

# 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

edition*chor* / choral score

 Carus 2.016/05

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Edition *chor* (ohne Orgelstimme). Daneben ist ein Chorleiterband mit einer beiliegenden CD erhältlich (Carus 2.016).

Choral score. A choral director's score (including a CD) is also available (Carus 2.016)

⊙ = Einspielung auf CD. Diese CD ist Bestandteil des Chorleiterbandes und auch separat erhältlich als „God so loved the world“ (Carus 2.016/99).  
Track on the Carus CD which is included in the choral director's edition and also available separately (Carus 2.016/99).

Alle Sätze dieses Chorbuchs (Fassung des Chorleiterbandes) können einzeln in Chorstärke beim Verlag bestellt werden. / All of the settings in this collection (choral conductor's score) 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/oil painting, nach/after 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 Stammton 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 gebräuchlichen Beischriften „Verse“ und „Full“ haben wir die bei uns üblichen Termini „Soli“ und „Tutti“ verwendet.

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

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

Cambridge und Köln, März 2016  
Christopher Robinson, Richard Mailänder

Zum Chorbuch ist eine CD mit dem Titel *God so loved the world* erschienen (Carus 2.016/99). Der figuralchor köln singt unter der Leitung von Richard Mailänder, die Orgel spielt Martina Mailänder.



## 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 16<sup>th</sup> to the 19<sup>th</sup> 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 20<sup>th</sup> and 21<sup>st</sup> 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 16<sup>th</sup> 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 1<sup>st</sup> and 2<sup>nd</sup> 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

In addition to this choral collection a CD under the title *God so loved the world* (Carus 2.016/99) is available. The figuralchor köln is directed by Richard Mailänder, the organ is played by Martina Mailänder.

## Verzeichnis der Komponisten / Composers

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figure after the colon: no. of the arrangement in the book

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# 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 ev

4

Al - might - y and ev - er - last - ing God, mer - ci - up - on

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

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

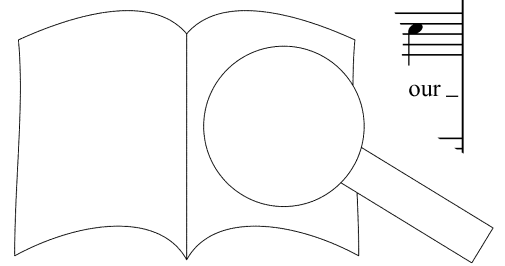
last - ing God, mer - ci - ful - ly look up -

8

our in mer - ci - ful - ly look up - on

in - firm - i - ties, our in - firm - i - ties, mer - ci - ful - ly look

our in - firm - i - ties, mer - ci - ful - ly look our



11

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

14

dan - gers and ne - cess - - i - ties, and in al'  
all our dan - gers and ne - cess - -  
and in all our dan - gers  
and in all a. and ne -

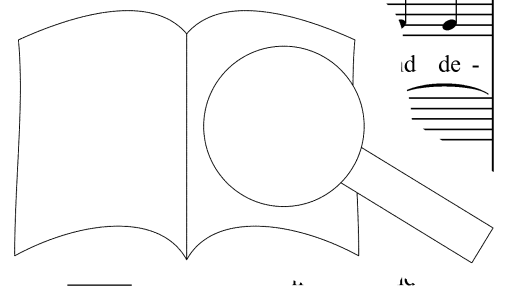
17

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

21

y right hand to heln and de - fend us,  
stretch forth thy right id de -  
1. id, stretch forth thy right  
right hand, stretch forth thy right

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



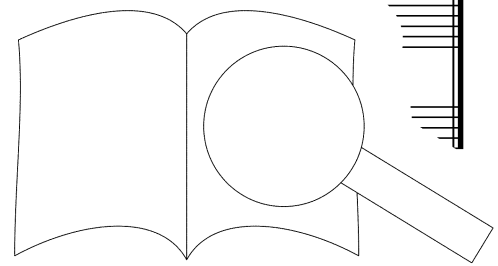
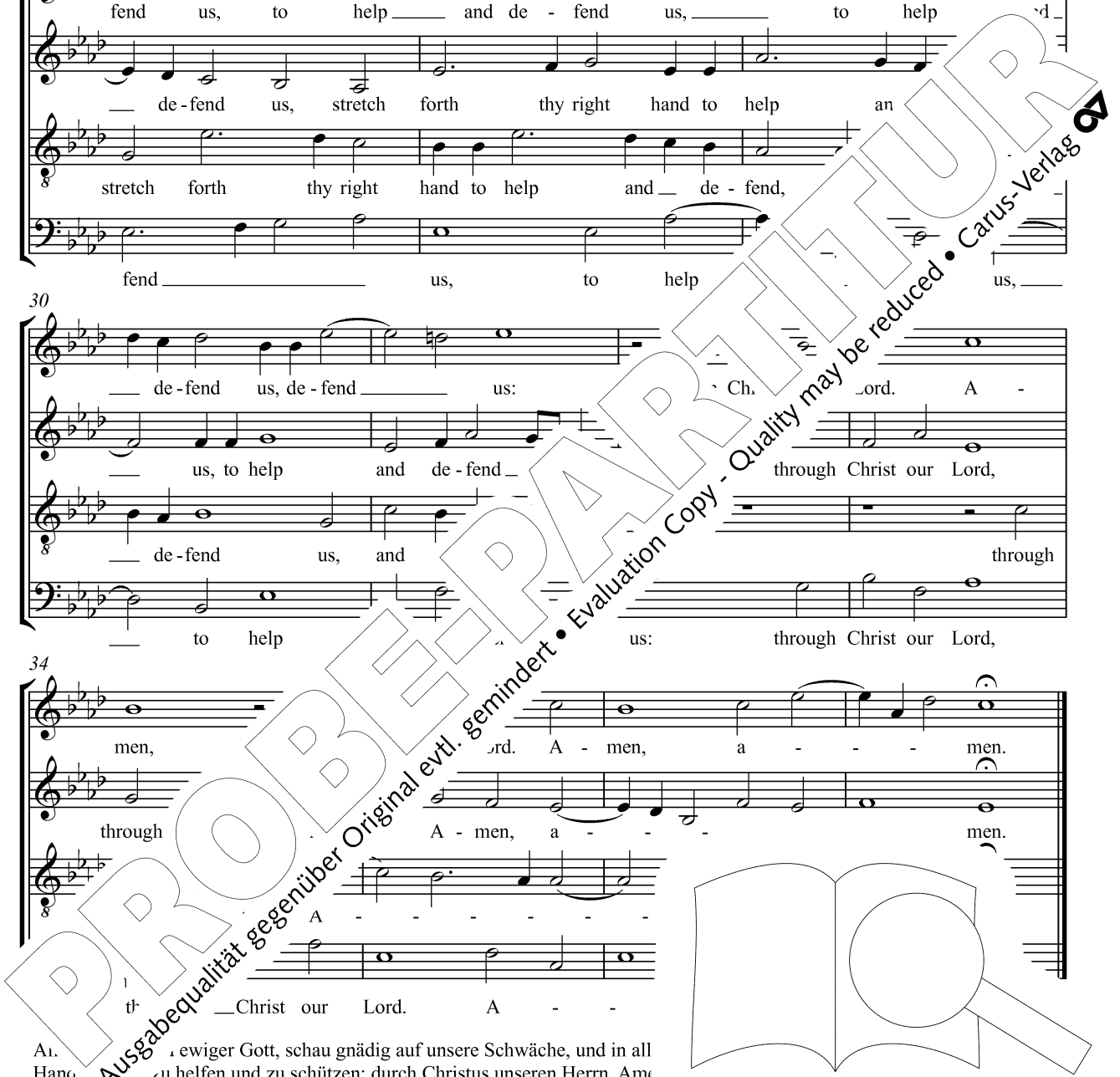
stretch forth thy right hand to help and de -  
 fend us, stretch forth thy right hand to help and  
 de - fend us, stretch forth thy right hand to help and de - fend us,  
 fend us, stretch forth thy right hand to help and de -

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

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

men, rd. A - men, a - - - men.  
 through A - men, a - - - men.  
 th. Christ our Lord. A - -

Al. ewiger Gott, schau gnädig auf unsere Schwäche, und in all  
 Hand zu helfen und zu schützen; durch Christus unseren Herrn. Am



# 2 Ascendit Deus ◉

aus: Cantiones sacrae (1612)

Peter Philips (~1560–1628?)

Text: Ps 47,5; 103,19

Offertorium an Christi Himmelfahrt

Soprano I  
Soprano II  
Alto  
Tenore  
Basso

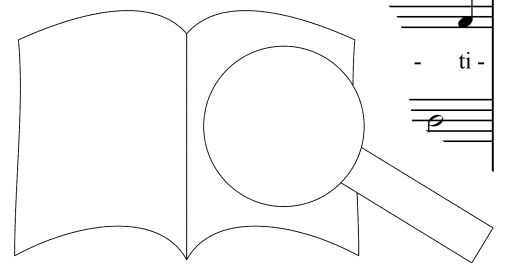
A - scen - dit De - us in ju - bi - la - - - -  
A - scen - - dit De - us in  
A - - - -  
A - - - -

6

- ti - o - - - - ne, in ju - u - - -  
A - - - - dit De - -  
ju - bi - la - - - ti - o - - ju - bi - la - ti -  
- dit De - - - - ne la - - - ti - o -  
A - - - - dit De - - - us in

10

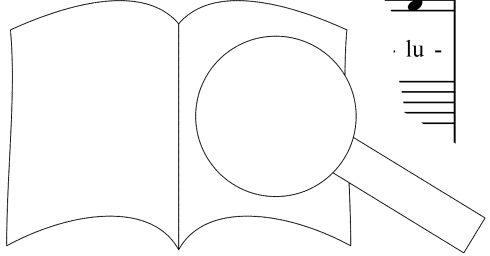
ne, a - sc - - - - us in ju - bi - la - - - ti - o -  
us - - - - bi - la - - - - ti - o -  
a - scen - dit De - us - ti -  
- - - - ne, a - scen - dit De  
ju - bi - la - - - - ti



- - 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 vo - ce tu - bae, in vo - ce tu - bae, ir  
 vo - ce tu - bae, in vo - ce tu - bae, in vo - c  
 vo - ce tu - bae, in vo - ce tu - bae, vo - ce tu -  
 vo - ce tu - bae, in vo - ce tu - bae, tu - bae, in vo - ce tu -  
 vo - ce tu - bae, in v

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



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

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

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

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

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

ia. Do - r

ia. Do - mi oe - -

ia. Do - mi - nus in pa - ra - -

ia. Do - mi - nus in coe - in coe - -

ia. Do - mi - nus - - lo

in ce pa - ra - vit

ra - vit se - dem su - -

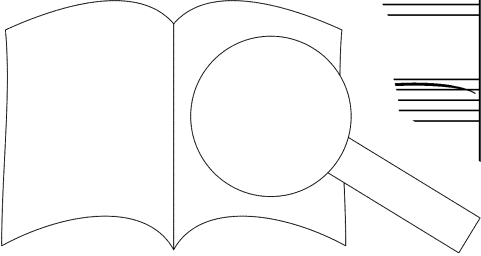
se - dem su - -

lo pa - ra - vit se - dem su

pa - ra -

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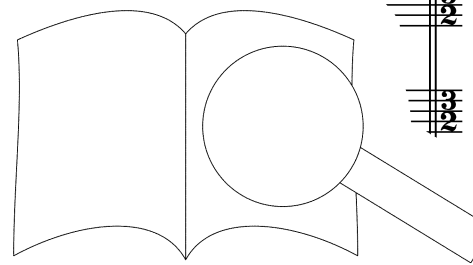




se - dem su - - am, pa - ra - vit se - dem su - am,  
 - - am, se - dem su - am, pa - ra - vit se - dem su -  
 pa - ra - vit se - dem su - - am, pa - ra - vit  
 pa - ra - vit se - dem su - am, pa -  
 pa - ra - vit se - dem su - am,

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

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

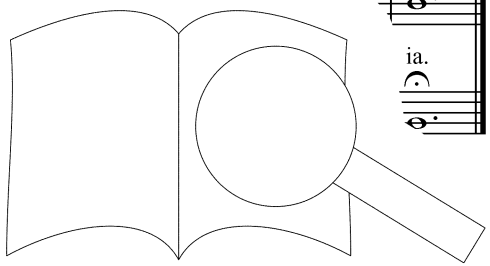


Al - le - lu - ia, al - le - lu - ia,  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 Al - le - lu - ia, al -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

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

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

A. ... Gott unter Jubel, der Herr beim Schall der Posaunen. Alle



# 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.

Orgelbegleitung siehe Chorleiterband

Andantino ♩ = 88

Soprano *f* *p semplice* *ten.*

Alto *f* *p semplice* *ten.*

Tenore *f* *p semplice* *ten.*

Basso *f* *p semplice* *ten.*

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

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

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

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

6 *mf* *cresc.* *largamente* *f* *r*

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

be - ne - di - cta tu in mu - et be - ne - di - ctus

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

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

11 *poco* *molto allargando*

fru - ctus - sus. cta,

tris tu - i, Je - sus, Je -

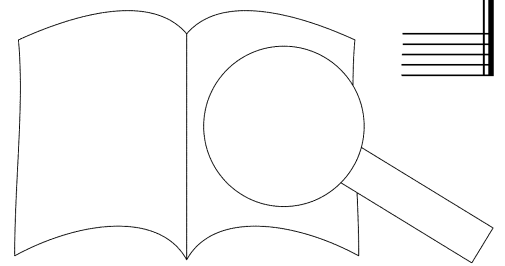
ctus ven - tris tu - i, Je - sus, Je -

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

21 *più lento* *pp*  
 — no-bis pec - ca - to - ri - bus, nunc et in ho - ra mor - tis  
*pp*  
 o - ra pro no - bis, nunc et in ho - ra  
*pp*  
 no - bis pec - ca - to - ri - bus, nunc et in a strae,  
*pp*  
 — pec - ca - to - ri - bus, n - tis no - strae,

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

et Maria, voll der Gnade. Der Herr ist mit dir, du bist gebenedigt von dem Herrn. Heilige Maria, Mutter Gottes, bitte für uns Sünder, je



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# 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 - - -

Detailed description: This system contains the first five vocal staves (Soprano, Alto I & II, Tenore, Basso I, and Basso II) and the beginning of the piano accompaniment. The music is in G major (one sharp) and common time. The lyrics are: Soprano: A - ve\_ Ma - ri - a, a - - -; Alto I, II: A - ve\_ Ma - ri - a, a - - - ve Ma - ri - - -; Tenore: A - ve\_ Ma - ri - a, a - - - ve Ma - ri - - -; Basso I: A - ve\_ Ma - ri -; Basso II: A - ve\_ Ma - ri - - -.

6

A - - - ve, a

- - - ve Ma - ri

- - - a,

- - - a, Ma -

- - - a, Ma - ri - - -

Detailed description: This system contains the vocal staves and piano accompaniment for measures 6-10. The lyrics are: Soprano: A - - - ve, a; Alto I, II: - - - ve Ma - ri; Tenore: - - - a,; Basso I: - - - a, Ma -; Basso II: - - - a, Ma - ri - - -.

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

- - a, g

Detailed description: This system contains the vocal staves and piano accompaniment for measures 11-15. The lyrics are: Soprano: Ma - ri - - gra - - ti - a; Alto I, II: - ri - a, gra - ti - a - - ple - - na, gra -; Tenore: - gra - ti - a ple - - ple -; Basso I: - a, gra - ti - a ple - -; Basso II: - - a, g; Basso III: - - a, g; Basso IV: - - 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 -

- - - -

cum, Do - mi - nus te - - -

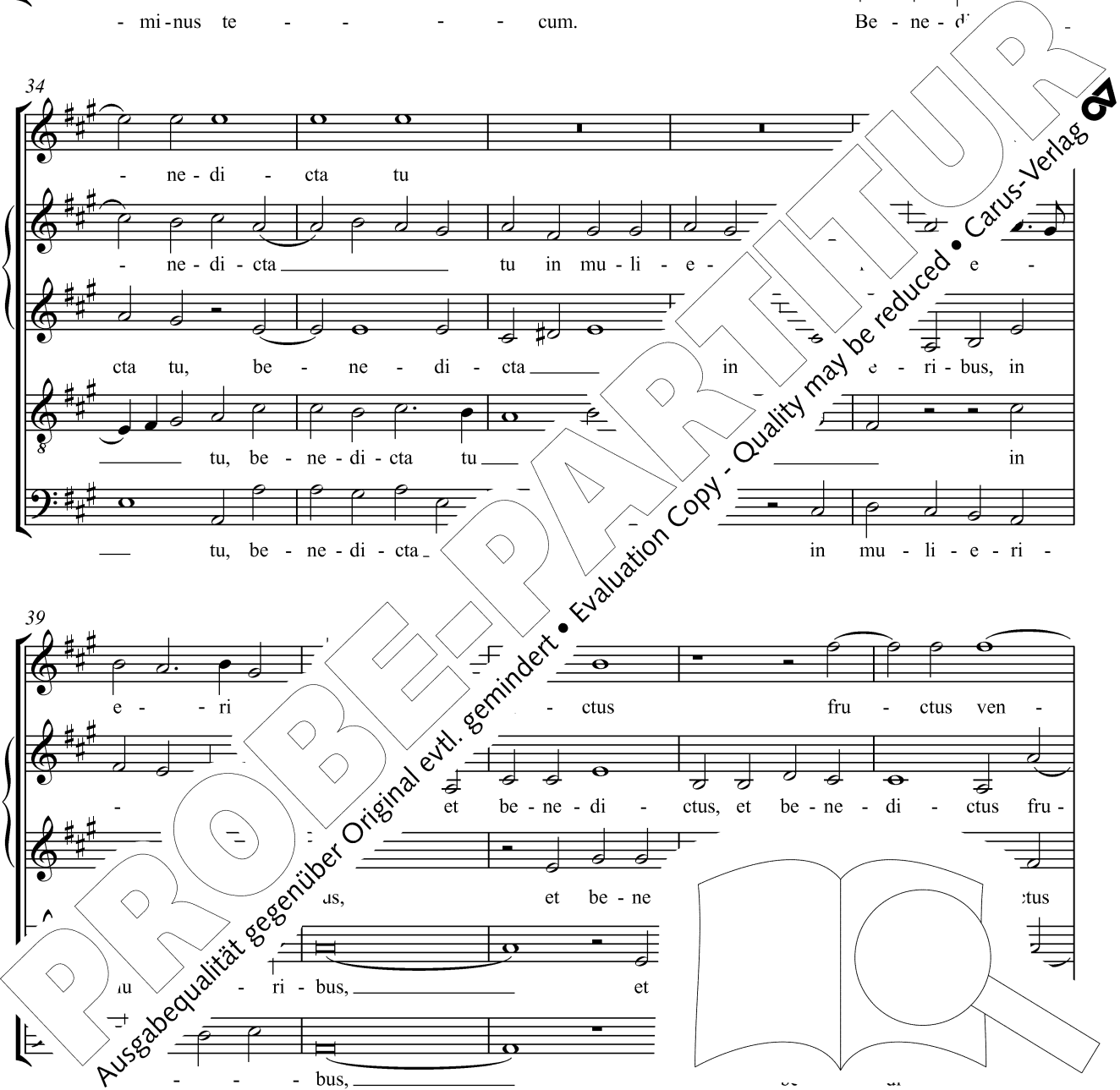
- - - -

Do - mi - nus te - -

nus te - - - - cum. Be - ne - di - cta tu, be -  
 - mi-nus te - cum, Do - mi-nus te - cum. Be - ne - di - cta tu, \_\_\_\_\_ be -  
 Do - mi-nus te - - - - cum. Be - ne - di - cta tu, be - ne - di -  
 - - cum, Do - mi-nus te - cum. Be - ne - di - cta \_\_\_\_\_  
 - mi-nus te - - - - cum. Be - ne - di -

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

e - - ri - ctus fru - ctus ven -  
 et be - ne - di - ctus, et be - ne - di - ctus fru -  
 us, et be - ne  
 tu - ri - bus, \_\_\_\_\_ et  
 - - - bus, \_\_\_\_\_

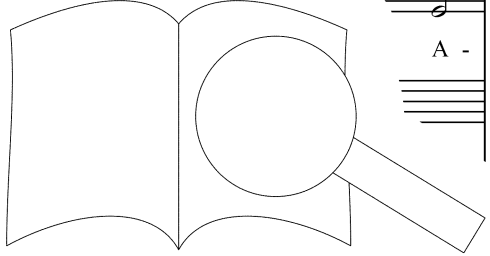


- tris tu - - - i, fru - ctus ven - tris tu -  
 - ctus ven - tris tu - - - i, fru - ctus ven - tris tu -  
 ven - tris tu - i, fru - ctus ven - tris tu - i, fru - ctus ven - tris tu -  
 - ctus ven - tris tu - - - i, fru - ctus ven - tris tu -  
 - ctus ven - tris tu - - - - - - - - - - -

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

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

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

tu - - - i. A - - - - -

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

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

- - - - - A - - - - -

a - - - - - men,

- - - - - men,

- - - - -

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

men, a - - - - -

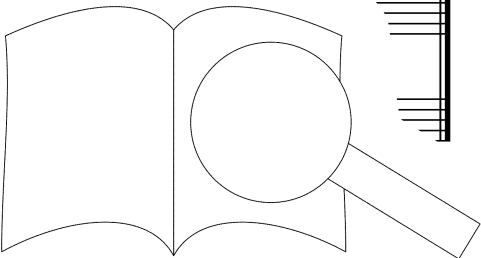
- - - - - men, a - - - - - men.

a - - - - - men.

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

- - - - - men,

Ge... Maria, voll der Gnade. Der Herr ist mit dir, du bist ebenee  
 deine...nen.



# 5 Ave verum corpus

aus: Gradualia I (1605)

William Byrd (~1539/40–1623)

Text: aus dem 14. Jh.

