

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

 Carus 2.016

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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 Stammtön und seine Alteration gleichzeitig erklingen, also z. B. gleichzeitig *f* und *fis* 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 gebräulichen 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, up - on

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

ev - er - last - ing, and ev - er - last - mer - ci - ful - ly look

last - ing God, 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

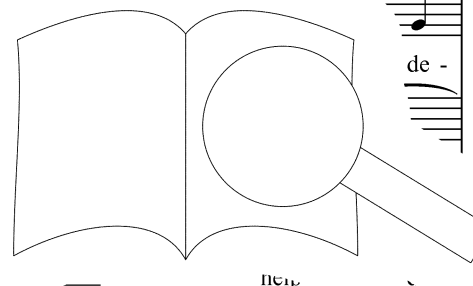
our in - firm - i - ties, our

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,

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 -

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

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



24

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 -

27

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,

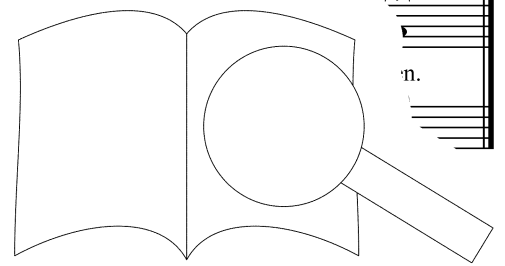
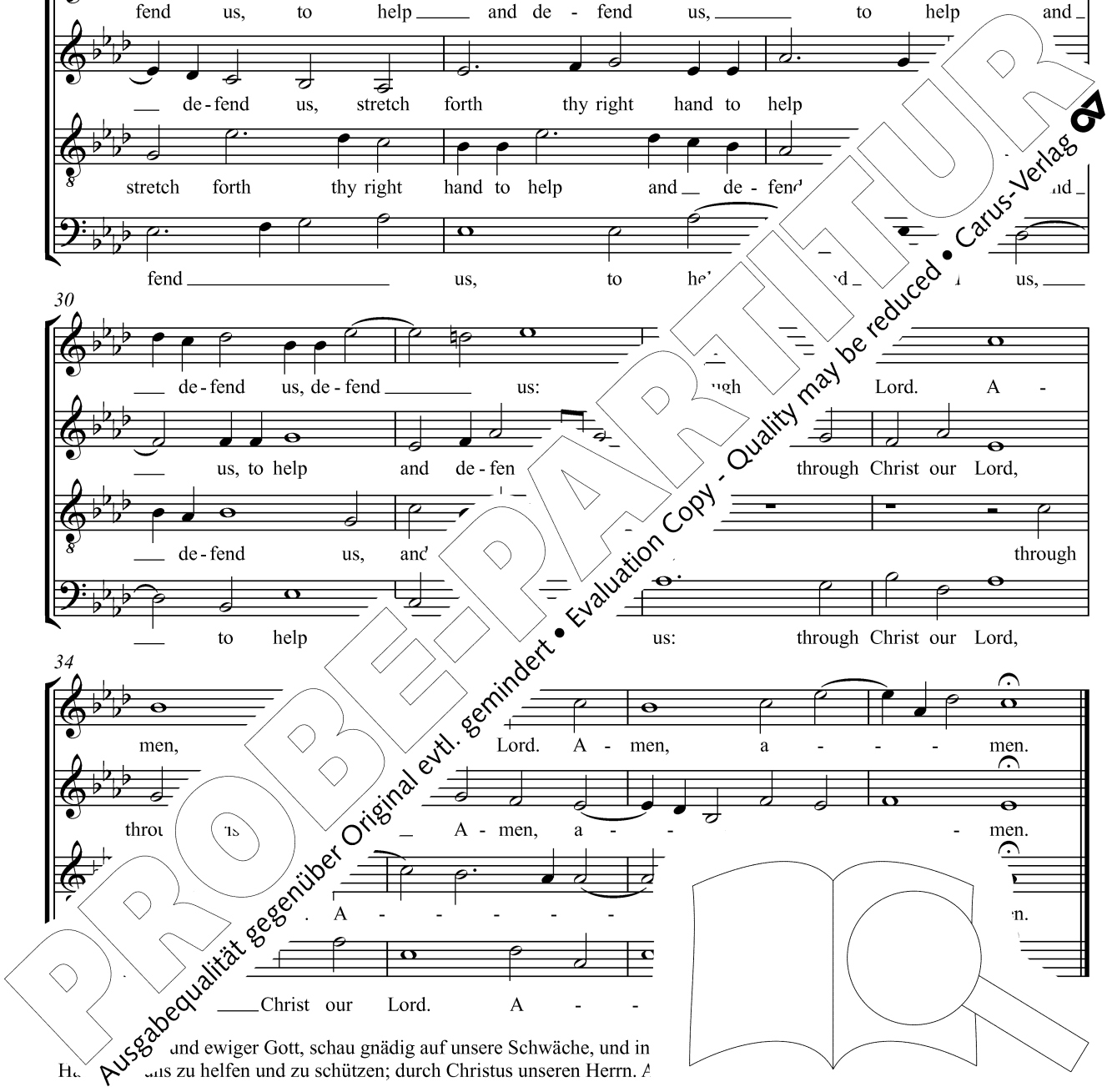
30

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

34

men, Lord. A - men, a - - - men.
 thro A - - - men. A - - - men.
 Christ our Lord. A - -

and ewiger Gott, schau gnädig auf unsere Schwäche, und in
 H. ... 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

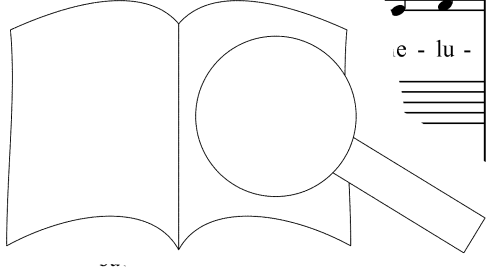
6

10

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

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

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



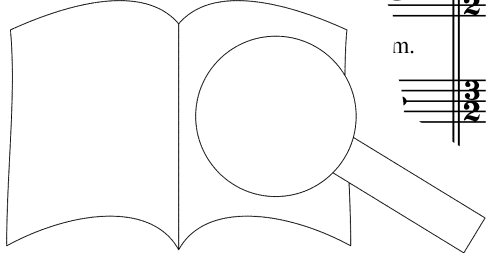
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se - dem su - - am, pa - ra - vit se - dem su - am,
 - - am, se - dem su - am, pa - ra - vit se - dem su -
 pa - ra - vit se - dem su - - am, pa - ra - vit
 pa - ra - vit se - dem su - am, pa -

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

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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

f *p semplice* *ten.*

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

Organo

f *p*

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* *f* *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.

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

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

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

poco *cresc.* *f*

poco *cresc.* *f*

poco *cresc.* *f*

poco *cresc.* *f*

poco *cresc.*

Ped.

ff molto espress.

dim. a tempo

ten.

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

ff molto espress. San-cta Ma-ri-a, Ma-ter De pro no-bis,

ff molto espress. San-cta Ma-ri-o-ra pro no-bis, o-ra pro

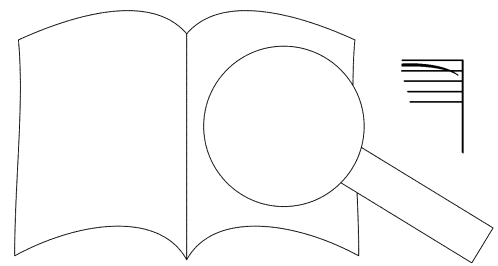
ff molto espress San-cta er De-i, bis,

dim. p ten.

a tempo

dim. p

senza Ped.

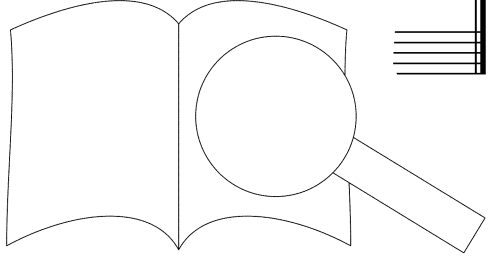
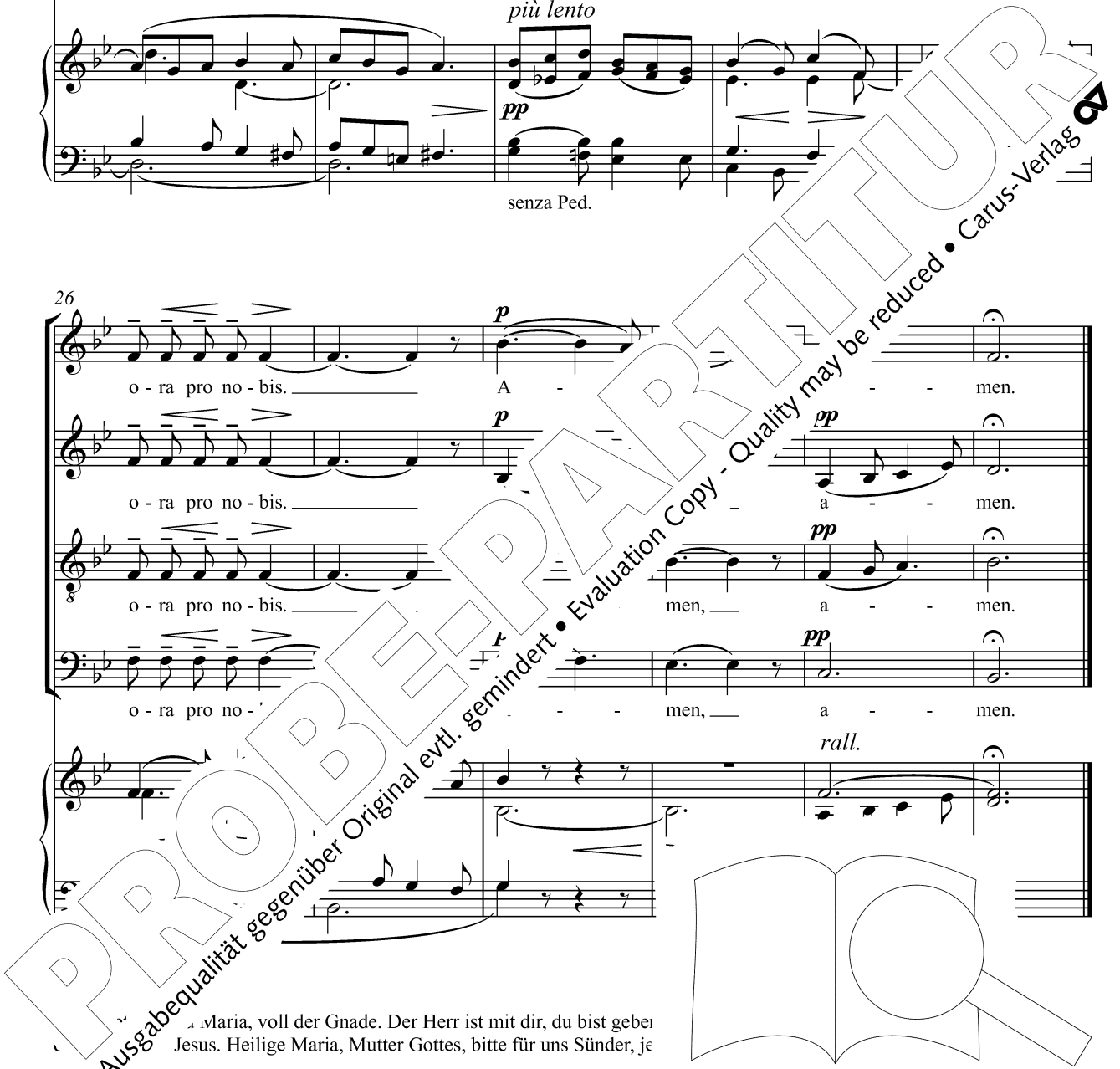


più lento

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
 8 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.

p
 o - ra pro no - bis. A - - - men.
p
 o - ra pro no - bis. a - - - men.
pp
 o - ra pro no - bis. men, a - - - men.
pp
 o - ra pro no - bis. men, a - - - men.
rall.

Maria, voll der Gnade. Der Herr ist mit dir, du bist geber
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 -

Ma - ri - - - a, Ma -

Ma - ri - - - a, Ma -

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, g

- - - a, g

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 -

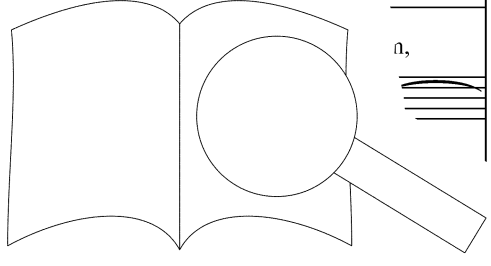
- - - - - n,

cum, Do - mi - nus te - - -

Do - mi - nus te - - -

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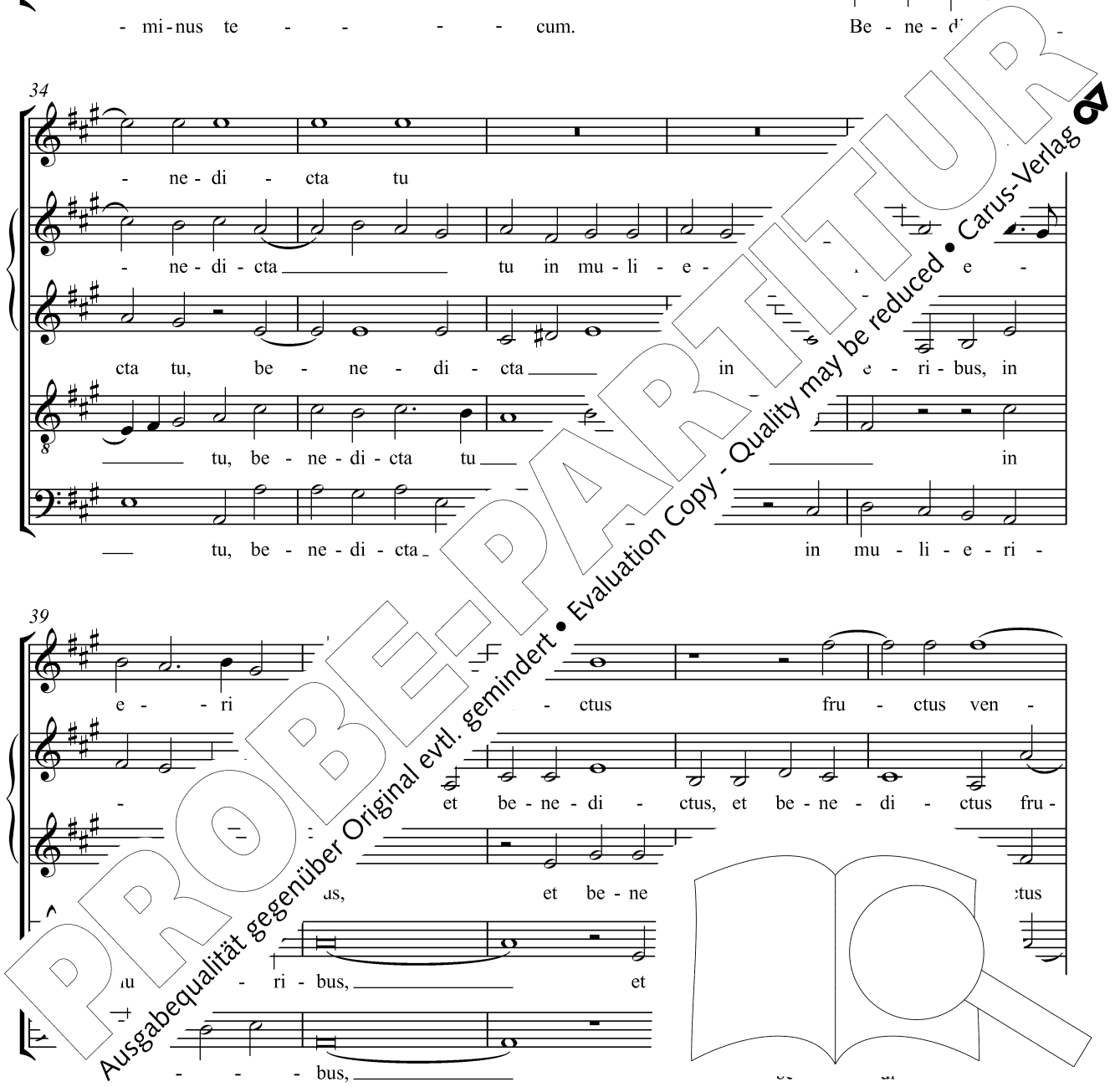
nus te - - - cum. Be - ne - di - cta tu, be -
 - mi - nus te - cum, Do - mi - nus te - cum. Be - ne - di - cta tu, be -
 Do - mi - nus te - - - cum. Be - ne - di - cta tu, be - ne - di -
 - cum, Do - mi - nus te - cum. Be - ne - di - cta tu, -
 - mi - nus te - - - cum. Be - ne - di - cta tu, be - ne - di - cta tu, be - ne - di - cta tu in mu - li - e - cta tu, be - ne - di - cta tu in e - ri - bus, in tu, be - ne - di - cta tu in tu, be - ne - di - cta tu in mu - li - e - ri -



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



e - - ri - ctus fru - ctus ven -
 et be - ne - di - ctus, et be - ne - di - ctus fru -
 as, et be - ne :tus
 au - ri - bus, et - bus, - bus, -

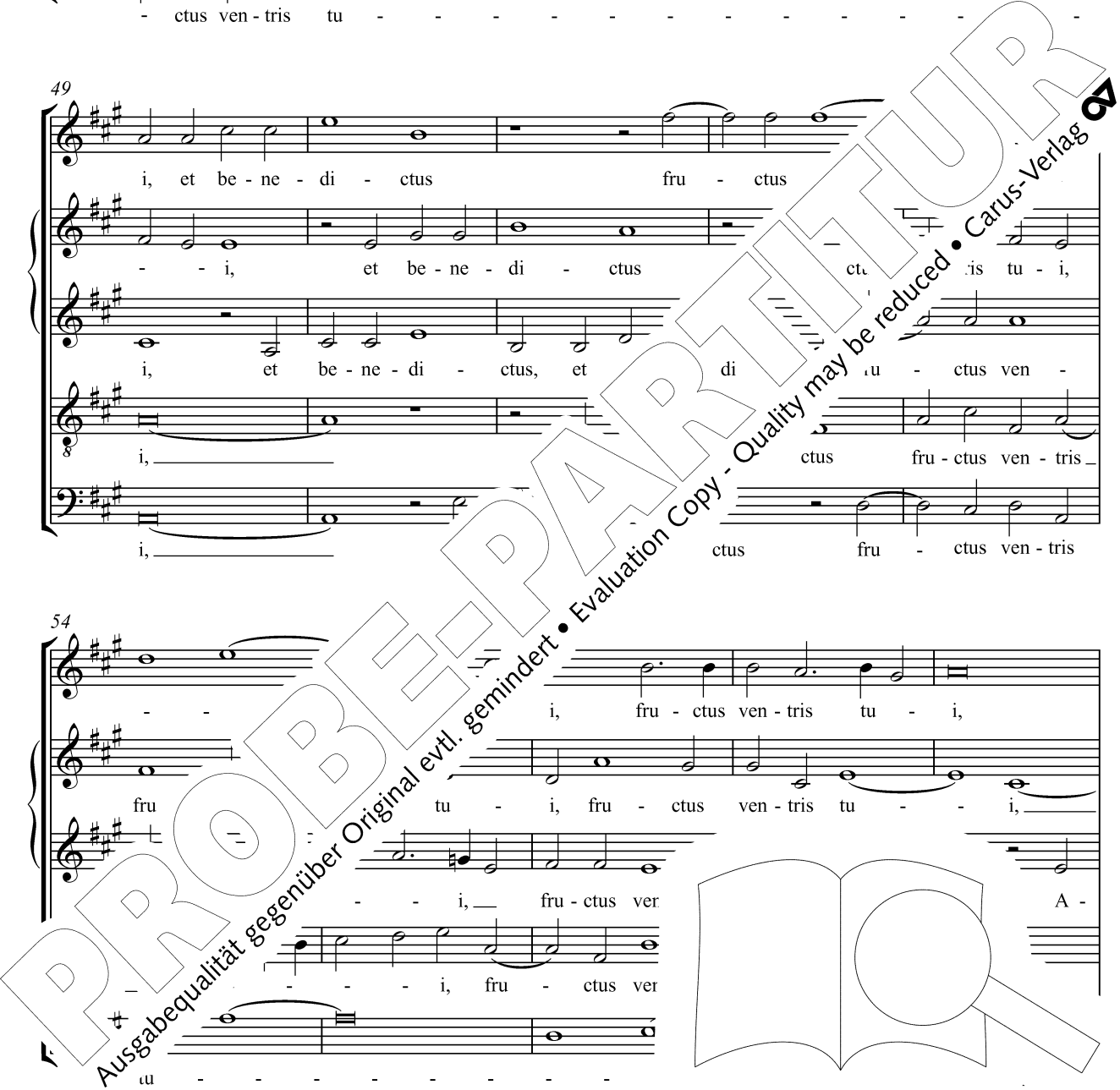


- tris tu - - - - - i, fru - ctus ven - tris tu -
 - ctus ven - tris tu - - - - i, fru - ctus ven - tris tu - -
 ven - tris tu - i, fru - ctus ven - tris - tu - i, fru - ctus ven - tris tu -
 - ctus ven - tris - tu - - - - i, fru - ctus ven - - tris tu -
 - ctus ven - tris tu -

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

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

A -

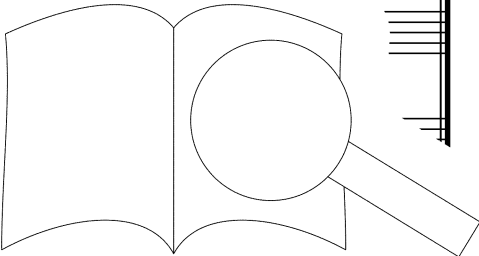


tu - - - i. A - - - - - men,
 tu - - - i. A - - - - - men, a - - - - -
 A - - - - - men, a - - - - -
 A - - - - -

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

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

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 in cru -
Vir - - gi - ne: Ve - re pas - sum in - tum in

13

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

19

- gui - ne, san - gui - ne - rae - gu -
san - gui - ne, san - gui - - gu -
un - da flu - xit san - gui - un - da flu - - xit san - gui - E - .io - b. -

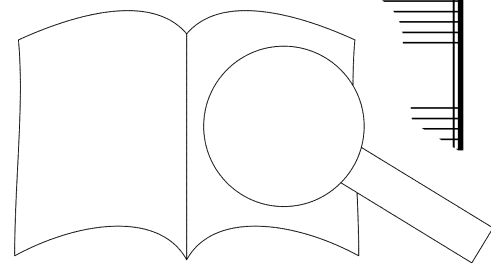
sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o pi -
 sta - tum in mor - tis, in mor - tis ex - a - mi - ne. O dul - cis, o
 sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o
 sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o

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
 Me. als dessen durchbohrter Seite Wasser und Blut floss; sei uns
 o Jesus, Sohn, erbarm dich meiner. Amen.



