

Orlando Gibbons (1583–1625)

Text: Joh 1,19–23

Orgelbearbeitung: Richard Mailänder (*1958)

Alto solo

Organo

This is the re - cord of John,

5

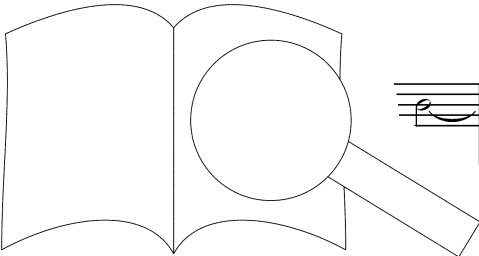
when the Jews sent priests and Le - vites from Je - ru - sa -

9

lem to ask him, thou? And he con -

13

- ed not;



Alto I

Alto solo

Tenore

Basso

And he con - fess - ed, and de - ni - ed

And he con - fess - ed, and de - ni - ed

I _____ am not the Christ. And he con - fess - ed, and de - ni - ed

And he con - fess - ed, and de

not;

not; and said plain - - - - - ly, I am _____

not;

not; and said plain - - - - -

not;

ly, I am _____ not the Christ, _____

not; and said plain - - - - - ly, I am not

— not the ——— Christ, I am not the Christ.

the Christ, and ——— said plain - ly, I am not the Christ.

ly, I ——— am not the ——— Christ.

— and said plain - - ly, I am not the Christ.

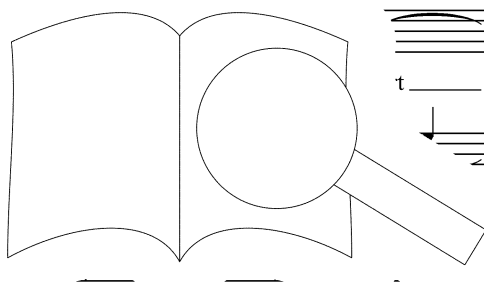
am not the Christ, the ———

Alto solo

And they ask - - - - - thou then?

Art thou - - - - - Art thou E - - - - - lias?

d, I am not.



thou the pro-phet? Art thou the pro-phet? And he an - swered,

Coro

And they ask - ed him, What art thou then?

Solo Tutti

No. And they ask - ed him, What art thou then? Art

And they ask - ed him, What art thou

And they ask - ed him, What art thou then?

Art thou E - li - as? And he said, I am not, I am

li - as? E - li -

li - as? Art

then?

li - as?

And he said, I am not, and he

And he said, I am not, and he

I

not. Art thou the

said, I am not. Art thou the pro - phet? And he an - swer-ed, No. Art thou the

said, I am not. Art thou the pro - phet? And he an - swered, No. Art thou the

am not. Art thou the pro - phet? And he an - swered, No. Art thou the

I am not. Art thou the pro - phet? And he an - swered, No. ie

pro - phet? And he an - swered,

pro - phet? And he an - sw.

pro - phet? And

pro - phet? And

Then said they

an - swered, No.

an - swered, No.

Solo

un - to him, What art thou? That we may give, — that we may give an an - swer

un - to them that sent us. What sayest thou of thy -

self? And he said, I am — the — that

cri - eth in the wild - er - make straight the way of the Lord,

the straight the way of the Lord,

And he said, I am the voice of him that cri - eth

And he said, I am the voice of him, that

Solo Lord. And he said, I am the voice of him, -

Tutti And he said, I am the voice of him, of

And he said, I am the voice of him, that cri

in the wild - er - nes

cri - eth in the wild -

that cri -

er - ness, make straight the

him, tha^t wild - er - ness, make straight the way of the

er - - - ness, make

make straight the way of the Lord, of _____ the Lord,
 make straight the way of the Lord, the Lord,
 way of the Lord, make straight the way of the Lord, the
 Lord, the way of the Lord,
 straight the way of the Lord, make straight the way

make straight the way of the Lord, the way of the Lord.
 make straight _____ of _____ the Lord.
 way of the Lord, _____ make _____ of the Lord, of the Lord.
 make straight the _____ Lord, of the Lord.
 Lord, the Lord of the Lord, the way of the Lord.

an. Johannes, da die Juden sandten von Jerusalem Priester
 Ic. gnete nicht; und er bekannte: Ich bin nicht Christus.
 L. ht. Bist du der Prophet? Und er antwortete: Nein! Da s
 Prec. geben denen, die uns gesandt haben. Was sagst du von dir s
 Wüste: Richtet den Weg des Herrn.