Soprano  
Alto  
Tenore  
Basso

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

7

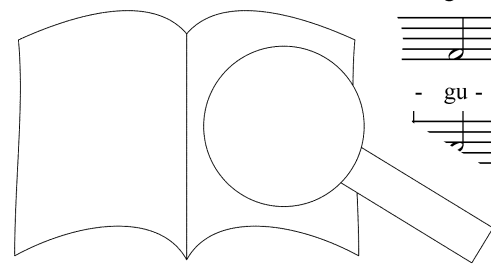
- a Vir - gi - ne: Ve - re pas - sum, im - mo - la  
- a Vir - gi - ne: Ve - re pas - sum, im -  
- a Vir - gi - ne: Ve - re pas - sum, im  
Vir - - gi - ne: Ve - re pas - sum, im - tum in

13

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

19

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



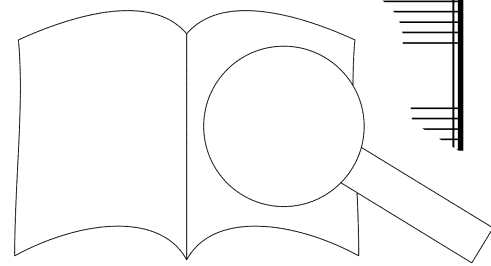
sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o pi -  
 sta - tum in mor - tis, in mor - tis ex - a - mi - ne. O dul - cis, o  
 sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o  
 sta - tum in mor - tis ex - a - mi - ne. O dul - cis, o

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

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

A - - - men.  
 i. A - - - men.  
 i. A - -  
 i. A - -

S. Leib, geboren aus Maria, der Jungfrau; du hast wahrhaft  
 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 - - - ti quo - rum vi - - a in - te - gra

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

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

8

est, \_\_\_\_\_

est, \_\_\_\_\_

est, \_\_\_\_\_

8 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 - - - - 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. *p*  
 - ge Do - mi - ni. *p*  
 in le - ge Do - mi - ni. *p*  
 in le - ge Do - mi - ni. *p*  
 in le - ge Do - mi - ni. *p*

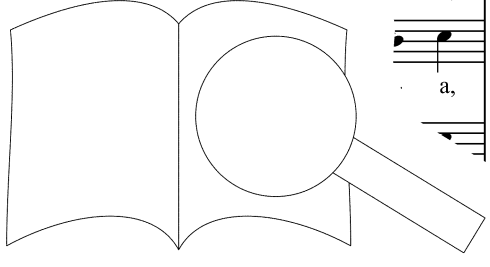


*pp*  
 be - a - ti, be - a - - ti quo - rum  
 be - a - ti, be - a - - ti quo - rum  
 be - a - ti, be - a - - ti quo - rum  
 8 ti, be - a - - ti, be - a - ti,  
 ti, be - a - - ti, be - a - ti,  
 ti, be - a - - ti,

*mf*  
 vi - a in - te - gra est,  
 vi - a in - te - gra est, *mf*  
 vi - a in - te - gra est, be  
 8 be - a - ti quo - rum in - te - gra est,  
 be - a vi - a in - te - gra est,  
 be - a in - te - gra est,  
 be - a in - te - gra est,

*f*  
 ti in - te - gra est, *p* quo - rum vi - a,  
 be - ti quo - rum vi - a, quo - rum vi - a,  
 quo - rum vi - a  
 a, vi - a  
 a,  
 - rum vi - a in - te - gi  
 quo - rum vi - a in - te - gra est,

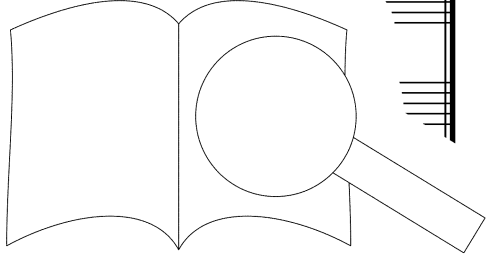
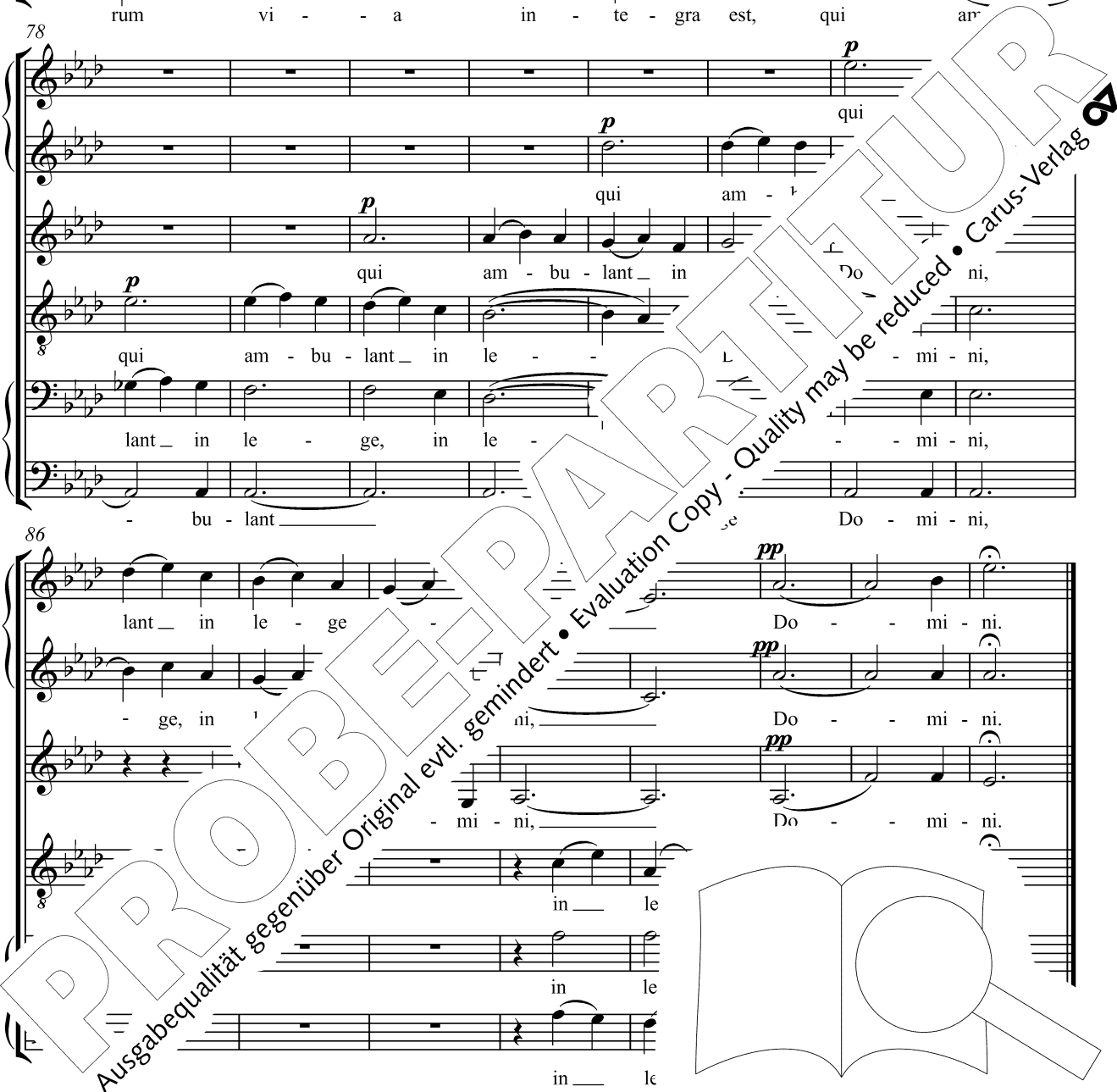
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quorum vi - a in - - te - gra est,  
 quorum vi - a in - - te - gra est,  
 quorum vi - a in - - te - gra est,  
 quorum vi - a in - - te - gra est,  
 quorum vi - a in - - te - gra est, *p* qui am - bu -

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

Orgelbegleitung siehe Chorleiterband

$\text{♩} = 88$   
*p*  
 Soprano  
 Alto  
 Tenore  
 Basso

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

8

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

14 *cresc.*

live - ly hope by the re - sur - rec - tion of Je - su' h the dead,  
 the dead,  
 from the dead,

**L'istesso tempo**  
 Tenore e Basso unisono  
 Org

to an in - he - ri - tance un - de - fi - led, that fa - deth not a -

29 *cresc.*

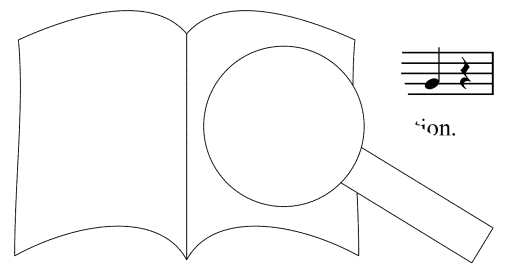
way, re - ser no are kept by the po - wer of God through faith un - to sal -

37 2 Org 3 Soprano solo (Dec)

va - re eal - ed at the last time. he which hath

45

ho - ly, so be - ye ho - ly i' tion.  
 ass the time of your so - journ - ing here in fear,





67 **Moderato** ♩ = 104

Soprano Tutti (Can)\*

Love one an - oth - er with a pure heart fer - vent - ly, see that ye love one an -

73 Solo (Dec) Tutti (Can)

oth - er, love one an - oth - er with a pure heart fer - vent - ly, see that ye love one an -

80 Solo (Dec)

oth - er, love one an - oth - er with a pure heart fer - vent - ly, a pure \_\_\_\_\_

87 Tutti (Can) Solo (Dec)

heart \_\_\_\_\_ fer - vent - ly, see that ye love one an - oth - er, see that ye love, that ye

94 Soprano Tutti (Ca)

love one an - oth - er with a pure \_\_\_\_\_ heart \_\_\_\_\_ fer - vent - ly, see th

101 Soprano Tutti (Dec)

with a pure \_\_\_\_\_ heart, a \_\_\_\_\_ fer

107 Tenore e Basso tutti

Org Be - ing born a - gain, not of cor - rup - ti - bl \_\_\_\_\_ a - ble, by the word of

110 God, for all flesh is as g \_\_\_\_\_ of man as the flow - er of grass. The

114 grass with - er - eth, \_\_\_\_\_ ere - of fal - leth a - way: Org

118 Tutti **Allegretto** Bu en - dur - eth for ev - er. but the word of the

the Lord en - dur - eth for ev - e

the Lord of the Lord en - dur - eth for ev - e

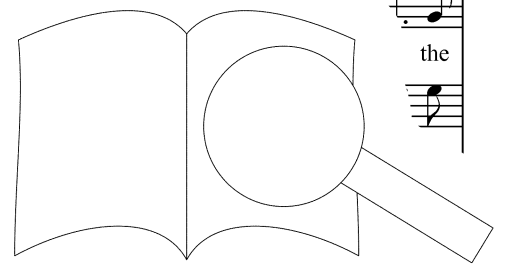
but the word of the Lord en - dur - eth for ev - e

but the word of the Lord en - dur - eth for ev - e

but the word of the Lord en - dur - eth for ev - e

but the word of the Lord en - dur - eth for ev - e

\* siehe Vorwort



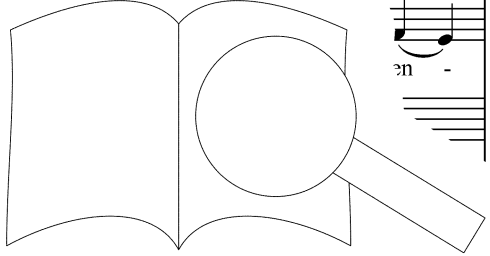
Lord en - dur - eth for ev - er, the  
 Lord en - dur - eth for ev - er,  
 Lord en - dur - eth for ev - er,  
 Lord en - dur - eth for ev - er, Org the word of the Lord en -

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

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

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

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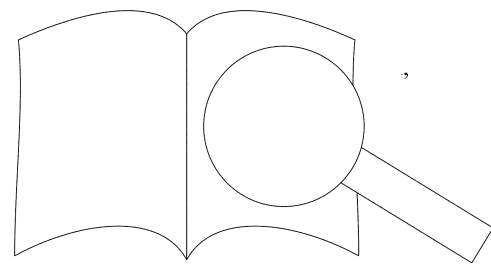


dur - eth for ev - er, en - dur - eth for ev - - - - -  
 dur - eth for ev - - - - - er, en - dur - eth for ev - er, for ev -  
 dur - eth for ev - - - - - er, en - dur - eth for ev - - - - -  
 word of the Lord en - dur - eth for ev - er, en - dur - eth for ev - - - - -

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

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

Gelobt sei  
 lebend:  
 und .  
 t  
 zu der letzten Zeit offenbart werden wird.  
 ufen hat, heilig ist, so seid auch ihr heilig in all  
 t.  
 Lieb einander innig mit reinem Herzen; seht, das  
 richem, sondern aus unvergänglichem Samen, aus dem  
 u. it des Menschen wie des Grasses Blume. Das Gras verdorrt  
 blei. t. Amen.



# 8 Come, Holy Ghost

Thomas Attwood (1765–1838) 1835

Text: John Cosin (1594–1672) nach

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

Orgelbegleitung siehe Chorleiterband

## Larghetto

Soprano solo o tutti

*dolce* *cresc.*

1. Come, Ho - ly — Ghost, our souls in - spire, and light - en with ce - les - tial —

8 *dolce* *cresc.*

fire. Thou the a - noint - ing Spir - it art, who dost thy sev - en - fold gifts im -

16 *p* *cresc.*

part. — Thy bless - ed unc - tion from — a - bove, — is com - for

23 *f*

fire of love, — is com - fort, life, — and fire of lo

SATB *dolce* 33

2. En - a - ble — with per - pe - tual ligi. of our blind - ed —

*dolce* *sc.*

40 *p* *cresc.*

sight. A - noint soil - ed face, with the a - bun - dance

*cresc.*

47 *p*

grace. Keep far our foes, — give

art

54 *f* Org 4

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

*f*

65 *dolce* *cresc.*

3. Teach us to know the Fa - ther, Son, and thee of both to be but

*dolce* *cresc.*

72 *p* *cresc.*

one, that through the a - ges all a - long this

*p*

79 *f* *p*

end - less song: Praise to thv me - rit, Fa - ther,

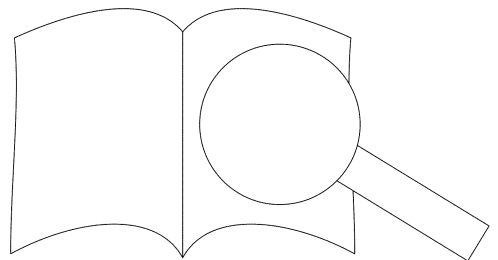
*f* *p*

86 *f* 10 10

Son, and Ho - ther, Son, and Ho - ly Spir - it.

*f*

1 ...e unsere Herzen und erhelle sie mit himmlis  
 2 ...ne Salbung, vom Himmel gesegnet, gibt uns Tr  
 3 ...er ... Licht die Dunkelheit vor unseren blinden Augen. S  
 4 ...te unsere Feinde fern von uns, gib Frieden daheim; w  
 5 ...uen Vater, Sohn und dich, der du bist beider Geist und de  
 uns. ...gendes Lied sei: Lob sei deinem immerwährenden Verdiens



# 9 Evening Service in d

Thomas Attwood Walmisley (1814–1856) 1855

Text: Lk 1, 46–55; Lk 2, 29–32

nach dem Book of Common Prayer

Orgelbegleitung siehe Chorleiterband

## 1. Magnificat

**Boldly**  $\text{♩} = 92$

Tenore e Basso *f*

Org *f*

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

7

spir - it hath re - joic - ed in God my Sa - viour.

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

*mf*

Alto I

For he hath re - gard - - ed the low - li - ness, the

Org *mf*

21 ness of his hand - - maid - en.

ness of his hand - maid - en.

ness of his hand - maid - en.

Tenore e Basso

from hence - forth

28

all ge - ne - ra all call me bless - ed.

35 Soprano e Alto

*ff*

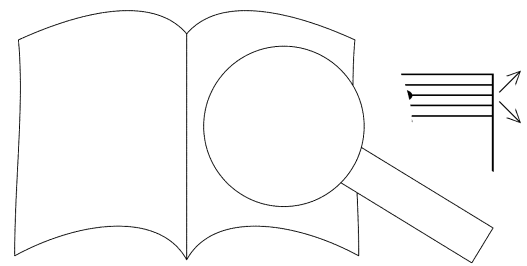
Tenore e Basso

For hath mag - ni - fied me

43

ho - ly, ho - ly,

*p*



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

And his mer - cy is on them that fear him through - out all

Alto

Org

60

ge - - - ne - ra - tions.

Tenore e Basso

*f*

He hath shew - ed strength with

68

Soprano I, II (Dec & Can) e Alto

in the i - ma - gi - ne hearts.

he hath scat - ter - ed the proud

77

Soprano I (Dec) e Soprano II (Can)

hum - ble -

Alto

He hath put down the might - and hath ex - alt - ed the hum -

87

and meek

- ble at

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

the rich he hath sent - em.

106

1. Mal: Quartett, Wiederholung: Chor *pp*

He re - mem - b'ring, re - mem - b'ring his mer - cy hath holp - en his ser - vant Is - ra -

113

el: as he pro - mis - ed to our fore - fa - thers, A - bra - ham and his

120

seed for ev - er. Glo - ry, glo - ry - ther,

130

and to the Son, o - ly Ghost;

139

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

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

end, world with - out end. A - - men, G.P. a - - mē  
 end. A - - men, G.P. a -  
 8 end, world with - out end. A - men, G.P. a  
 end. A - - - - - men, G.P. a men.

## 2. Nunc dimittis

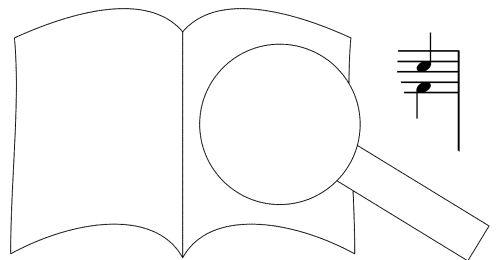
♩ = 66

*p*

Lord, now let ser - - vant de -  
*p*

part, de - part *d:* ac - cord - ing to thy word.

eyes have seen thy sal - va - t  
*cresc.*



22

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

30

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

38

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

46

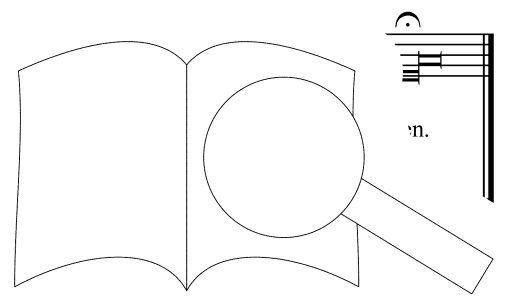
As it was in the be - gin - ning and ev - er shall

55

be: worl' A - men, a - - - men, a -

63

- men, a - - -



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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

Orgelbegleitung siehe Chorleiterband

## 1. Magnificat

**Allegro moderato** ♩ = 100

*mf* *f*

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

Org *mf* *f*

7 *p* *poco rall.*

joiced in God my Sa - viour. For he hath re - gard - ed the low - li - ness

13 *a tempo* *f*

hand - maid - en. For be - hold, from hei -

19 *ff*

shall call

call

shall call

call

For he that is might - y hath

*ff*

25 *p* *poco rall.*

ne, and ho - ly is his

32 *cresc.* *f*

them that fear him through - out all ge - ne - ra - tions. He hath

*cresc.* *f*

39

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

44

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

50 *p* *v t* *pp*

and hath ex - al - ted the hum - ble and meek. —

56 *a tempo* *p* **1**

He hath with good things

Org **1**

63 *cresc.*

he hath sent emp - ty a - way.

his

70

mer - cy hath hol - pen his ser - vant Is - rael as he pro - mi - sed to our fore -

*f*

77

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

*dim.* *rall.* **1** *p*

*dim.* Org *p*

86 **Maestoso** ♩ = 100

Glo - ry be to the Fa - ther, and to the Son, and

*f*

92

as it was in the be - gin - ning, and ev - er

98

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

**1**

104

A - - -

**1**

## 2. Nunc dimittis

Andante tranquillo ♩ = 66

*p*

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

Org *p*

7

ac - cord - ing to thy word. For mine eyes have seen, have

14

seen thy sal - va - - - - tion, *poco ar*

seen thy sal - va - - - - tion, which pre -

seen thy sal - va - - - - tion,

20

pa - red be - fore t peo - ple; to be a

*cresc.*

26

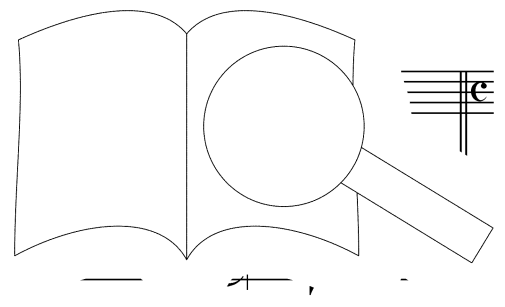
light to lig; a light to light - en the Gen - tiles

*f*

35

nd. be the glo - - - ry of

*f* *f* *più len*



43 **Maestoso** ♩ = 100

*f*

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

49

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

55

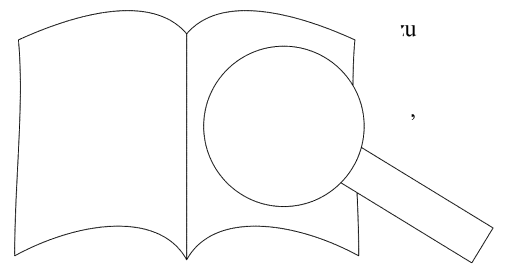
shall be: world with - out end, world with - out end, with - out

61

end. men.

Meine Seele erhebet den Namen des Herrn, unseres Heilands, Gottes, meines Heilands; denn er hat die Niedrigkeit seiner Magd angesehen. Siehe, wie groß die Barmherzigkeit und die Güte des Herrn ist, den er uns an dem Heiligen Geist, wie es war im Anfang, hat an uns getan. Denn er hat große Dinge an mir getan, die wir nicht begreifen können; denn er hat die Hoffärtigen vom Stuhl der Herrlichkeit gestoßen, die sich nicht schämten, sich zu rühmen. Er hat die Hoffärtigen vom Stuhl der Herrlichkeit gestoßen, die sich nicht schämten, sich zu rühmen. Er hat die Hoffärtigen vom Stuhl der Herrlichkeit gestoßen, die sich nicht schämten, sich zu rühmen.

Meine Seele erhebet den Namen des Herrn, unseres Heilands, Gottes, meines Heilands; denn er hat die Niedrigkeit seiner Magd angesehen. Siehe, wie groß die Barmherzigkeit und die Güte des Herrn ist, den er uns an dem Heiligen Geist, wie es war im Anfang, hat an uns getan. Denn er hat große Dinge an mir getan, die wir nicht begreifen können; denn er hat die Hoffärtigen vom Stuhl der Herrlichkeit gestoßen, die sich nicht schämten, sich zu rühmen. Er hat die Hoffärtigen vom Stuhl der Herrlichkeit gestoßen, die sich nicht schämten, sich zu rühmen. Er hat die Hoffärtigen vom Stuhl der Herrlichkeit gestoßen, die sich nicht schämten, sich zu rühmen.



# 11 Expectans expectavi

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

## Adagio

Soprano, Alto **11** Org *p*

Tenore, Basso **11**

This sanc - tu - a - ry of my soul, un - wit - ting I keep

19 *cresc.* *f*

white and whole, un - latch'd and lit, if thou should'st

*cresc.* *f*

27 *p*

care to en - ter or to tar - ry

*p*

36 *p*

With part - ed lips stretch'd hands,

and out - stretch'd hands, *mp*

ed lips and out - stretch'd hands, with *p*

and out - stretch'd hands,

42 *mp* *mf* *mf*

lips and out - stretch'd and

rt - ed lips and out *mf*

lips and out - *mf* s

with part - ed lips and out - st *mf*

hand.



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. Call thou ear  
 Call, thou

*p* *f* *p* *f*

3 Org 3

ear - ly, call thou to thy great

*pp* *G.P.* *mp* *pp* *mp* *cresc.*

ser - vice, to thy great. ded - i - cate.