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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

est,
est,
est,

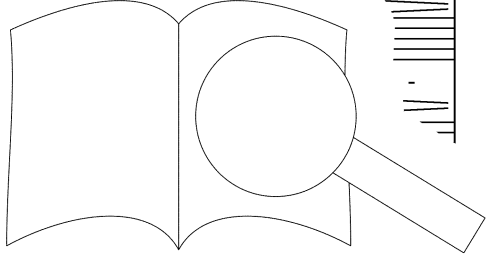
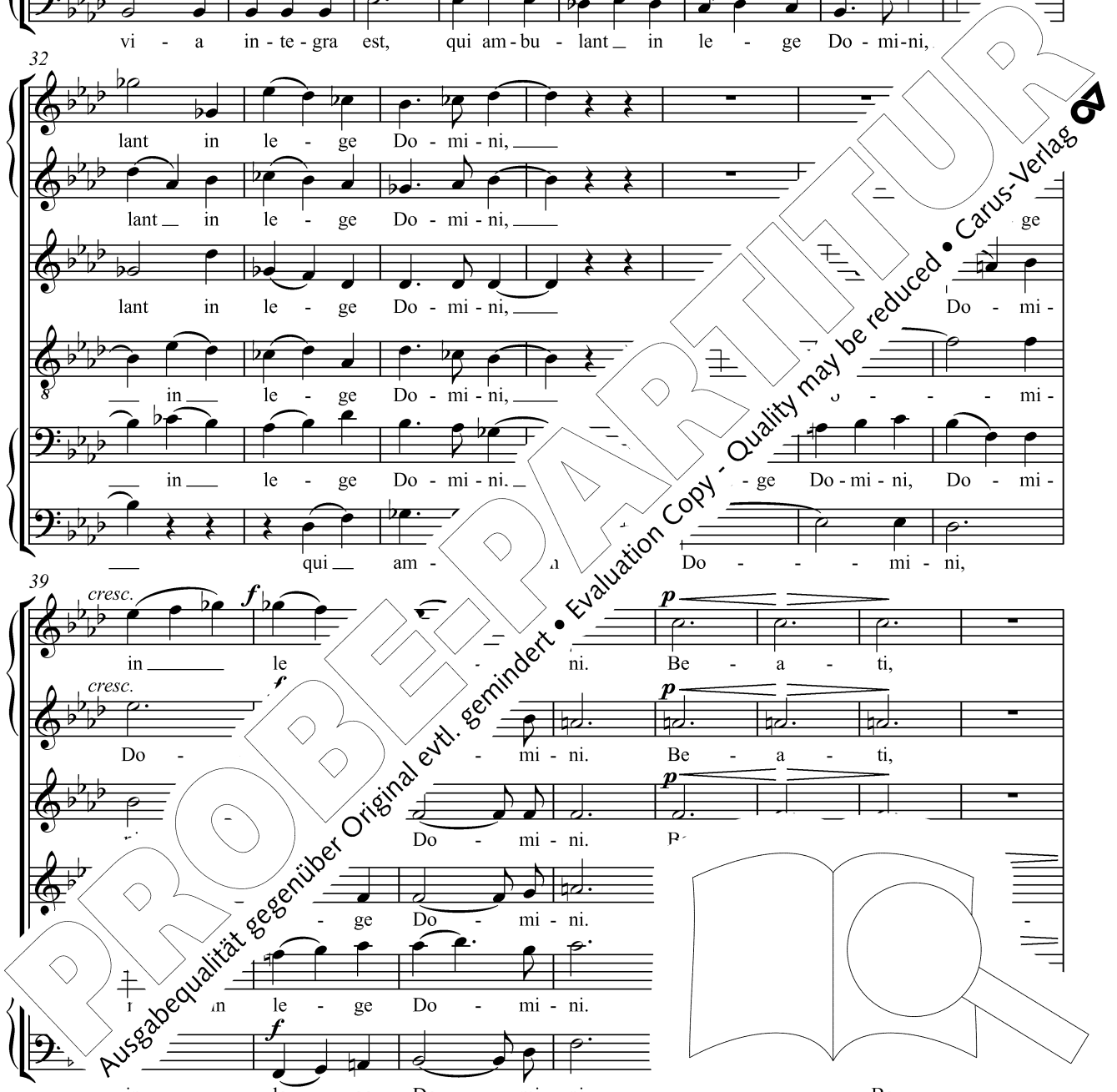
Be - a - ti - a in - te - gra
Be - a - vi - a in - te - gra
Be - a - quo - rum vi - a in - te - gra

16
be - u - 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 -
 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.
 Be - a - ti



47

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

8

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

pp

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

pp

ti, be - a - - ti,

55

mf

vi - a in - te - gra est,

mf

vi - a in - te - gra est,

mf

vi - a in - te - gra est, be

8

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,

63

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

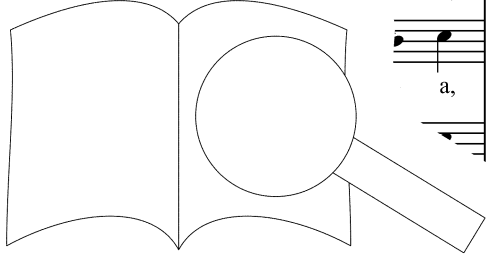
p

quo - rum vi - a, vi - a

p

quo - rum vi - a in - te - gi

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



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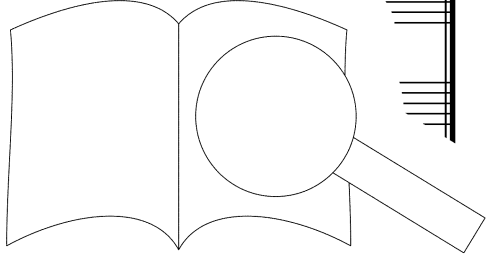
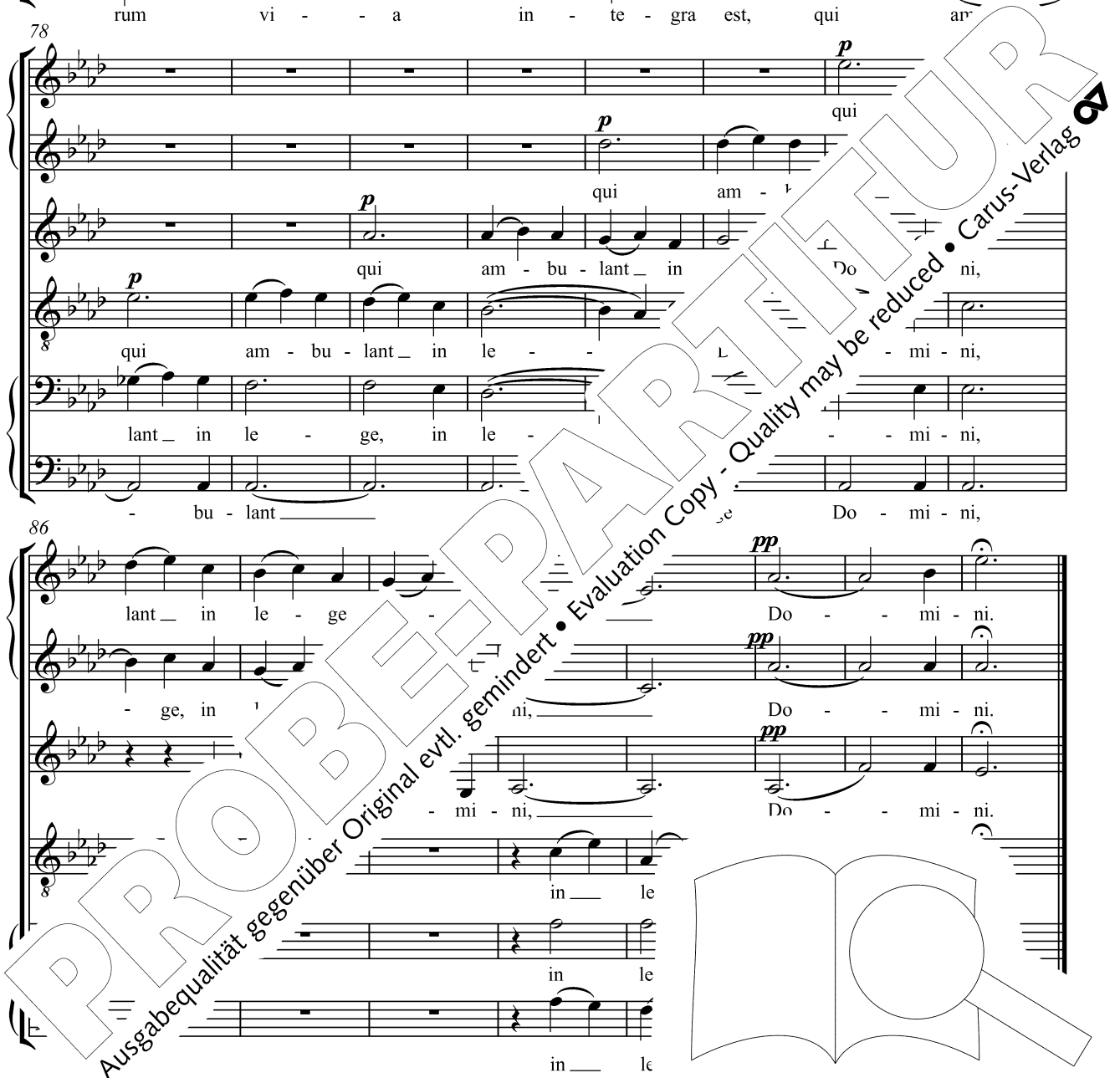
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quorum vi - a in - - te - gra est,
 quorum vi - a in - - te - gra est,
 quorum vi - a in - - te - gra est,
 quorum vi - a in - - te - gra est,
 quorum vi - a in - - te - gra est, qui am - bu -

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

lant in le - ge Do - - mi - ni.
 ge, in ni, Do - - mi - ni.
 mi - ni, Do - - mi - ni.
 in le
 in le
 in le

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

Tenore
Basso

p

p

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

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

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

the dead,

Organo

Man.

L'istesso tempo

T B unisono

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

Pec

ay, re - ser - ved in heav'n

the

34

cresc. *f*

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

40

last time.

Sw. Oboe 8'

[Ped.]

44

Soprano solo (Dec)

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

Sw. Grundstimmen

51

man - ner of con - ver - sion the time of your so - journ - ing here in

pp

58

fear.

Offenflöte

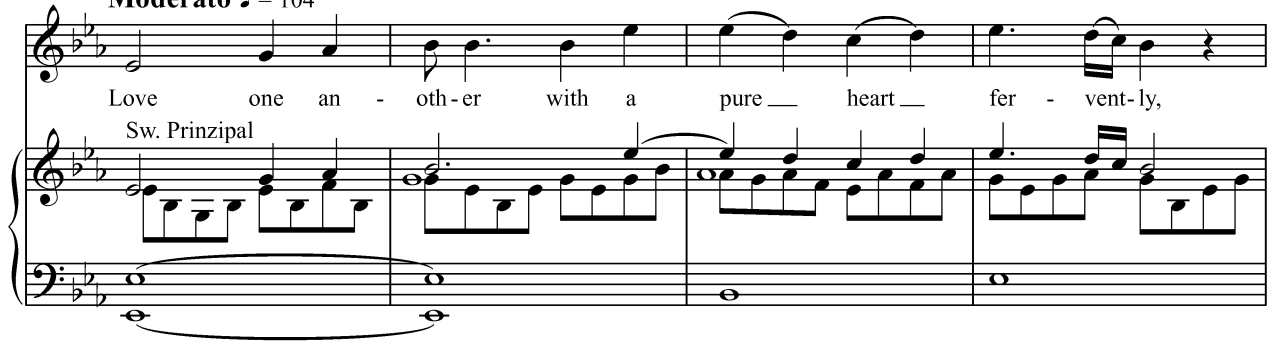
Sw. Oboe

Ped. an Sw.

67 **Moderato** ♩ = 104

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

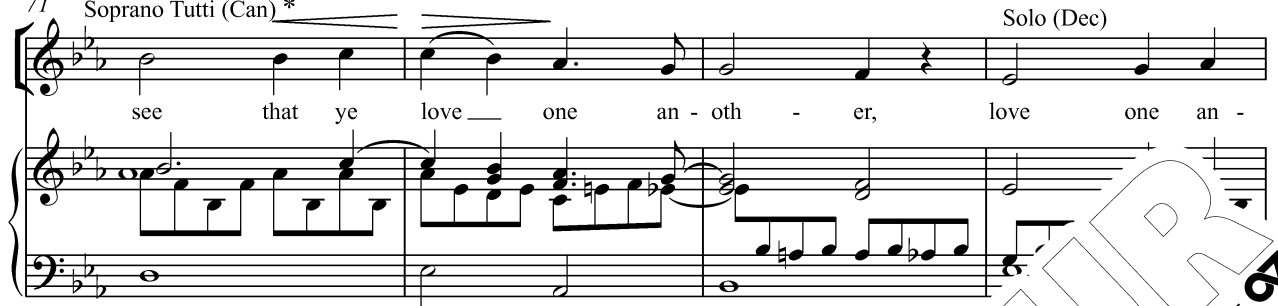
Sw. Prinzipal



71 **Soprano Tutti (Can)***

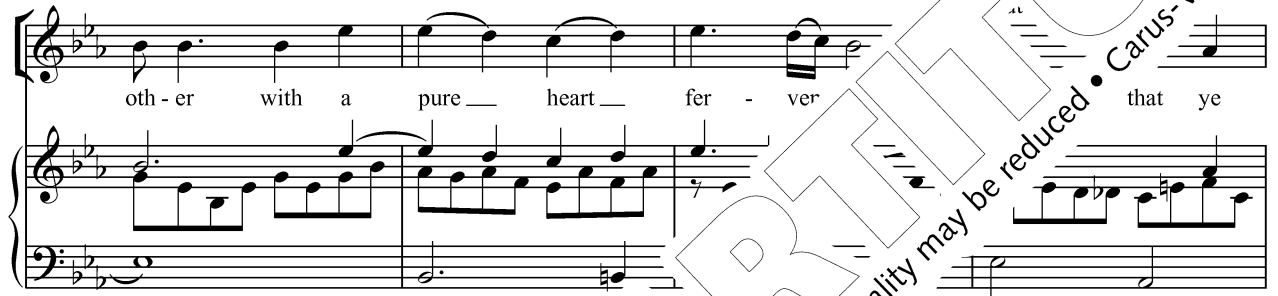
Solo (Dec)

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



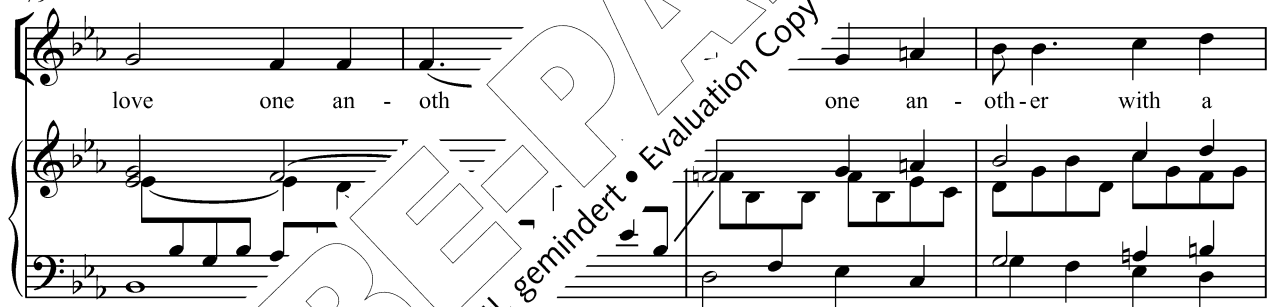
75

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



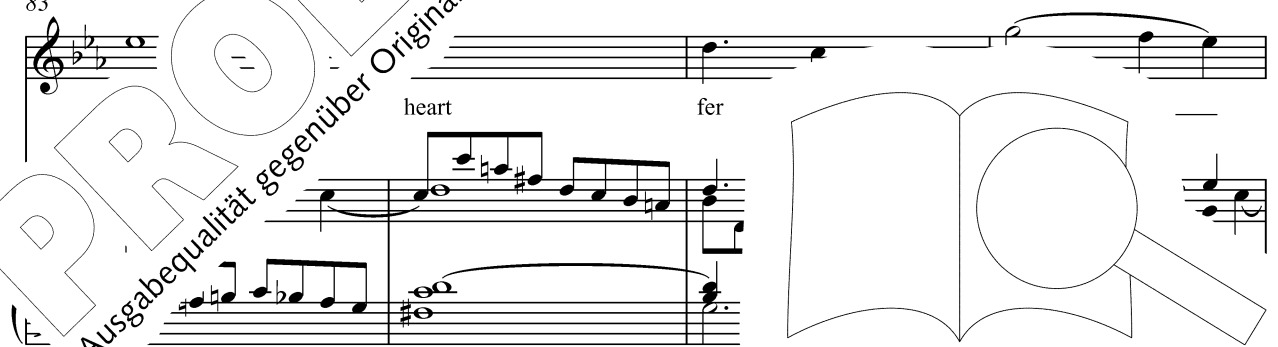
79

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



83

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

Tutti (Dec)

Soprano Tutti (Can)

see that ye love _____ er, with a

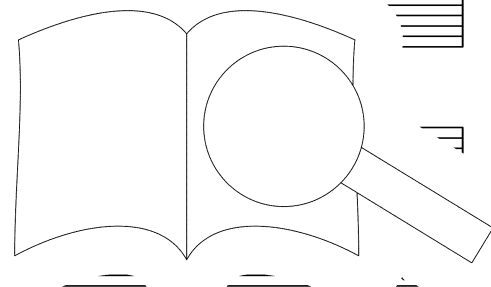
with a

103

pure _____ a _____ pure heart _____ ly.

heart, — a _____ pure

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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

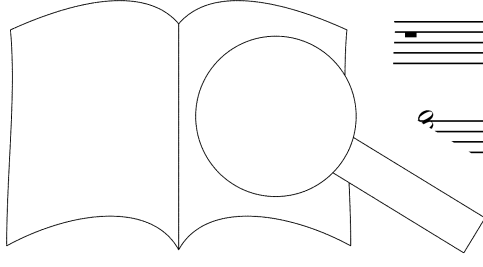
Tutti Allegretto $\text{♩} = 100$

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

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

... the Lord en - dur - eth for ...

... d of the Lord en - dur - eth fc



[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

er ev - er, en -

dur - eth for ev

word

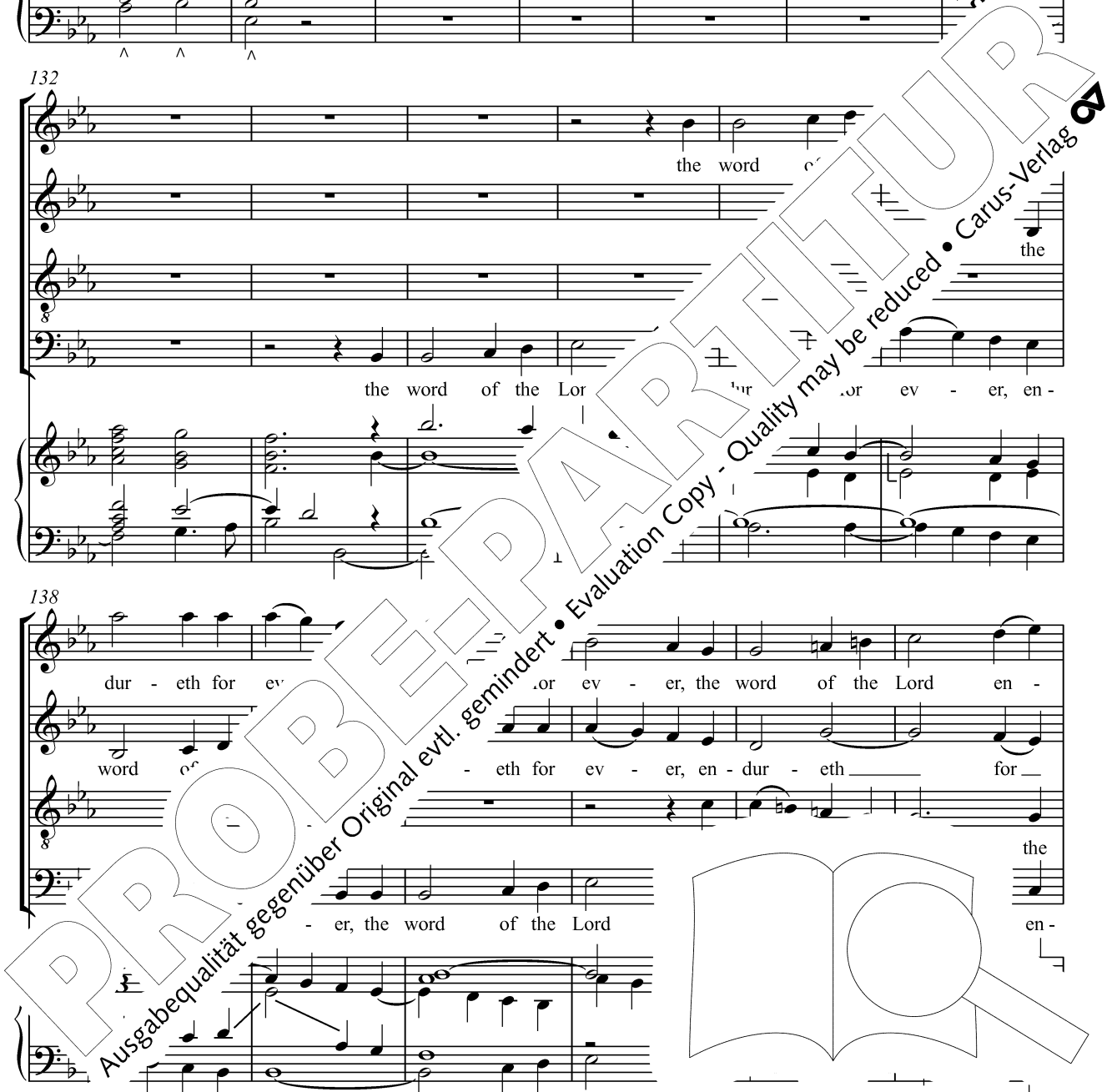
er ev - er, the word of the Lord en -

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

- er, the word of the Lord

the

en -

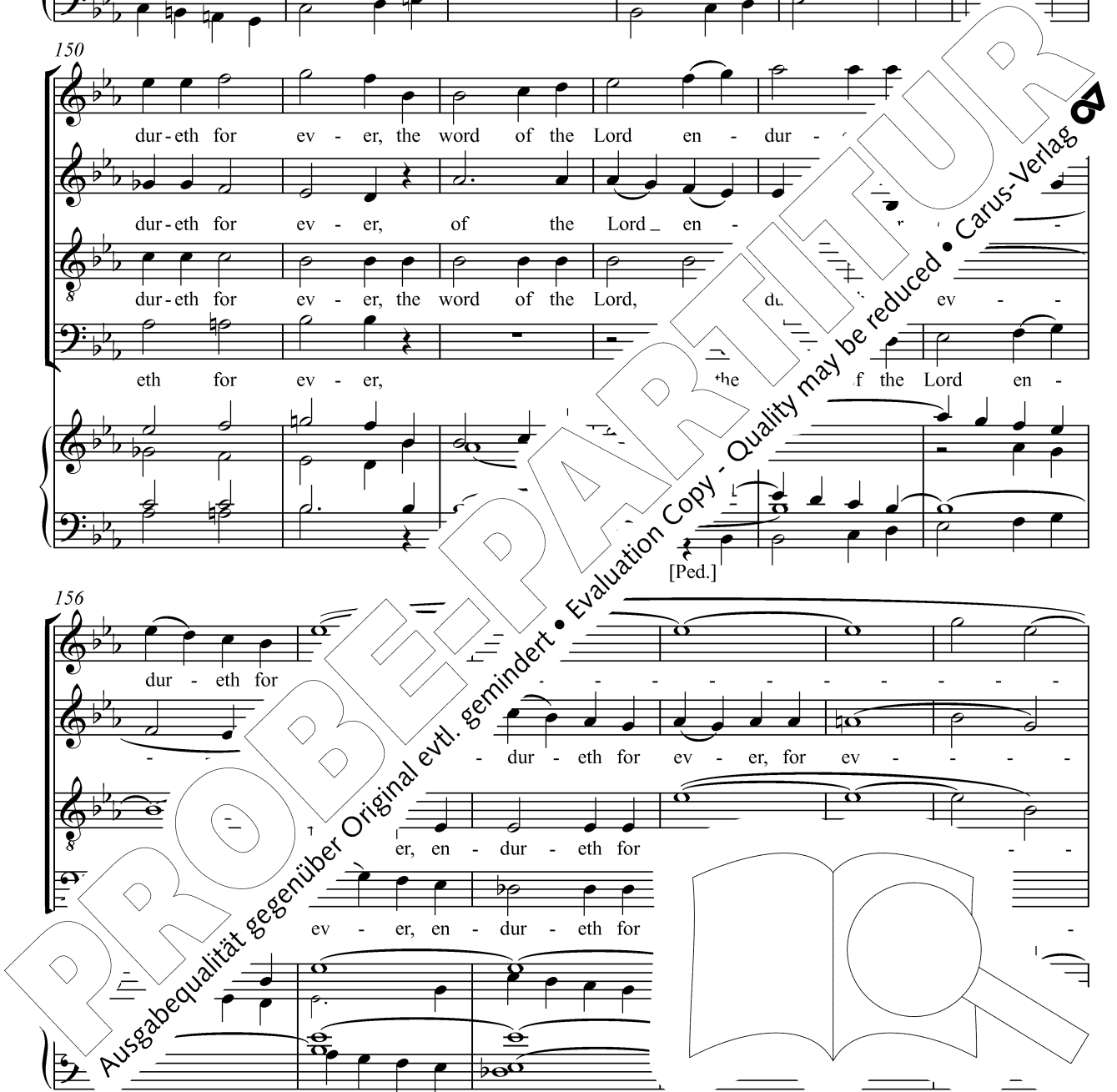


dur - eth for ev - er, en - dur - eth for ev - er, for ev - - er, en -
 ev - - - er, for ev - - - er, en -
 word of the Lord, en - dur - eth for ev - er, the word of the Lord, en -
 dur - eth for ev - er, for ev - er, the word of the Lord en - dur -

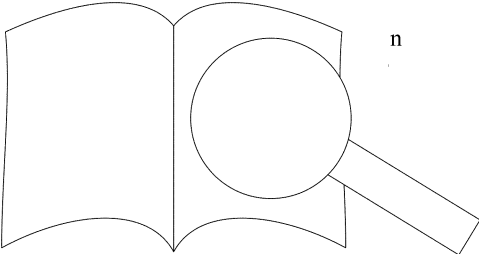
dur - eth for ev - er, the word of the Lord en - dur -
 dur - eth for ev - er, of the Lord en -
 dur - eth for ev - er, the word of the Lord, du - ev - -
 eth for ev - er, the f the Lord en -

[Ped.]