38 Thou wilt keep him in perfect peace

Samuel Sebastian Wesley (1819–1876) 1853
Text: Jes 26,3; Ps 139,11; 1 Joh 1,5,
Ps 119,175; Mt 6,13

Andante sostenuto ♩ = 69

pp

Soprano
Thou wilt keep him in perfect peace whose mind is stay -

Alto
Thou wilt keep him in perfect peace

Tenore I
Thou wilt keep him in perfect peace whose

Tenore II
o Baritono
Thou wilt keep him in perfect

Basso
Thou wilt keep him in per - f

Organo
Sw.
Ped. ohne 16'

6 *dim.* ed on thee, on

dim. whose mind is stay - on

dim. mind is

dim. mind

d thee.

-ed on thee. The dark

Prinzipal

with

Ped. 16'

12 Tenore II o Baritono *mf* unis. The dark - ness

Basso thee, but the night is as clear as the day,

The image shows a musical score for three parts: Tenore II o Baritono, Basso, and Piano. The Tenore II o Baritono part is in the top staff, starting with a treble clef and a key signature of one flat (B-flat). It begins with a rest for 12 measures, then enters with a melody. The Basso part is in the middle staff, starting with a bass clef and a key signature of one flat. It begins with a whole note, then moves to half notes and quarter notes. The Piano part is in the bottom staff, starting with a grand staff (treble and bass clefs) and a key signature of one flat. It features a complex accompaniment with many beamed sixteenth and thirty-second notes, and some chords. The lyrics 'The dark - ness' are written under the Tenore II o Baritono part, and 'thee, but the night is as clear as the day,' are written under the Basso part.

18

and the light to thee, to thee are both a

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25

S

A *mf*

TI

TI II

B

... to thee are with

to ther

to

to

both a - like.

God is light and in him is

God is light

God is light

God is light and

is

ohne

for thine — is the
cresc.
 thine — is the king - dom, the pow - er, and the glo - ry, for ev - -
cresc.
 thine is the king - dom, the pow - er, and the glo - -
cresc.
 thine — is the king - dom, the pow - er, and the glo - ry, for ev - -
mf cresc.
 for thine — is the king - dom, the pow -

Ped. 16'

king - dom, the pow - er, and the glo -
 ev - er -
 er - more.
 ry, for ev - er -
 er - more, ev - er -
 ry, for ev

p
p
dim.
dim.
dim.
p
p
p

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p

more. Thou wilt keep him in perfect peace, whose mind is stay -

p

Thou wilt keep him in perfect peace,

p

more. Thou wilt keep him in perfect peace, whose

p

more. Thou wilt keep him in perfect peace, whose mind is

p

more. Thou wilt keep him in perfect peace

Positiv

Ped. ohne 16'

dim. *p e sostenuto*

- - ed on thee, on thee, is on thee.

dim. *p e*

whose mind is stay - ed on the ed on thee.

dim.

mind is stay - ed on stay - ed on thee.

dim. *enuto*

stay is stay - ed on thee.

dim. *p e sostenuto*

mind thee, is stay - ed on thee.

p e sostenuto

denken, der sich auf dich verlässt, reinen Frieden. Die Finsternis
 und in ihm ist keine Finsternis. O lass meine Seele leben, und
 die Herrlichkeit in Ewigkeit. Du schenkst dem, der sich auf

39 Turn thee unto me, o Lord

William Boyce (1711–1779)
Generalbassausetzung: Richard Mailänder (*1958)
Text: Ps 25,16–18.20