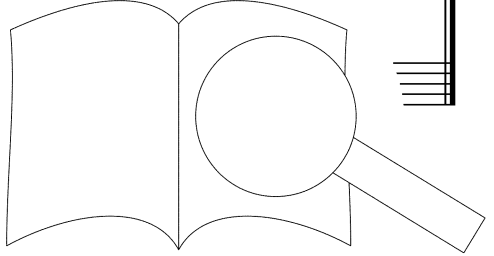
*f allargando* *rall.* *ff*

My soul, keep

*Molto adag* *sotto voce* *pp sotto voce*

Org

„Hör, meine Seele halte ich unbewusst rein und ganz, unverschlossen vor dir. Mit geöffneten Lippen, ausgestreckten Händen und höre auf deinen Ruf. Ich bin dir spät, deinem Dienst gebe ich mich hin. Meine Seele hat sich dir geweiht.“



# 12 Factum est silentium ◉

aus: Cantica Sacra (1618)

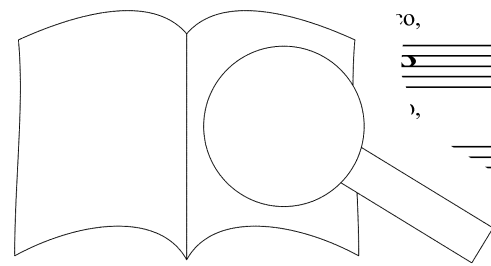
Richard Dering (~1580–1630)

Text: nach Offb 12, 7.8

Soprano I  
Soprano II  
Alto  
Tenore I  
Tenore II o  
Baritono  
Basso

5

8



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-

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

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

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

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

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

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

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

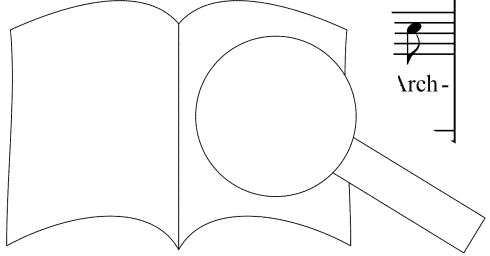
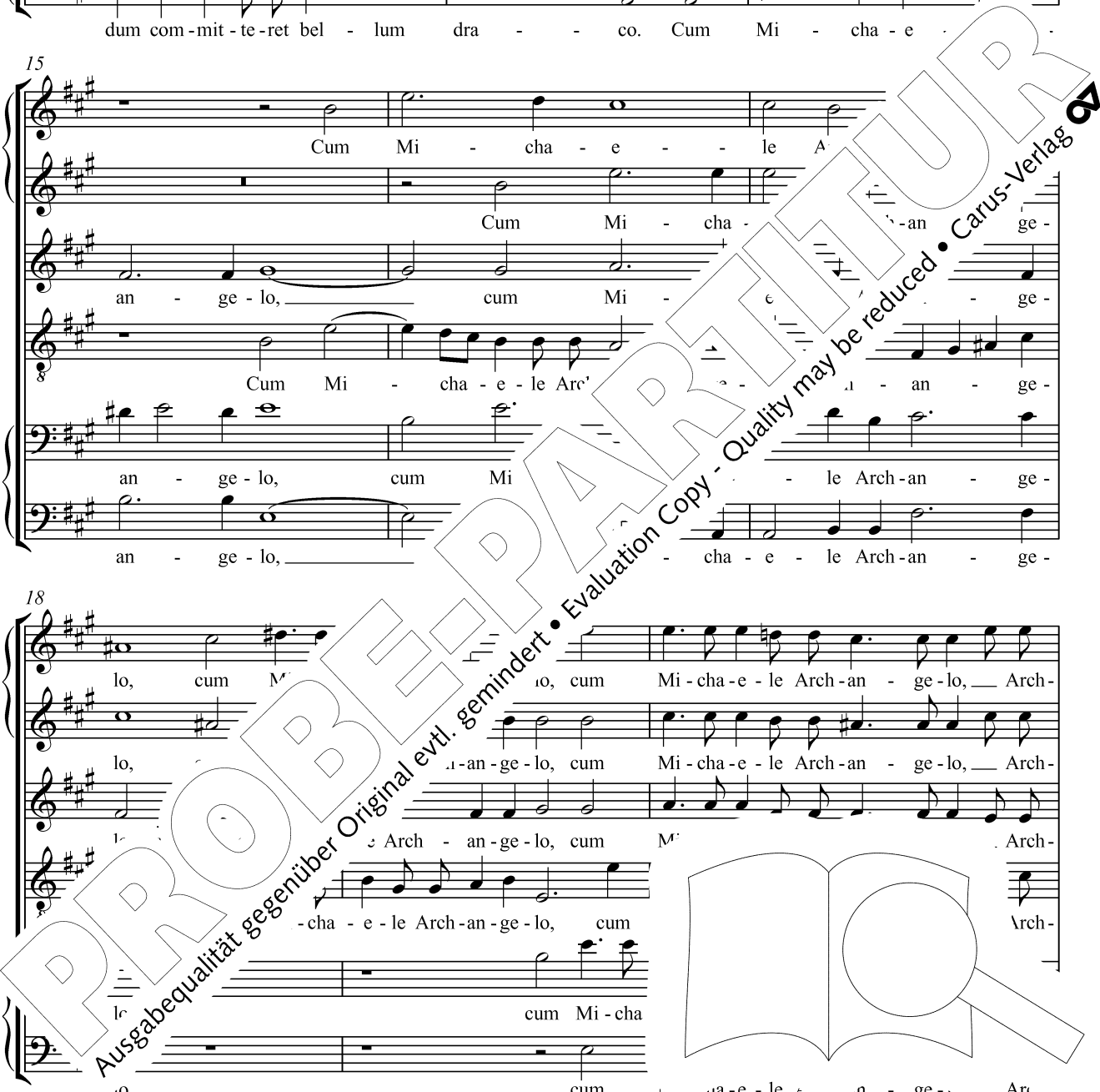
lo, -an-ge-lo, cum Mi-cha-e-le Arch-an-ge-lo, Arch-

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

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

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

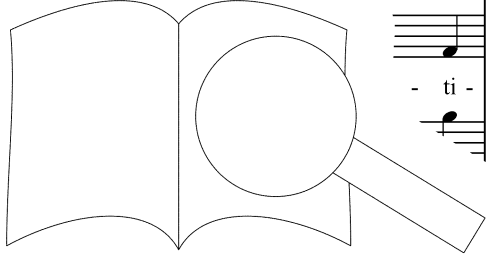
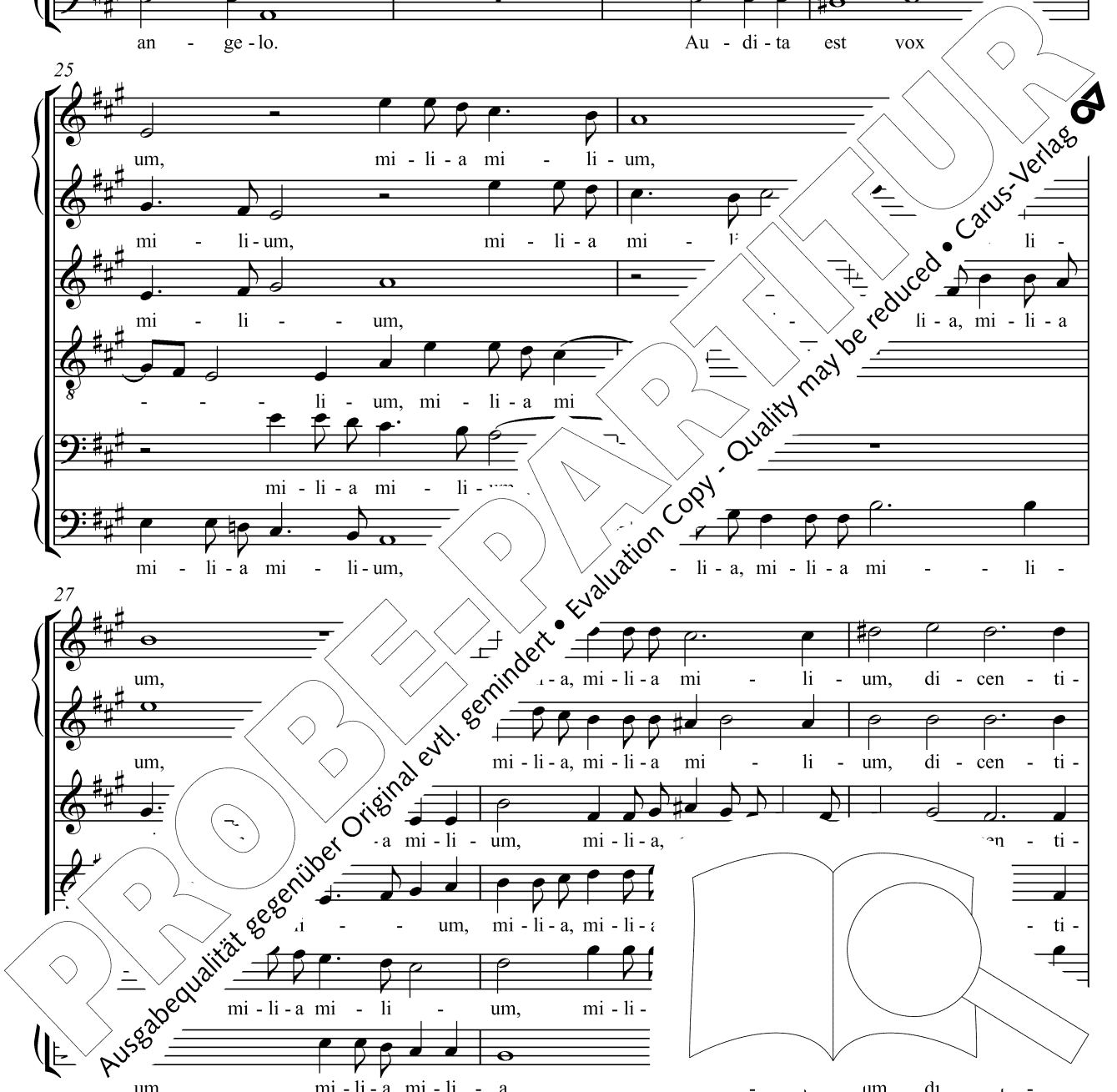
lo, cum Mi-cha-e-le Arch-an-ge-lo, Arch-



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

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



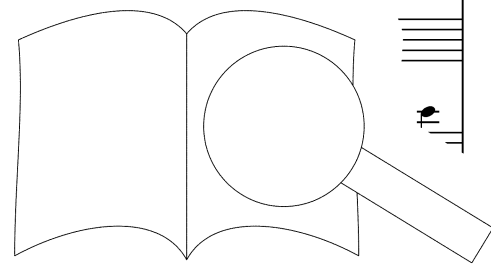
um, di - cen - ti - um. Sa - lus, ho - nor et vir - tus, sa - lus, ho -  
 um, di - cen - ti - um. Sa - lus, ho - nor et vir - tus, sa - lus, ho -  
 um, di - cen - ti - um. Sa - lus, ho - nor et vir - tus, sa - lus, ho -  
 um, di - cen - ti - um. Sa - lus, ho -

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 D

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

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

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

o, De - o, in ex -

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

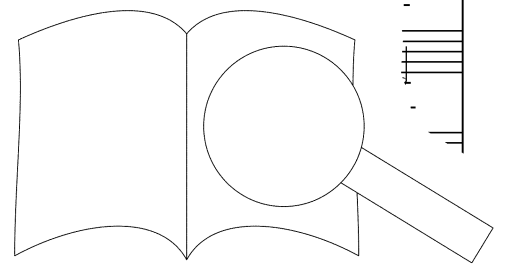
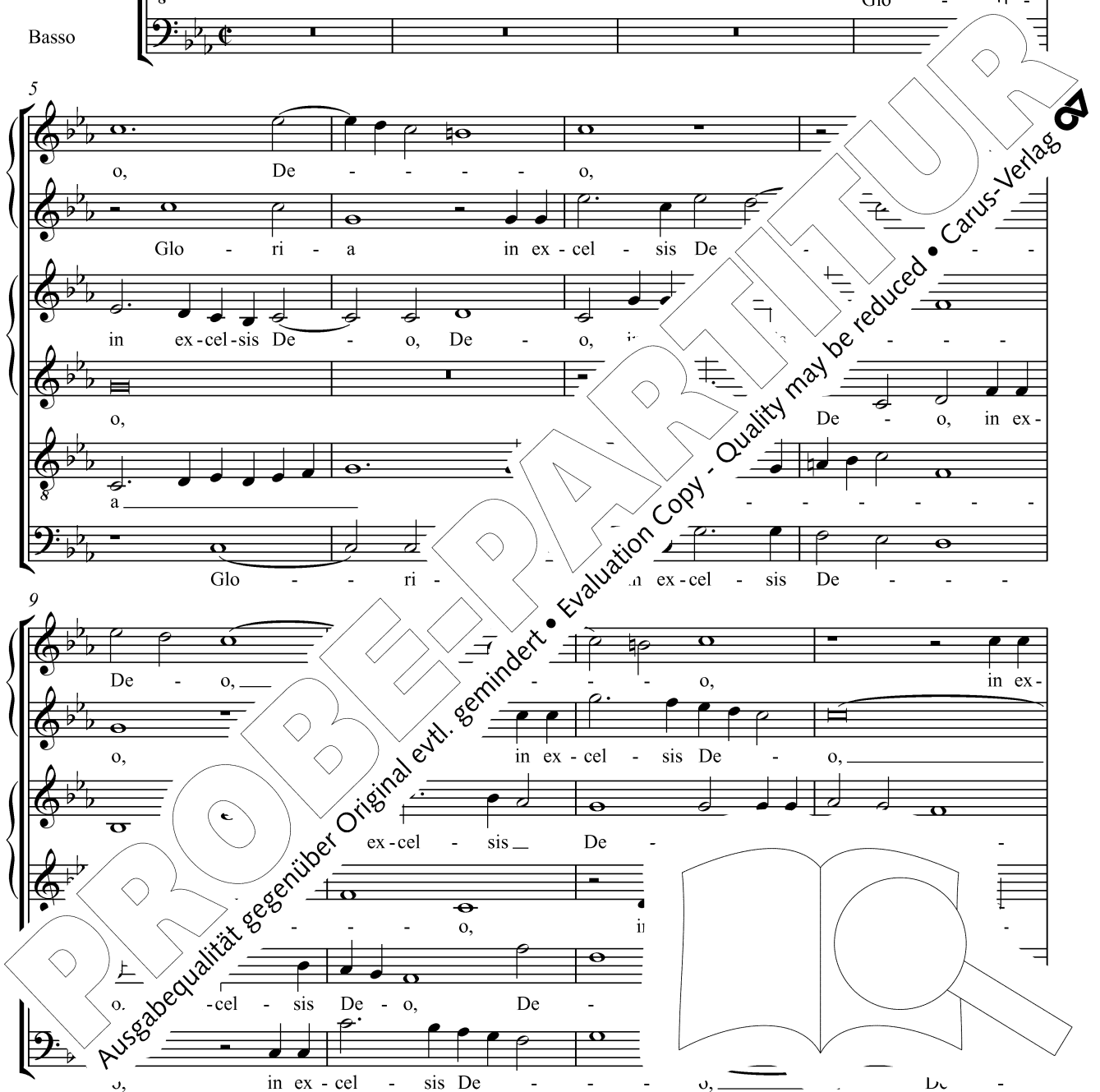
9

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

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

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

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

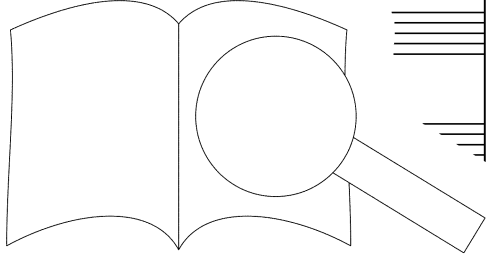


cel - sis De - - - o, in ex-cel - sis De - - -  
 in ex-cel - sis De - o,  
 - - - o, in ex-cel - sis De - o, in ex-cel - sis  
 o, De - - - o, in ex-cel - sis De - o,  
 - - - o, De - - o, in ex - cel - sis De -  
 o, in ex-cel - sis De - - - o,

o, in ex - cel - sis De - o. Sing, my  
 in ex-cel - sis De - - o. Sing, O God, thy  
 De - o, De - - o. O God, thy  
 in ex-cel - sis De - - o. O 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  
 O Lord, to God, thy Lord, high - est  
 - my soul, to God, thy  
 Sing, my soul, to God, thy Lord,  
 Sing, my soul, to God, thy Lord, all

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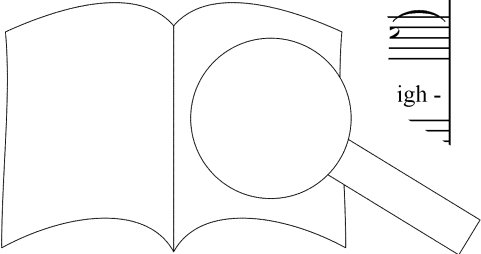




key. Lay the an-gels' choir a -  
 key, in glo - - - ry's high - est key. Lay the an-gels'  
 key, high - est key, glo - ry's high - est key, all in glo-ry's high -  
 all in glo - ry's high - est key, high - est key. Lay  
 all in glo - ry's high - est key, all in glo - ry's high - est  
 glo - ry's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

broad, a - broad,  
 choir a - broad,  
 est key. Lay the an-gels' choir a -  
 the an-gels' choir a - broad, lay a - broad,  
 key. Lay the an-gels' choir a -  
 Lay the an-gels' c, - broad, lay the

choir a - broad, - broad in  
 the an - broad in their high - est ho-ly day,  
 - est  
 - gels' choir a  
 the an-gels' choir a - broad in  
 an - gels' choir a - broad their - est day,



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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

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

un - - - to prai - - se's  
 un - to prai - se's high - - est  
 part,  
 est part, un - to prai - se's  
 s high - est part, un - to prai - se's  
 nigh - - - est part, un - to prai - nigh - art,

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

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



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

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

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

der Höhe. Sing, meine Seele, Gott, deinem Herrn in den h  
 ze Welt am höchsten Feiertage. Flehe deinen Gott an, damit  
 Ehr Gott in der Höhe. Amen.



# 15 How dear are thy counsels

William Crotch (1775–1847)

Text: Ps 139, 17.23.24

Orgelbegleitung siehe Chorleiterband

Slow ♩ = 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, \_

5  
God: O how great, how great \_\_\_\_\_ is the sum  
God: O how great, how great : of them! How *p*  
God: O how great, how great, how sum of them! How *p*  
God: O how great, how grc is sum, the sum of them! How

9  
dear \_\_\_ are - to me, O God: O how  
an - sels un - to me, \_\_\_ w  
- to me are thy coun - se  
are thy coun - sels un - to me,

13

great, how great \_\_\_\_\_ is the sum, is the sum of them! Try me,  
 great, \_\_\_\_\_ O how \_ great, how great \_ is the sum of them! Try me, try me,  
 \_\_\_\_\_ how great, how great is the sum, is the sum of them! Try me, O  
 great, \_\_\_\_\_ O how great is the sum, the sum of them! Try me, try me,

17

prove me, and seek \_ the \_ gr  
 and ex - am - ine my thoughts, O \_\_\_\_\_ God,  
 God, and seek \_ the \_ ground of my  
 and ex - am - ine my thoughts, the \_\_\_\_\_

20

heart, and seek \_ \_\_\_\_\_ Try me,  
 seek \_ the \_ ground of \_\_\_\_\_ and seek \_ the \_ ground of my  
 ground \_\_\_\_\_ of my heart, and

23

pro \_\_\_\_\_ my thoughts, and \_ seek, and seek \_\_\_\_\_ ground of my  
 am - ine my thoughts, and see \_\_\_\_\_ of my  
 and seek \_ the \_ gro  
 seek \_ the \_ ground of my heart, \_\_\_\_\_ the \_\_\_\_\_

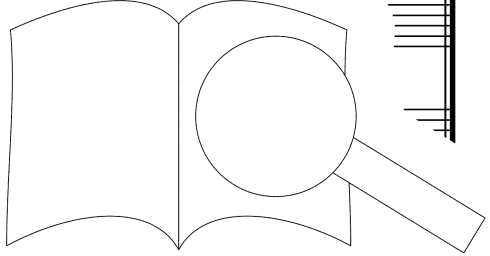
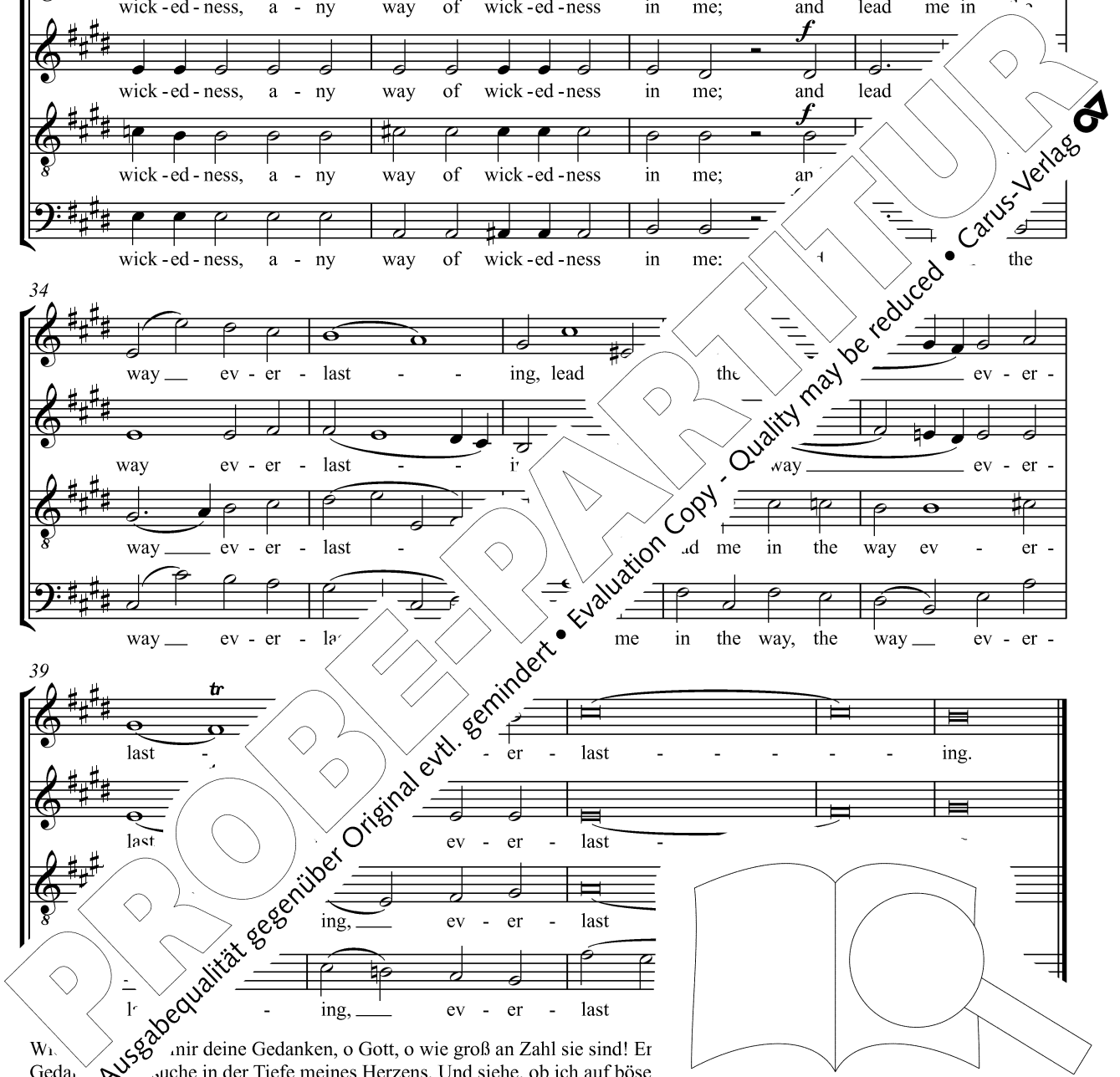
heart. Look well, look well if there be a - ny way of  
 heart. Look well, look well if there be a - ny way of  
 8 heart. Look well, look well if there be a - ny way of  
 heart. Look well, look well if there be a - ny way of

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

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

last - - er - last - - - - ing.  
 last ev - er - last  
 8 ing, ev - er - last  
 l - - ing, ev - er - last

Wir suchen dir deine Gedanken, o Gott, o wie groß an Zahl sie sind! Er  
 Gedächtnis suche in der Tiefe meines Herzens. Und siehe, ob ich auf böse



# 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 he who does not believe in the Son of Man should not perish, but he who believes in the Son of Man shall have eternal life. For God

*p* *cresc.* *p*

25

*mf*

sent not his Son into the world, for he loved the world, and he sent his only-begotten Son into the world, that whosoever believes in the Son of Man shall not perish, but shall have eternal life. For God so loved the world, that he sent his only-begotten Son into the world, that whosoever believes in the Son of Man shall not perish, but shall have eternal life. For God

*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* *cresc.*

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

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

62 *dim.* *pp*

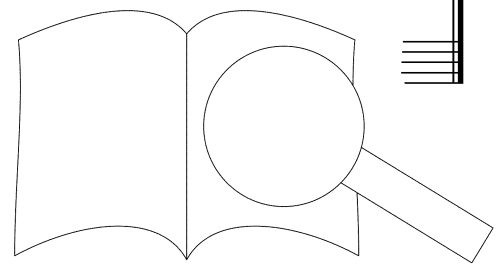
life, ev - er - last - ing, ev - life. God so loved the

*rall.* *pp*

70 *ppp* *rall.*

world.. so loved the world, \_\_\_\_\_ world.