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



Gelobt sei Gott, der Vater, der uns in seiner großen Barmherzigkeit neu gezeugt hat zu einer lebendigen Hoffnung. Christus von den Toten, zu einem unzerstörbaren und unbefleckten und nicht verwelkenden Leben. Erreserviert ist für euch, die ihr, durch Gottes Macht und durch euren Glauben, bewahrt seid für die ewigen Zeiten offenbart werden wird. Denn so heilig ist, so seid auch ihr heilig in allen euren Taten. Liebt einander innig mit reinem Herzen; seht, das Gras verdorrt, die Blumen verwelken, die Blumen aus unvergänglichem Samen, aus dem Samen wie des Grases Blume. Das Gras verdorrt



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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

6 *dolce*

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

11 *cresc.*

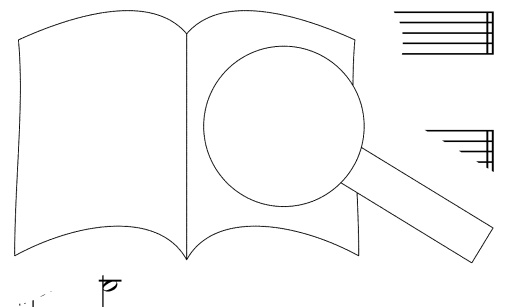
Spir - it art, who dost thy sev - en - - part -

17 *p*

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

23

is com - fort, I



Coro senza Organo
dolce

29 Organo

Prinzipale Sw

2. En - a - ble - with per -

dolce

35

cresc. *p*

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

cresc.

41

cresc.

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

47

p *cresc.*

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

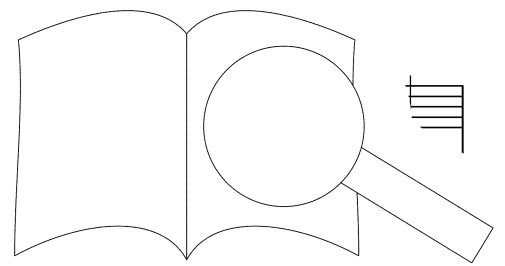
p *cresc.*

54

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

61

dolce



67 *cresc.*

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

cresc.

72 *p* *cresc.*

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

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.

f

Organo 93 *mf*

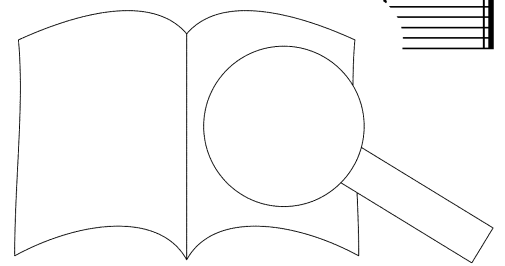
Sw. *mf*

Ped.

98 *pp*

pp

...zündet unsere Herzen und erhelle sie mit himm
 ...nt. Deine Salbung, vom Himmel gesegnet, gibt un
 ... ewigen Licht die Dunkelheit vor unseren blinden Auger
 ... Halte unsere Feinde fern von uns, gib Frieden daheim
 ... nnen den Vater, Sohn und dich, der du bist beider Geist unc
 un. ... klingendes 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 $\text{♩} = 92$
Tenore e Basso *f*

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

Hw. Prinzipal
Sw. gekoppelt

Ped.

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

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

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

low - li - ness of his

Positiv

Man.

22 hand - maid - er
his hand -

hand
Tenor

For be - hold - fro

ve -

Hw.

Ped.

30 Soprano e Alto

ff

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

38

p

y hath mag - ni - fied me

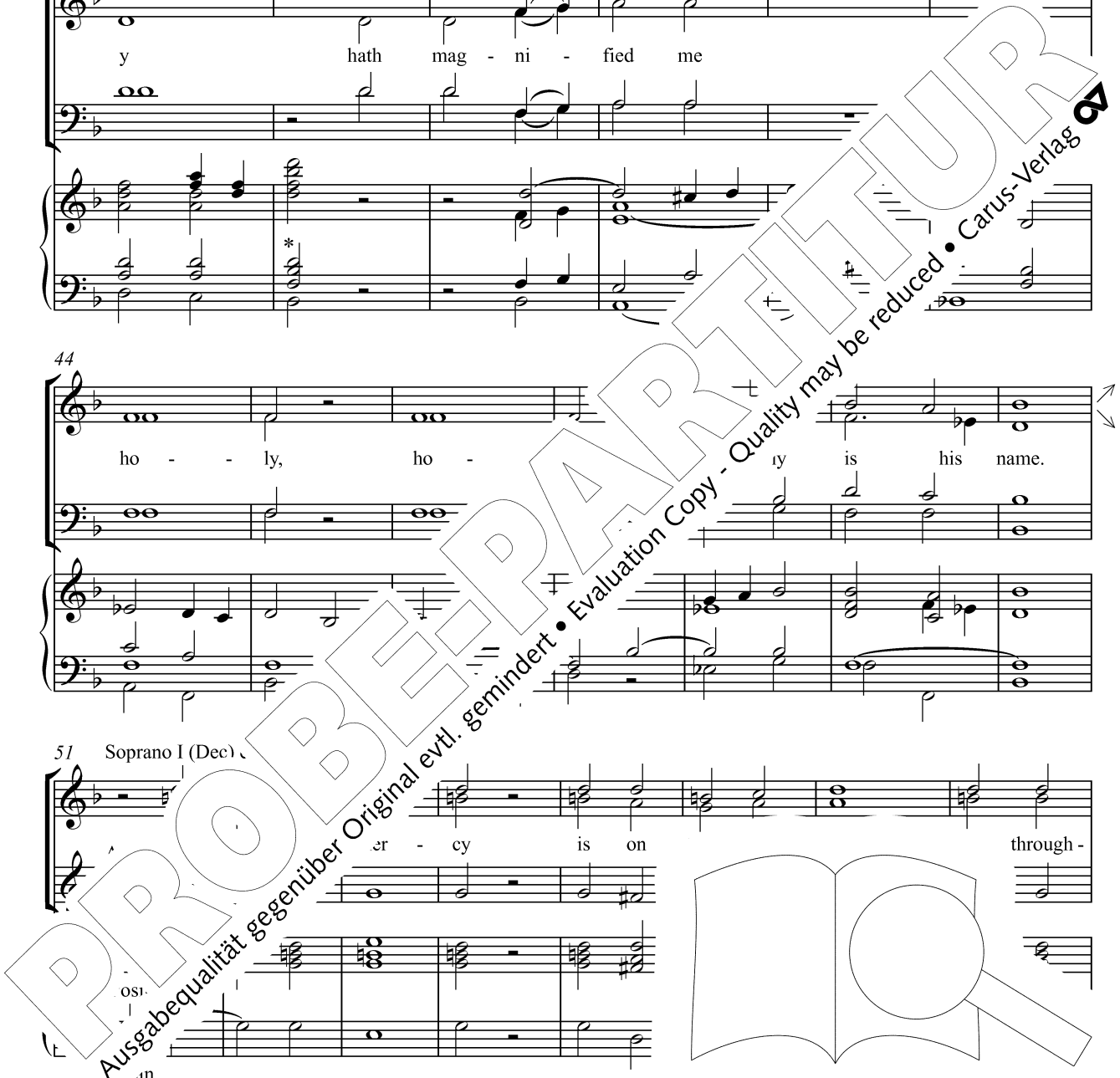
44

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

51 Soprano I (Dec)

er - ey is on through -

* 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:

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.

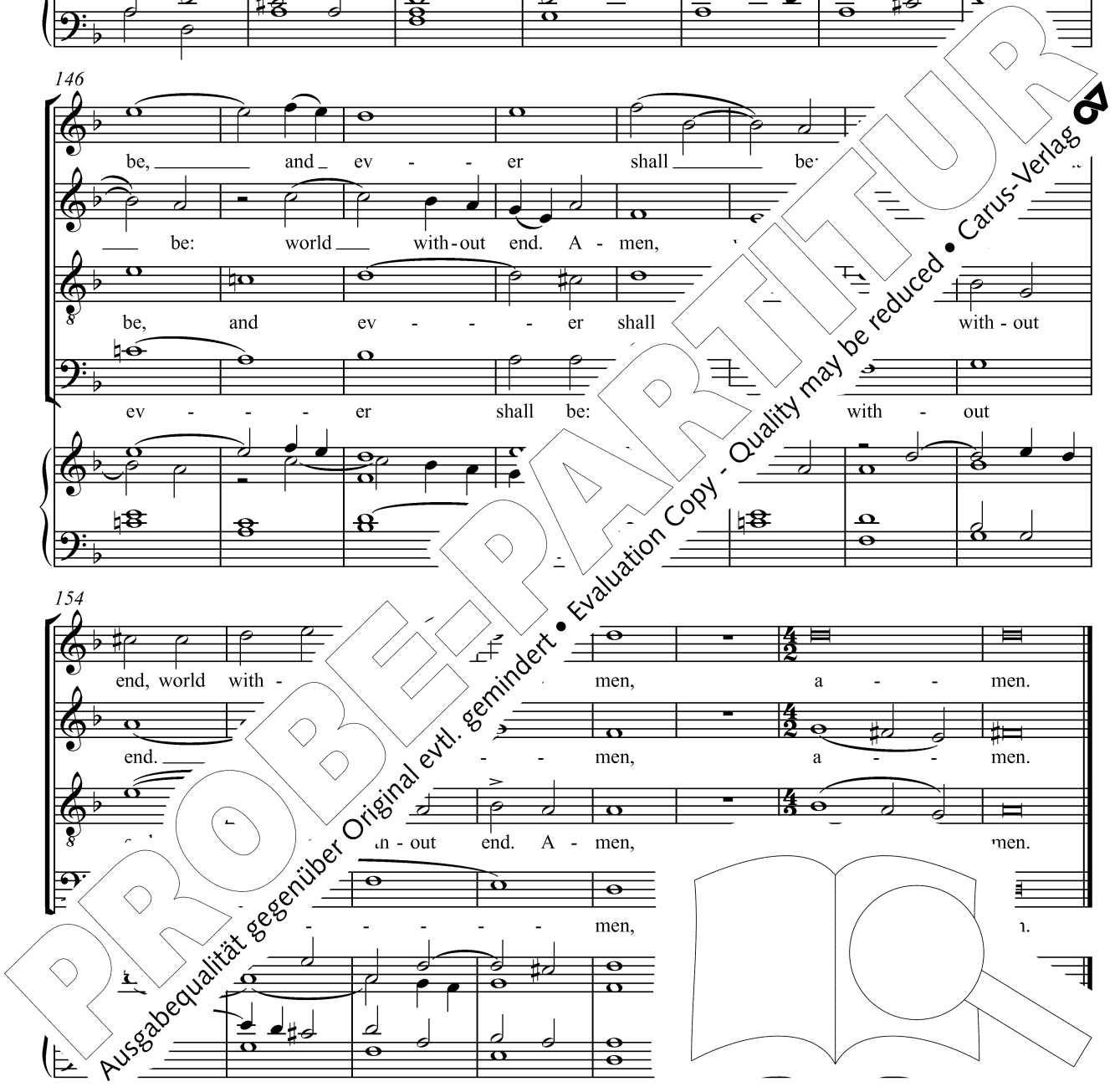
end. - - men, a - - men.

in - out end. A - men, men.

men,

1.

Übersetzung siehe S. 49



2. Nunc dimittis

$\text{♩} = 66$

p

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

p

7

dim.

part, de - part in peace _____ ac - cord.

dim.

dim.

15

cresc.

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

fore_ the face of all peo - ple. To be a light to light - en the Gen - tles

Man.

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

ilc ... the

Fa -

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

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

and to the Son,

host:

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

Sesq. & Mixt.

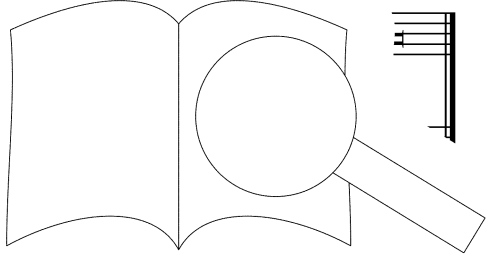
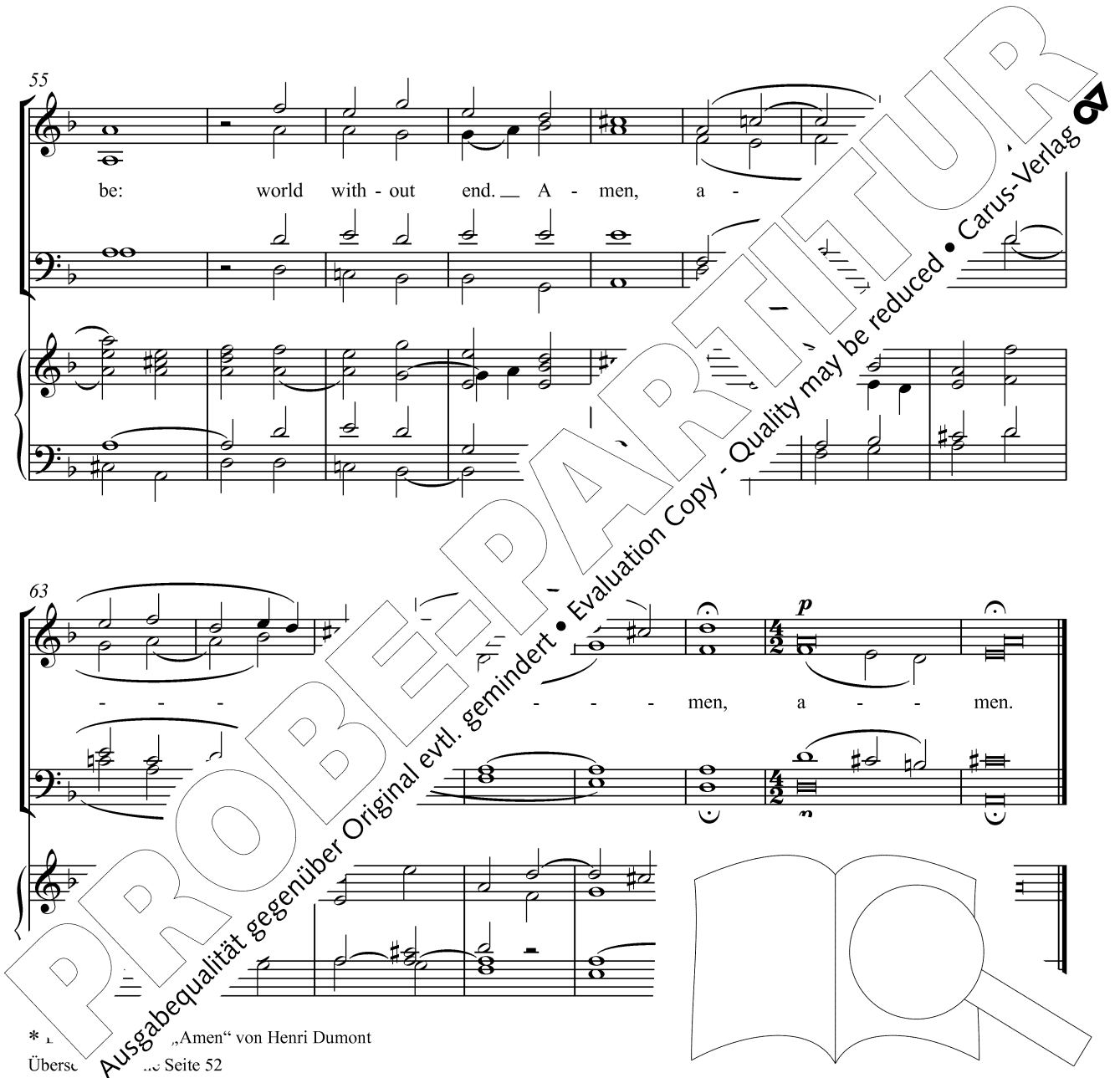
be: world with - out end. — A - men, a -

- - - men, a - - - men.

* 1 „Amen“ von Henri Dumont

Übersetzung Seite 52

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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 ♩ = 100

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

mf *f*

Hw. gekoppelt an Sw.

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

p *p* *poco rall.* *pp*

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

a ten

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

call *ff*

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

p poco rall. *a tempo p*

p poco

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

cresc. *f*

cresc. *f*

39

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

This system contains measures 39 through 43. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *f* at the beginning.

This system shows the piano accompaniment for measures 39-43, including the grand staff with treble and bass clefs.

44

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

This system contains measures 44 through 48. The vocal line continues with lyrics. The piano accompaniment includes dynamic markings of *p* and *pp*.

This system shows the piano accompaniment for measures 44-48, including the grand staff with treble and bass clefs.

51

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

This system contains measures 51 through 55. The vocal line includes lyrics. The piano accompaniment includes dynamic markings of *pp* and *p*, and a tempo marking of *a tempo*.

This system shows the piano accompaniment for measures 51-55, including the grand staff with treble and bass clefs. It includes dynamic markings of *pp* and *poco rall.*

with good things

and the rich he hath sent emp - ty a -

way.

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

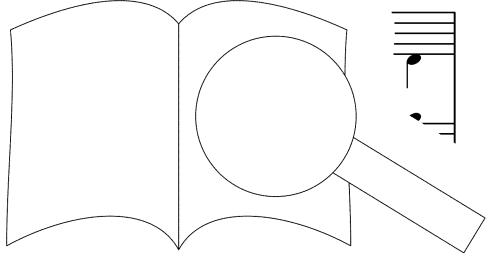
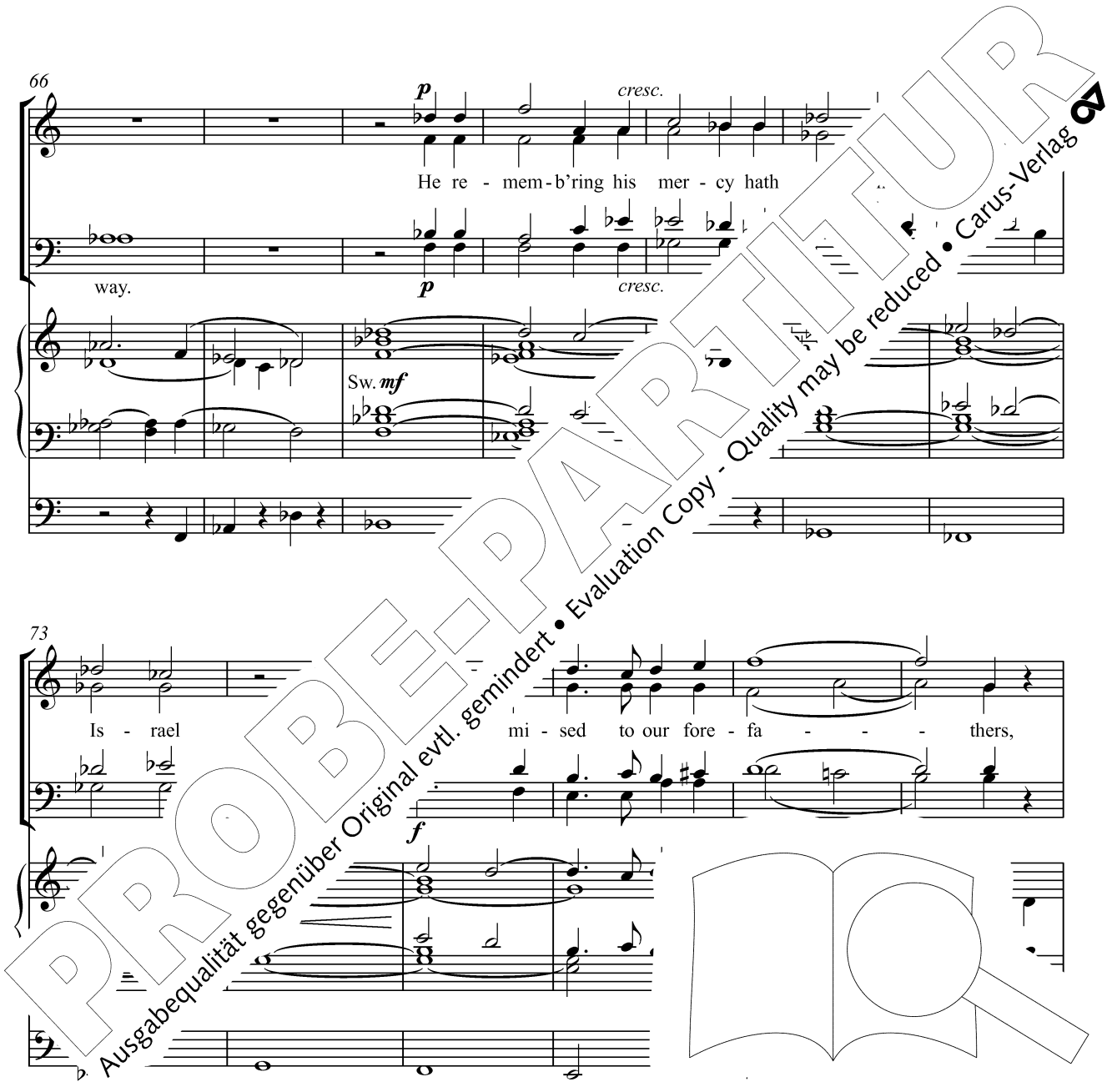
p *cresc.*

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, the most;

ad lib.

92

as it is now, and ev - er

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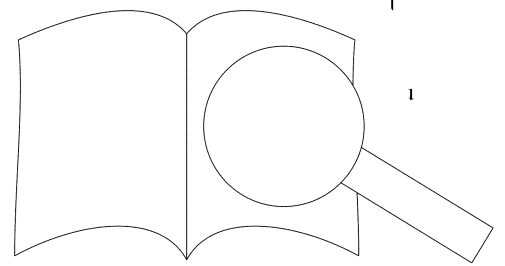
shall be: world with-out end, world with-out

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

end. A

ff

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



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2. Nunc dimittis

Andante tranquillo ♩ = 66

p

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

9

thy sal - va

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

tion, tion, sal - va - tion,

17

poco ar

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

cresc.

accel. *cresc.*

Poco più mosso ♩ = 93

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

più lento

and to be the glo-ry

Ma

Is - ra - e', Fa - ther, and to the Son, and to the

ad lib.