Soprano I

Soprano II

Alto

Tenore

Basso

Organo

4

Lord,

Lord,

turn

thee un

thee un - to me,

O Lord,

O Lord,

O Lord,

O Lord, O Lord, turn

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O Lord, and have mer - cy up - on me, have mer - cy up - on me, have
 Lord, O Lord, and have mer - cy up - on me, have mer - cy up - on me, have
 Lord, and have mer - cy up - on me, have mer - cy up - on me, have
 Lord, O Lord, and have mer - cy up - on me, have mer - cy up - on me, have
 Lord, O Lord, and have mer - cy up - on me, have mer - cy up - on me, have

mer - cy up - on me; for
 mer - cy up - on me;
 mer - cy up - on I am de - so - late and in mi - se -
 mer - cy up
 me so

I am de - so - late and in mi - se - ry, for
 ry, I am de - so - late and in mi - se - ry, I am
 for I am de - so - late and in mi - se - ry, am
 late, for I so -

I am de-so-late for I am
 I am de - so - late in mi - se - ry, am
 de-so-late, am in mi - se - ry, am de-so-late, for
 de-so-late in mi - se - ry, for I am de-so-late
 - so -

de-so-late, for I am de-so-late and in
 de-so-late and in mi-se-ry, I am de-so-late
 I am de-so-late, I am de-so-late and in
 and in mi-se-ry, I am de-so-late, am de-so-late and in
 late, for I am de-so-late and in mi-se-ry, am de-so-late and in

mi-se-ry, am de-mi-se-ry.
 and in mi-se-ry, am mi-se-ry.
 mi-se-ry, late and in mi-se-ry.
 mi-se-ry, de-so-late and in mi-se-ry.
 ry, am de-so-late

39 Soprano e Alto
Soli

The sor - rows of my heart are en - larg - ed; O

Ped. 16' und 8', Man. Grundstimme
auf Hauptwerk oder Positiv

43

bring thou me out of my trou -

47

O bring thou
sor - rows of my heart are bring thou me, O

52

m my trou - bles. rows of my
out of my trou - bles.

heart are en - larg - ed; O bring thou me out of _____ my

O _____ bring thou me out _____ of _____ my

trou - bles. Look _____ up - on _____

trou - bles. Look _____ up - on _____ my ad - ver - si - ty,

ver - si - ty, and for gi. sin, all my

and for - give me all for - give me all my

sin, ie all my sin, for - give _____ me all my sin

give me all my sin, for - giv

75 Tutti

S I O keep my soul and de - li - ver me; for I have put my

S II O keep my soul and de - li - ver me;

A O keep my soul and de - li - ver me; I

T O keep my soul and de - li - ver me; let me not be con - found -

B O keep my soul and de - li - ver me;

79

trust in thee, let me

I have put my trust in

— have put my trust in thee, my

let me not be con - found for

for

not be con - found - - - ed, for I have put my
thee, in thee, for I have put my
trust in thee, let me not be con - found -
I have put my trust in thee, let
I have put my trust in thee,

trust in thee, not be con-found -
trust in thee, let me not be con-found -
let me not be con-found-ed, for I have
and-ed, let me not be con-found-ed, for I have

ed. O keep my soul, and de -

found - - - - - ed. O keep my soul, and de -

put my trust in thee. O keep my soul, and de -

put my trust in thee. O keep my soul, and de -

— my trust in thee. O keep my soul,

liv - er me: let me not be cc

liv - er me: for I have put my

liv - er me: my trust in thee,

liv let me not be con - found - -

let me

- ed, let me not be con-found-ed, for

trust in thee, my trust in thee, let me not be con-found-ed,

my trust in thee, let me not be con-found-ed, for

- ed, let me not be con-found-ed, for

not be con-found

This block contains the musical score for page 94. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: "- ed, let me not be con-found-ed, for trust in thee, my trust in thee, let me not be con-found-ed, my trust in thee, let me not be con-found-ed, for - ed, let me not be con-found-ed, for not be con-found".