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



# 16 I heard a voice from heaven

aus: Musica Deo Sacra (1668)

Thomas Tomkins (1572–1656)

Text: Offb 14,13

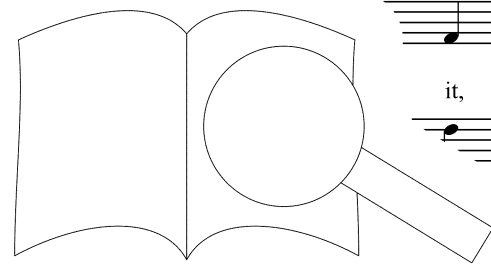
Book of Common Prayer, aus dem Beerdigungsritus

Soprano I heard a voice from heav - en, say - ing un - - to me:  
Alto I heard a voice from heav - en, say - ing un - to me:  
Tenore I heard a voice from heav - en, say - - ing un - to me:  
Basso I heard a voice from heav - en, say - ing un - to me:

6  
Write; from hence - forth bless - ed are the dead, bless - ed  
Write; from hence - forth bless - ed are, bless - ed  
Write; from hence - forth bless - ed are t' ble. are the dead,  
Write; from hence - forth bl e, bless - ed are the

10  
- ed are the dead which die in the  
which die in the Lord, in the  
bless - ed are which die in  
dead in the

13  
Lord: ev'n so saith the ev'n  
d: ev'n so saith the Spir - it,  
- e Lord: ev'n so saith the Spir -  
Lord: ev'n so saith the Spir it,



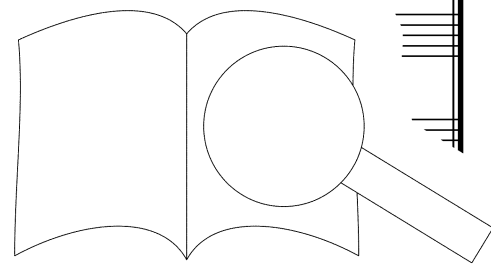
so saith the Spir - it, the Spir - it; for they rest from their la -  
 ev'n so, ev'n so saith the Spir - it; for they rest from their la -  
 Spir - it; for they rest from their la -  
 ev'n so saith the Spir - it;

- 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, l'ange du ciel me dit: Écrivez: Heureux sont ceux qui se reposent de leur travail.



# 17 If ye love me

aus: Certaine Notes (1565)

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

Soprano  
Alto  
Tenore  
Basso

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

If ye love me, keep my com - mand - ments,

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

If ye love me, keep my com - mand - ments,

6

pray the Fa - - ther, he shall

and I will the - - ther, and

I will pray the Fa - ther, and

will pray the Fa - ther,

10

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

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

and he shall give you an - oth - er



# 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. 12–36, Schola ab\*, T. 1–11, Schola

Soprano  
Alto I  
Alto II  
Tenore o Basso

In ma - nus tu -

7

- - - as, in ma - nus tu -

Schola \* Fine

Do - mi - ne, ce - tum me - um.

12

Red - e - mi - sti me, Do -

18

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

23

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

28

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

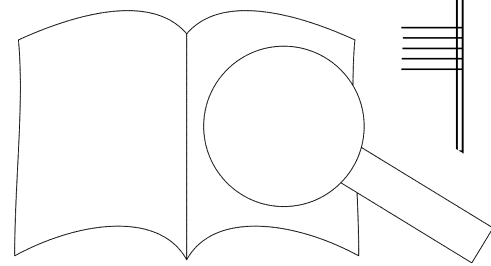
32

ve - ri - ta - - - - - tis.  
 ve - - - - - e - us ve - ri - ta - - - - -  
 ta - - - - -

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

Orgelbegleitung siehe Chorleiterband

**Largo** **2**

Soprano  
Alto  
Tenore  
Basso

Lord, let me know mine end, and the num-ber of

Org

8

my days, that I may be cer-ti-fied how

Lord, let me know mine end, and the num-ber

of my days, the num-ber of my that

Lord, let me know mine end, of my

14

live, how to live.

days, that w long I have to live.

I may be cer-ti-fie I have to live.

days, that how long I have to live.

22

be - hold,

be - hold, be - hold,

ide my

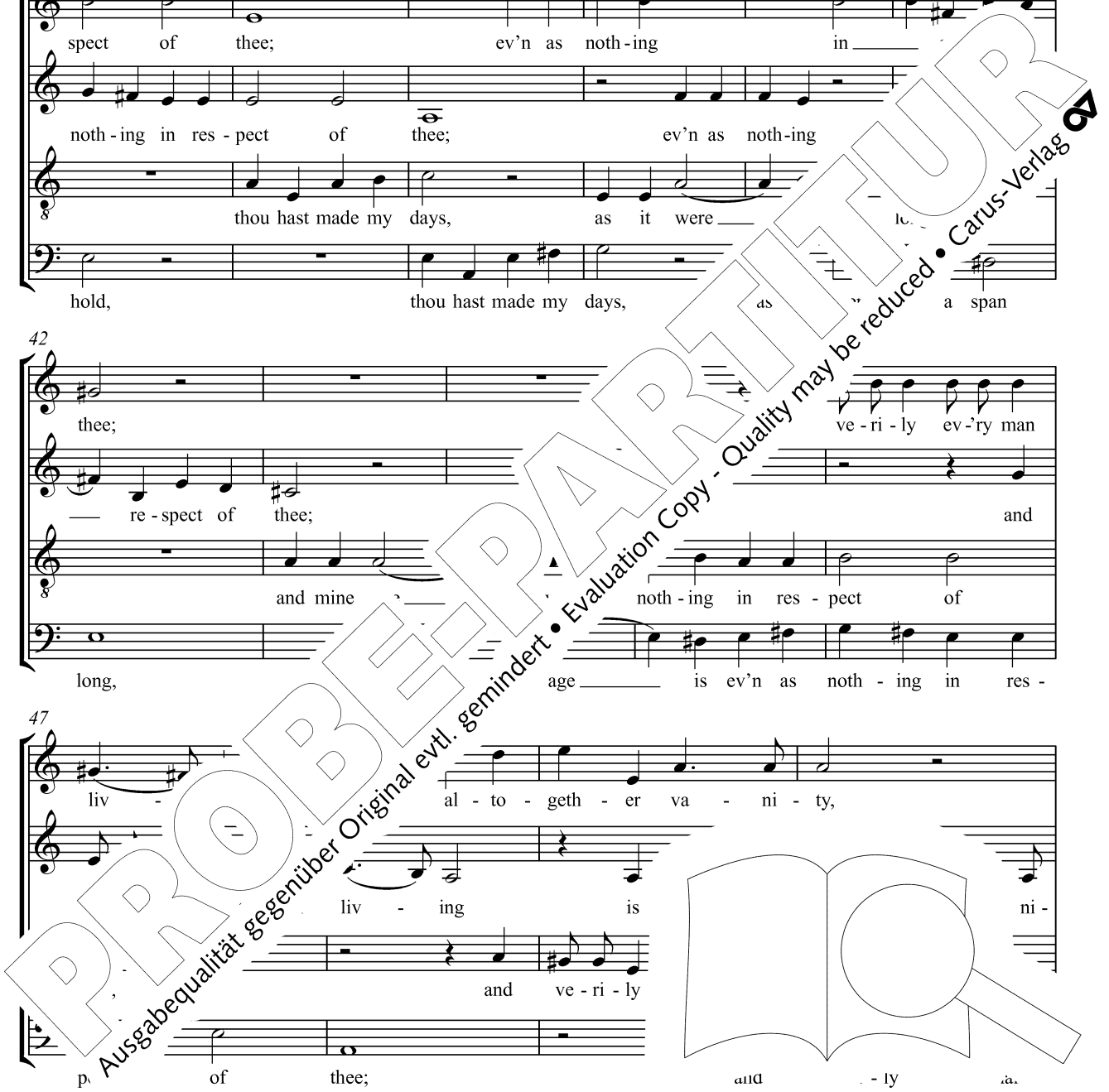


as it were — a span long; and mine age — is ev'n as noth-ing in re-  
 days as it were — a span long, and mine age — is ev'n as  
 Be - hold, be - hold,  
 Be - hold, be -

spect of thee; ev'n as noth-ing in —  
 noth-ing in res-pect of thee; ev'n as noth-ing  
 thou hast made my days, as it were —  
 hold, thou hast made my days, as a span

thee; ve - ri - ly ev - ry man  
 — re - spect of thee; and  
 and mine noth - ing in res - pect of  
 long, age — is ev'n as noth - ing in res -

liv al - to - geth - er va - ni - ty,  
 liv - ing is ni -  
 and ve - ri - ly  
 p. of thee; and - ly a.



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

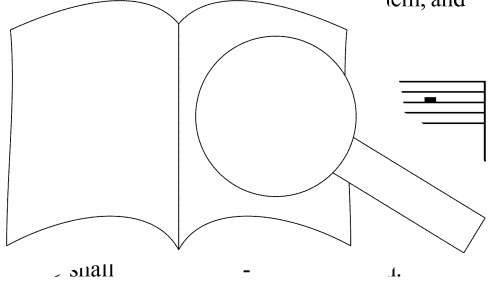
For man walk - eth in a vain sha - dow, in a vain sha - d'  
 Soprano II  
 Org For man walk - eth, for r

63 sha - dow, and dis - qui - et - eth him - self, him - self  
 sha - dow, and dis - qui - et - eth him - self, dis -

69 qui - et - eth him - self in ve' he  
 qui - et - eth him - self he heap - eth, he heap - eth up rich - es, he

75 heap - eth, he heap - eth, and can - not, can - not tell who shall gath - er them,  
 he heap - eth, he heap - eth, and can - not, can - not tell who shall gath - er them, and

8r can - not tell, can - not tell who shall gath - er them,  
 can - not tell, can - not tell who shall gath - er them,



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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 prayer, O

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

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

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

Lord, and with thine — er my call - ing.

Lord, and with thine .. my call - ing. Hold not thy

Lord, and with thine ears, — on - sid - er my call - ing.

Lord, and w a - si - der, con - sid - er my call - ing.

Hold — not thy peace at my tears, hold —

hold — no

Hold — not thy peace at my tears,

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



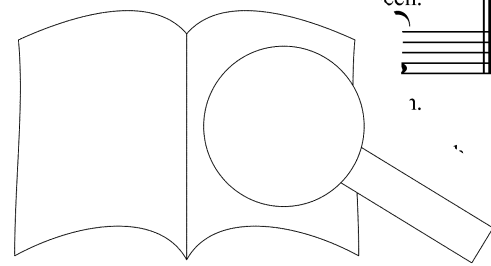
not thy peace at my tears, hold not thy peace at my tears. O  
 hold not thy peace at my tears. O  
 8 peace at my tears, hold not thy peace at my tears. O  
 peace at my tears, hold not thy peace at my tears. O

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

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

hence, and be no be no more seen, no more seen.  
 hence, and be no more, no more seen, no more seen.  
 8 her seen, and be no more, no more seen.  
 more seen, and be no more, no m

1. dass es ein Ende mit mir haben muss, und tu mir ku  
 -ber ehe, du hast meine Tage nur eine Spanne lang gemacht  
 -ber jeder Mensch ist wie nichts. Denn der Mensch geht daher  
 -ber Stümer an und kann nicht sagen, wer sie erhalten wird. Und r  
 alle. -ber hoffen! Höre mein Gebet, o Herr, und vernimm mein Rufen  
 Träne... O verschone mich ein wenig, auf dass ich mich erquicke, ehe ich den  
 -ber wahr und n. -ber hier bin.



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# 20 Mass for four voices

## 1. Kyrie

William Byrd (~1539/40–1623) ~1594

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 - - - - - son.

11

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

Chri - ste e - lei Chri - ste e -

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

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

17

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

- - - - - son, Chri

e - lei - son, Chri - ste

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

23

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

28

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

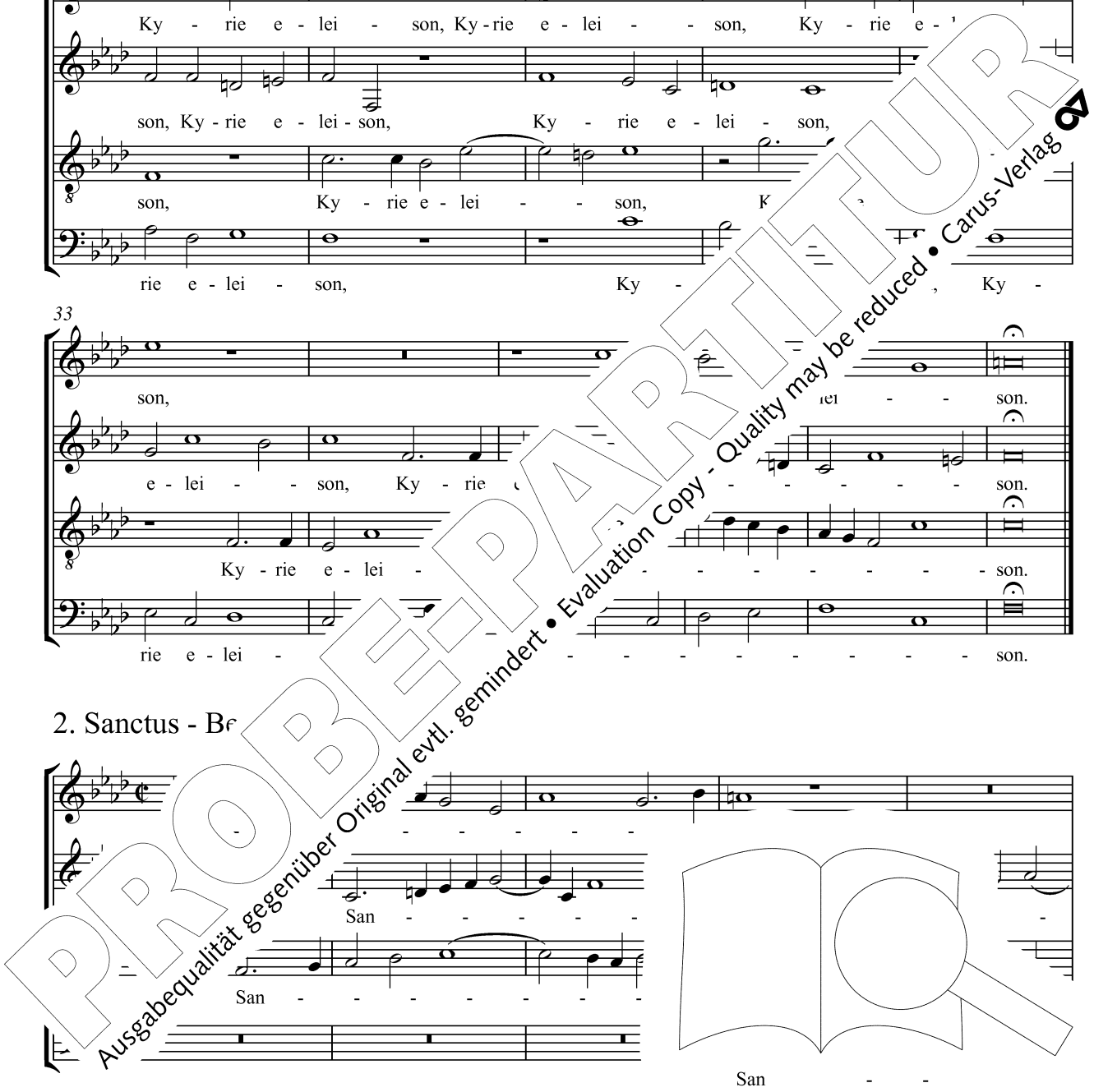
33

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

2. Sanctus - B♭

San
   
San
   
San

San



6

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

11

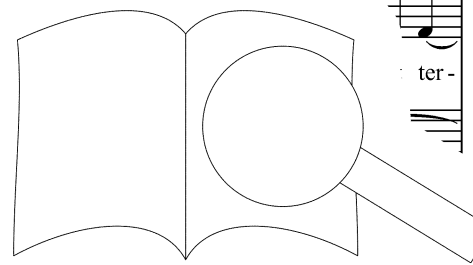
- - - - ctus Do - mi - nus De - us  
 - - - - ctus  
 - - - - ctus mi -  
 San - - - - ctus e sa - ba -

16

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

20

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



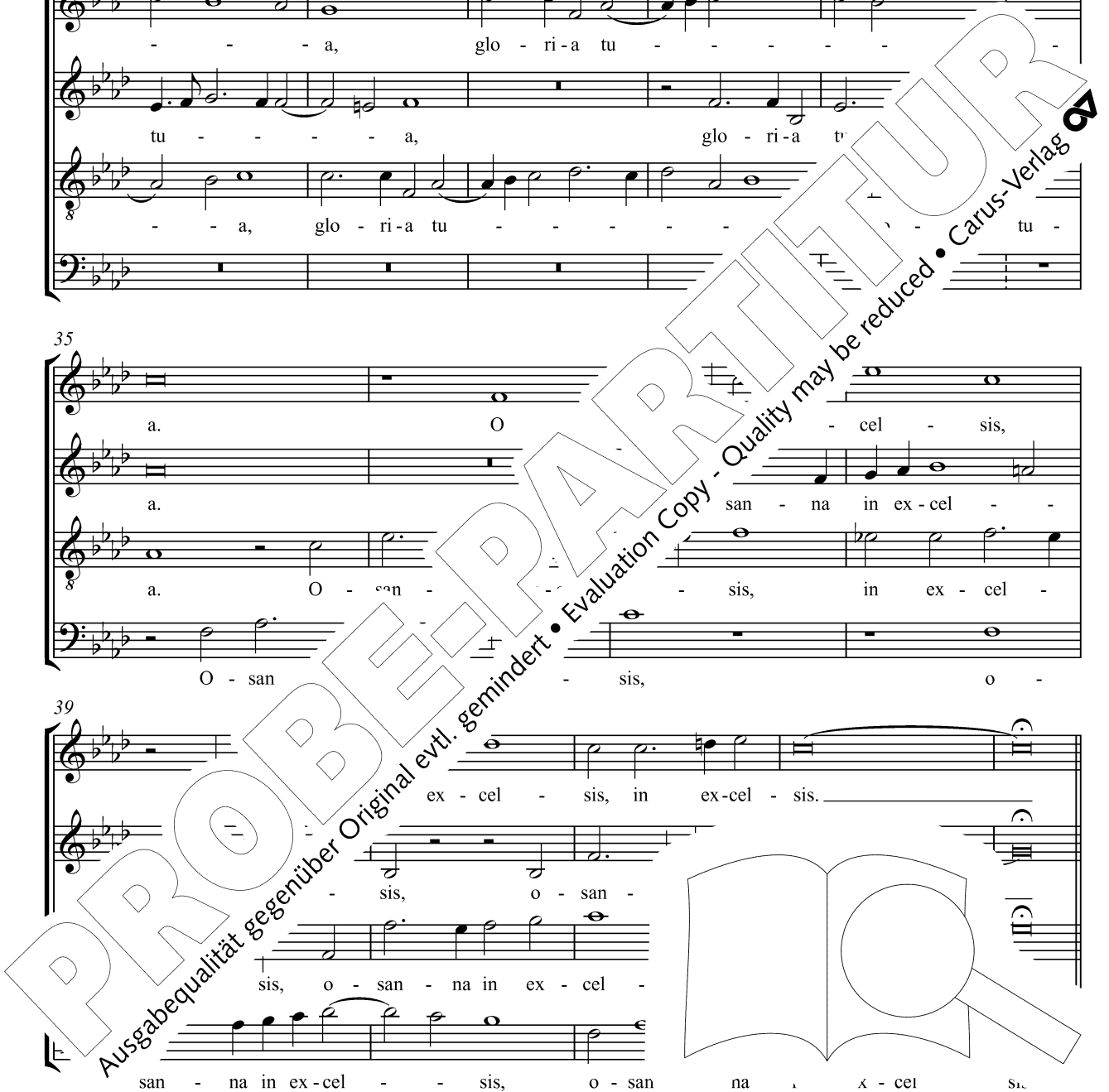
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Ple - ni sunt coe - li et ter - - ra glo - ri - a tu -  
 - - ra, ple - ni sunt coe - li et ter - - ra glo - ri - a  
 - - li et ter - - - - - ra glo - ri - a tu -

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

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

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





44

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

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

Be - - - ne - di - ctus

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

50

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

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

qui ve - - - nit no - Do -

- ve - - nit, qui ve - - -

55

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

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

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

in - - - mi - ni.