48

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

54

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

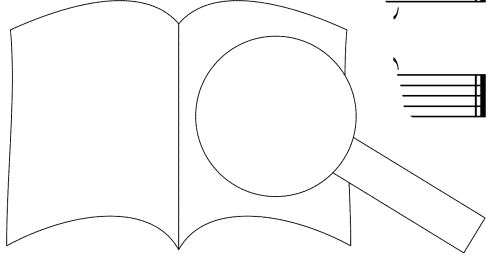
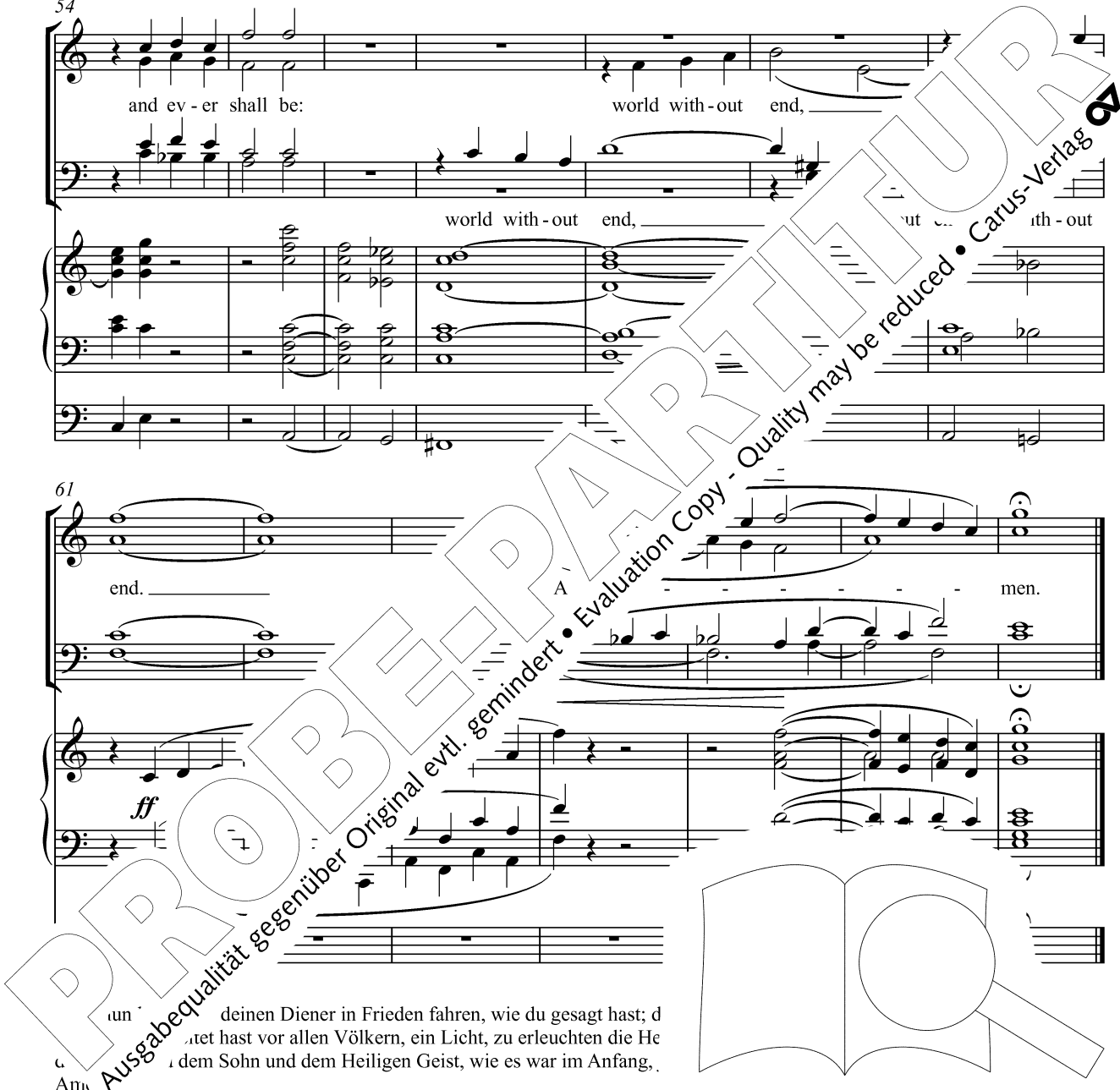
world with - out end, out ... ith - out

61

end. men.

ff

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



11 Expectans expectavi

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

Adagio

Organo

p

senza Ped. Ped.

9

Soprano, Alto

Tenore, Basso

p

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

16

un - wit - ting I keep white -

cresc.

ad lib.

senza Ped. Ped.

23

latch

if thou should'st care to en - ter

f

or to tar - ry - there.

p *pp*

With part - ed lips and out - stretch'd

With part - ed lips and out - stretch'd hands, with

With part - ed lips an - ds, with

out - stretch'd hands,

p *pp*

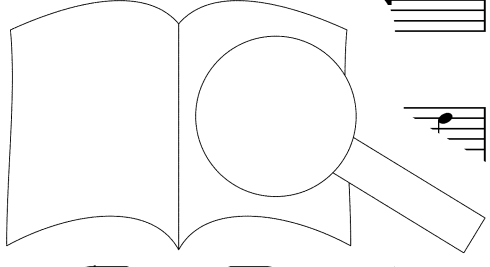
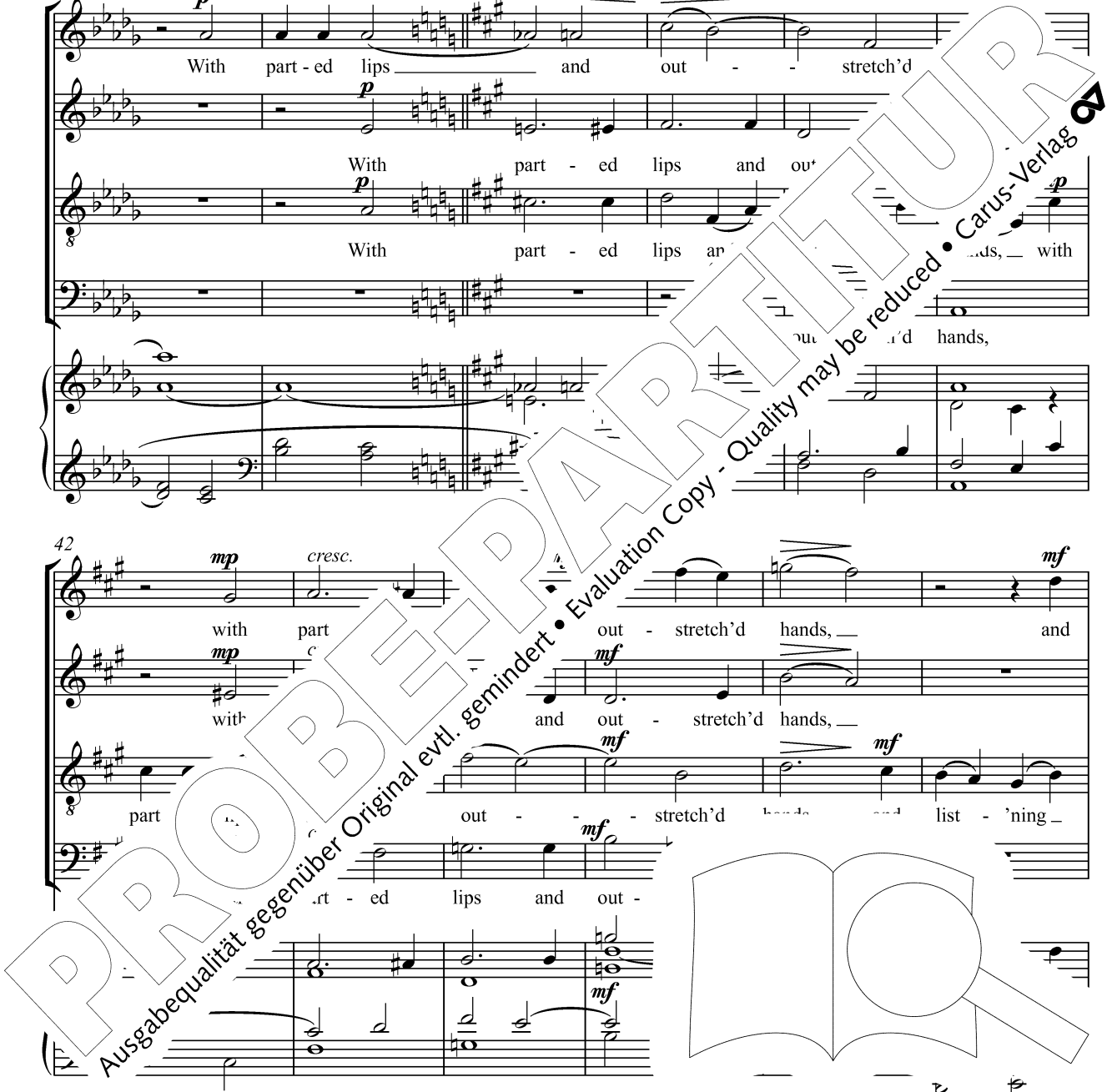
with part out - stretch'd hands, and

with and out - stretch'd hands,

part out - stretch'd hands and list - ning

part - ed lips and out -

mp *cresc.* *mf*



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

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

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

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

mf *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

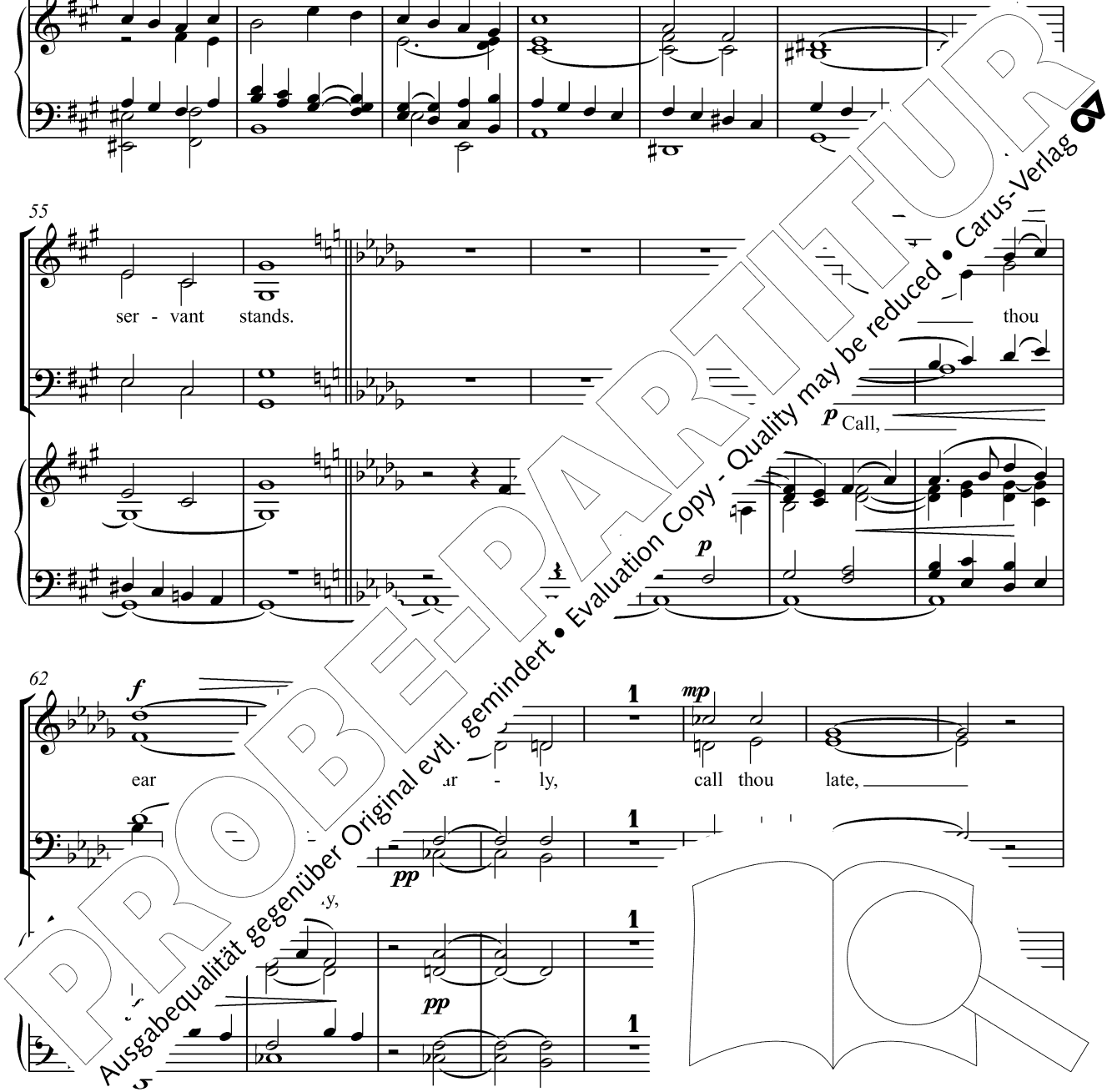
ser - vant stands. thou

p Call,

ear ar - ly, call thou late,

f *pp* *mp* *pp*

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

senza Ped.

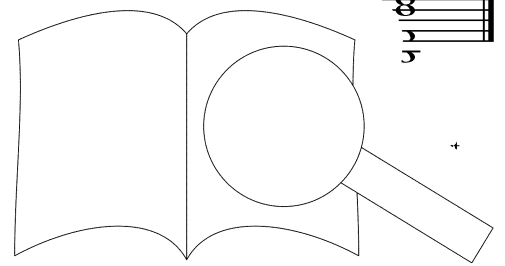
84 **pp**

keep white, and whole.

voce

p Ped.

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

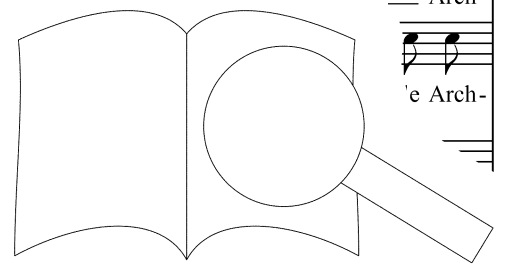


dum com - mit - te - ret bel - lum dra - - co.
 dum com - mit - te - ret bel - lum dra - - co.
 dum com - mit - te - ret bel - lum dra - - co. Cum Mi - cha - e - le Arch -
 dum com - mit - te - ret bel - lum dra - - co.
 dum com - mit - te - ret bel - lum dra - - co. Cum Mi - cha - e - le Arch -
 dum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

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

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

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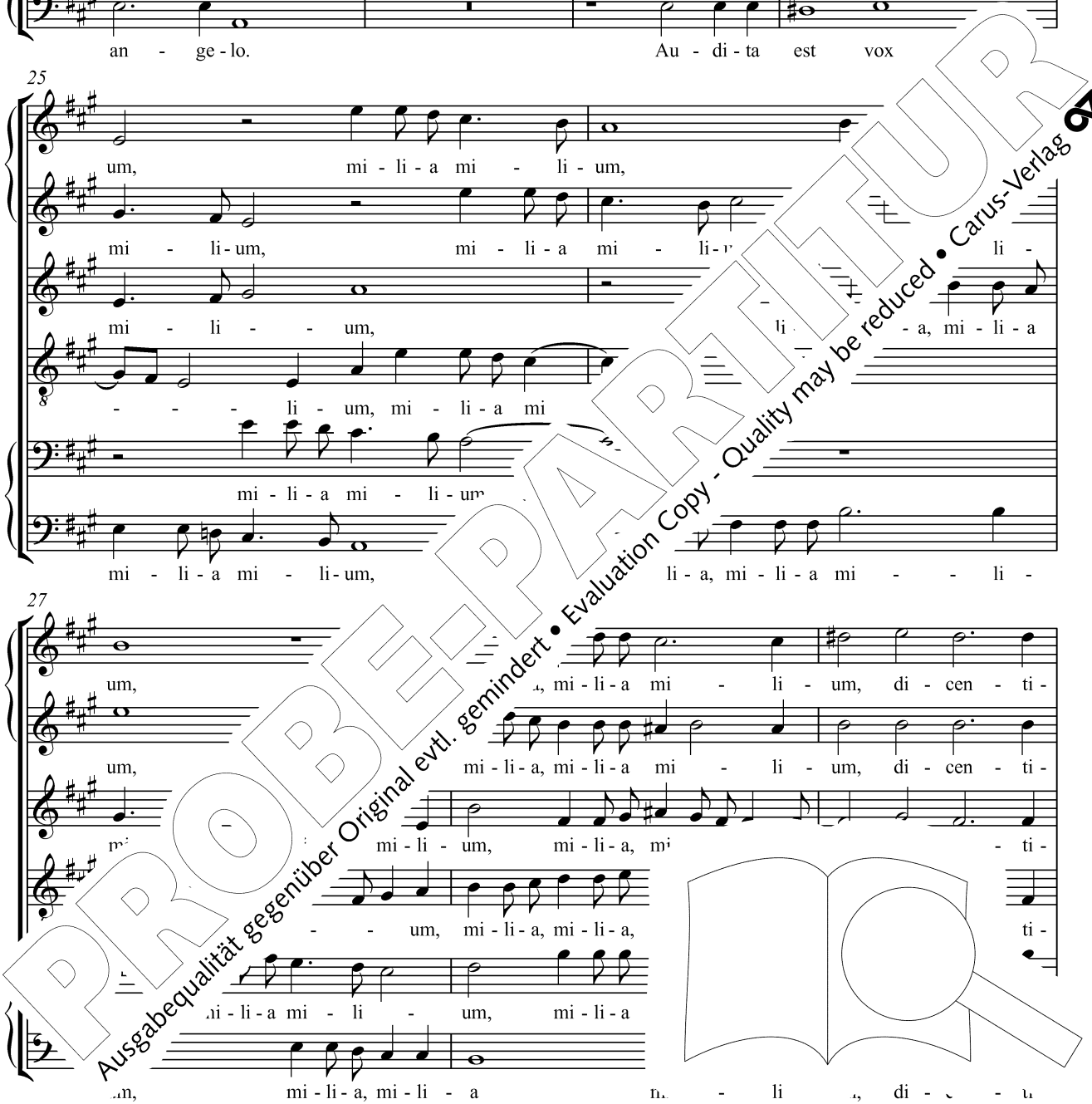


an - ge - lo. Au - di - ta est vox mi - li - a mi - li -
 an - ge - lo. Au - di - ta est vox mi - li - a
 an - ge - lo. Au - di - ta est vox, au - di - ta est vox mi - li - a
 an - ge - lo. Au - di - ta est vox mi - li - a mi -
 an - ge - lo. Au - di - ta est vox, au - di - ta est vox
 an - ge - lo.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

um, mi - li - a mi - li - um,
 mi - li - um, mi - li - a mi - li - um, li -
 mi - li - um, li - a mi - li - a
 - - - 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,
 um,
 m:
 - - um, mi - li - a, mi - li - a,
 - li - li - a mi - li - um, mi - li - a
 - n, mi - li - a, mi - li - a

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



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

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

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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

De - o, in ex -

a

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

9

De - o, in ex -

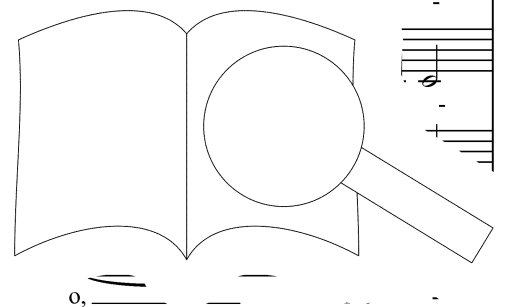
o, in ex - cel - sis De - o,

in ex - cel - sis De

o,

ex - cel - sis De - o, De -

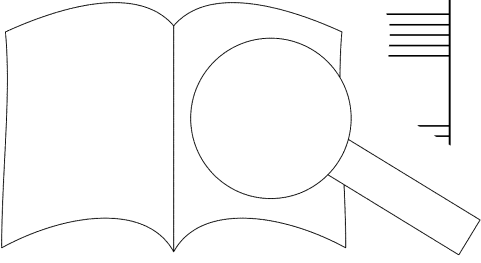
o, in ex - cel - sis De - - - - -



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, ou, s, God, thy
 in ex-cel - sis De - - - soul, to God, thy
 - - o, De - -
 De - o, De -

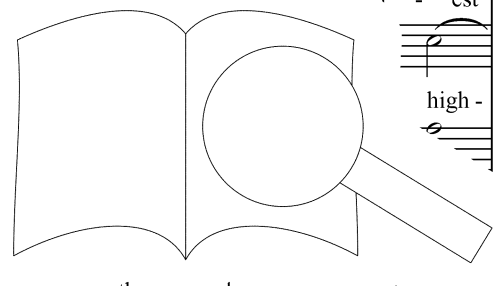
Lord, all in glo - ry's high - est key, high - est
 Lord, all in glo - ry's high - est
 Lord, to God, thy Lord, h - est
 my soul, to God, thy Lo
 my soul, to God, thy Lord,
 Sing, my soul, to God, thy Lora, ... in



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' choi 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



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
 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 thy

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

un - - - to prai - - se's
 un - to prai - se's high - - est
 hi 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. , . to

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



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

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, but er - life. For God

p *cresc.* *p*

should

25

mf

sent not his Son - 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
that he

pp *cresc.*

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*

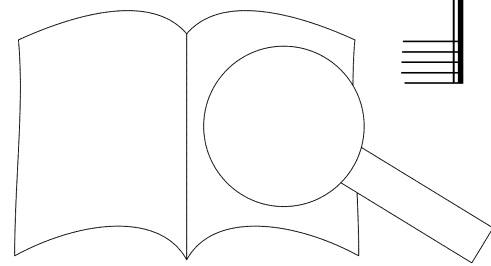
ev - er - last life, ev - er - last - ing, ev - er - last life. God so loved the

rall. *pp*

70 *ppp* *rall.*

world. so loved the world, _____ world.

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



15 How dear are thy counsels ◉

William Crotch (1775–1847)

Text: Ps 139, 17.23.24

Orgelarrangement: William Henry Monk (1823–1889)

Slow $\text{♩} = 66$

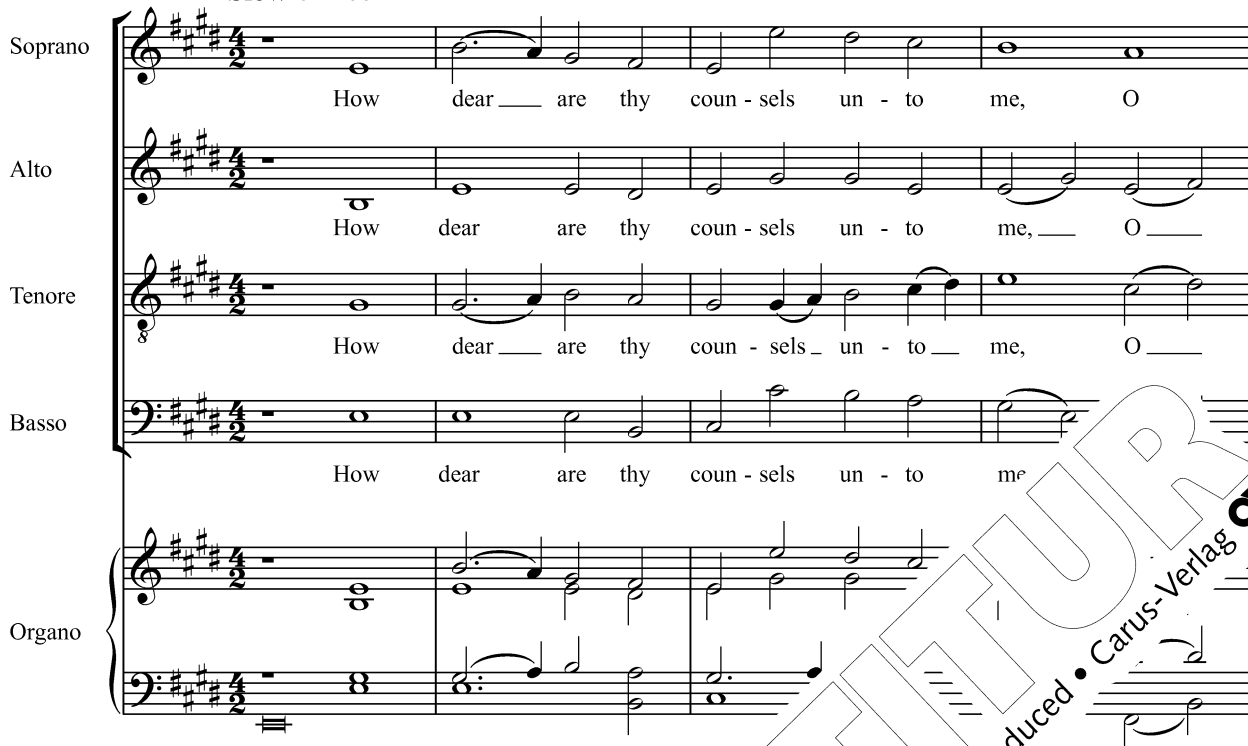
Soprano
How dear ___ are thy coun - sels un - to me, O

Alto
How dear are thy coun - sels un - to me, ___ O ___

Tenore
How dear ___ are thy coun - sels un - to me, O ___

Basso
How dear are thy coun - sels un - to me

Organo

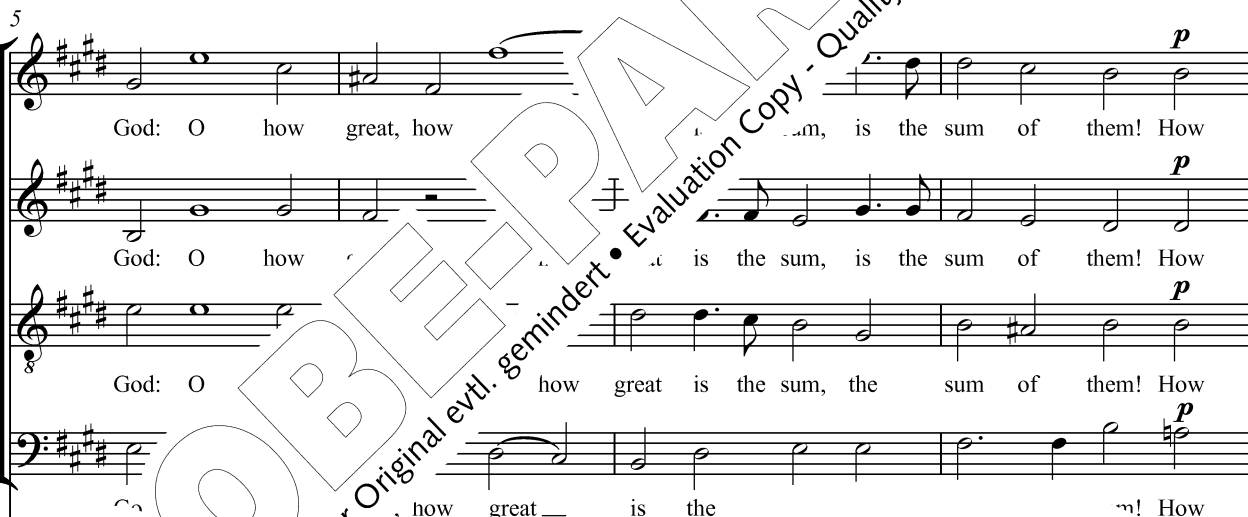


5
God: O how great, how ... am, is the sum of them! How *p*

God: O how ... is the sum, is the sum of them! How *p*

God: O ... how great is the sum, the sum of them! How *p*

... , how great ___ is the ... m! How *p*

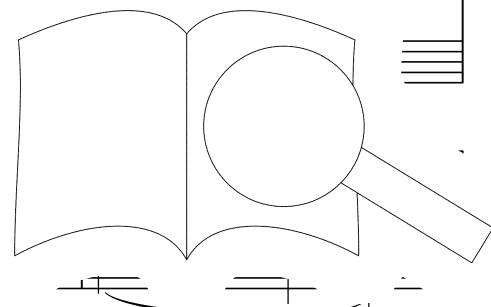


dear are thy counsels unto me, O God: O how
 dear are thy counsels unto me, O God: O how
 dear unto me are thy counsels, O God: O
 dear are thy counsels unto me, O God: O how

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

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

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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, examine my thoughts, and seek, and seek
 heart, examine my thoughts, and seek, and
 and seek the ground of my heart, the ground of my
 seek the ground of my heart, the ground of my

heart. I well if there be any way of
 heart look well if there be any way of
 well, look well if of
 well, look well if of

Prinzipal

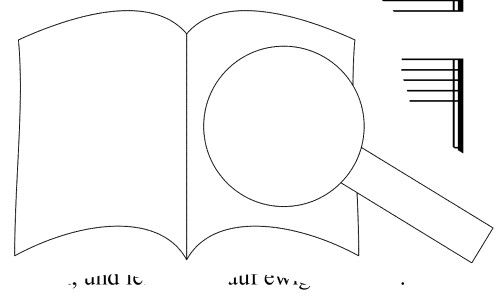
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wick-ed-ness, a - ny way of wick-ed-ness in me; and lead me in the
 wick-ed-ness, a - ny way of wick-ed-ness in me; and lead me in the
 wick-ed-ness, a - ny way of wick-ed-ness in me; and lead me in the
 wick-ed-ness, a - ny way of wick-ed-ness in 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
 way — ev - er - last - - ing, lead me, lead - - er -
 way — ev - er - last - - ing, lead the way — ev - er -

last - - ir - - ing.
 last - - er - last - - ing.
 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!