I have put my trust, in thee, have put

I have put my trust in thee,

I have put in thee, let me not be con-

I trust in thee, in thee,

This block contains the musical score for page 97. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The lyrics are: "I have put my trust, in thee, have put I have put my trust in thee, I have put in thee, let me not be con- I trust in thee, in thee,". There is a large watermark "PROBE PARTITUR" across the page and a logo for "Carus-Verlag" in the bottom right corner.

my trust in thee, have put my
let me not be con - found - - -
found - - - - ed, for I have
for I have put my trust in thee,
let me not be con - found - - - ed,

trust, for I have pu trust in thee.
- ed, for I have put r, ly trust in thee.
put my trust in put my trust in thee.
for my trust, my trust in thee.
put my trust, my trust in thee.

die Herr, und sei mir gnädig; denn ich bin einsam und el
... Siehe an meinen Jammer und mein Elend und vergib r
... lass mich nicht zu Schanden werden, denn ich traue auf dich.

40 When David heard ☉

aus: Songs of 3. 4. 5. and 6. parts (1622)

Thomas Tomkins (1572–1656)

Text: 2 Sam 19,1

Soprano I

Alto I

Alto II

Tenore

Basso

When Da - vid heard that Ab - so - lon was slain, that

When Da - vid heard that Ab - so - lon was slain, that

When Da - vid heard that Ab - so - lon was slain, that Ab - so -

When Da - vid heard that Ab - so - lon was slain, that

6

Ab - so - lon was slain, he went up to his cham - ber

Ab - so - lon, Ab - so - lon was slain, he went up to his

lon was slain, was slain, he went up to his

Ab - so - lon was slain, was slain, cham - ber

He went up to his

11

ov - er the gate, and wept, and wept, and

cham - ber, and wept, and wept, and

er the gate, the gate, and wept,

er the gate, and wept, and

er ov - er the gate, and

and

16

wept; and thus he said, and thus he said,
 wept; and thus he said, and thus he said, _____ and
 wept; and thus he said, and thus he said, and thus he
 wept; and thus he said, and thus he _____ said, and
 wept; and thus he said, and thus he _____ said, and thus he und

20

and thus he said:
 thus he said, and thus he said, thus _____ he _____ said: so, my son,
 said, and thus he _____ said: my son, O, my
 _____ thus he said, he son, my son, my
 thus he _____ said, and thus he

26

my son, my son, O my son, my
 O my son, O my son, my
 O my son, my
 my son, my son, O my

son, O Ab-so-lon my son,

Ab-so-lon my son, Ab-so-lon my son, would God I had

O Ab-so-lon my son, Ab-so-lon my son, my son,

O my son, O Ab-so-lon my son, would

so-lon, Ab-so-lon my son, my son,

would God I had died for thee,

died for thee, for thee, God I had

would God I had

God I had died for thee, would

O my son, my would God I had died, I

would God had died for thee,

died, would God I had

God I had died for thee,

I had died for

had died for thee, would God

Ab - so-lon my son, my son, Ab -
 died for thee, for thee, Ab - so-lon my son, my son, O Ab - so -
 Ab - so-lon my son, Ab - so-lon my son, my
 died for thee, Ab - so - lon, Ab - so-lon my son, O Ab-so-lon my
 Ab - so - lon my son, my son, O my son,

- so-lon my son, O Ab - so - lon
 lon, Ab - so-lon, Ab-so-lon my
 son, Ab - so - lon my son
 son, my son, Ab - O Ab - so -
 Ab - so - lon my

my son, Ab my son.
 O Ab Ab - so-lon, Ab - so-lon my son.
 O Ab - so-lon
 Ab - so-lon my son, my
 O Ab

Als man Absalom getödet hatte, stieg er hinauf in seine Kar
 O me. Absalom! Absalom, mein Sohn! Wollte Gott, ich wäre an deine

Ziffer nach Doppelpunkt = Nummer in Chorbuch /
figure after the colon: no. of the arrangement in the book

Verwendungsverzeichnis / Thematical index

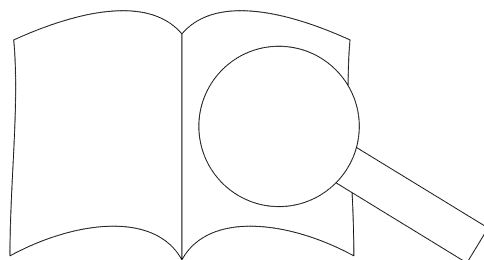
Advent: 29, 31, 37
 Allerheiligen / All Saints: 6
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 / Christmas: 13