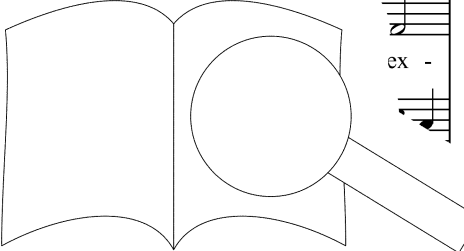
60

- sis, in ex - cel - -

- el - sis, in ex - cel - s

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

O - s, na in cel



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65

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

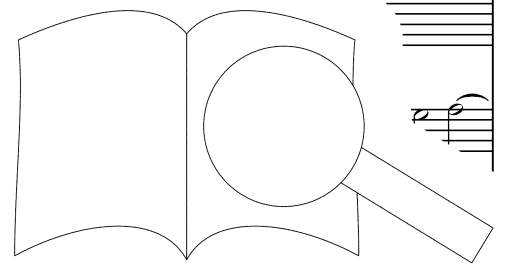
A - gnus De - i, qui tol - lis pec - ca

7

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

13

us 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 - - - - i, \_\_\_\_\_ qui tol - lis pec - ca -

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

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

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

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

pec - ca - ta mun - - di,

mi - - - - di,

- di, \_\_\_\_\_ qui tol -



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

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

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

mun - - - di: do - - - na

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

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

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

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

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

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

8 cem, no - bis pa - cem,

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

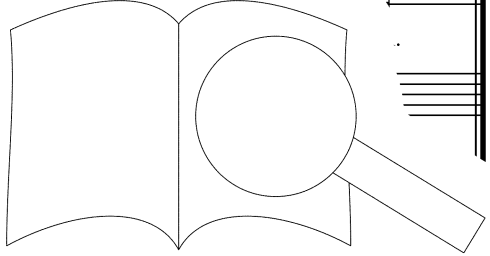
pa - - - - - na no - bis pa - - - - - cem.

pa - cem, do - na

do - na no - bis pa

.n, do - na no - - -

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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 be - yond the

Basso *p* My soul, my soul, there is a coun

6 stars, where stands a wing - ed sen - try, all sen - til the wars:

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

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

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

12 **Daintily** *p* and dan - ger, sweet Peace and

\* Annu

16 **Slower** *p*

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

*p*

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

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

*pp*

25 de - scend to die

love de - scend to die here

de - scend

*pp* *pp* *dim.*

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

If thou canst get but thith - et low'r of Peace, the

grows the flow'r of Peace, the

there grows the flow'r of Peace, the

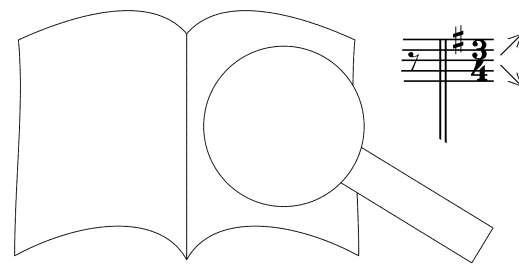
*p dolce* *cresc.*

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

34 *f*

et with - er, thy fort -

*f*

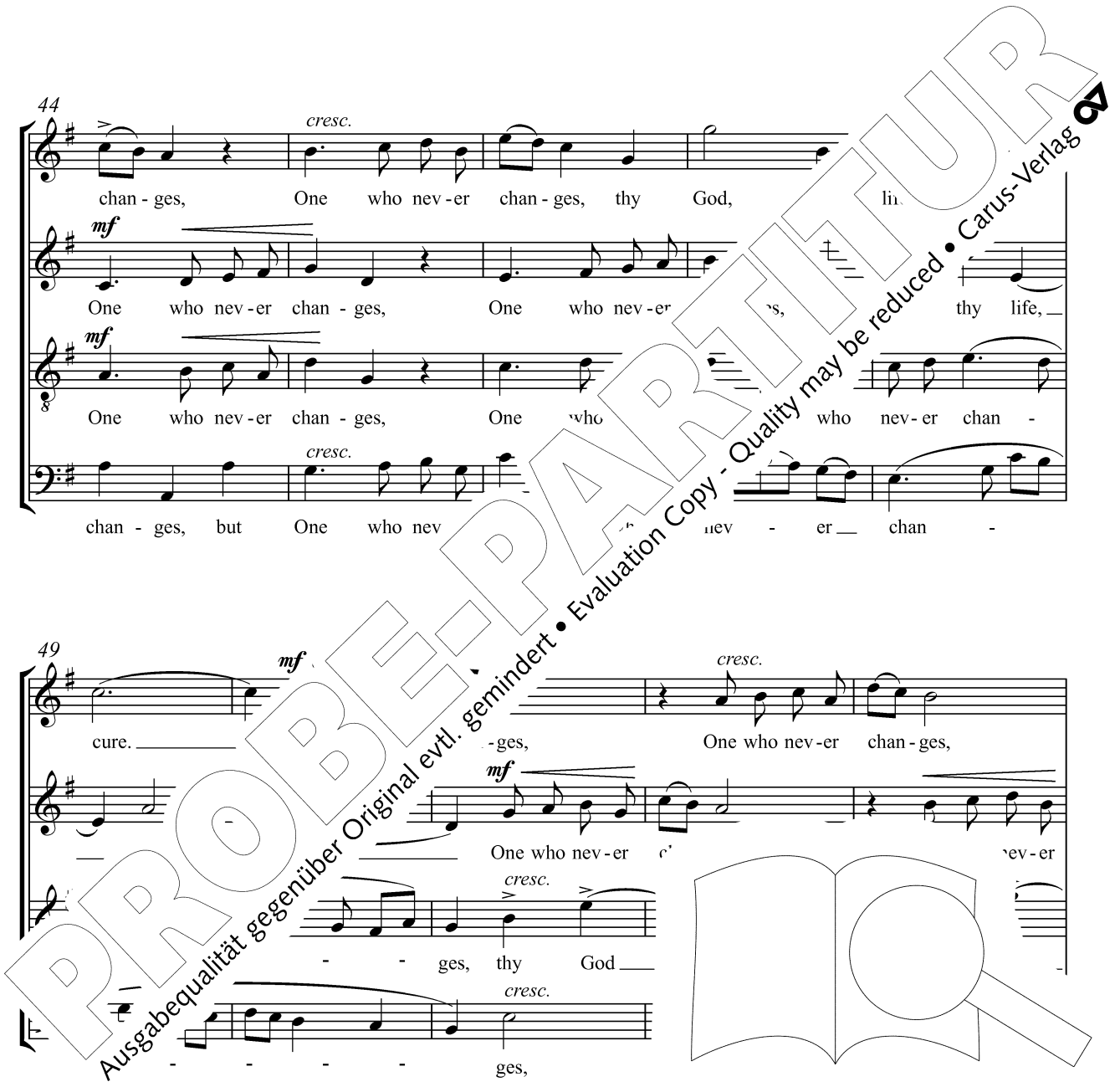


39 **Animato**

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

44 *cresc.*  
 chan-ges, One who nev-er chan-ges, thy God, li-  
*mf* One who nev-er chan-ges, One who nev-er s, thy life,  
*mf* One who nev-er chan-ges, One who who nev-er chan-  
*cresc.*  
 chan-ges, but One who nev nev-er chan-

49 *mf* cure. *cresc.*  
 -ges, One who nev-er chan-ges,  
*mf* One who nev-er c' nev-er  
*cresc.*  
 -ges, thy God  
*cresc.*  
 ges,



54

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

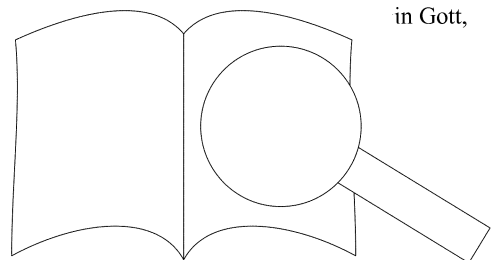
58 *allargando* *f* *poco rit.* *p*

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

64 **Slower** *mf* *f* *ff*

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

Meine Seele, es gibt ein Kind, das so ein geflügelter Wachposten steht, äußerst gewandt im Krieg.  
 Dort, erhaben über Lärm und Streit, er redet, gekrönt mit Lächeln; und der Eine, der in der Krippe zur Welt kam,  
 befiehlt die Herrschaft über die Welt.  
 Er ist dein guter Herrscher, er erwache! – er stieg herab in reiner Liebe, zu sterben hier um deinetwillen.  
 Wenn du nur ein Kind bist, dann blüht die Blume des Friedens, die Rose, die nicht welken kann, deine Festung,  
 deine Ruhe, deine Verlassung, denn niemand kann dich schützen, wenn du nicht in Gott, dein





# 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

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

10

Fa - ther, I am thine on - ly

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

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

Fa - ther, I son,

14

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

sent down from heav'n n

sav kind to save, sent down from heav'n r

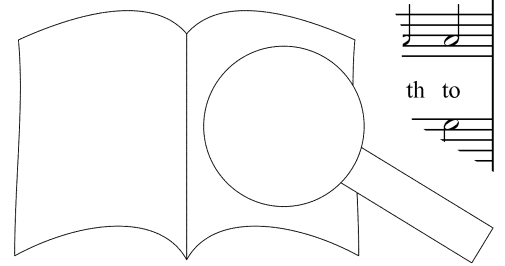
sent down from heav'n sent down from heav'n m. ad to a -

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 thi No mor -  
 have. Fa - ther, my will now all No - lo mor -

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

or man on ev - 'ry \_\_\_\_\_ my birth  
 : man on ev - 'ry side, on ev \_\_\_\_\_ th to  
 smart, tak - en for man  
 hold my pain - ful smart, tak - en for man on ev \_\_\_\_\_ ry



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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 -

8 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 -

8 nied, but suf - fer's all, and all for this:

nied, but suf - fer'd all, and all for this:

- ca - to - ris,

- ca - to - ris,

8 No - lo mor

No - lo mor - tem

ris,

No - lo mor - tem

ca - to - ris,

no -

pec - ca - to - ris.

tem

8 - tem pec - ca - to - ris,

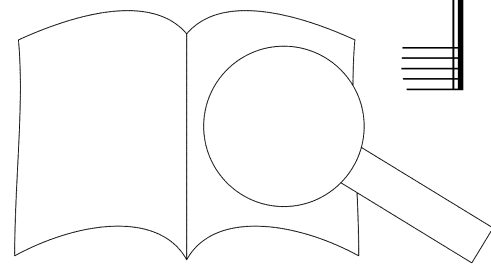
tem pec - ca - to - ris.

tem pec - ca - to - ris.

- tem pec - ca - to - ris,

tem pec - ca - to - ris.

in am Tod des Sünders; das sind die Worte des Erlösers  
 era' die Menschheit zu erlösen. Vater, ich habe alles gemä  
 e. an dieser: Ich habe keinen Gefallen am Tod des Sünders. V  
 die r' all auf mich genommen habe, von meiner Geburt bis zu m  
 mich v' ert, sondern alles habe ich erlitten, alles nur dafür: Ich habe kein



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# 23 O God, thou art my God Z 35

Henry Purcell (1659–1695)

Text: Ps 63,1–4.7

Generalbassausetzung siehe Chorleiterband

**Con moto**

Soprano  
Alto  
Tenore  
Basso

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

9

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

17 **Soli**

My soul thirst for thee, my flesh also long for thee, my flesh also long for thee, my flesh also long for thee.

23

after thee in a lane, after thee in a lane, after thee in a lane, after thee in a lane.

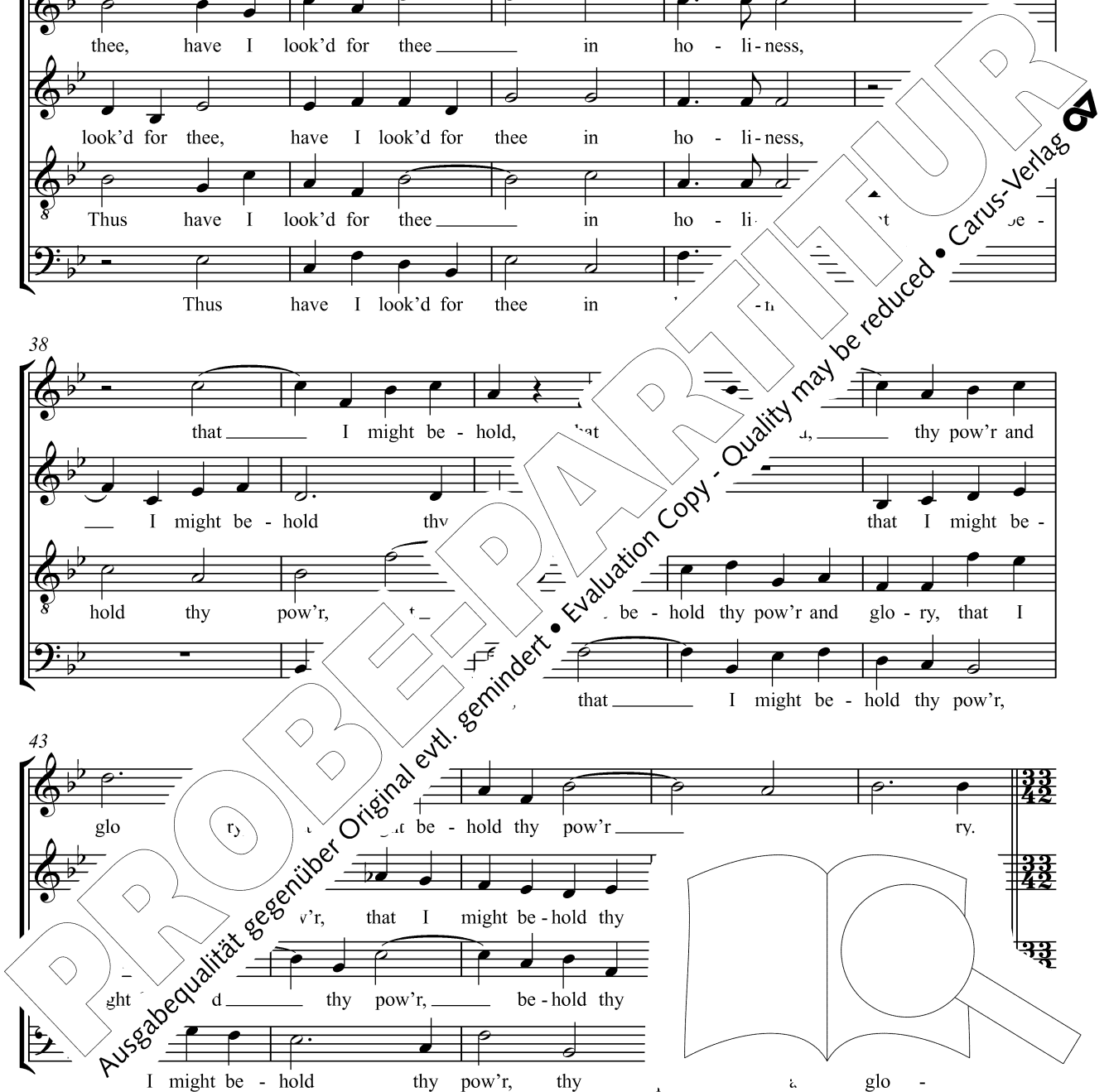
Tutti

Thus have I look'd for  
 bar-ren and dry land where no wa - ter is. Thus have I  
 bar-ren and dry land where no wa - ter is.

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

that I might be - hold, thy pow'r and  
 I might be - hold thy pow'r, that I might be -  
 hold thy pow'r, be - hold thy pow'r and glo - ry, that I  
 that I might be - hold thy pow'r,

glo ry, that be - hold thy pow'r ry.  
 v'r, that I might be - hold thy  
 ght d thy pow'r, be - hold thy  
 I might be - hold thy pow'r, thy a glo -



48 Soli Soprano I, II

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

Alto o Tenore

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

54 self, thy lov - ing, lov - ing kind - ness is bet - ter, is bet - ter than

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

60 life it - self; my lips shall praise thee, my lip

life it - self; my lips shall praise thee

lips shall

66 Tutti

praise thee. As long as I liv - ill thee on this man - ner, as

praise thee. as I live will I mag - ni - fy

As long as I - fy thee on this man - ner, as

As long as I

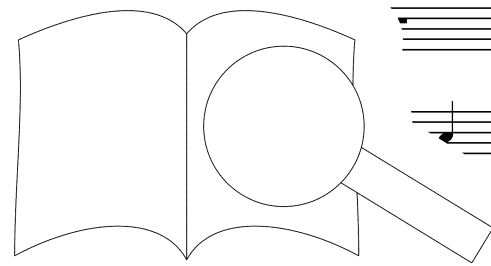
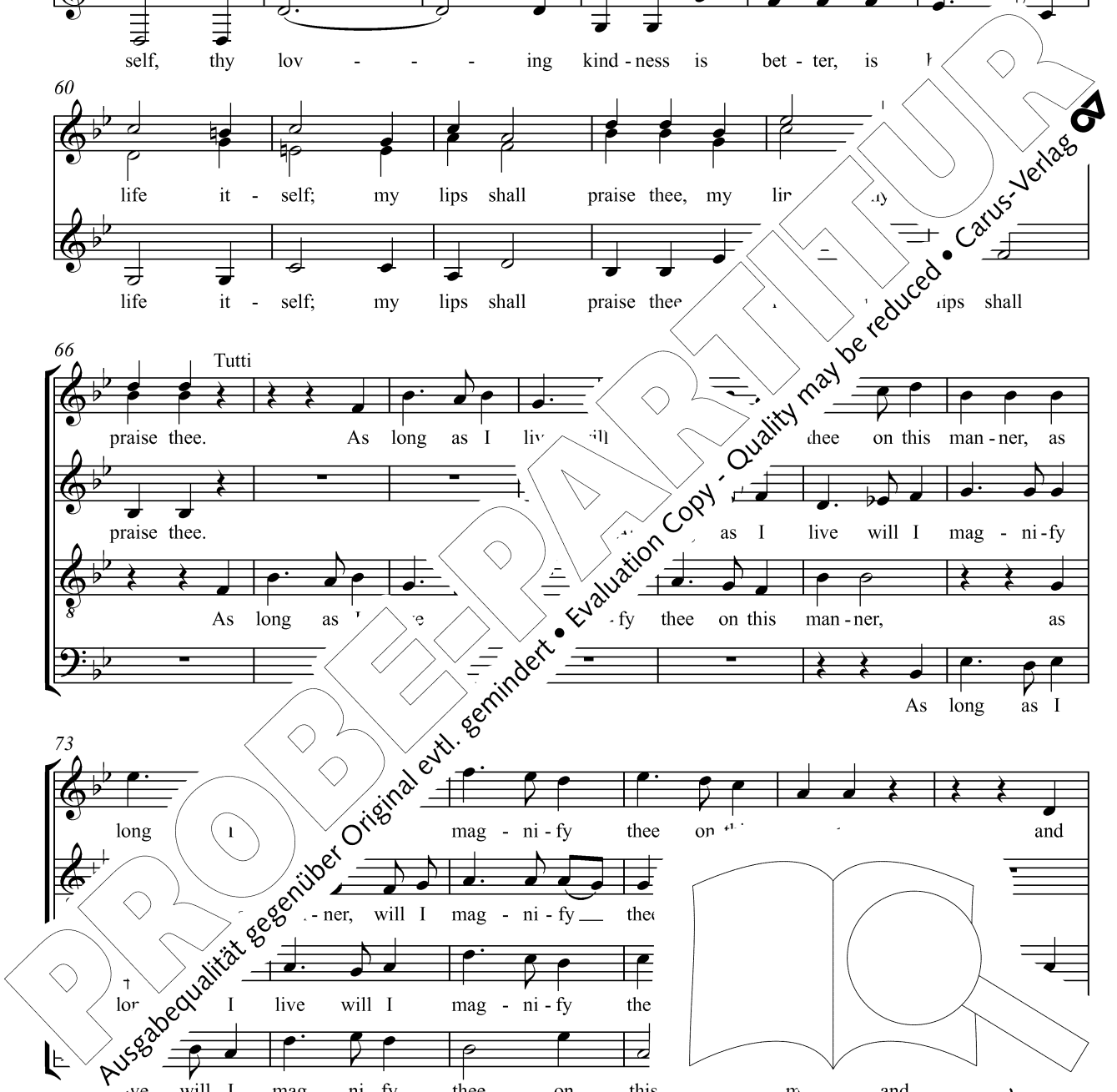
73 long I mag - ni - fy thee on this and

- ner, will I mag - ni - fy the

lor I live will I mag - ni - fy the

ve will I mag - ni - fy thee on this

m. , and



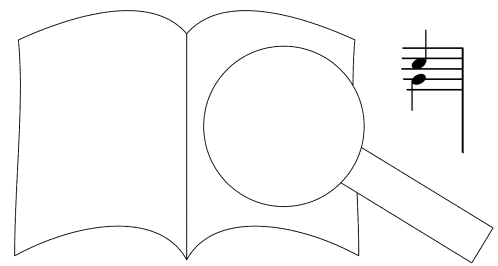
lift up my hands in thy name, \_\_\_\_\_ and lift up my  
 \_\_\_\_\_ and lift up my hands in thy name. Be - cause, - be -  
 lift up my hands in thy name. Be - cause, be - cause\_ thou hast  
 hands in thy name, and lift up my hands, and lift up my

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

there - fore un - der the sha - dow of tl \_\_\_\_\_ re - joice, there - fore

un - der the s' \_\_\_\_\_ I re - joice. Hal - le - lu - jah,

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



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109

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

114

Coro I Coro II Tutti  
jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

121

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

O Gott, du bist mein Gott. Früh am Morgen will ich nach dir suchen. Meine See' un in Fleisch sehnt sich nach dir in einem dürrn und trockenen Land, in dem es kein Wasser gib eiligum gesucht, auf dass ich deine Macht und Ehre erblicken könnte. Denn deine Lieb und e selbst. Meine Lippen sollen dich preisen. Solange ich lebe, werde ich dich auf diese Weise r eben in deinem Namen. Weil du mein Helfer gewesen bist, daher will ich im Schatten deine rken.

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## 24 O for a closer walk with

aus: Six Hymns (1910)

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

**Andante molto tranquillo**

Soprani 3 p Org

8  
- on the road that leads me to the Lamb! —

15

re - turn, O ho - ly dove, — re -  
enore  
Basso p re -



23 *p* mourn.

I hate the sins that made thee mourn, that

Sweet mes-sen-ger of rest;

29

made thee mourn

and drove thee from my breast.

38 *mf* So shall my walk be close with God, *p*

So shall my walk be close with God, calm my

*p* So

43

frame. So *p* mark the road

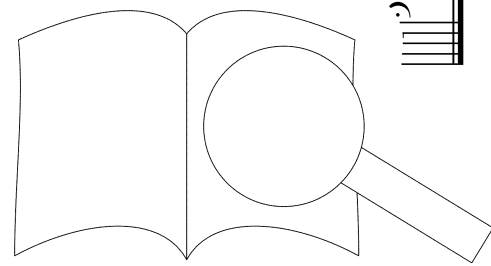
50 *f* thr *p* 4

to the Lamb.

me to the Lamb.