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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 heaven, saying unto me:
I heard a voice from heaven, saying unto me:
I heard a voice from heaven, saying unto me:
I heard a voice from heaven, saying unto me:

6

Write; from hence forth blessed are the dead, blessed
Write; from hence forth blessed are, blessed
Write; from hence forth blessed are! 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
d: 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

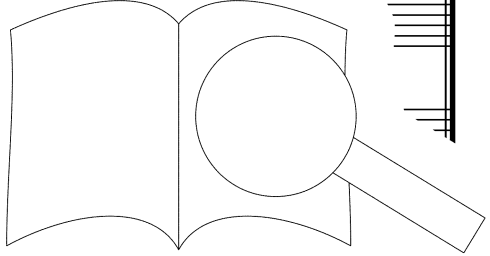
bours, for the. their la - - - bours.

they la - - - bours,

a - bours, for they rest fron

ia - - - bours, for

Ici. ... nne vom Himmel zu mir sagen: Schreibe: Selig sind die Tc
 der G. ... , dass sie ruhen von ihrer Arbeit.



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 Father, and

I will pray the Fa - ther, and

will pray the Fa - ther,

10

give you an - oth - er com - fort - er,

you an - oth - er com - fort - er,

and he shall give you an - oth - er

that he _____ may abide with you for ev -

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

8 he may abide with you for ev - er, that he may abide with you for ev -

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

er, ev'n the spiri'

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

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

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

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

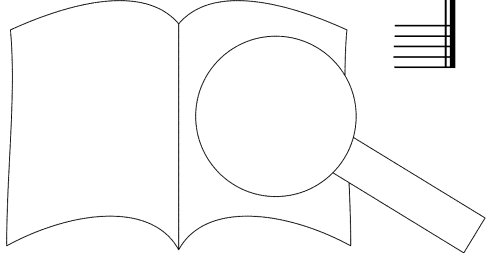
truth, ev'n _____ ev'n _____ the spirit of truth, truth.

8 _____ ae spirit of truth, the spi'

_____ the spirit of truth, the :

1. | 2.

1. euc. ... hatet 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 31,5; 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

Schola * Fine

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

12

Red - - e - mi - sti me, Red - - e - mi - sti me, Red - - e - mi - sti me, Do -

18

23

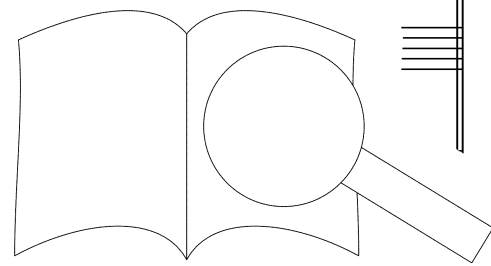
28

32

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

Lord, let me know mine end, and the

num-ber of my days, that

Lord, let me know r a. -ber of

num - ber of my days, the num days,

Lord, le and the num - ber

long I have to how long I have to

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

ay be cer - ti - fied how long, to

ays, that I may be cer - t o

live. Be - hold, be -

live. Be - hold,

live.

live.

hold, thou hast made my days, as i

be - hold, thou hast made . . . t were

long;

a spar

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

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

hold,

Be - hold,

thee; ev'n as noth - ing in re - spect of
 spect 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
 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 - ty,
 and ve - ri - ty is
 thee;
 man

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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.

56 Soli
Soprano I

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

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

67

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

72

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

76

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,

81

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 — my

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

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

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

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

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

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

peace at my tears, hold not thy peace

peace at my tears, hold not

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

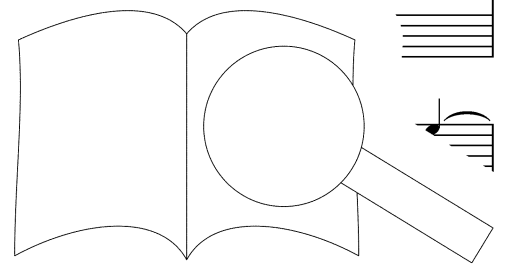
spare me, spare me a lit - tle,

spare me, spare me a that

O spare me, spare m

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20 Mass for four voices

1. Kyrie

William Byrd (~1539/40–1623)

Text: Ordinarium

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

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

Tenore Ky - rie e - lei - - - - -

Basso

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

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

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

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

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

Chri - ste e - lei Chri - ste e -

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.

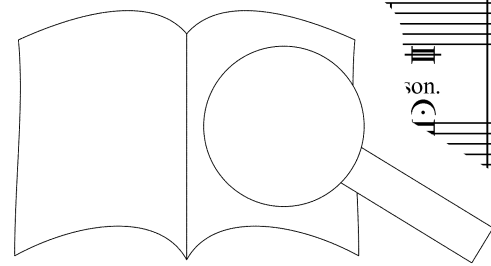
- - - - son, Chri - ste e - lei - son.

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

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



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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 -

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

son, Ky - rie e - lei - - son.
 e - lei - - son, Ky - rie e - lei - - son.
 Ky - rie e - lei - - son.
 rie e - lei - so - - - - son.

2. Sanctus - Ben

San - - - -
 San - - - -
 san - - - -

6

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

11

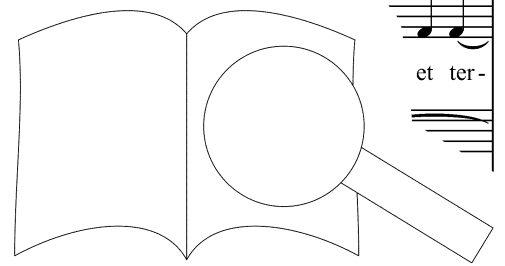
San - - - ctus Do - mi-nus De - us
San - - - ctus
San - - - ctus
San - - - ctus Sa - ba -

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

Sa - ba - oth.
Sa - ba - - o
- mi-nus De - us Sa - - ba - c
Sa - ba-oth, Sa - - - ba - o.
et ter-



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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

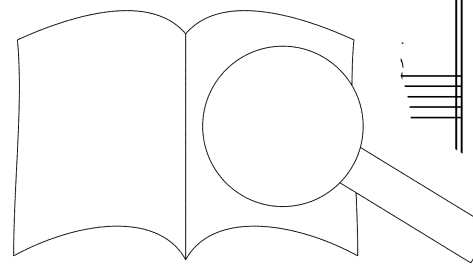
- - - a, glo - ri - a tu - - - -
 tu - - - - a, glo - ri - a tu -
 - - a, glo - ri - a tu - - - -

35

a. O - san - nis, - - sis,
 a. in ex - cel - -
 a. O - san - nis, in ex - cel -
 Basso
 O - san - na - - - - -
 - - - - -

39

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



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

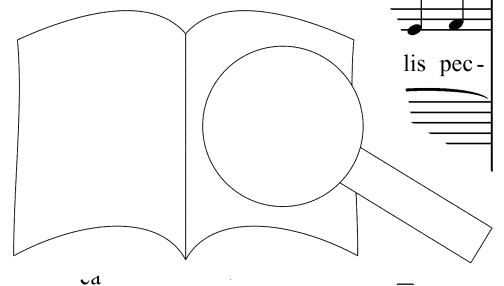


mun - di: mi - se - re - re no - - - bis, mi -
 - lis pec - ca - ta mun - di: mi - se - re - re no - - -
 - - di: mi - se - re - re no - - - bis, mi - se - re - re

- 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 -
 - - - di.
 - - - di
 - - di, qui toi ca -



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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 -

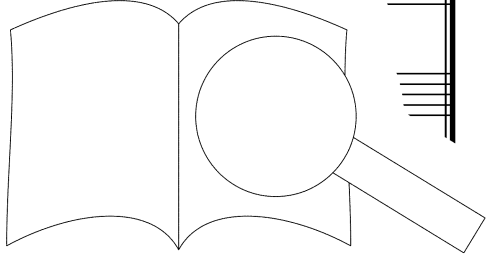
48

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

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

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

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

Basso *p* My soul, _____ my soul, _____ there is a cr

6 stars, where stands a wing - ed sen - try, all se s. in the wars:

stars, where stands _____ a wing-ed sen - ful in the wars:

8 stars, where stands a wing - ed s. - ful, all skil - ful in the wars:

stars, where stands ♪ try, all skil - - ful in the wars:

12 **Daint'** *p* and dan - ger, sweet Pea - and

* an. -g

16 **Slower** *p*

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

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

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

25 *pp*

de - scend to die love de - scend to die here

de - scend

30 **Tempo** *p dolce* *cresc.*

If thou canst get but thith - er, there grows the flow'r of Peace, the

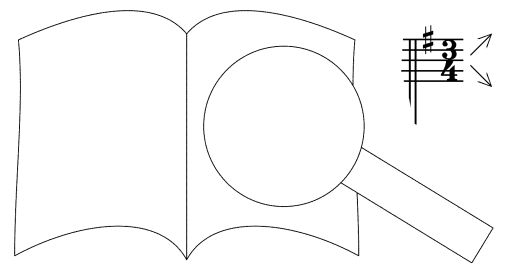
grows the flow'r of Peace, the

ere grows the flow'r of Peace, the

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

34 *f*

with - er, thy fort -



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 g, d, thy life,

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

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

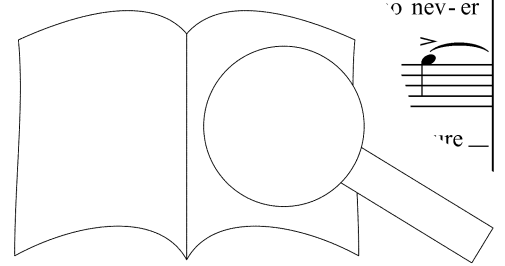
49

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

One who nev - er

ges, thy God

ges,



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22 Nolo mortem peccatoris ☉

aus: Tristitiae Remedium (1616)

Thomas Morley (1557/58–1602)

Text: John Redford (?–1547) nach mittelalterlicher Vorlage
und Hesekiel 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.

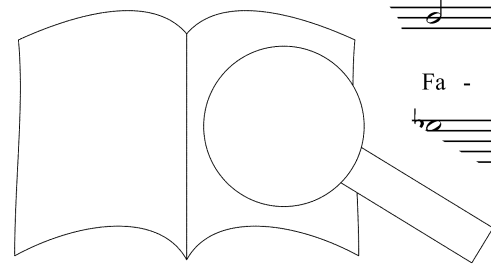
10

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

14

son, sent down from heav'n man - kind to save Fa - ther, all
sent down from heav'n
son - kind to save, sent down from heav'n
sent down from heav'n sent down from heav'n kind to save.

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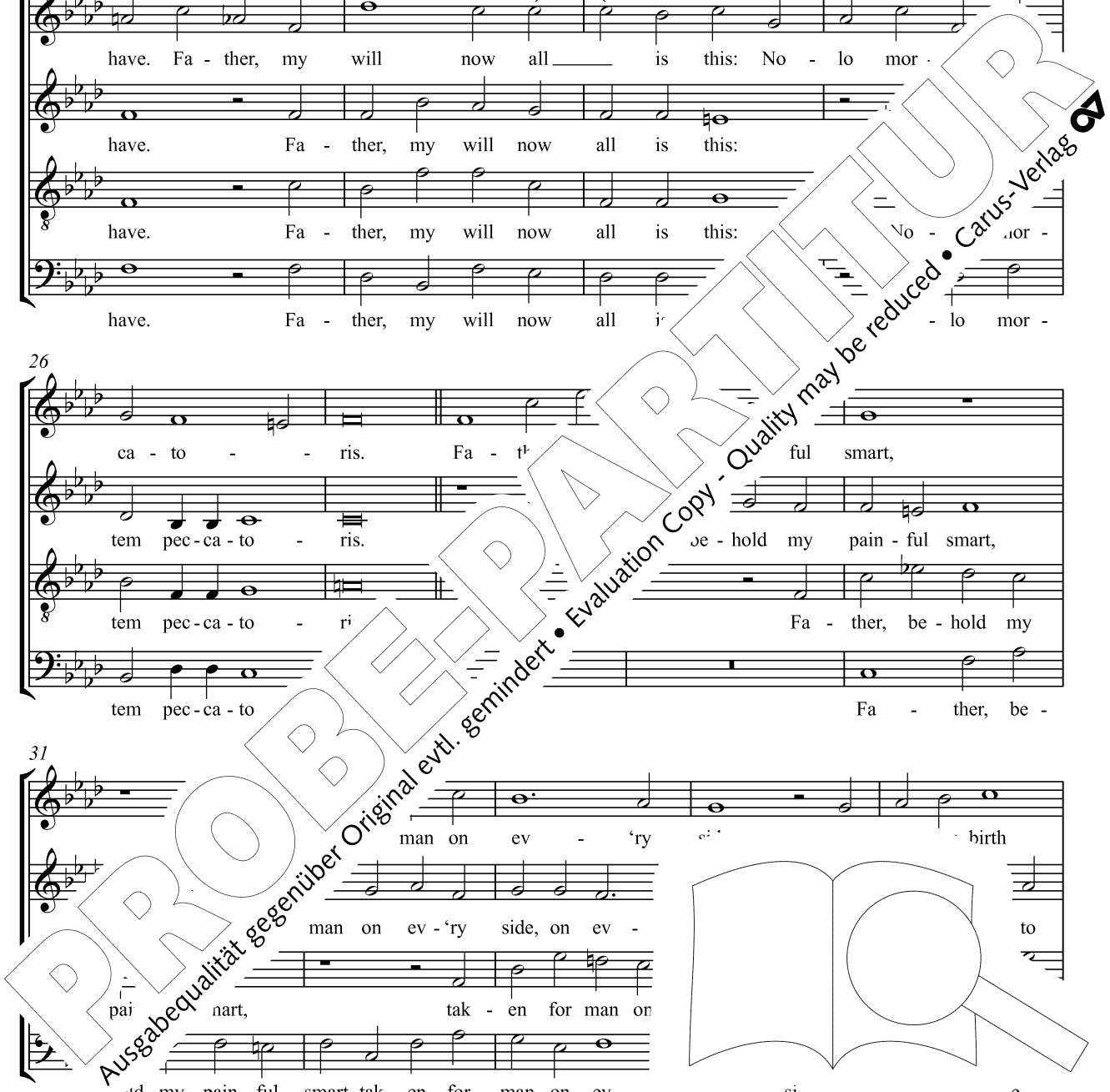


things ful - fill'd _____ and done ac - cord - ing to thy will, thy will I
 ther, all things ful - fill'd _____ and done, ac - cord - ing to thy will I
 ther, all things _____ ful - fill'd and done, ac - cord - ing to thy will I
 ther, all things ful - fill'd and done, ac - cord - ing to thy will I

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. Je - 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 -
 pai - nart, tak - en for man on
 and my pain - ful smart, tak - en for man on ev -
 sic ec



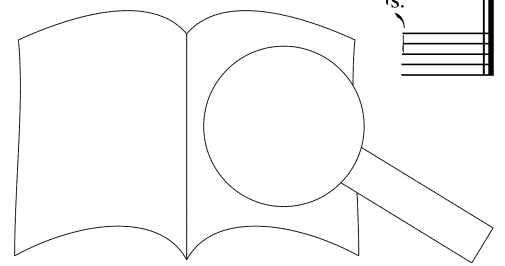
to death most tart; no kind of pain I have de - - -
 death most tart, to death most tart; no kind of pain I have de -
 from my birth to death most tart; no kind of pain I have de -
 from my birth to death most tart; no kind of pain I have de -

nied, but suf - fer'd all, and all for this: No - lo mor - tem pec -
 nied, but suf - fer'd all, and all for this: No - lo mor
 nied, but suf - fer's all, and all for this:
 nied, but suf - fer'd all, and all for this:

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

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

am Tod des Sünders; das sind die Worte des Erlö
 he n die Menschheit zu erlösen. Vater, ich habe alles ge
 r V in dieser: Ich habe keinen Gefallen am Tod des Sünd
 erall auf mich genommen habe, von meiner Geburt bis zu
 rt, sondern alles habe ich erlitten, alles nur dafür: Ich habe l
 (Üb ang: Ursula Träger)



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23 O God, thou art my God Z 35

Henry Purcell (1659–1695)

Text: Ps 63,1–4.7

Generalbassaussetzung: 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
8 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.

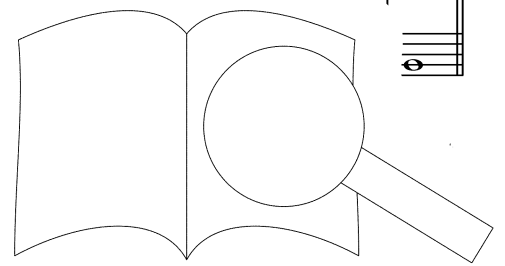
— I seek — thee, ear - ly will I seek thee.

8 - ly will I seek — ill I seek — thee, will I seek thee.

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

7

Früh am Morgen will ich nach dir suchen. Meine S
 dir: läuren und trockenen Land, in dem es kein Wasser gib
 nacht 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

long - eth af - - ter thee in a

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

Tutti

bar - rer

where no wa - ter is. Thus have I

and where no wa

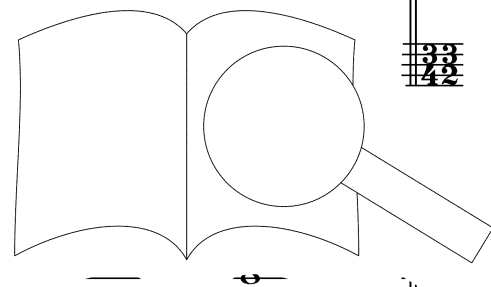
land where no wa

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, _____ can't be -
 hold thy pow'r, that _____ I might be _____ r _____ ry, that I
 that I might be - hold, the _____ be - hold thy pow'r,

glo - ry, _____ y pow'r _____ and glo - ry.
 hold _____ might be - hold thy pow'r and glo - ry.
 mi _____ pow'r, _____ be - hold thy
 hold thy pow'r, thy

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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 -

The musical score for measures 48-53 features a Soprano I, II part and an Alto o Tenore part. The Soprano part has lyrics: "For thy lov - ing, lov - ing kind - ness is bet - ter than life it -". The Alto o Tenore part has lyrics: "For thy lov - ing, lov - ing kind - ness is bet - ter than life it -". The piano accompaniment is in 3/4 time with a key signature of two flats.

54

self, thy lov - ing, lov - ing kind - ness is . . . r than

self, thy lov - - - ing kind . . . bet - ter than

The musical score for measures 54-59 continues the vocal lines. The Soprano part has lyrics: "self, thy lov - ing, lov - ing kind - ness is . . . r than". The Alto o Tenore part has lyrics: "self, thy lov - - - ing kind . . . bet - ter than". The piano accompaniment continues with the same key signature and time signature.

60

life

lips shall praise thee, my lips, my lips shall

my lips shall praise t

II

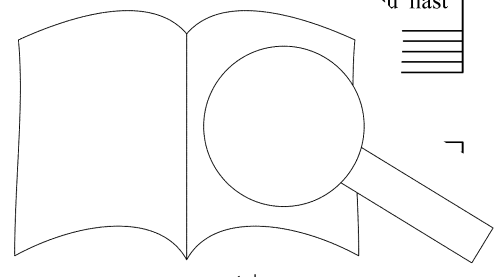
The musical score for measures 60-65 shows the vocal lines and piano accompaniment. The Soprano part has lyrics: "life", "lips shall praise thee, my lips, my lips shall". The Alto o Tenore part has lyrics: "my lips shall praise t". The piano accompaniment continues. A large watermark "PROBE-PARTITUR" is overlaid on the page, along with the text "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

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 -
 lift up
 and lift up



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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

97

un - wings will I re - joice. Hal - le - lu - jah,

Coro I

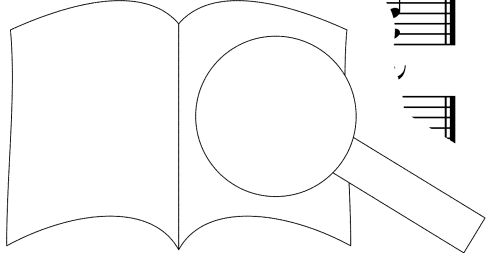
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hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

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

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

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

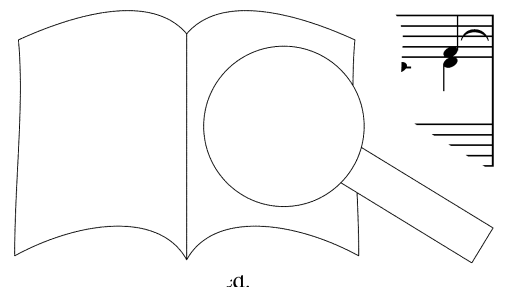
walk with God, a calm and heav'n-ly frame, —

9

light to shine up - on the road at leads me to the

13

Lai



.d.

17

S *p* *mf*

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

T *mf*

B *p* re - turn!

21

turn! Re - turn!

p

st of

25

p

I made thee mourn, that made thee

rest;

mourn

and drove thee from my breast.

mf So shall my walk be close wi'

be

p

close with Go'

ne my frame.