Altes Testament / Old Testament

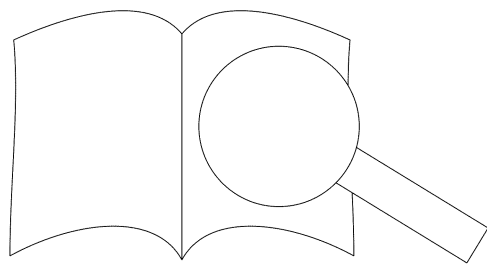
2 Sam 19,1: 40
Jes 26,3: 38
Jes 40,3–9: 31
Jes 63,15: 29
Ez 33,11: 22
Ps 25,16–18.20: 39
Ps 31,5: 18
Ps 39,4–7.12.13: 19
Ps 47,5: 2
Ps 63,1–4.7: 23
Ps 103,19: 2
Ps 117: 27
Ps 119,1: 6
Ps 119,175: 38
Ps 139,11: 38
Ps 139,17.23.24: 15

Neues Testament / New Testam

Mt 6,13: 38
Mt 6,9-13: 35, 36
Lk 1,28.42: 3, 4
Lk 1,46-55: 9, 10
Lk 2,29-32: 9, 10
Lk 23,46: 18
Joh 1,19: 37
Joh 3,16-17: 17
Joh 14: 17
1 Pe 1: 17
1 Jn 1: 17



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 - Freiburger Chorbuch 2 (144)
 - Chorbuch Ostern (103)
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 - Chorbuch Trauer (64)
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 - Carmina Mundi: Chormusik aus Israel, Lateinamerika u. Asien (6 Hefte)
 - Chorbuch a tre. Für Chöre mit nur einer Männerstimme (160)
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 - Chorbuch Weihnachtslieder (SATB) (131), (SAM) (84)
 - Chorbuch Kirchenjahr. A-cappella-Repertoire für den Gottesdienst (158)
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 - Gemeindejunktimsätze zum EG. Erfüllt von deinem Ruhm (35)
 - Geistliche Chormusik der Romantik (60)
 - Geistliches Chorbuch der Romantik (80)
 - Hodie II. European Carols. Europa-Cantat-Chorbuch I (52)
 - Laula Kultani. European Folk Songs. Europa-Cantat-Chorbuch III (47)
 - Lore-Ley I. Chorbuch Deutsche Volkslieder (147)
 - Morning has broken. Pop-Chorbuch zum EG (33)
 - Musica Sacra Baltica (43) · Musica Sacra Hungarica (39)
 - Pueri cantores I (63), II (64), III (87). Chorwerke für Kinder
 - Raritäten der Romantik I. Weltliche gemischte Chöre (95)
 - Swinging Christmas (Thomas Gabriel). Pop-Arrang.
 - Weihnachtsliederbuch des Thomanerchores Leipzig
 - Weitersingen! Chorsätze für Ältergewordene
 - Wiegenlieder. Wiegen- und Abendlieder (47)
- Kinderchor, Jugendchor, Frauenchor**
- Chorbuch Weihnachtslieder (SSAA) (70)
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 - Laula Kultani. European Folk Songs. Europa-Cantat-Chorbuch IV (47)
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 - Mehr als Worte sagt euer Chor
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 - Raritäten der Romantik II. Weltliche gemischte Chöre (95)
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- Baccanali Venetiani. Aus der Oper „Die Feste der Nacht“ (30)
 - Raritäten der Romantik II. Weltliche gemischte Chöre (95)
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 - Bach. Krit. Neuausgabe 2002 · Choräle (83)
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 - Bach. Musik. Gesamtausgabe der motettischen Sätze (25)
 - Bach. Schubert. Die kleineren Kirchenwerke (60)
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 - Bach. Weltliche Chormusik (62) · Geistliche Chormusik (62)
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 - Rheinberger: Geistliche Chormusik (23) · Weltliche Chormusik (23)
 - Rossini: Chor- und Ensemblesmusik (32)
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 - Tschaikowsky: Geistliche Chormusik. 3 Hefte
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