*dim.*

ch, bei Gott zu wandeln, für einen ruhigen und himmlisch  
 · Lē . Kehre zurück, o heilige Taube, kehre zurück, süßer B  
 1. die dich aus meinem Herzen vertrieben haben. So will ic  
 Ort s eines 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

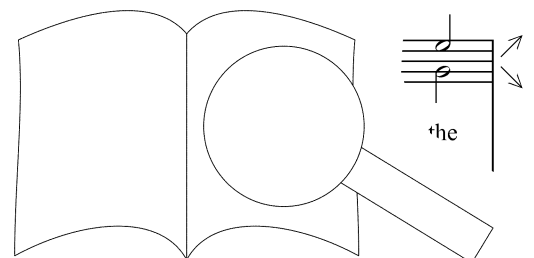
hum - ble pe - ti - tions, re - c \_\_\_\_\_ pe - ti - tions,

17

and thought \_\_\_\_\_ and bound\_ with the chain\_ of our

22

ne pi - ti - ful - ness of thy great



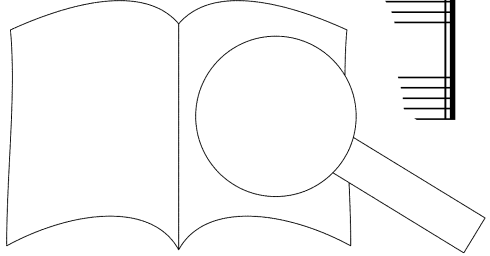
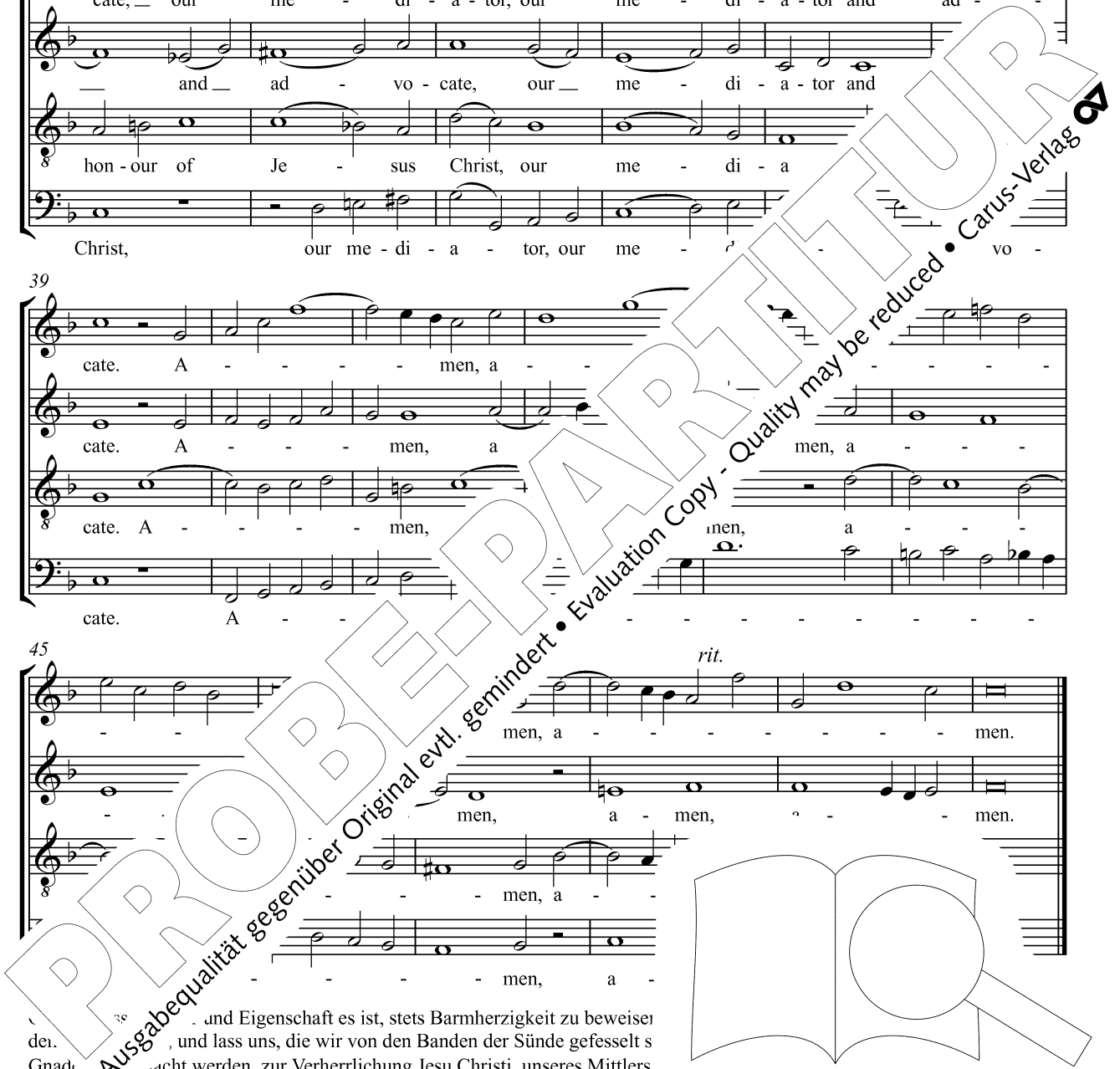
hon - our of Je - sus Christ, our me - di - a - tor and ad - vo -  
 hon - our, for the hon - our of Je - sus Christ, our me - di - a - tor  
 hon - our of Je - sus Christ, for the  
 hon - our of Je - sus Christ, for the hon - our of Je - sus, Je - sus

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<sup>o</sup> - pli -

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

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

emp - tor sae - cu - 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.

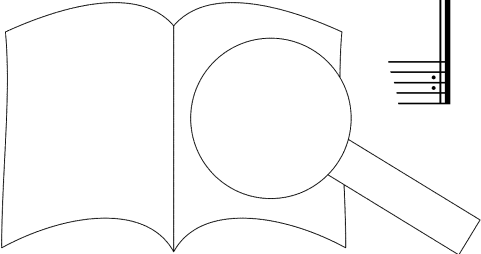
fer ef - fi - a - ti cor - po - ris.

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 dein  
 de, ...nehmen. 2. Du, der dich einst in Fleisch hast kleiden lasse  
 deine ...en Körpers werden dürfen.



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# 27 O praise the Lord ◉

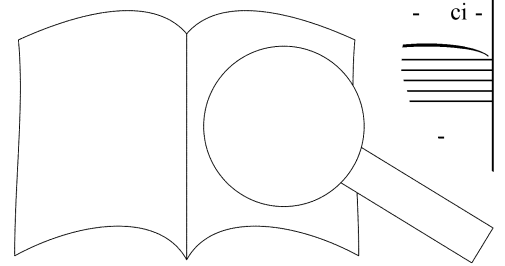
aus: Barnard, First book of selected church musick (1641)

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

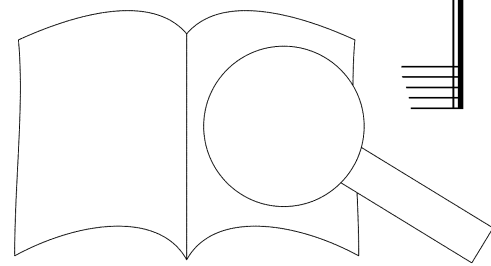
ev - er and - - - er. A - - - - men.

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  
 Orgelbegleitung siehe Chorleiterband

**Poco adagio**

Soprano *p* *cresc.*  
 1. O sa-lu-ta-ris ho-sti-a, quae coe-li pan-dis o-sti-um: Bel-la pre-  
*cresc.*

Alto *p* *cresc.*  
 1. O sa-lu-ta-ris ho-sti-a, quae coe-li pan-dis o-sti-um: Bel-la pre-  
*cresc.*

Tenore *p* *cresc.*  
 1. O sa-lu-ta-ris ho-sti-a, quae coe-li pan-dis o-sti-um: Bel-la pre-  
*cresc.*

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

5 *p* *molto* *f* *p* *p dolce*  
 munt ho-sti-li-a, da-ro-bur, fer-au-xi-li-um. num no-

*p* *molto* *f* *p*  
 munt ho-sti-li-a, da-ro-bur, fer au-xi-li

*p* *molto* *f* *p dolce; animato*  
 munt ho-sti-li-a, da-ro-bur, fer Bel-la pre-munt ho-

*p* *molto* *f*  
 munt ho-sti-li-a, da-ro- um.

10 *f all.* *espress.* *pp rall.*  
 sti-li-a, au-xi-li-um, au-xi-li-um.

*mf* *espress.* *pp rall.*  
 au-xi-li-

*rgando* *p* *espres*  
 da-ro-bur, fer au-xi-li

*f allargando* *p* *espre.*  
 Da-ro-bur, fer au-xi-li



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

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

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

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

*p* *molto* *f* *dim*  
 si - ne ter - mi - no no - bis do - net in pa - tri

*p* *molto* *f*  
 si - ne ter - mi - no no - bis do - net in

*p* *molto* *f*  
 si - ne ter - mi - no no - bis do - a,

*p* *mol*  
 si - ne ter - mi - no pa - tri - a,

*cresc* *argando* *p* *espress.* *pp rall.*  
 vi - tam no - bis do - net in pa - tri - a, in

*f allargando* *espress.* *pp rall.*  
 no - bis do - net ir in

*f allargando* *f allargando* *rall.*  
 si - ne ter - mi - no no - bis in - tri

*f allargando*  
 no - bis in - tri

28

*pp* *rall. e dim.*

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

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

8 pa - tri - a. A - - - - men, a - men.

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

1. O heilbringende Hostie, die du die Türe zum Himmel öffnest, wenn uns feindliche Anfechtungen bedrängen, dann verleihe Kraft, bringe Hilfe.
2. Dem dreieinigen Gott sei immerwährende Ehre, der Leben ohne Ende uns schenken möge im Vaterland.

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

Supplicatory \*

*mf*

Soprano O Lord, look down from

Alto O Lord, look down from

Tenore O Lord, look down from

Basso O

7

*dim.* *p*

heav'n, look down from

heav'n, look down from

heav'n, look down from

heav'n, look down from

\* Fle...

*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

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

O Lord, look

*dim.*

look down from heav'n,

heav'n, look down from heav'n,

8 down, look down from heav'n, ho,

down, look down from heav'n,

*mf*

*mf*

and be-hold, be - hold from - tion of thy

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

8 hold, bi - ta - tion of thy

Basso I *mf* and be - hold be hold

Basso II

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

ho - li - glo - ry:

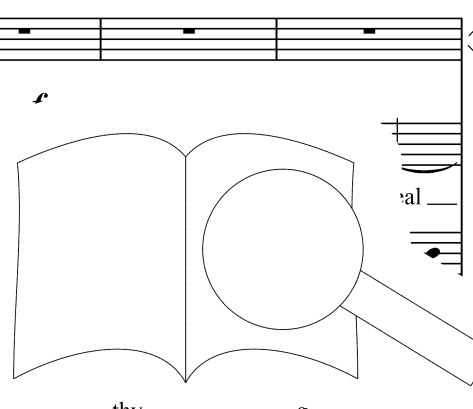
and of thy glo - ry:

*cresc.* *ff* *f*

and of thy glo - ry: where

*cresc.* *ff* *f*

- li - ness and of thy glo - ry, and o, thy glo - ry



*f*

Soprano II *f* ... and thy strength, thy zeal

where is thy zeal, thy zeal, where is thy

and thy strength, where, where, O

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

ry,

and thy strength, where

zeal, thy zeal and thy strength, thy strength!

Lord, where t. and thy

zeal and thy strength, where thy zeal and thy

where zeal, thy zeal and thy

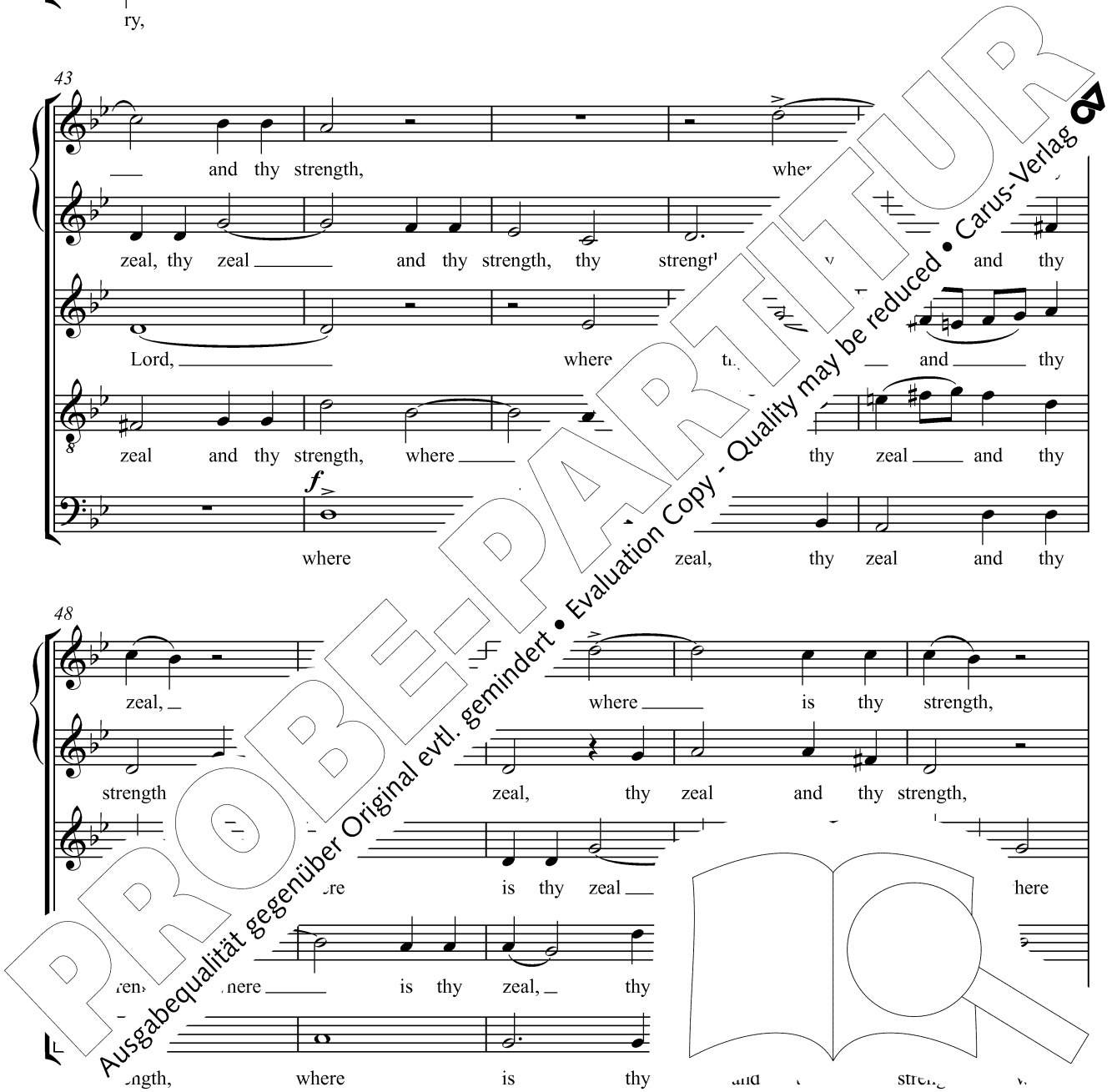
zeal, where is thy strength,

strength zeal, thy zeal and thy strength,

ere is thy zeal

ren, here is thy zeal, thy

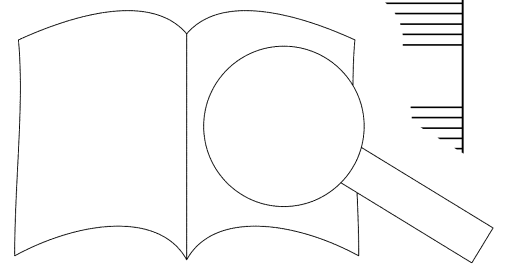
ngth, where is thy and strength



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, \_\_\_\_\_ and t<sup>h</sup>

strength, where \_\_\_\_\_ is thy zeal, thy  
 strength, where is thy zeal, thy  
 strength, where \_\_\_\_\_ is thy zeal, where is \_\_\_\_\_ and thy  
 strength, where \_\_\_\_\_ is thy zeal, thy  
 strength, where \_\_\_\_\_ is thy zeal, thy  
 Basso I strength, and \_\_\_\_\_ thy strength \_\_\_\_\_ zeal, \_\_\_\_\_ and thy  
 Basso II strength, \_\_\_\_\_ wh \_\_\_\_\_ is thy zeal, \_\_\_\_\_ and thy

strength, whe \_\_\_\_\_ thy zeal \_\_\_\_\_ and thy strength, thy zeal \_\_\_\_\_  
 strength, \_\_\_\_\_ thy strength, where is thy zeal \_\_\_\_\_ thy  
 \_\_\_\_\_ where is t  
 \_\_\_\_\_ and thy strength, where is t  
 \_\_\_\_\_ where is t \_\_\_\_\_ an \_\_\_\_\_ strength,



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69

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

*ff*

75

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

*f*

81

to - wards me? they re - strain'd?  
Are they re - strain'd?  
Are they re - strain'd?  
Are they re - strain'd?  
Are they re - strain'd?  
Are they re - strain'd?

*p* G.P. *p* G.P. *p* G.P. *p* G.P. *p* G.P.

Are they re - strain'd,

Are they re - strain'd,

Are they re - strain'd, are

Tenore I *p* Are they re - strain'd, are they

Tenore II *p* Are they re - strain'd, are the

Are they re - strain'd, are

*p* *cresc.*

arr *mf cresc.* re - strain'd,

re - strain'd,

are they re - strain'd,

they are they re - strain'd,

str' - strain'd, are thr in'd,

are they re -

*f*



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are they re - strain'd, re - strain'd, *dim.*

are they re - strain'd, are *dim.*

are they re - strain'd, are *dim.*

re - strain'd, are - *dim.*

are they re - strain'd, are *dim.*

are they re - strain'd, are *dim.*

*p* *rall.* are re - strain'd?

*p* they re - strain'd, are *dim.* re - strain'd?

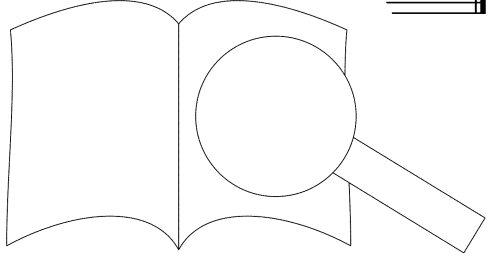
*p* they re - strain'd, are *dim.* re - strain'd?

*p* they re - strain'd, are they re - strain'd, re - strain'd? *dim.*

they re - strain'd? *dim.*

they are they re - strain'd, re - strain'd?

ni. mel herab und sieh her aus deiner heiligen, herrlich  
 die r eines Inneren, dein Erbarmen, deine Macht? Hältst du



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# 30 O thou, the central orb

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

**Slow** **1** **Org** **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

**6** **mf**

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

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

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

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

**11** **dim.**

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

16 *ff* *poco rit. - a tempo* **2**

faith, — hope — soars — a - bove, — a - bove.

faith, hope soars a - bove, — soars — a - bove.

8 *ff* **2**

faith, hope soars a - bove, soars — a - bove.

*ff* **2** Org

faith, hope soars a - bove, hope soars a - bove.

23 *mp* *espress.*

Basso

Come, quick-ly come, and let thy glo-ry shine, gild-ing our dark-som

29 *p* *mf*

Thy saints with ho - - ly lus - tre — e, as

Thy saints with ho - - ly lus - thee move, as

8 *p* *mf*

Thy saints v tre round thee move, as stars a -

vine. - ly lus - tre round thee move, as

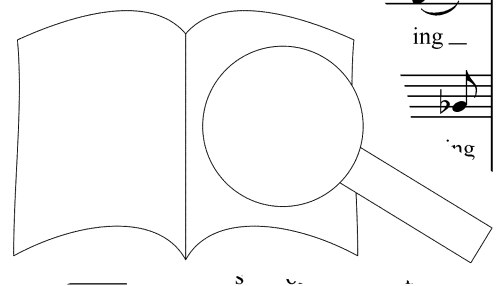
34

stars set in the height — of God's or-dain - ing

throne, set in the heigl ing —

thy throne, set in the heigl ing

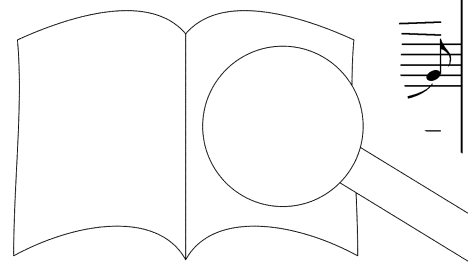
stars a - bout thy — throne, set in the height



*p*  
 coun - sel, as thy sight \_\_\_\_\_ gives mea - sur'd grace \_\_\_\_\_ to each,  
*p*  
 coun - sel, as thy sight gives mea - sur'd grace, gives grace \_\_\_\_\_ to each,  
*p*  
 coun - sel, as thy sight gives mea - sur'd grace, gives grace to each,  
 coun - sel, ... gives mea - sur'd grace to each,

*p* 2 *f*  
 thy power to prove.  
*p* 2  
 thy power to prove. t' .c beams dis -  
*p* 2  
 thy power to prove. t' thy bright beams dis -  
*p*  
 thy power to prove. Let thy bright beams dis -

perse the our na - ture all shall feel e - ter - nal  
*mf*  
 sin, our na - ture all  
*mf*  
 the gloom of sin, our na - ture  
*mf*  
 the gloom of sin, our na - ture



56

*dim.* *p* *f*

day, in fel-low-ship with thee, trans-form-ing day to souls ere-

*dim.* *p* *f*

day, in fel-low-ship with thee, trans-form-ing day to souls ere-

*dim.* *p* *f*

day, in fel-low-ship with thee, trans-form-ing day to souls ere-

*dim.* *p* *f*

day, in fel-low-ship with thee, trans-form-ing day to souls ere-

61

*ff*

while un-clean, now pure

*ff*

while un-clean, now pure, now pure in, now

*ff*

while un-clean, now pure, now

*ff*

while un-clean, now pure, now

66

*ff*

in, pure with - A - - men.

*ff*

pure A - - men.

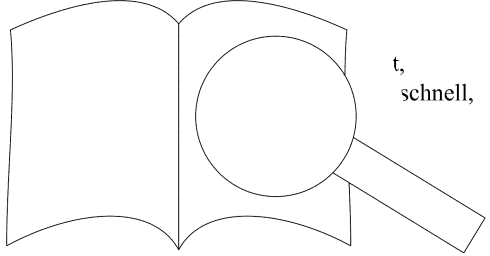
*ff*

pure A - - men.

*ff*

pure A - - men.

...äftigen Liebe, reiner Strahl des Allerhöchst  
 ...e Freude am Glauben und lässt die Hoffnung  
 ... leuchten und vergolde unseren dunklen Himm  
 ei. ... den dich mit heiligem Glanz, wie Sterne um deinen  
 thre ... nblick allen gebührende Gnade zuteilt, um deine Kraft  
 ...nde vertreiben, wir Menschen werden immerwährenden T  
 der Seelen, die einst unrein waren und nun rein sind. Amen.



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# 31 Prepare ye the way of the Lord

Michael Wise (~1648-1687)

Text: Jes 40,3-9

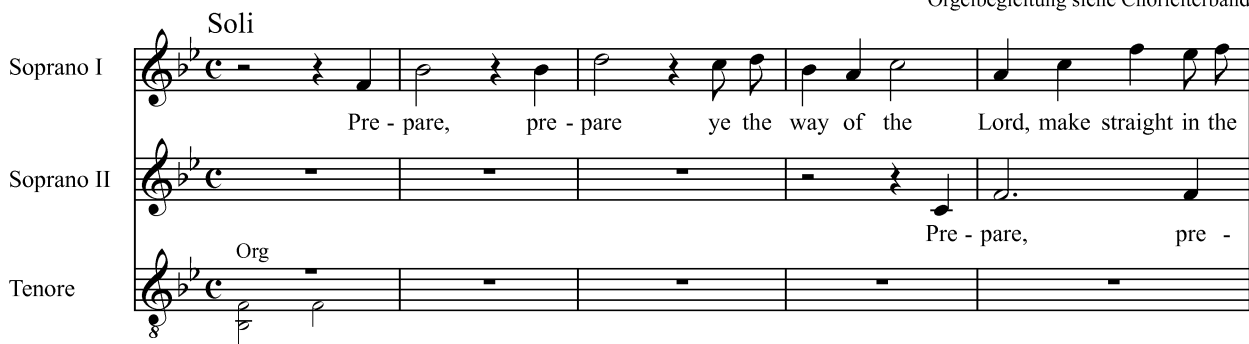
Orgelbegleitung siehe Chorleiterband

**Soli**

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

Soprano II  
Pre - pare, pre -

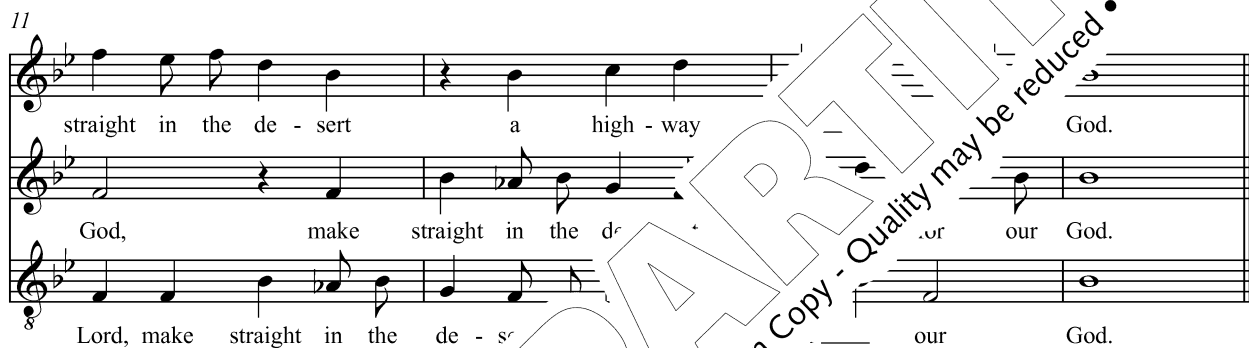
Tenore  
Org



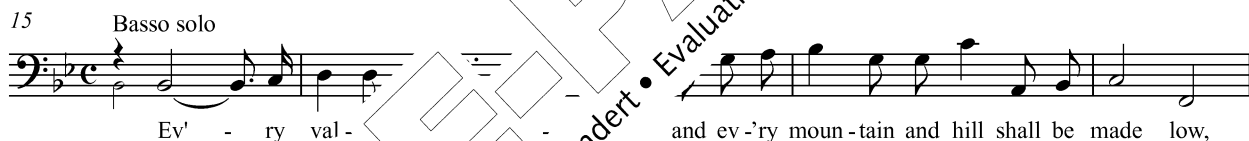
6  
de - sert a high - way for our God,  
pare ye the way of the Lord, make straight in the de - sert a  
Pre - pare, pre - pare



11  
straight in the de - sert a high - way God.  
God, make straight in the de - sert for our God.  
Lord, make straight in the de - sert our God.