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45

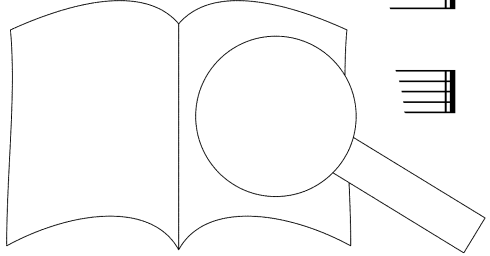
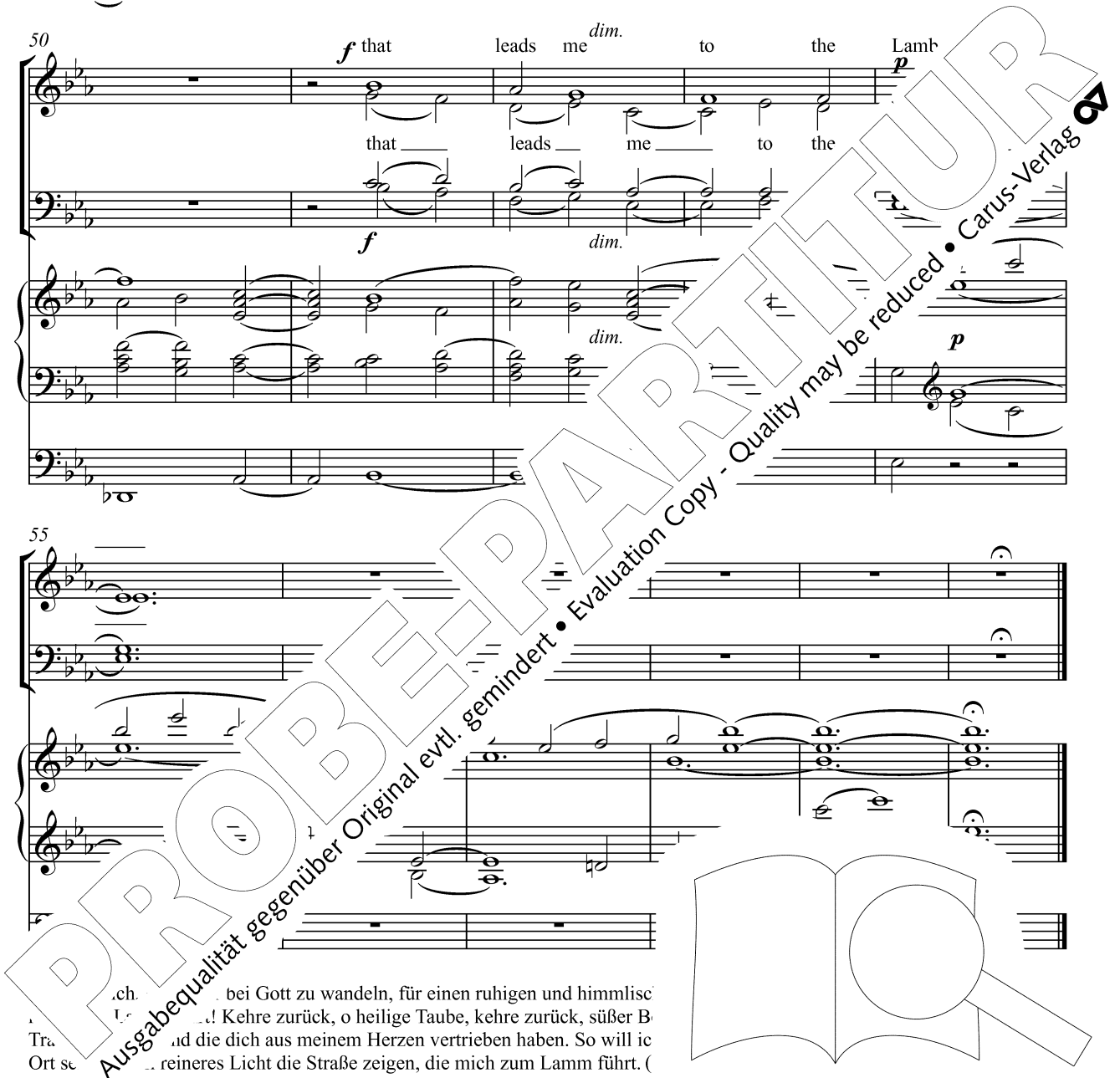
So pur - er light shall mark the road

50

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

55

...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 $\text{♩} = 80$

Soprano
Alto

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

Tenore
Basso

6

mer - cy and _____ to for - give, _____ re -

and to for - give,

11

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

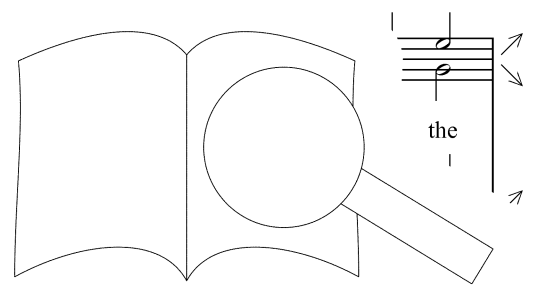
pe - ti - tions,

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 is.

gestimme n, die conc. .ten.

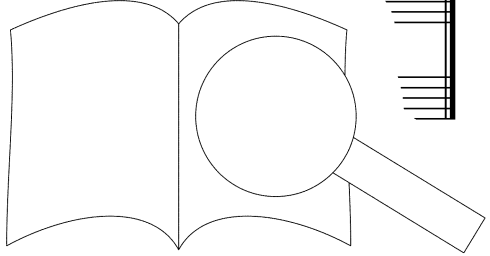
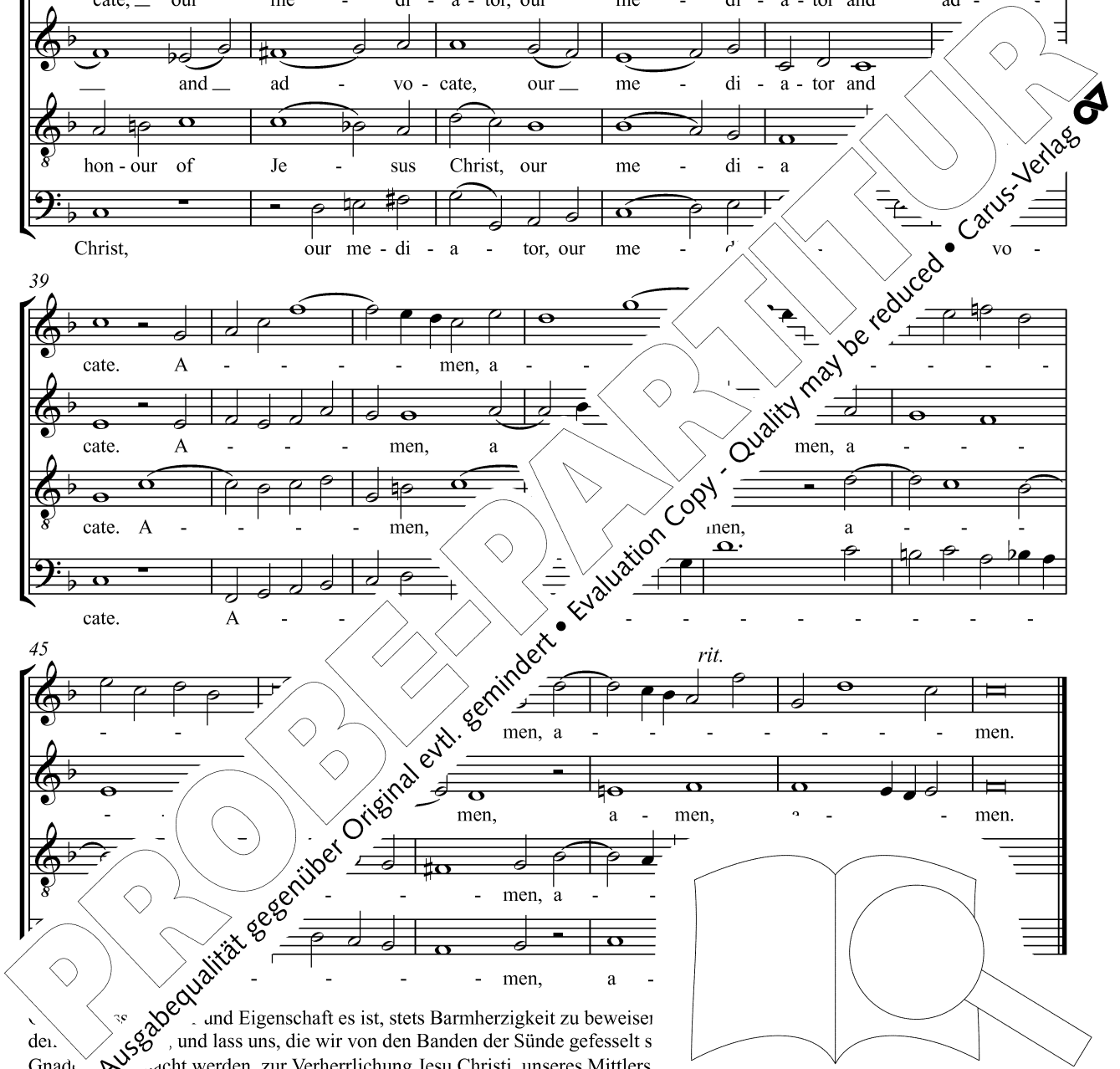
hon - our of Je - sus Christ, our me - di - a - tor and ad - vo -
 hon - our, for the hon - our of Je - sus Christ, our me - di - a - tor
 hon - our of Je - sus Christ, for the
 hon - our of Je - sus Christ, for the hon - our of Je - sus, Je - sus

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

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

und Eigenschaft es ist, stets Barmherzigkeit zu beweisen
 den, und lass uns, die wir von den Banden der Sünde gefesselt s
 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 Verklärung des Herrn

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

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

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

Tenore II
o Baritono
1. O na - ta lux de lu - mi - ne, Je - su red -

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

6
- tor sae - cu - - li, di - gna - re m - - 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 su - me - re.

lau - des pre - ces -

cu - lau - des pre - ces - q

am lau - des pre - ces -

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.

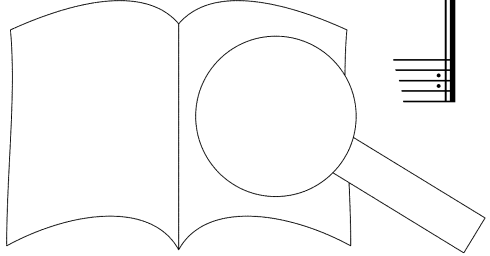
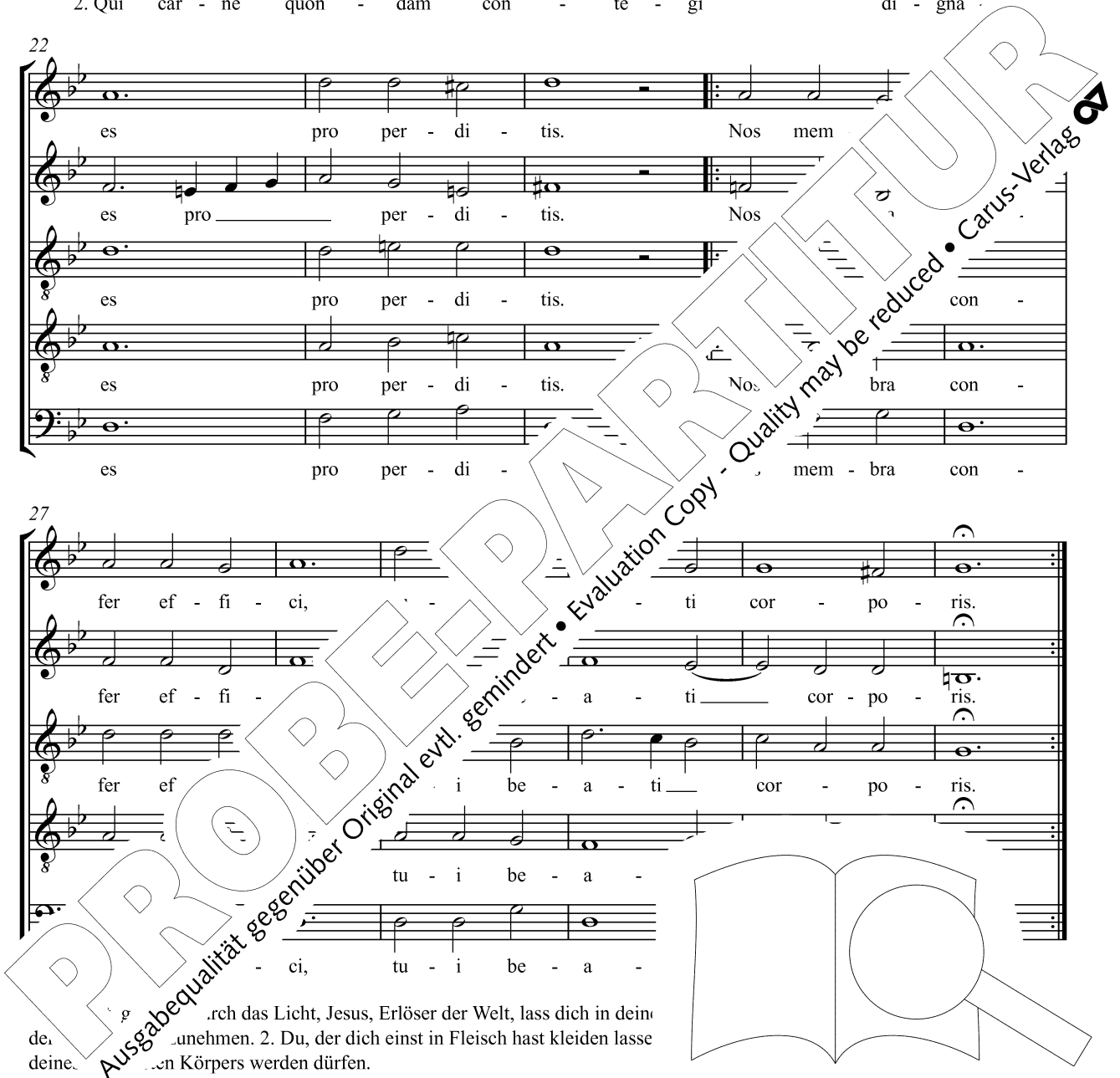
fer ef - fi - a - ti _____ cor - po - ris.

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

tu - i be - a -

- ci, tu - i be - a -

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



27 O praise the Lord ◉

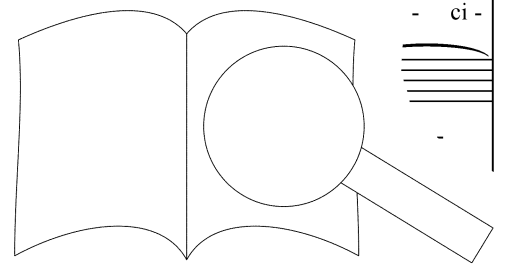
aus: Barnard, First book of selected church musick (1641)

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 - 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

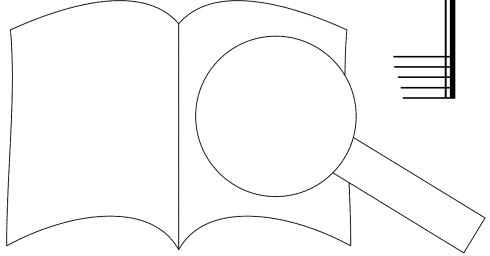
ev - er and - - - er. A - - - men.

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

ev - - - er. A

ev - - - er.

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



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28 O salutaris hostia ◉

Edward Elgar (1857–1934) ~1880
Text: Thomas von Aquin 1264

Poco adagio

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

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

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

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

Solostimme

Organo *pp dolce*
Sw.

4 *cresc.*
um: Bel - la pre - munt ho - da ro - bur, fer - au - xi - li -

cresc.
um: Bel - la pre - a, da ro - bur, fer au - xi - li -

cresc.
um: ti - li - a, da ro - bur, fer au - xi - li -

p *molto* *f*
um: aunt ho - sti - li - a, - li -

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 allo*

Man.

12

espress. *pp rall.*

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

espress. *pp rall.*

- li - um, au - xi -

espress. *pp rall.*

xi - li - um - um.

espress.

xi - li - um.

rall. *pp a tempo*

Ped.

16

p *cresc.*

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

p *cresc.*

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

p *cresc.*

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

p *cresc.*

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

Solostimme

p

Sw.

20

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

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

p *dim.*

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

p *molto*

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

p *molto*

si - ne ter - mi - no no - bis do - net in

cresc. molto

Ped.

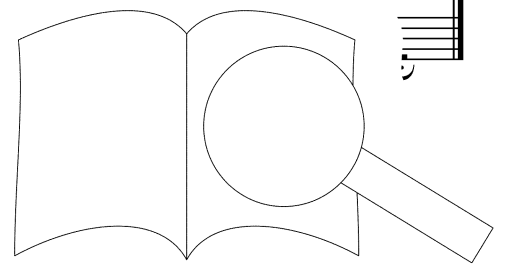
cresc. e animato *f allargando* *p* *espress.* *pp rall.*
 vi - tam si - ne ter - mi - no no - bis do - net in pa - tri - a, in
mf *f allargando* *espress.* *pp rall.*
 no - bis do - net in pa - tri - a, in
p dolce e animato *f allargando* *p* *espress.* *pp rall.*
 qui - vi - tam si - ne ter - mi - 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* *espress.*
 Man. Ped. ed.

pp *r*
 pa - tri - a. A - a
pp *r*
 pa - tri - a. A - a - men.
pp *r*
 pa - tri - a. A - a - men.
pp *r*
 pa - tri - a. men, a - men.

pp *r*

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



29 O Lord, look down from heav'n

Jonathan Battishill (1738–1801)

Text: Jes 63,15

Supplicatory*

mf

Soprano
Alto
Tenore
Basso

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

Organo**

7

heav'n, from he. look down

heav'n, look down from heav'n look down from heav'n, look down from

heav'n, from heav'n, O

Lord, heav'n, from heav'n,

dim. *p* *p* *p*

* Stimme folgt dem Erstdruck des Anthems (Six Anthems and Ten Chorales) und sollte rein manualiter realisiert werden. Organisten können sie problemlos auf dem Organ realisieren. (George Martin (1844–1916) – abgesehen vom originalen „Supplicatory“ in Takt 10)

13

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

19

dim.

look down from heav'n,

heav'n, look down from heav'n,

down, look down from heav'n, and be -

down, look down from heav'n, hold, be -

down, look down from

25

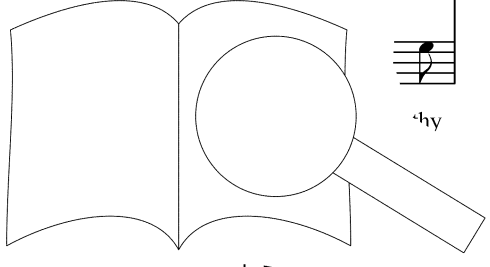
mf

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

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

hold from the ha - bi

and be - hold, be - hold fro



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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 strength, thy zeal ___

where ___ is thy

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, w^{tr} zeal and thy strength, where
 strength, zeal, thy zeal and thy strength, where
 is thy ere

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, _____

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

cresc.
cresc.
cresc.
cresc.

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

ff

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f thy mer - cies to - wards me, thy mer - cies
f thy mer - cies to - wards me, thy mer - cies
f thy mer - cies to - wards me, thy mer - cies
f thy mer - cies to - wards me, thy mer - cies
f thy mer - cies to - wards me, thy

to - wards me? re - strain'd?
 to - wards me? re - strain'd?
 Alto I Are they re - strain'd?
 Alto II Are they re - strain'd?
 Are they re - strain'd?
 - me? Are

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 of right - eous

Organo
f

Ped. *za*

6

mf

love, pure beam of the most High, e - ter - nal light of this our

mf

love, pure beam of the most High, e - ter - nal light of this our

mf

love, pure beam of the most High, e - ter - nal light of this our

mf

love, pure beam of the most High, e - ter - nal light of this our

Ped. *sei.*

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

dim. p f

dim. p f

dim. p f

dim. p f

Ped. senza Ped.

faith, hope e, a - bove.

faith, hope soars a - bove a - bove.

faith, hope soars a - bove.

faith, hope soars a - bove.

faith, hope soars a - bove.

ff

ff

ff

ff

ff

- a tempo

Ped.



Basso

mp

espress.

Come, quick - ly come, — and

dim.

p Sw.

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

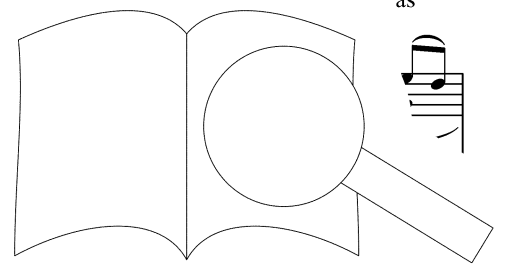
Thy saints with ho - - and — thee move, as

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

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

... with ho - ly l' - as

senza Ped.



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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.

Piano accompaniment for measures 43-46, featuring a flowing melody in the right hand and a steady bass line in the left hand.

f
Let thy bright beams dis - perse the gloom of

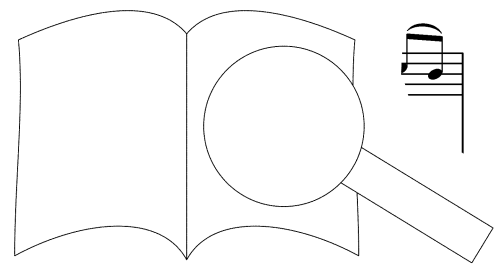
f
Let thy bright beams dis - perse the gloom of

bright beams dis - perse the gloom of

Let thy bright beams dis - perse the gloom of

f Hw.
senza Ped.

Piano accompaniment for measures 47-50, including a forte (f) dynamic marking and the instruction 'senza Ped.' (without pedal).



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52

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

8 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

57

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.

8 fel - low - shi trans - form - ing day to souls ere - while un -

dim. *f*

fel trans - form - ing day to souls ere - while un -

p *f*

Ped. senza Ped

62

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.

68

in. - - - men.

in. - - - men.

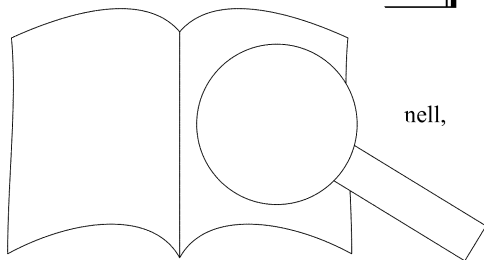
in. A - - - men.

in. A - - - men.

sempre ff

Original evtl. gemindert. argando al fine.

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



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: [Empty staff]

Organo: [Piano accompaniment]

6

Soprano I: de - sert a high - way for our God,

Soprano II: pre ye the way of the Lord, make straight in the de - sert

Tenore: Pre - pare, pre

Organo: [Piano accompaniment]

11

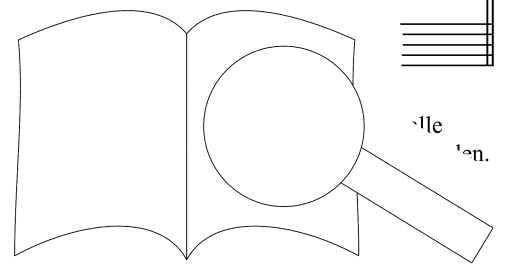
Soprano I: straight in the de - sert

Soprano II: God, in the de - sert a high - way for our God.

Tenore: Lord, make a high - way for our God.

Organo: [Piano accompaniment]

...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!