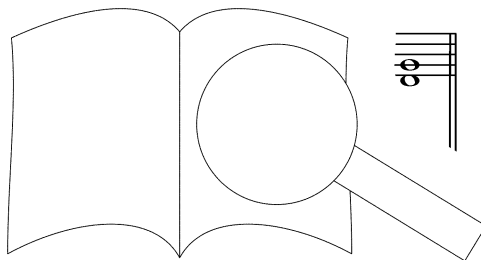
15 **Basso solo**  
Ev' - ry val - lee and ev' - ry moun - tain and hill shall be made low,



20  
and the rough plac - es shall be made plain.



25 **Tutti**  
of the Lord shall be re - veal - ed a



34 Soli  
Soprano I

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

Soprano II

What shall I cry? All flesh is

38

and the good - li - ness there - of is as a flow - er that is

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

42

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

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

46 Tutti

The grass with - er - eth, the grass with - er - eth:

52

But the word the fast for ev - er.

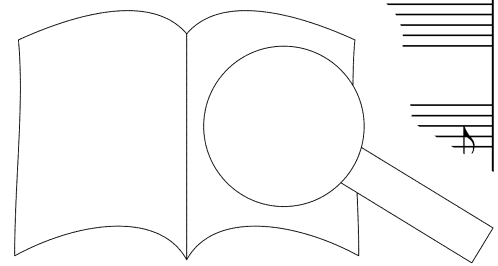
58 Coro I (Dec.)

S I O Zi - on, that bring - est things, get thee

S II on, O Zi - on,

B Zi - on, O Zi - on,

B Zi - on, O Zi - on, bring - est



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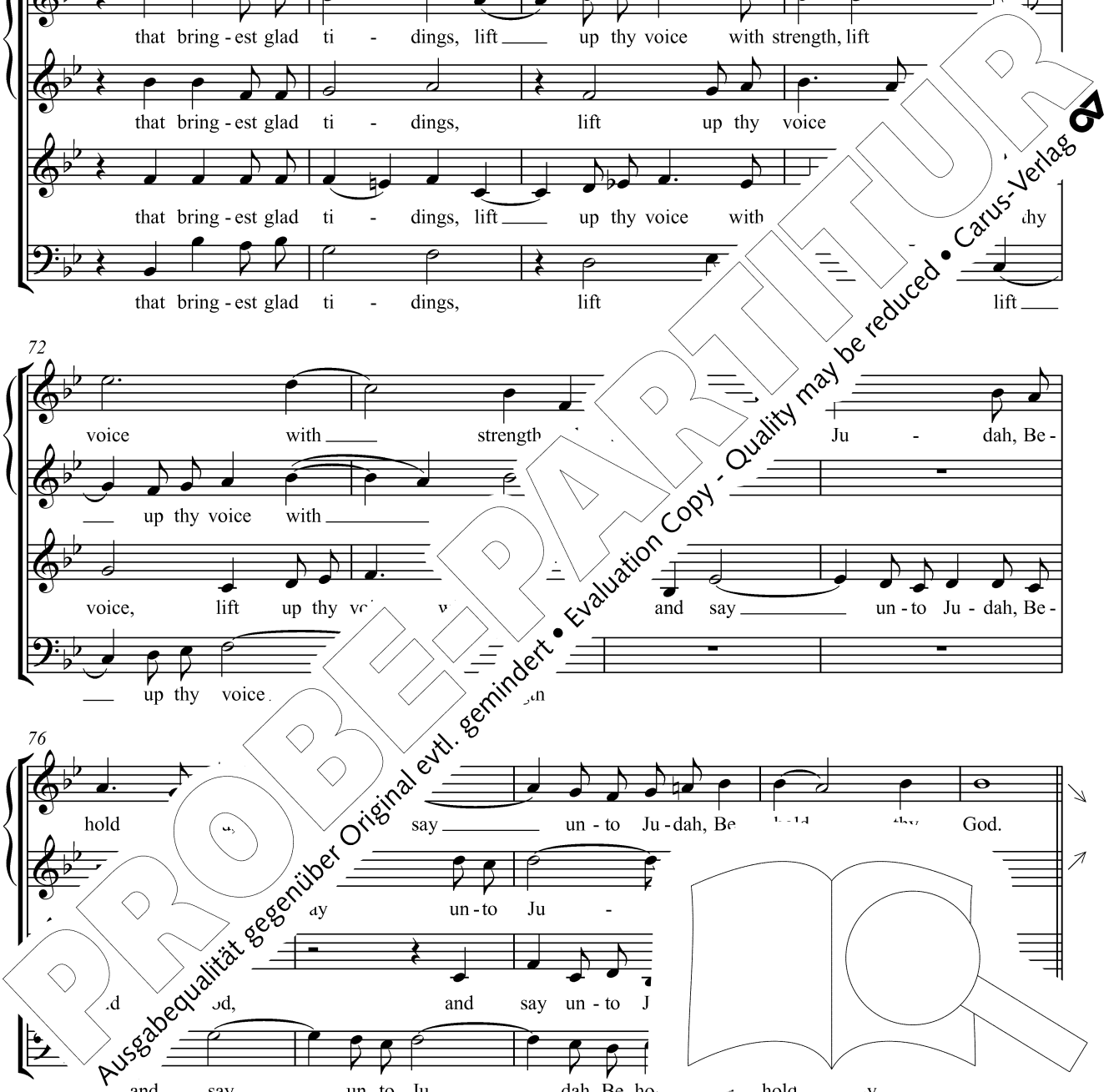
Coro II (Can)

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

that bring - est glad ti - dings, lift up thy voice with strength, lift  
 that bring - est glad ti - dings, lift up thy voice  
 that bring - est glad ti - dings, lift up thy voice with  
 that bring - est glad ti - dings, lift lift

voice with strength Ju - dah, Be -  
 up thy voice with  
 voice, lift up thy voice and say un - to Ju - dah, Be -  
 up thy voice.

hold say un - to Ju - dah, Be - hold God.  
 un - to Ju -  
 and say un - to J  
 and say un - to Ju - dah, Be - hold



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

voice with strength, lift up thy voice with and say

voice, lift up thy voice

91

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

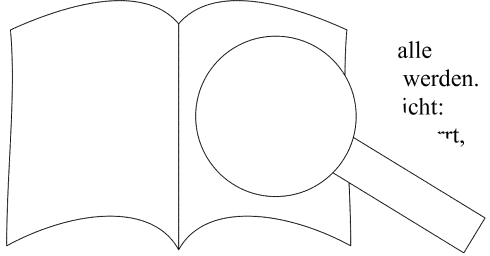
un - to Ju - dah, Be - hold thy God.

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

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

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

B  
 ...ht unserem Herrn eine ebene Bahn in der  
 ...igt werden, und was krumm ist, das soll ger  
 ...rm soll offenbart werden, und alles Fleisch mit  
 ...afen?“ Alles Fleisch ist Gras, und alle seine Güte is  
 ...ne  
 ... aber das Wort unsres Gottes bleibt ewiglich. O Zion, e  
 ... salem, die du gute Nachrichten überbringst, hebe deine  
 ... ist euer Gott!



alle  
 werden.  
 icht:  
 ...rt,





# 32 Remember not, Lord, our offences z 50

Henry Purcell (1659–1695)  
Text: Book of Common Prayer, Litanei

Soprano I  
Soprano II  
Alto  
Tenore  
Basso

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

7

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

13

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

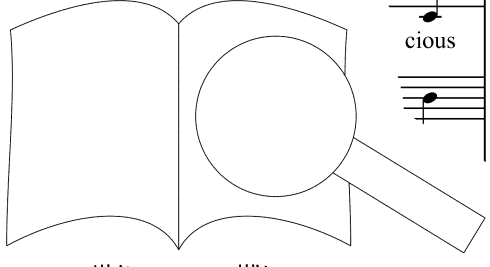


- ther take thou ven - geance of our sins, but spare us, good Lord, nei -  
 Lord, nei - ther take thou ven - geance of our sins,  
 Lord, nei - ther take thou ven - geance of our sins, nei - ther  
 Lord, good Lord, nei - ther take thou ven - geance of our  
 but spare us, good Lord, nei - ther thou

- ther take thou ven - geance of our sins, but spare us,  
 nei - ther take thou ven - geance of our but spare  
 take thou ven - geance of our sins, good Lord, nei - ther take thou ven - geance of our  
 sins, but spare us, spare  
 ven - geance of our sins, but spare us, but spare us,

us, good Lord, in thou hast re - deem'd with thy most pre - cious  
 us peo - ple, whom thou hast re - deem'd with thy most pre - cious  
 are thy peo - ple, whom thou hast re - deem'd with thy most pre - cious  
 Lord, spare thy peo - ple, whom thou hast re - deem'd with thy most pre - cious  
 Lord, spare thy peo - ple, whom thou hast re - deem'd with thy most pre - cious

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34

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,

39

an - gry with us for ev - - er. Spare \_\_\_\_\_

an - gry with us for \_\_\_\_\_ ev - - er. Lord. \_\_\_\_\_

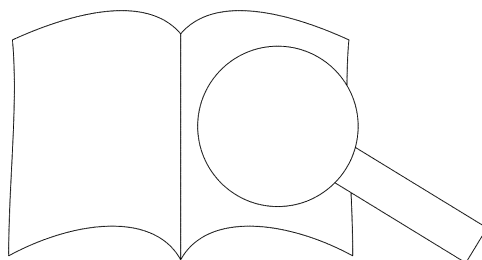
an - gry with us for ev - - er. good Lord. \_\_\_\_\_

an - gry with us for \_\_\_\_\_ ev - - er. us, good Lord. \_\_\_\_\_

an - gry with us for \_\_\_\_\_ er. Spare \_\_\_\_\_ us, good Lord.

Gedenke nicht, Herr, unserer Vergehens, sondern verschone uns, gütig, nicht ewig. Verschone uns, Herr, unsere Väter. Nimm auch nicht Rache für unsere Sünden, das du mit deinem kostbaren Blut erlöst hast, und zürne uns nicht.

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# 33 Salvator mundi ◉

John Blow (~1648–1708)

Text: Antiphon am Morgen des Festes der Kreuzerhöhung  
Generalbassaussetzung siehe Chorleiterband

Soprano I  
Soprano II  
Org  
Alto  
Tenore  
Basso

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 - va - tor mun - di,

4

qui per cru - cem,  
sal - va - tor mun - di, sal -  
- va nos, sal - di, va nos, qui  
sal - va nos,  
va - tor mun - di, sal - sal - va - tor

7

sal qui per cru - cem, per  
qui per cru - cem, sal - va nos,  
- cem,  
- or mun - di, sal - va nos, sal - va nos,  
- an - di, sal - va nos, sal - va nos, - nos,

10

cru - cem, per cru - cem, per cru - cem et san - gui - nem red - e - mi - sti  
 sal - va - nos, qui per cru - cem, sal - va - tor mun - di, sal -  
 sal - va - tor mun - di, sal - va nos,  
 qui per cru - cem, per cru - cem,  
 cru - cem,

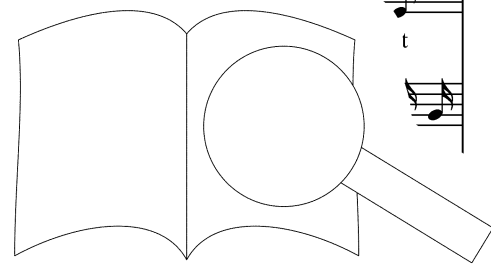
13

nos,  
 - - va nos, qui per qui per  
 qui per cru - cem, per cru - cem, per cru - cem,  
 per cru - cem gui - nem red - e - mi - sti  
 sal - va - tor mun - di, sal os et san - gui - nem red - e -

16

per cru - cem, p  
 cru - cer gui - nem red - e - mi - sti nos, red - e - mi - sti  
 qui per cru - cem, per c  
 - sti nos, qui per cru - cem, per c

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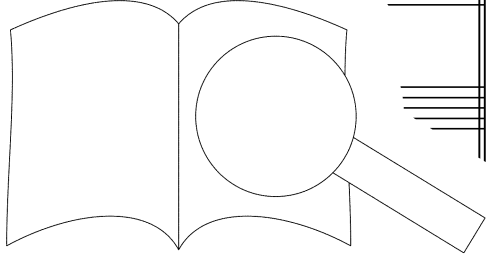


red - e - mi - sti nos. Sal - va - tor mun - di, sal - va nos,  
 nos. Sal - va - tor mun - di, sal - - - va  
 san - gui - nem red - e - mi - sti nos. Sal -  
 san - gui - nem red - e - mi - sti nos. Sal - va - tor mun - di,  
 san - gui - nem red - e - mi - sti nos.

sal - va - tor mun - di, se  
 nos, sal - va - tor mun - di, sal - - - sa - a nos,  
 va - tor mun - di, sal - va nos, sal - va - tor mun - - - va nos, qui,  
 sal - - - va nos, sa - - - va nos,  
 Sal - va - tor n, - - - - - va nos,

qui et san - gui - nem red - e - mi - sti nos.  
 cem et san - gui - nem red - e - mi - sti nos.  
 u - cem et san - gui -  
 per cru - cem et san - gui -  
 qui per cru - cem et san - gui - - - - - mi - s.

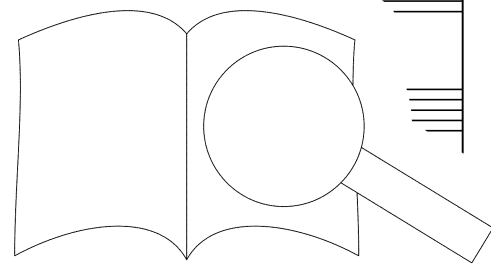
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Au-xi-li - a - - re - no - bis, au - xi - li - a - re, au - xi - li - a - re no -  
 Au-xi - li - a - re, au - xi - li - a - re no - bis, au - xi - li - a - - - - re  
 Au-xi - li - a - re, au - xi - li - a re - no - bis,  
 Org Au - xi - li - a -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

bis, te de-pre - ca - mur, De - us no -  
 no - bis, te de-pre-ca - mur  
 te de-pre - ca - mur, De - us no  
 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

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



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45

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, pre-

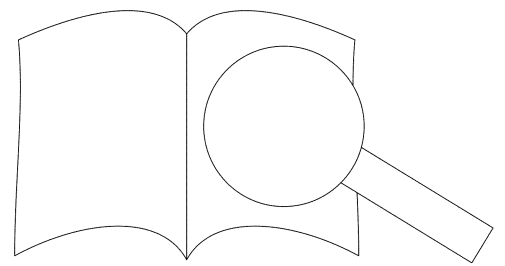
49

te de-pre-ca - mur, te de-pre-ca - mur, De - us  
 te de-pre-ca - mur, te de-pre-ca - mur, De -  
 de-pre-ca - mur, te de-pre-ca-mur, De -  
 mur, De - us, te de-r - us no - ster.  
 ca - mur, te de-pre-ca - us no - ster.

Retter der Welt, rette uns, der du unsterblich bist hast, komm uns zu Hilfe, wir flehen dich an, unser Gott.

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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

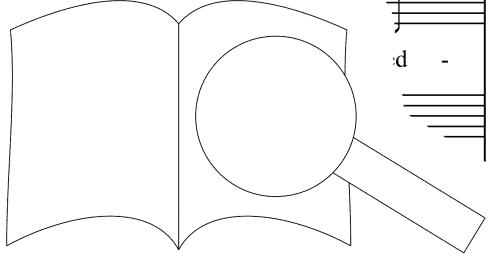
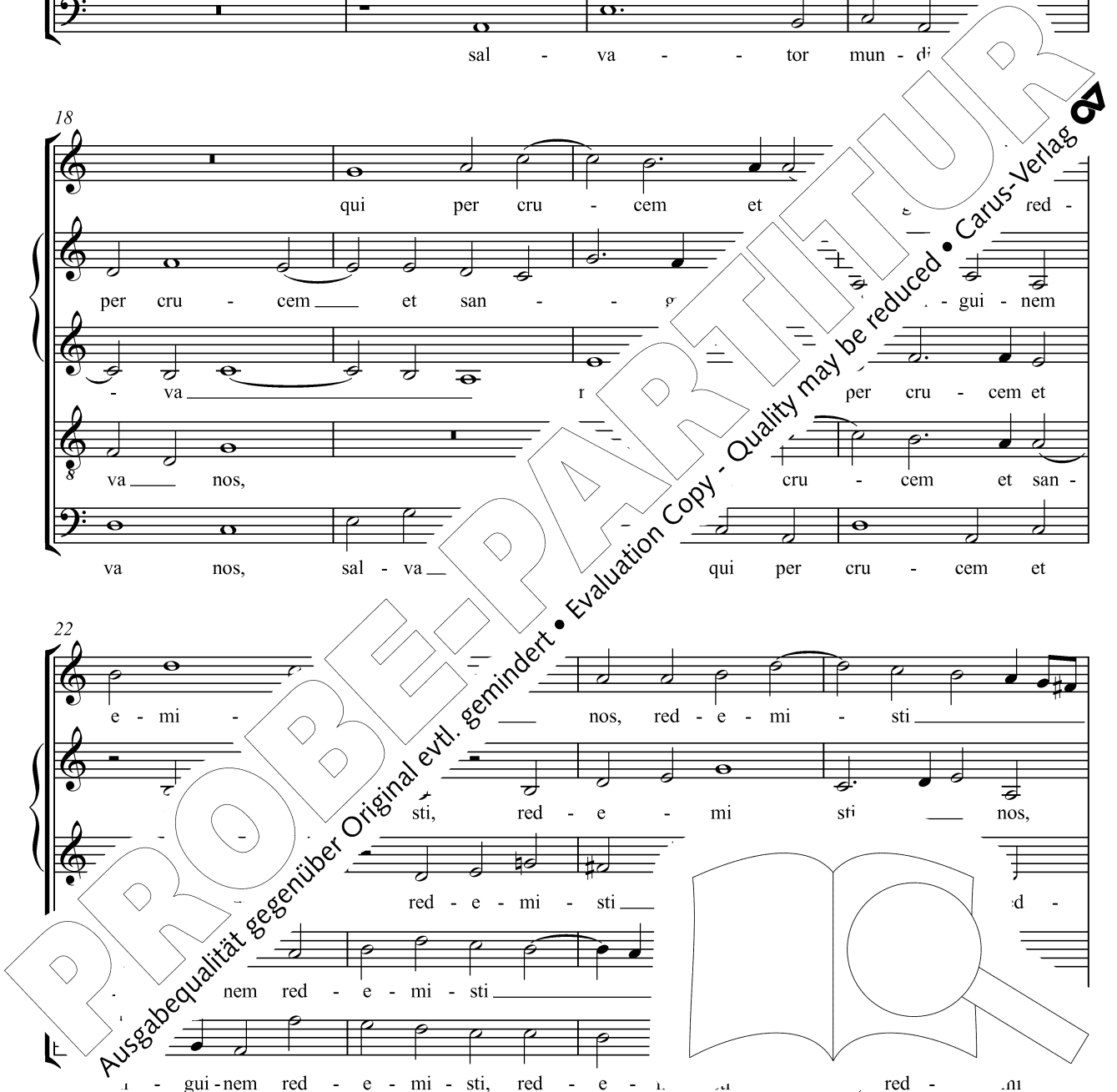
10

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 - - r per cru - cem et  
 va nos, cru - cem et san -  
 va nos, sal - va - qui per cru - cem et

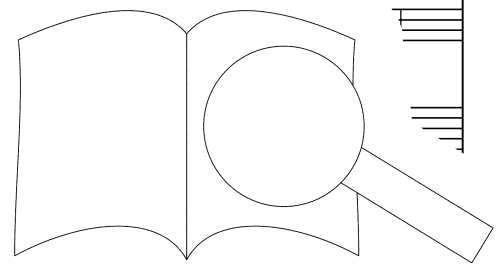
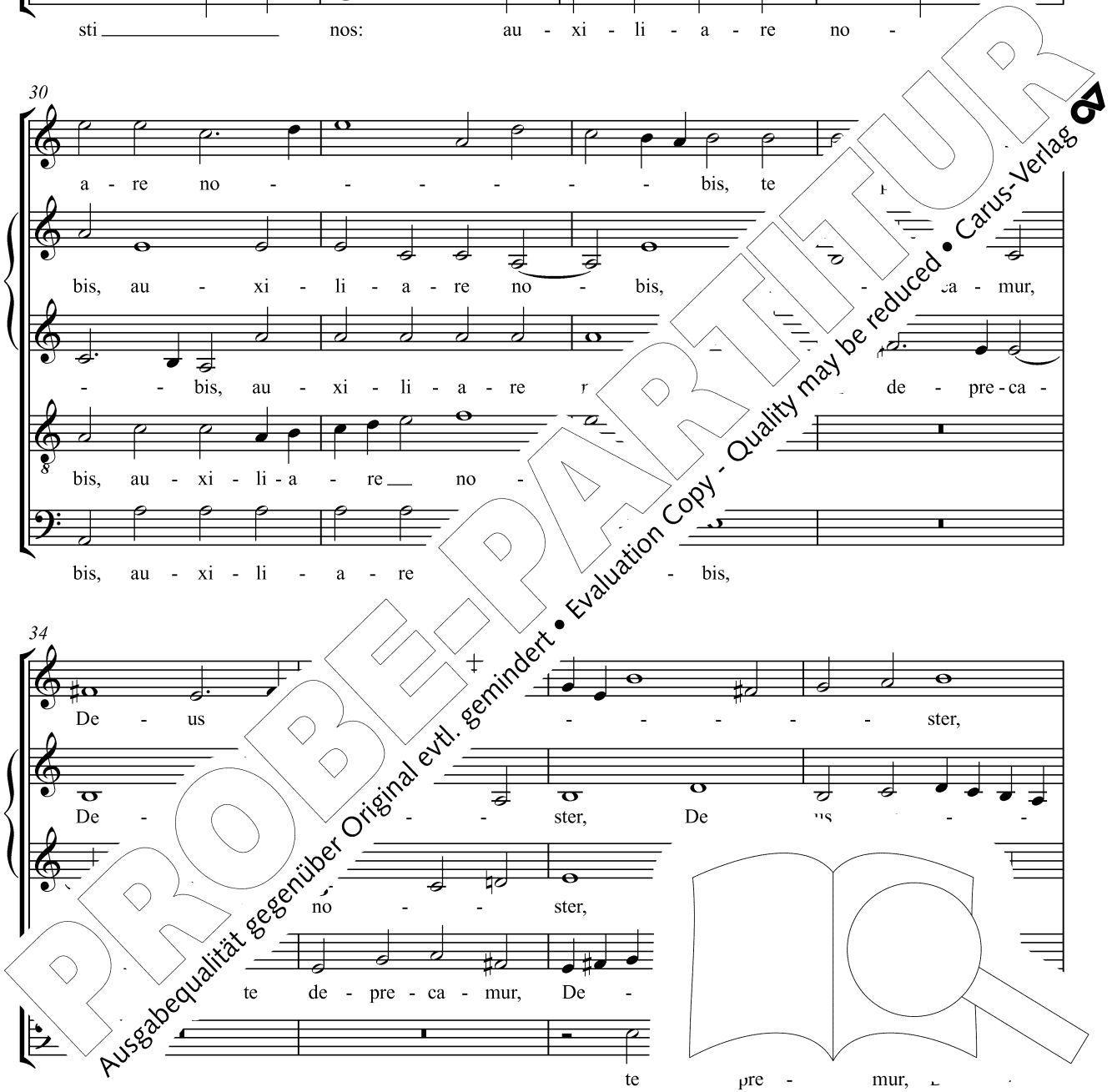
e - mi - nos, red - e - mi - sti  
 sti, red - e - mi sti nos,  
 red - e - mi - sti d -  
 nem red - e - mi - sti  
 - gui - nem red - e - mi - sti, red - e - i. red - .ni