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15

Basso solo

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

19

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

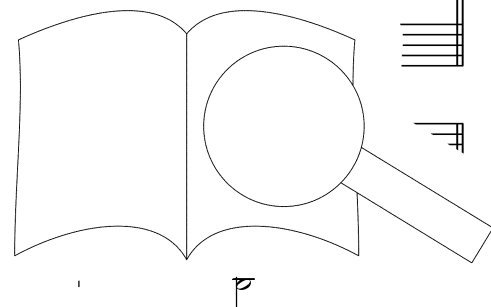
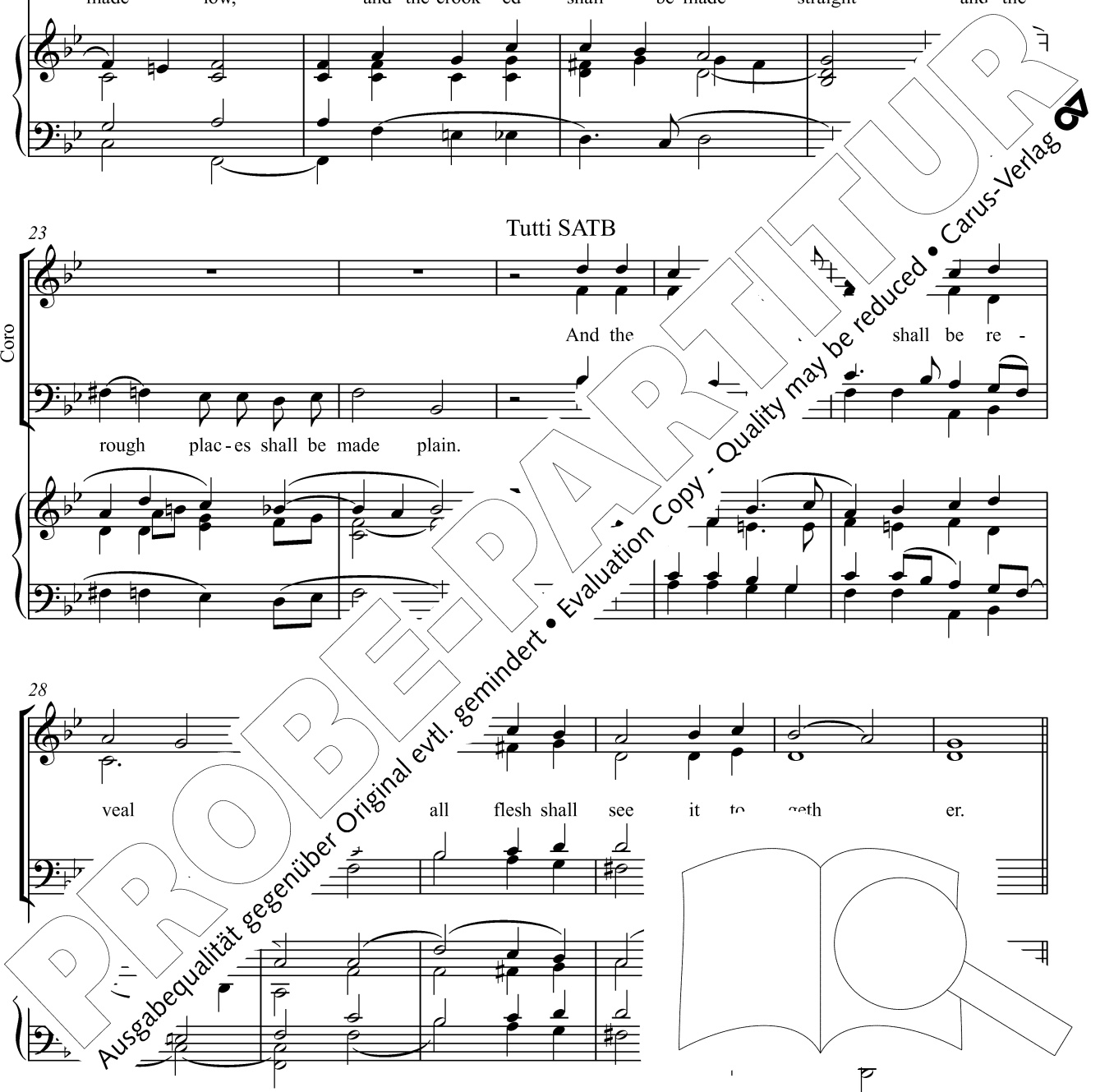
23

Tutti SATB

And the shall be re -
rough plac-es shall be made plain.

28

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. a flow-er that is in the field.

46 Tutti

with - er - eth, the fad - eth:

f

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, dings,

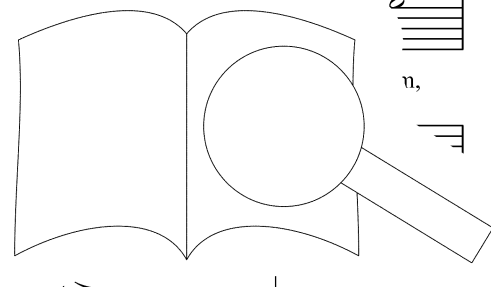
gs, get thee

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,

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

up in - to the moun - tains. O



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 Ju - dah, Be - hold thy God.

un - to Ju - dah, Be - hold thy God.

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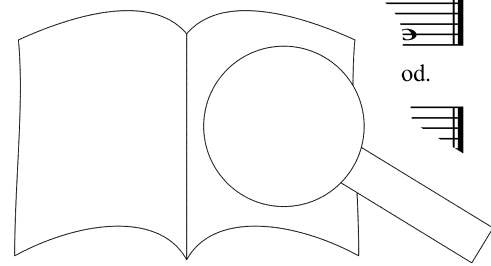
81 Tutti SATB

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

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 - hol' ay un - to Ju - dah, Be - hold thy God.
 un - to Ju - da. and say un - to Ju - dah, Be - hold thy God.
 un - t od, and say un - to Ju - dah, Be - hold thy God.
 and say un - to Ju - dah, Be - hold thy God.

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32 Remember not, Lord, our offences Z 50

Henry Purcell (1659–1695)

Text: Book of Common Prayer, Litanei

Generalbassausetzung: Christopher Robinson (*1936)

Soprano I
Soprano II
Alto
Tenore
Basso
Organo

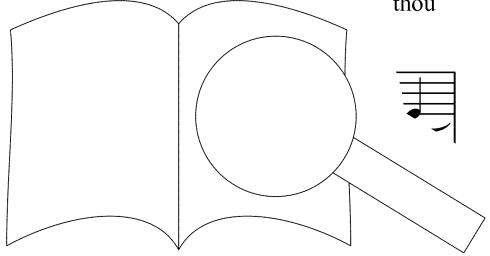
Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re - mem - ber not,
Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re - mem - ber not,
Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re - mem - ber not,
Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re
Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - me

7

Lord, our of - fen - ces, nor our fore - fa - thers;
Lord, our of - fen - ces, nor ces of our fore - fa - thers;
Lord, our of - fen - ces, nor of our fore - fa - thers; nei - ther
Lord, our of - fen - ces of our fore - fa - thers;
nor th' of - fen - ces; 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,

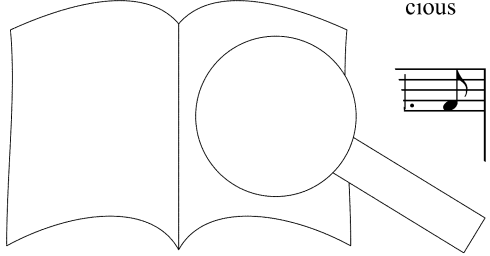
- ther take thou ven - geance of our sins, od Lord, nei -
 Lord, take thou ven - geance of our sins,
 Lord, nei - ther take tl sins, nei - ther
 Lord, good nei - ther take thou ven - geance of our
 good Lord, thou



- 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 pe _____ deem'd with thy most pre - cious
 _____ us, good Lord, sp _____ hast re deem'd with thy most pre - cious
 good _____ e, 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.

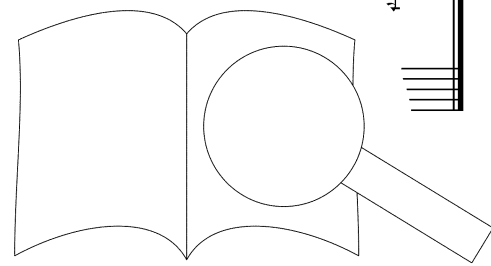
an - gry with us for _____ ev - - us, good Lord.

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.

nicl nserer Vergehen noch der Missetaten unserer Väter. Ni
 s. uns, gütiger Gott. Verschone dein Volk, das du mit deinem
 nici. none uns, gütiger Herr!



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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. The score is in G minor (one flat) and common time (C). The lyrics are: Sal - va - tor mun - di, sal - - va nos, Sal - va - tor mun - di, sal - - va nos, Sal - va - tor mun - di, sal - - Sal - va - tor mun - di, sal - - di, Sal - -

Musical score for Soprano I, Soprano II, Alto, Tenore, Basso, and Organo. The score is in G minor (one flat) and common time (C). The lyrics are: qui per cru - sal - va - tor mun - di, sal - va - tor mun - di, sal - va nos, qui 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 - qui - 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,

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 - ed - sti nos, red - e - mi - sti

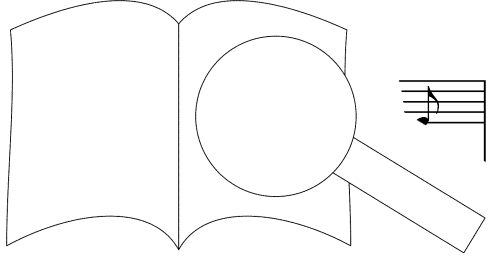
er cru - cem, per cru - cem, per cru - cem et

nos, per cru - cem, per cru - cem, per cru - cem et

per cru - cem, pe

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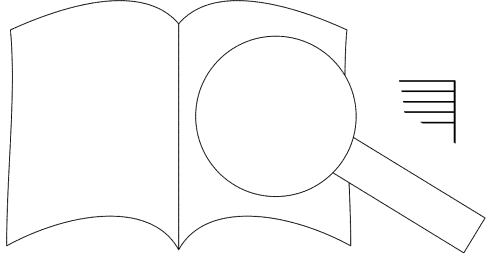
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red - e - mi - sti nos. Sal - va - tor mun - di, sal - va nos,
 nos. Sal - va - tor mun - di, sal - - - va
 san - gui - nem red - e - mi - sti nos. Sal -
 san - gui - nem red - e - mi - sti nos. Sal - va - tor mun - di,
 san - gui - nem red - e - mi - sti nos.

sal - - - va nos,
 nos, sal - va - tor mun va nos, sal - va nos,
 va - tor mun - di, sal - va an - di, sal - - - va nos, qui,
 sal - sal - va - tor mun - di, sal - - - va nos,
 - tor mun - di, sal - -

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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 - sti nos.

Au-xi - li - a - re no - bis, Au - xi - li - a - re no - bis,

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 - bis,

Au-xi - li - a - re, au - xi - li - a - re no - bis,

Au-xi - li - a - re, au - xi - li - a - re no - bis,

Au-xi - li - a - re, au - xi - li - a - re no - bis,

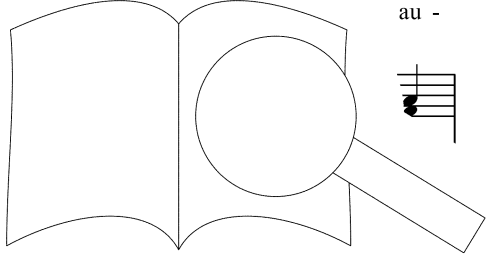
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bis, te de-pre-ca-mur, De-us no-ster, au-xi-li-a-
 no-bis, te de-pre-ca-mur, De-us no-ster,
 te de-pre-ca-mur, De-us no-ster, au-xi-li-a-re, au-
 bis, te de-pre-ca-mur, De-us no-ster, au-xi-li-a-re, au-
 bis, te de-pre-ca-mur, De-us no-ster,

- re no-bis, - mur, De-us no-ster, au-
 te de- , us no-ster, au-xi-li-
 xi-li-a-re no - li-a-re, De-us no-ster,
 xi-li - bis,
 te de-pre-ca - au-

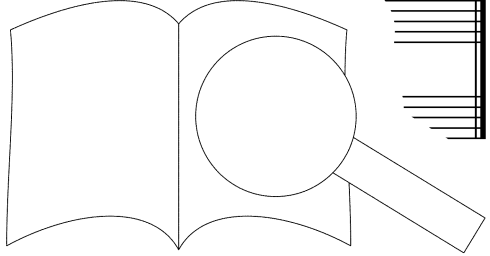
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xi - li - a - re, au - xi - li - a - re no - bis, te de-pre-ca - mur,
 a - - - re no - bis,
 te de-pre-ca - mur, te
 te de-pre-ca - mur, te de-pre-ca -
 xi - li - a - re, au - xi - li - a - re no - bis, re-

te de-pre-ca - mur, te de-pr no - ster.
 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



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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

Sal - va - tor mun - di, sal - va nos, sal - va
Sal - va - tor mun - di, sal - va
Sal - va - tor mun - di,
Sal - va

6

nos, sal - va nos,
nos, sal - va
sal - va nos, sal -
tor mun - di, sal - va
Sal va tor mun - di, sal - va

10

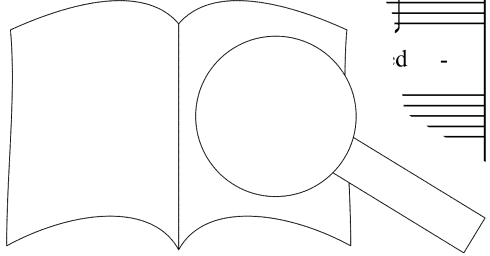
va - tor nos, sal - va
nos, - tor mun - di, sal - va
nos,
va
nc sal - va

nos, sal - - - va nos,
 nos, sal - va nos, qui
 mun - di, sal - va nos, sal - - va nos, sal -
 va - - tor mun - di, sal - va nos, sal -
 sal - va - - tor mun - di

qui per cru - cem et red -
 per cru - cem et san - - - gui - nem
 va - - - per cru - cem et
 va nos, cru - cem et san -
 va nos, sal - va qui per cru - cem et

e - mi - nos, red - e - mi - sti
 sti, red - e - mi sti nos,
 red - e - mi - sti d -
 nem red - e - mi - sti
 - - - gui - nem red - e - mi - sti, red - e - .ni

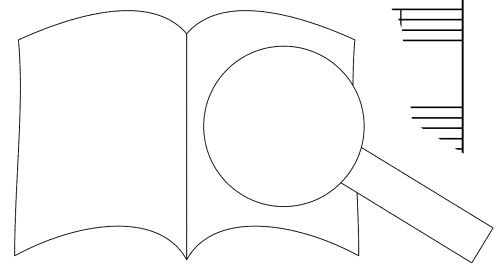
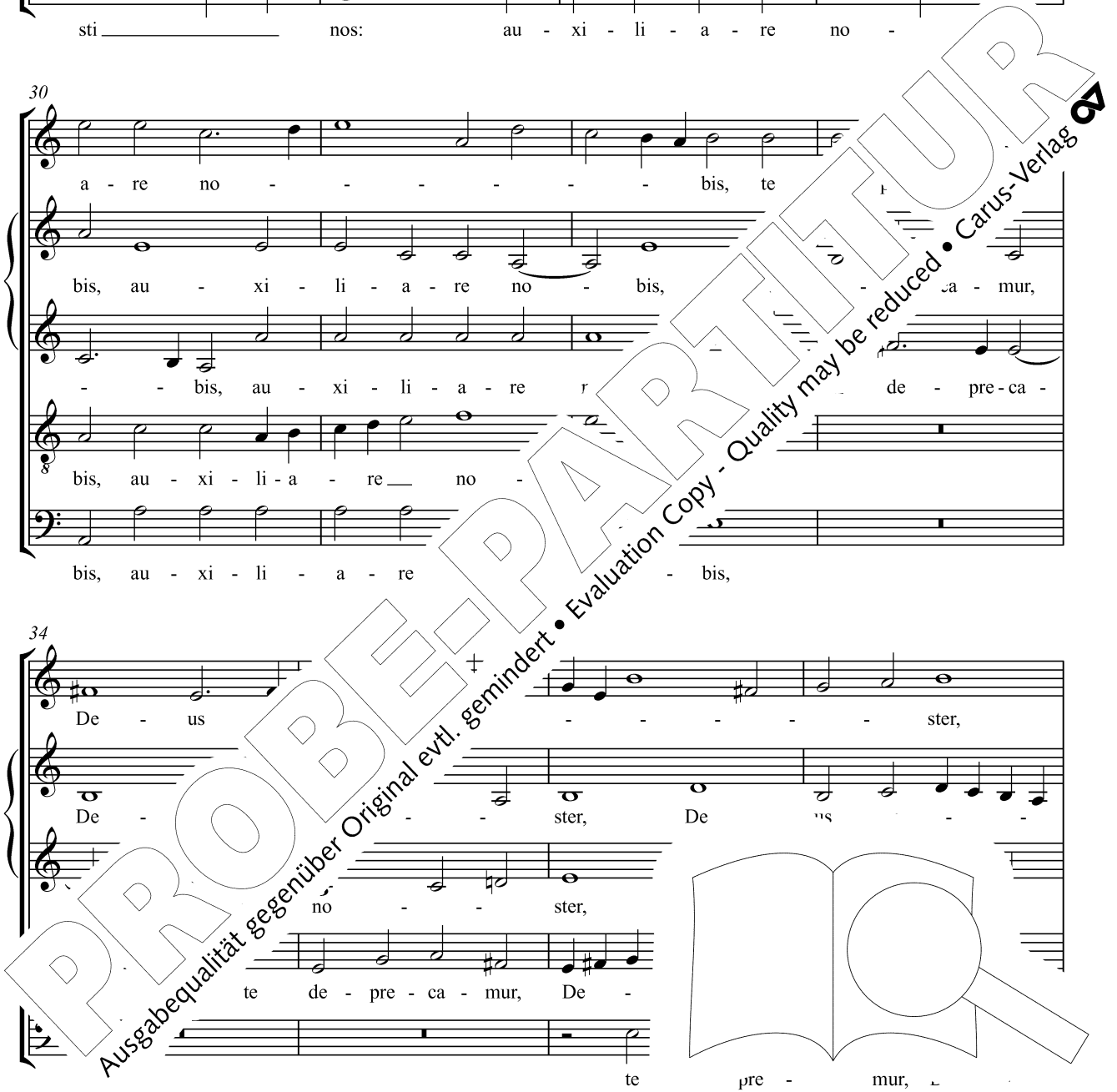
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nos: au - xi - li - a - re no - - - bis, au - xi - li -
 red - e - mi - sti nos: au - xi - li - a - - - re no - -
 e - mi - sti nos: au - xi - li - a - - re no - -
 sti nos: au - xi - li - a - re no - - -

a - re no - - - - - bis, te
 bis, au - xi - li - a - re no - bis, a - mur,
 - - bis, au - xi - li - a - re r de - pre - ca -
 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,

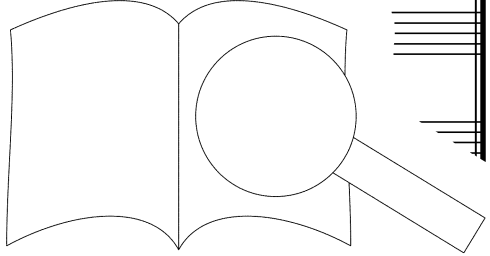
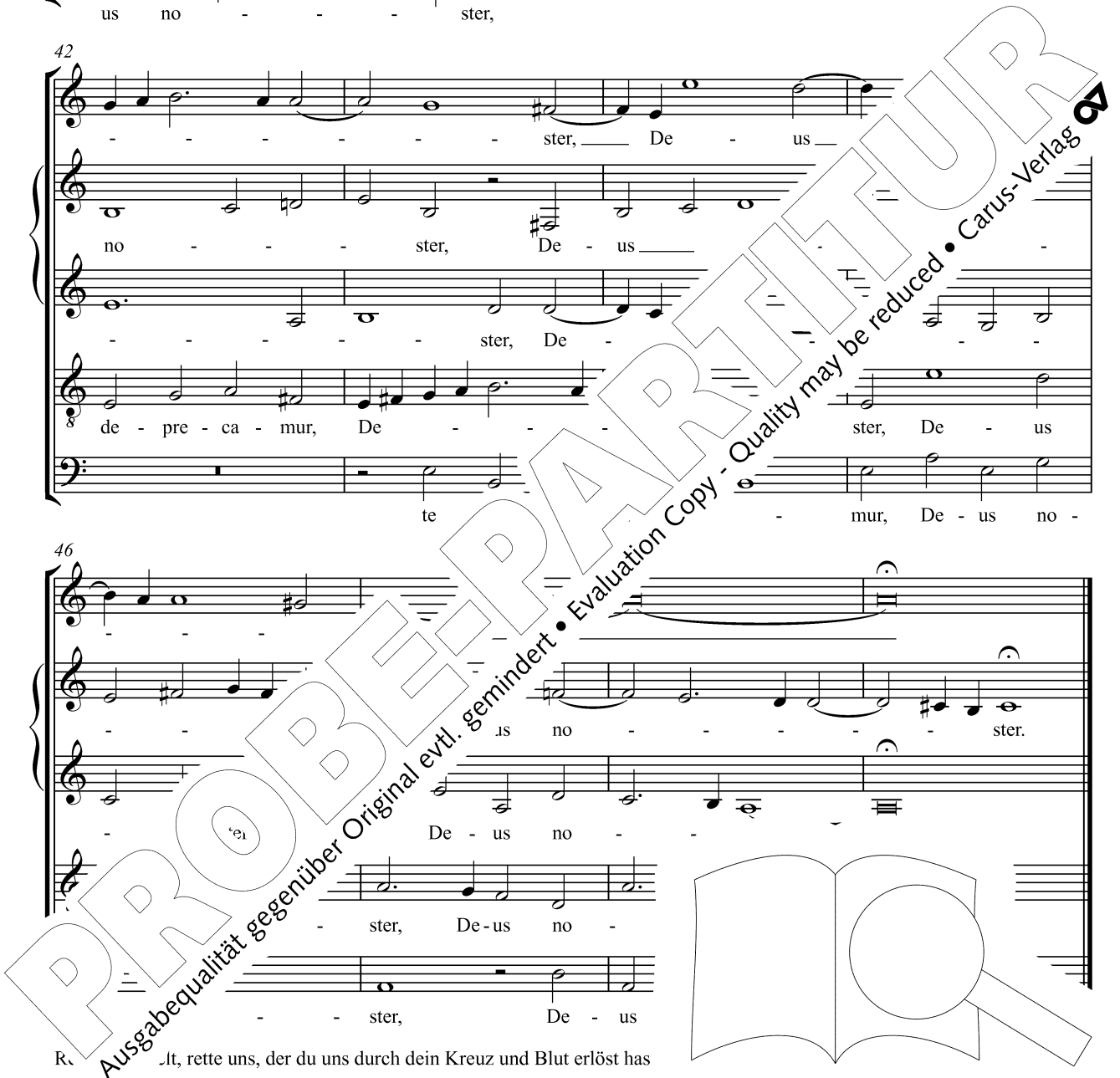


te de - pre - ca - mur, De - us no - - - -
 - ster, te de - pre - ca - mur, De - us
 - - - - ster, te de - pre - ca - mur, De - us no -
 8 ster, De - us no - ster, te
 us no - - - - ster,

- - - - - ster, De - us
 no - - - - ster, De - us
 - - - - ster, De
 8 de - pre - ca - mur, De - us ster, De - us
 te - mur, De - us no -

- - - - - is no - - - - ster.
 - - - - De - us no - - - -
 - - - - ster, De - us no -
 - - - - ster, De - us

R. it, rette uns, der du uns durch dein Kreuz und Blut erlöst has



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

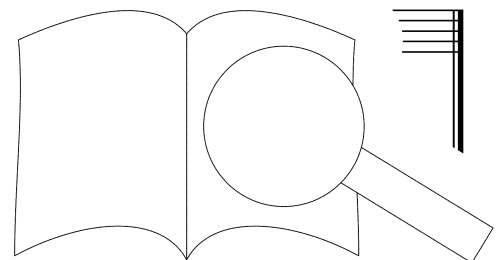
Give us this day our dai - ly bread. And

7

as we for - give th - as - tust us. And let us not be led

9

- ti - on: but de - li - ver us



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
Our Fa - ther which in heav - en art, Lord, hal - lowed

Alto
Our Fa - ther which in heav - en art, Lord, hal - lowed

Tenore
Our Fa - ther which in heav - en art, Lord, hal - lowed

Basso
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 the 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.

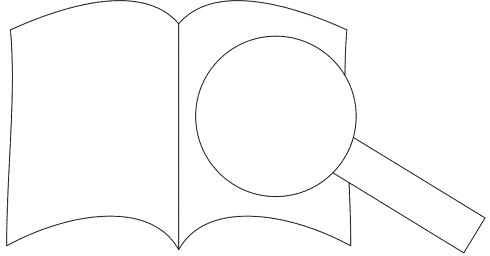
free. For king - do ry - thine both now and ev - er be.

free. For and glo - ry thine both now and ev - er be.

free. For and glo - ry thine

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37 This is the record of John

Orlando Gibbons (1583–1625)

Text: Joh 1,19–23

Orgelbearbeitung: Richard Mailänder (*1958)

Alto solo

This is the re - cord of John,

5

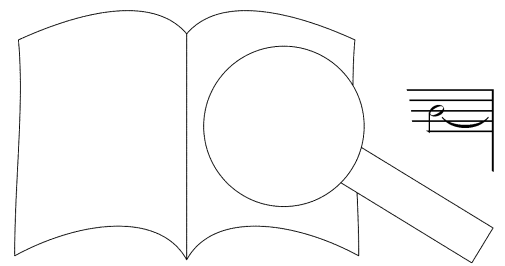
when the Jews sent priests and Le - vites from Je - ru - sa -

9

lem to ask him, thou? And he con -

13

- ed not;



Soprano

Coro

And he con - fess - ed, and de - ni - ed

Alto I

And he con - fess - ed, and de - ni - ed

Alto solo

Alto II

I _____ am not the Christ.

And he con - fess - ed, and de - ni - ed

Tenore

And he con - fess - ed, and de - ni - ed

Basso

And he con - fess - ed, and de

Piano accompaniment for measures 17-20, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in a minor key.

not;

ly, I am _____

not; and said plain - -

ly, I am not

not;

and said plain - -

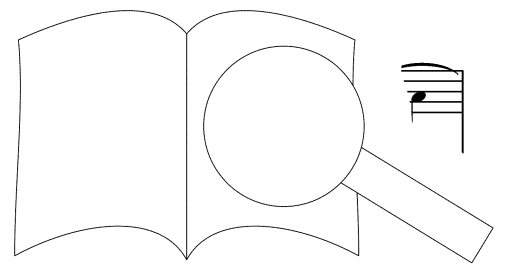
not;

ly, I am _____ not the Christ, _____

r

ly, I am not

Piano accompaniment for measures 21-24, continuing the grand staff from the previous page. It includes a large chord in measure 21 and continues with harmonic support for the vocal parts.



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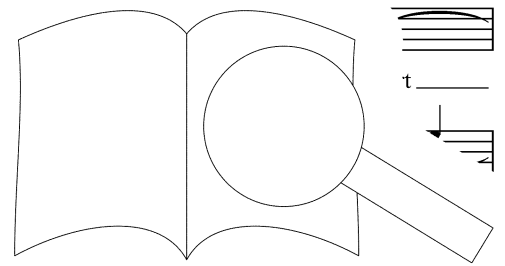
not the Christ, I am not the Christ.
 the Christ, and said plain - ly, I am not the Christ.
 ly, I am not the Christ.
 and said plain - - ly, I am not the Christ.
 am not the Christ, the

Alto solo

And they ask - art thou then?

Art thou E - lias?

I am not.



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thou the pro-phet? Art thou the pro-phet? And he an - swered,

Coro

And they ask - ed him, What art thou then?
 And they ask - - ed him, What art thou then? Art
 Solo Tutti
 No. And they ask - ed him, What art thou then?
 And they ask - ed him, What art thou
 And they ask - ed him, What art the n?

Art thou E - li - as? An... I am not, I am
 li - as? E - li - And he said, I am not, and he
 li - as? Art and he said, I am not, and he
 then? I
 - li - as?
 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

an - swered, No.

an - swered, No.

Solo

Then said they

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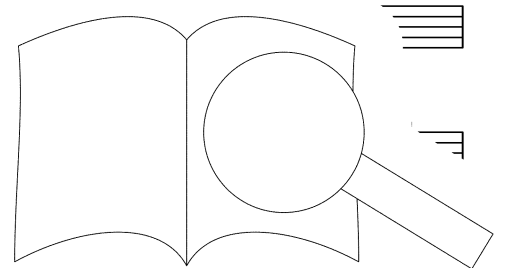
un - to him, What art thou? That we may give, that we may give an an - swer

un - to them that sent us. What sayest thou of thy -

self? And he said, I am the im that

cri - eth in the wild - er - make straight the way of the Lord,

ce straight the way of the Lord,



Coro

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

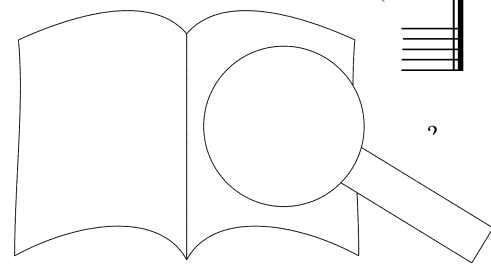
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make straight the way of the Lord, of the Lord,
 make straight the way of the Lord, the Lord,
 way of the Lord, make straight the way of the Lord, the
 Lord, the way of the Lord,
 straight the way of the Lord, make straight the way

make straight the way of the Lord, the way of the Lord.
 make straight the way of the Lord, of the Lord.
 way of the Lord, make straight the way of the Lord, of the Lord.
 make straight the way of the Lord, of the Lord.
 Lord, the Lord, of the Lord, the way of the Lord.

...annes, da die Juden sandten von Jerusalem Priester
 an. Er antwortete nicht; und er bekannte: Ich bin nicht Christus.
 · Ic · h bin nicht. Bist du der Prophet? Und er antwortete: Nein! Da s
 L. · Ich bin nicht. Bist du der Prophet? Und er antwortete: Nein! Da s
 Prec. · Ich bin nicht. Bist du der Prophet? Und er antwortete: Nein! Da s
 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

Soprano *pp*
Thou wilt keep him in perfect peace whose mind is stay -

Alto *pp*
Thou wilt keep him in perfect peace

Tenore I *pp*
Thou wilt keep him in perfect peace whose

Tenore II o Baritono *pp*
Thou wilt keep him in perfect

Basso *pp*
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 thee.

d
- ed on thee. The dark
Prinzipal

with

Ped. 16'

12 Tenore I / II o Baritono

mf unis.

8

Basso

thee, but the night is as clear as the day,

The dark - ness

18

8

and the light to thee, to thee are both a

25

S

A *mf*

... to thee are with

TI

to ther

T II

B to a - like.

Basso

both a - like.

p is light and in him is

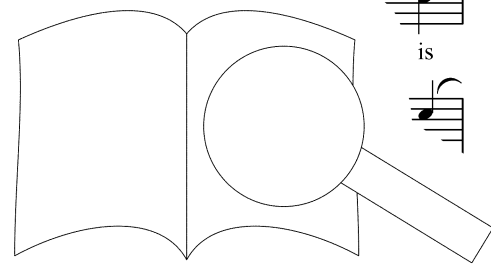
God is light

God is light

God is light and

is

mp



... onne

for thine — is the
cresc.

thine — is the king - dom, the pow - er, and the glo - ry, for ev - -

thine is the king - dom, the pow-er, and the glo - - - -

thine — is the king - dom, the pow-er, and the glo - ry, for ev - -

for thine — is the king-dom, the pow -

mf *cresc.*

Ped. 16'

king-dom, the pow - er, and the glo - ev - er -

- - - - er - more. —

- - - - ry, for ev - er -

er - more, ev - er -

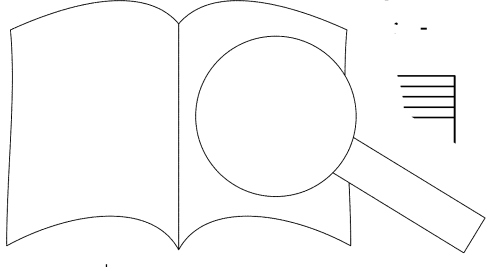
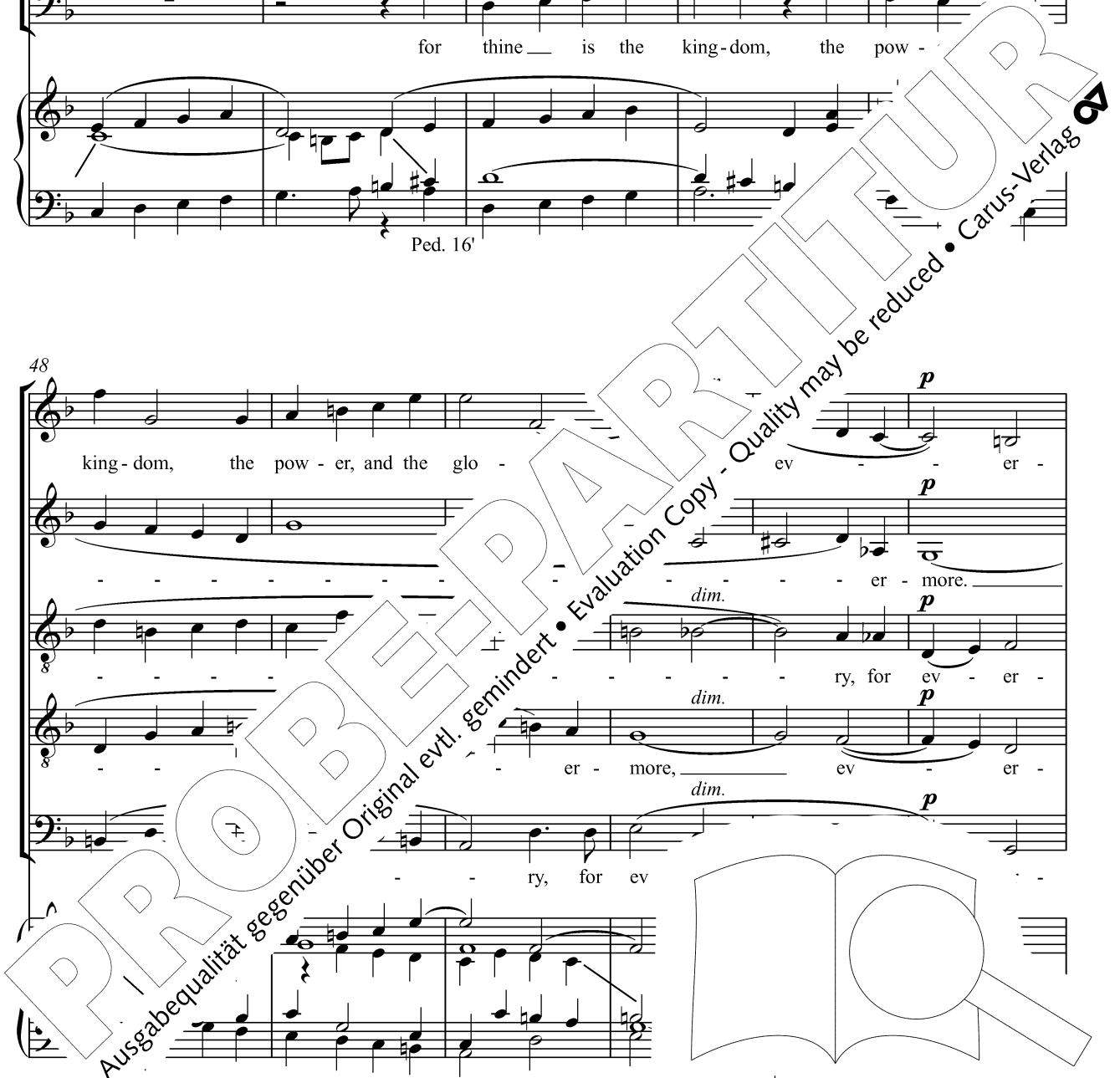
- - - - ry, for ev

dim. *p*

dim. *p*

dim. *p*

dim. *p*



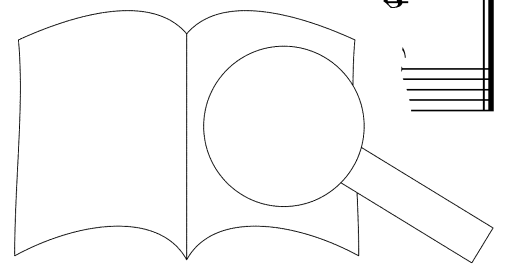
more. Thou wilt keep him in perfect peace, whose mind is stay -
 Thou wilt keep him in perfect peace,
 more. Thou wilt keep him in perfect peace, whose
 more. Thou wilt keep him in perfect peace, whose mind is
 more. Thou wilt keep him in perfect peace

Positiv
 Ped. ohne 16'

- - ed on thee, on thee, is on thee.
 whose mind is stay - ed on the ed on thee.
 mind is stay - ed on stay - ed on thee.
 stay is stay - ed on thee.
 mind the, is stay - ed on thee.

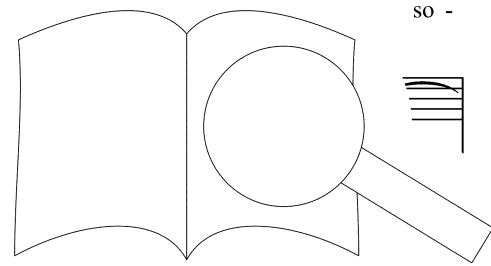
dim. *p e sostenuto*
dim. *p e*
dim. *enuto*
dim. *p e sostenuto*
dim. *p e sostenuto*

denken er sich auf dich verlässt, reinen Frieden. Die Finsternis
 und in ihm ist keine Finsternis. O lass meine Seele leben, un
 die Herrlichkeit in Ewigkeit. Du schenkst dem, der sich auf



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

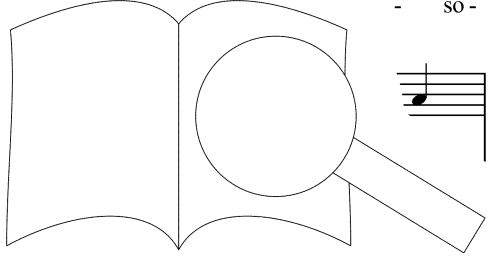
mer - cy up - on me; _____ for _____
 mer - cy up - on me;
 mer - cy up - on _____ f am de - so - late and _____ in mi - se -
 mer - cy up _____
 me _____ so -



— I am de - so - late and — in mi - se - ry, for —
 ry, I am de - so - late and in — mi - se - ry, I am
 8 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 —
 8 de-so-late in mi - se - ry, for I am de-so-late
 - so -

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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 -

mi - - se - ry, am de - mi - se - ry.
 and in mi - se - ry, am and in mi - se - ry.
 mi - se - ry, late and in mi - se - ry.
 mi - de - so - late and in mi - se - ry.
 ry, am de - so - late

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39 Soprano e Alto
Soli

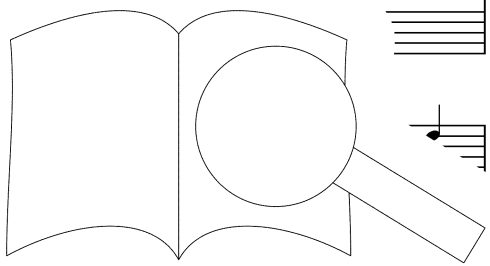
The sor - rows of my heart are en - larg - ed; O

Ped. 16' und 8', Man. Grundstimme
auf Hauptwerk oder Positiv

bring thou me out of my trou -

sor - rows of my heart are O bring thou
bring thou me, O

m my trou - bles. rows of my
out of my trou - bles.



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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

ive 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-foun 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,

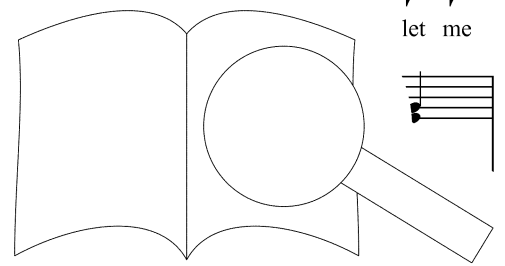
trust in thee, not — be con-found -
 trust in thee, let me no — on — let me not be con -
 — ne not — be con - found - ed, for I have
 — and - ed, let me not be con - found - ed, for I have

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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

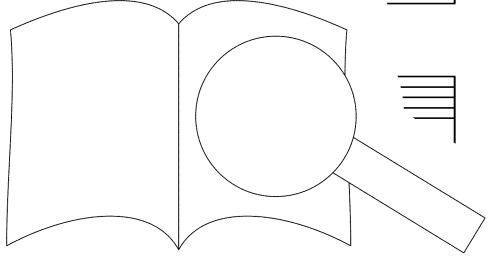


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- ed, let me not be con-found-ed, for
 trust in thee, my trust in thee, let me not be con-found-ed,
 my trust in thee, let me not be con-found-ed, for
 ed, let me not be con-found-ed, for
 not be con-found

I have put my trust, in thee, have put
 I my trust in thee,
 I have put in thee, let me not be con-
 I rust in thee, in thee,

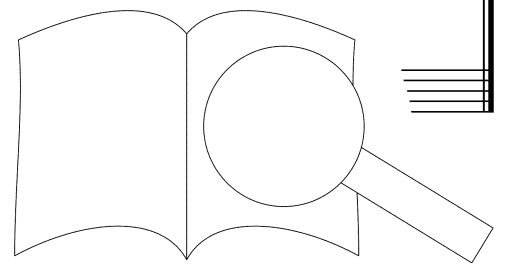
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my trust in thee, have put my
let me not be con - found - - -
found - - - ed, for I have
for I have put my trust in thee,
let me not be con - found - - - ed,

trust, for I have pu ... ust in thee.
- ed, for I have put t. ... y 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 m
... 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 cham - ber

Ab - so - lon was slain, was slain, he went up to his cham - ber

Ab - so - lon was slain, was slain, he went up to his cham - ber

Ab - so - lon was slain, was slain, he went up to his cham - ber

He went up to his

11

ov - er the gate, and wept, and wept, and

cham - ber, ov - er the gate, and wept, and wept, and

er the gate, the gate, and wept, and

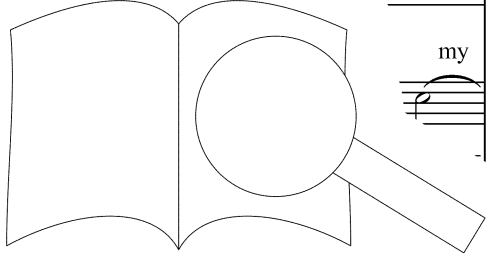
er the gate, and wept, and

er ov - er the gate, and

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 and

and thus he said:
 thus he said, and thus he said, thus _____ he _____ said: sc. my son,
 said, and thus he _____ said: my son, O, my
 _____ thus he said, he s _____ son, my son, my
 thus he _____ said, and thus he

_____ my son, - my son, O my son, my _____
 O _____ son, O _____ my son, my
 O _____
 O, _____ my son, my
 my son, my son, O my



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45

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,

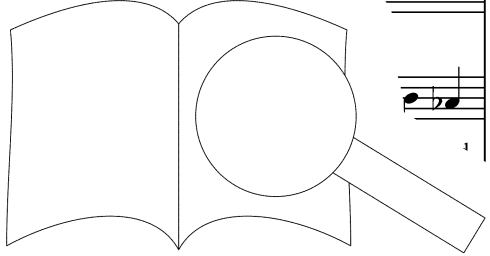
49

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

53

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

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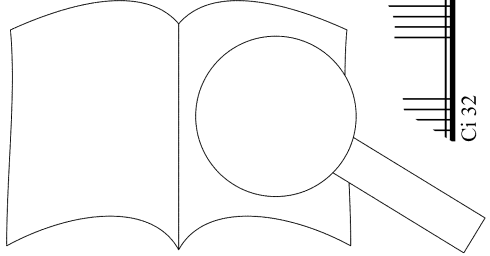
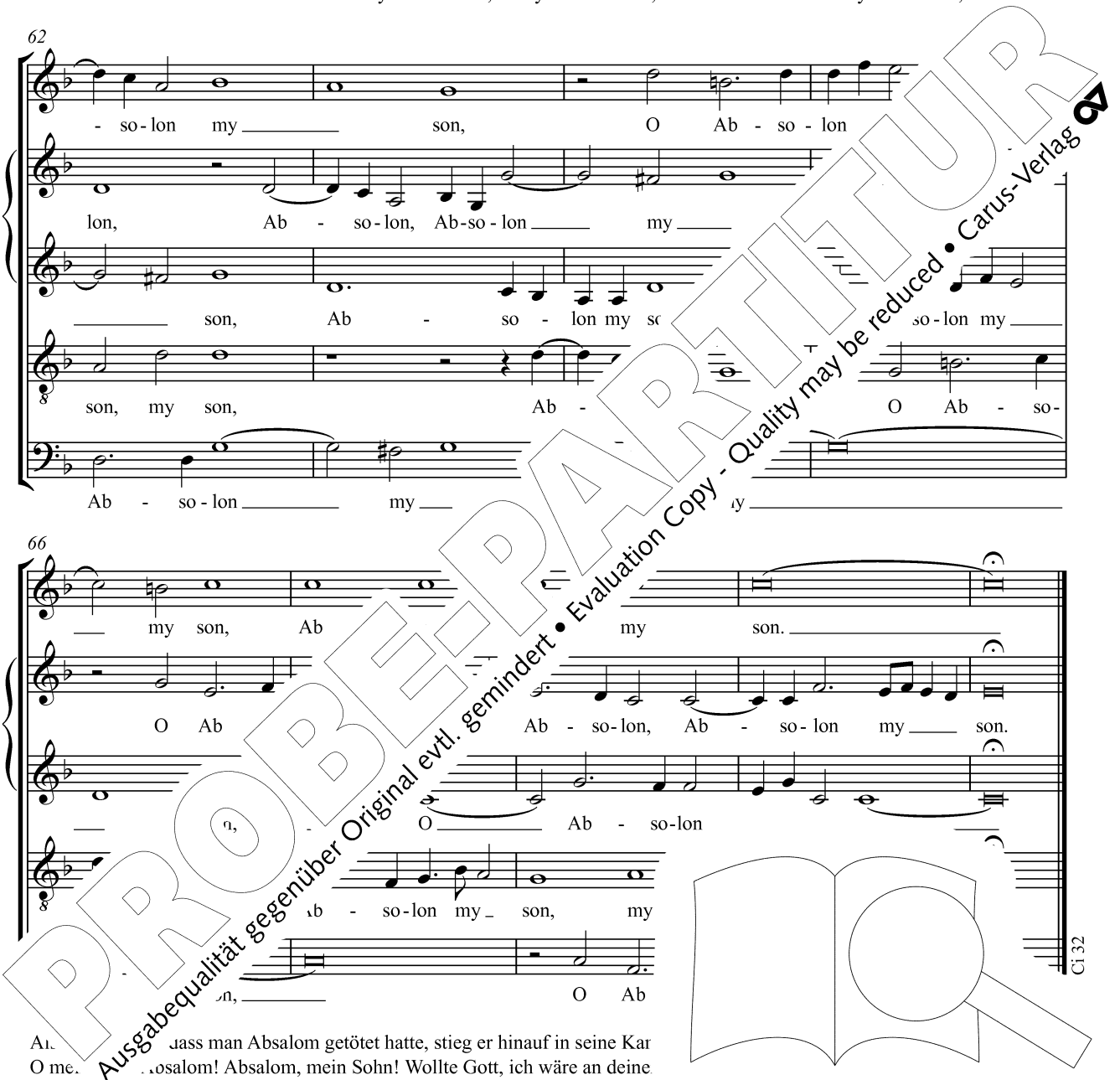


Ab - so-lon my son, my son, Ab-
 died for thee, for thee, Ab - so-lon my son, my son, O Ab - so -
 Ab - so-lon my son, Ab - so-lon my son, my
 died for thee, Ab - so - lon, Ab - so-lon my son, O Ab-so-lon my
 Ab - so - lon my son, my son, O my son,

- so-lon my son, O Ab - so - lon
 lon, Ab - so-lon, Ab-so - lon my son, Ab - so - lon my
 son, my son, Ab - so - lon my son, my son, O Ab - so -
 Ab - so-lon my son, my son, O Ab - so-

my son, Ab my son.
 O Ab Ab - so-lon, Ab - so-lon my son.
 Ab - so-lon my son, my
 O Ab

Als man Absalom getödet hatte, stieg er hinauf in seine Kar
 O me. Jerusalem! Absalom, mein Sohn! Wollte Gott, ich wäre an deine



Verzeichnis der Komponisten / Composers

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 Wood, Charles (1866–1926): 11, 30

Bibelstellen / Biblical references

Altes Testament / Old Testament

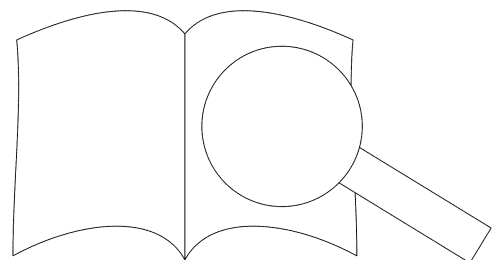
2 Sam 19,1: 40
 Jes 26,3: 38
 Jes 40,3–9: 31
 Jes 63,15: 29
 Ez 33,11: 22
 Ps 25,16–18.20: 39
 Ps 31,5: 18
 Ps 39,4–7.12.13: 19
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 Ps 103,19: 2
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 Ps 119,175: 38
 Ps 139,11: 38
 Ps 139,17.23.24: 15

Neues Testament / New Testam

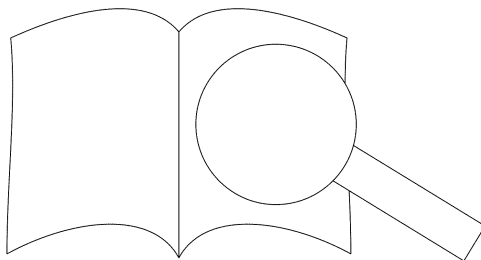
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