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 - - -  
 sti nos: au - xi - li - a - re no - -

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

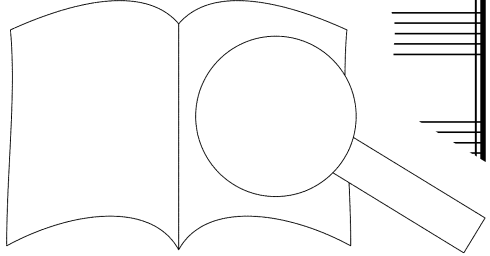
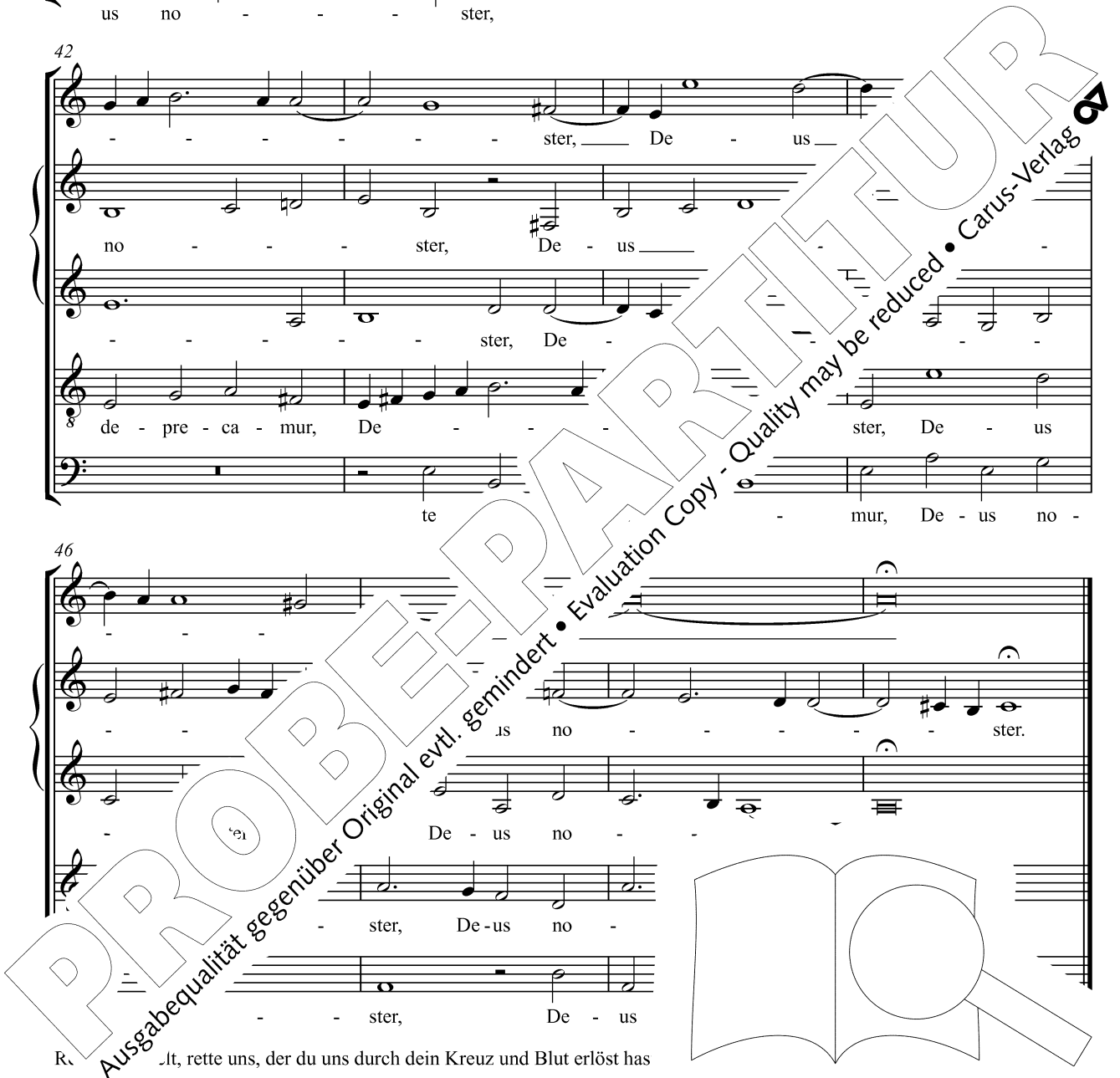


te de - pre - ca - mur, De - us no - - - -  
 - ster, te de - pre - ca - mur, De - us  
 - - - - - ster, te de - pre - ca - mur, De - us no -  
 8 ster, De - us no - ster, te  
 us no - - - - - ster,

- - - - - 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

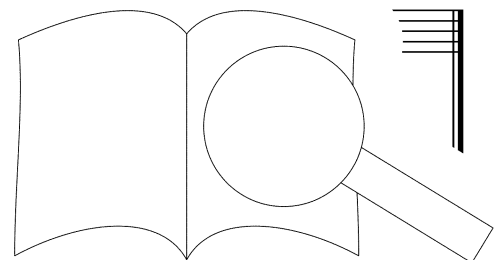
Give us this day our dai - ly bread. And as - pas - ses,

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

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

8 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

pray. In - to temp - ta - tion lead us not, from e -

pray. In - to temp - ta - tion lead us not, from e -

8 pray. In - to temp - ta - tion lead us not, from e -

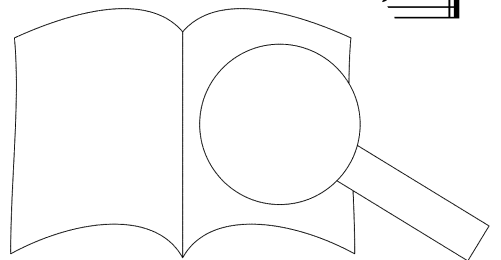
pray. In - to temp - ta - tion lead us not, from e - vil make us

free. For king - dom, pow'r and glo - ry thine both now and ev - er be.

free. For king - dom, pow'r and glo - ry thine both now and ev - er be.

8 free. For king - dom, pow'r and glo - ry thine both now and ev - er be.

free. For king - dom, pow'r and glo - ry thine both now and ev - er be.



# 37 This is the record of John

Orlando Gibbons (1583–1625)

Text: Joh 1,19–23

Orgelbegleitung siehe Chorleiterband

2 Alto solo

Org  
This is the re - cord of John, when the Jews sent priests and Le - vites -

7

from Je - ru - sa - lem, from Je - ru - sa - lem to ask him, Who art thou?

12

And he con - fess - ed, and de - ni - ed not; and said pl'

17 Soprano Coro

And he con - fess - ed, and de - ni - ed not; and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

And he con - fess - ed, and de - ni - ed not; and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

I am not the Christ. And - fe. and de - ni - ed

And he con - fess - ed, and de - ni - ed not; and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

And he con - fess - ed, and de - ni - ed not; and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

21

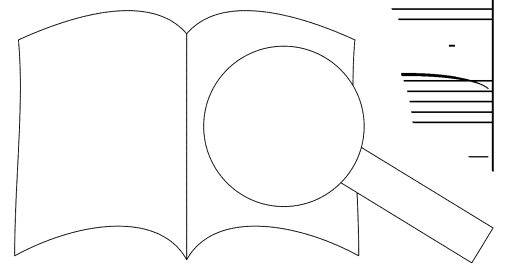
and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

and said plain - ly, I am not the Christ. And - fe. and de - ni - ed

and said plain - ly, I am not the Christ. And - fe. and de - ni - ed





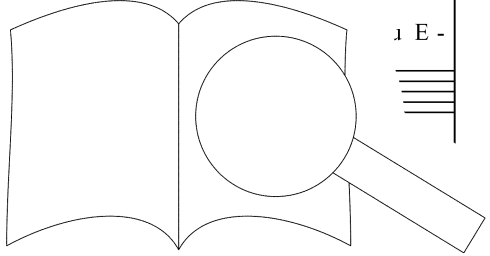
not the Christ, I am not the Christ.  
 the Christ, and said plain - ly, I am not the Christ.  
 ly, I am not the Christ.  
 and said plain - - ly, I am not the Christ.  
 am not the Christ, the

**1** Alto solo  
 And they ask - ed him, What art thou th

lias? Art thou E - lias? am not.

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

Coro  
 And art thou then?  
 Solo  
 Ar him, What art thou then? Art thou E -  
 ask - ed him, What art  
 And they ask - ed him, What art  
 And they ask - ed him, What art

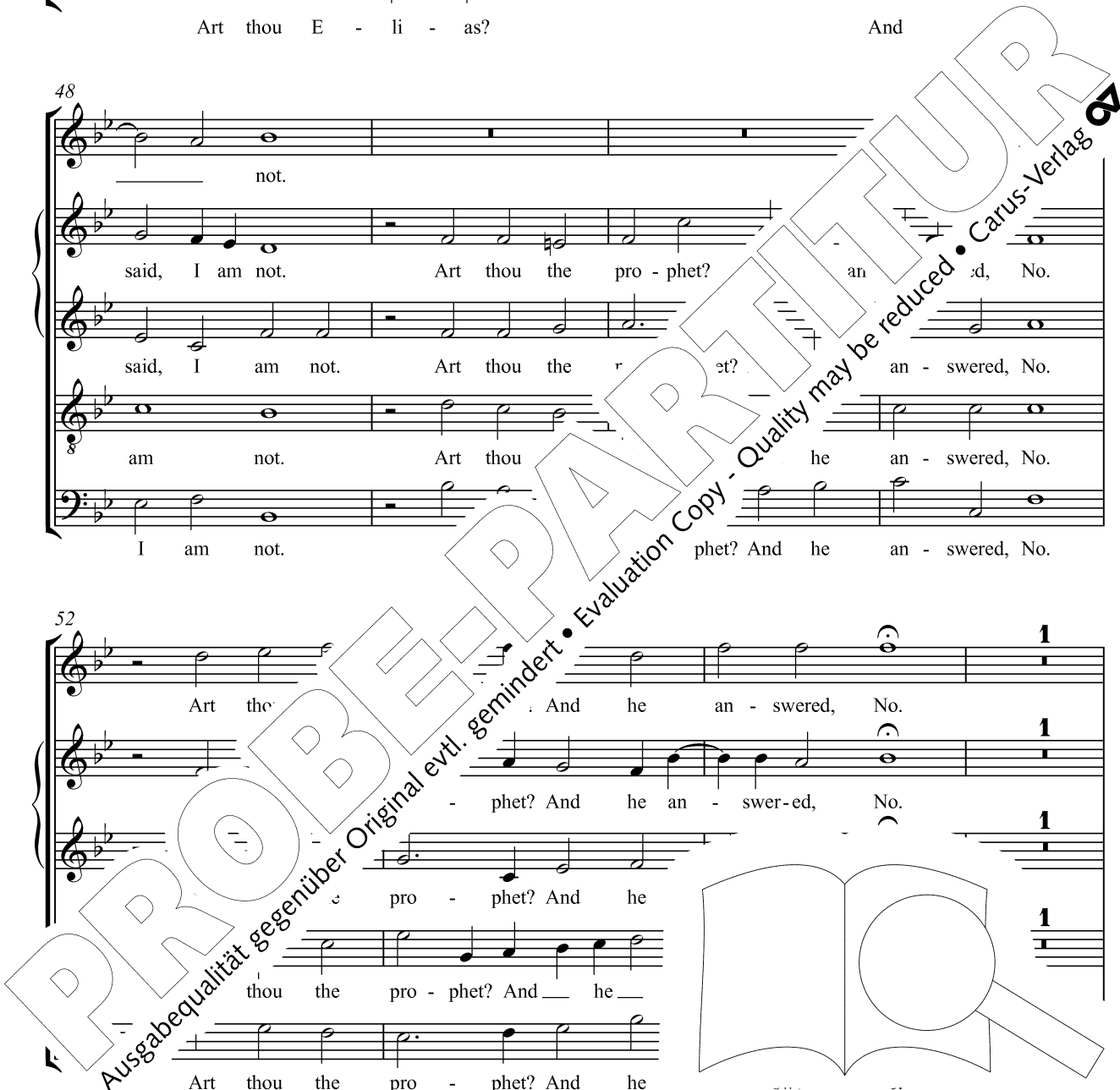


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Art thou E - li - as? And he said, I am not, I am  
 li - as? E - li - as? And he said, I am not, and he  
 li - as? Art thou E - li - as? And he said, I am not, and he  
 then? E - li - as? And he said, I  
 Art thou E - li - as? And

not.  
 said, I am not. Art thou the pro - phet? an  
 said, I am not. Art thou the r et? an - swered, No.  
 am not. Art thou he an - swered, No.  
 I am not. phet? And he an - swered, No.

Art thou . And he an - swered, No.  
 - phet? And he an - swer-ed, No.  
 pro - phet? And he  
 thou the pro - phet? And he  
 Art thou the pro - phet? And he



56

Alto solo

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

60

un - to them that sent us. What sayest thou of thy - self? And he said, I am —

66

— the voice of him that cri - eth in the wild - er - ness, make straight the

71

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

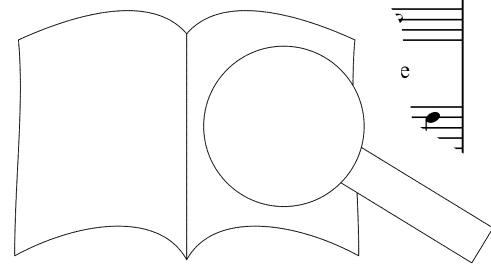
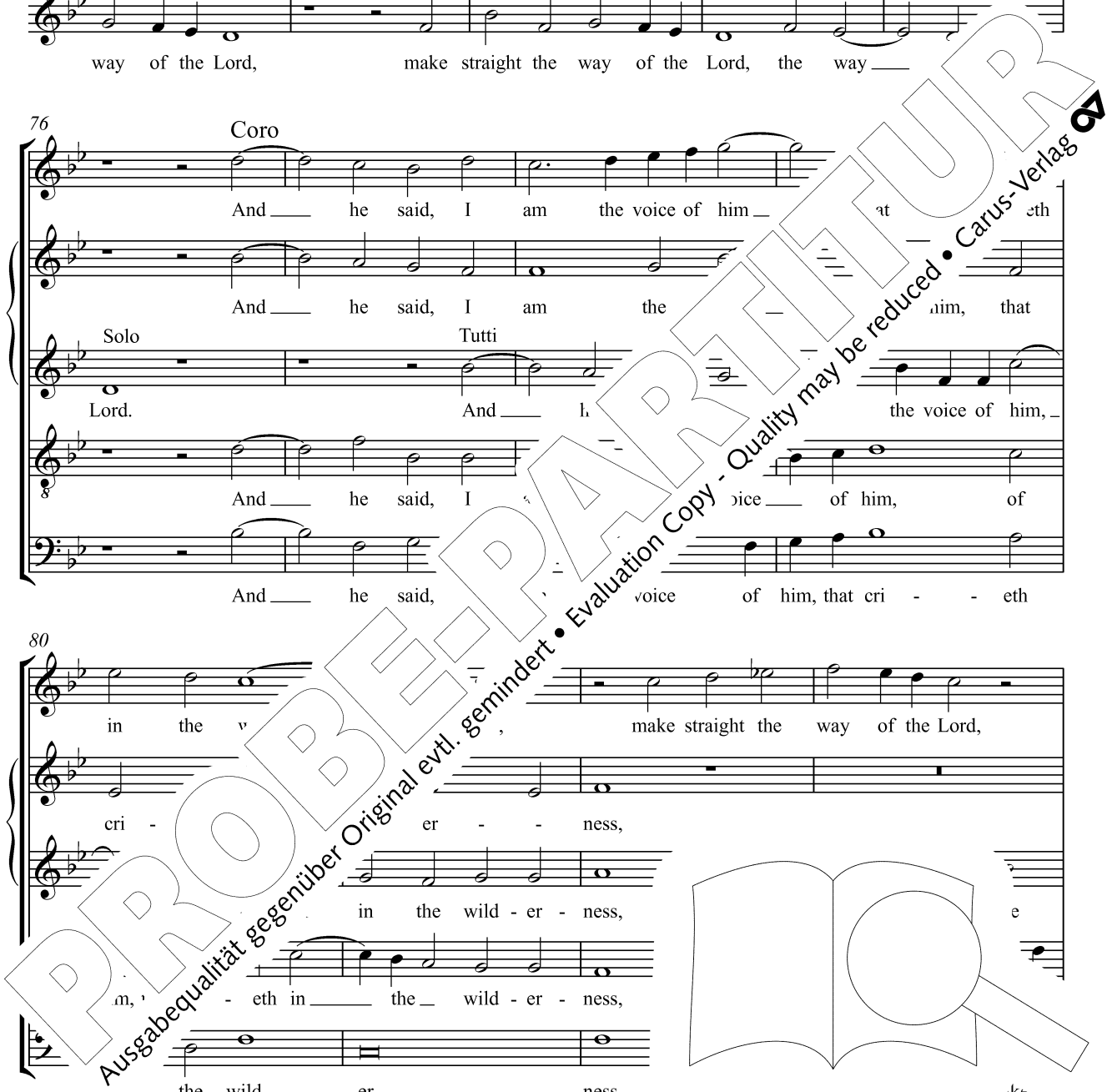
76

Coro

And — he said, I am the voice of him — at eth  
 And — he said, I am the — aim, that  
 Solo Tutti  
 Lord. And — I, the voice of him, —  
 And — he said, I — ice — of him, of  
 And — he said, voice of him, that cri - - eth

80

in the v , make straight the way of the Lord,  
 cri - er - - ness,  
 in the wild - er - ness,  
 m, - eth in — the — wild - er - ness,  
 the wild - er - - - - - ness, .ake



84

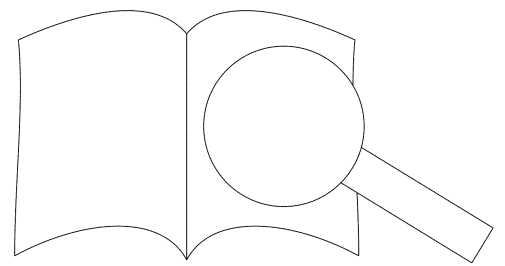
make straight the way of the Lord, of the Lord,  
 make straight the way of the Lord, the Lord,  
 way of the Lord, make straight the way of the Lord, the  
 Lord, the way of the Lord,  
 straight the way of the Lord, make straight the way

87

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

Dies ist das Zeugnis des Johann von Jerusalem, ein  
 Und er bekannte und leugnete, dass er nicht Christus. Und sie fragten ihn: Was denn? Bist du Elia?  
 Er sprach: Ich bin's nicht. Er antwortete: Nein! Da sprachen sie zu ihm: Was bist du denn?  
 Dass wir Antwort geben. Er sprach: Was sagst du von dir selbst? Und er sprach: Ich bin eine Stimme eines  
 Predigers in der Wüste.

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# 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

Orgelbegleitung siehe Chorleiterband

**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 peace

Basso *pp*  
Thou wilt keep him in perfect

6 *dim.* **Un poco accelerato**  
- ed on thee, on thee.

whose mind is stay - ed on thee.

mind is stay - ed on thee.

mind is stay - ed on

mind is stay - ed

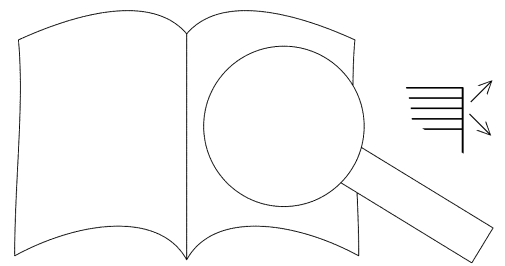
dark - ness is no dark - ness with

12 Tenore I / Tenore II o Baritono *mf* unis.  
The dark - ness

Basso  
the

light is as clear as

18  
- ant to thee, to thee



25 **Tempo primo** *p*

S God is light and in him is

A *mf* ... to thee are both a - like. God *p* is light

TI to thee are both a - like. God is light

TII to thee are both a - like. God is light

B to thee are both a - like. God is light and

thee are both a - like. God is

31 *dim.*

no dark - ness, in him is no dark - ness

and in him is no

and in him is no dark - ness at all. *cresc.* O let my

in him is no dark - ness at all. O

light, and in dark - ness at all.

37 **Un poco accelerato**  
♩ = 80

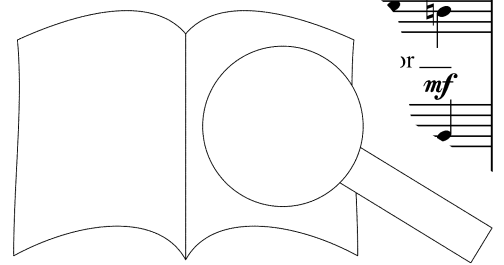
live, and it shall praise thee; *mf*

soul live, it shall praise thee; for thine, *mf*

an

let live, and it shall praise thee,

Let my soul live, and it shall praise thee,

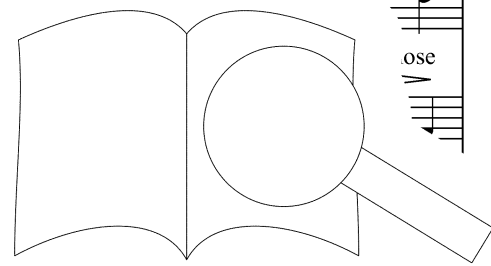


for thine — is the  
*cresc.*  
 thine — is the king - dom, the pow - er, and the glo - ry, for ev - -  
*cresc.*  
 thine is the king - dom, the pow-er, and the glo - -  
*cresc.*  
 thine — is the king - dom, the pow-er, and the glo - ry, for ev - -  
*mf cresc.*  
 for thine — is the king-dom, the pow - er

king-dom, the pow - er, and the glo - ry, ——— for ev  
*dim.*  
*dim.*  
 glo - - er -  
 ev - er -  
 er -

Tempo primo

more. Thou  
*p*  
 in per - fect — peace, whose mind is stay -  
 eep — him in per - fect — peace,  
 wilt keep him in per -  
 Thou — wilt keep — him in per -  
*p*  
 Thou wilt keep li. per - peace, se



60 *dim.* *p e sostenuto* *rit.*

- ed on thee, on thee, is stay - ed on thee.

*dim.* *p e sostenuto*

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

*dim.* *p e sostenuto*

8 mind is stay - ed on thee, is stay - ed on thee.

*dim.* *p e sostenuto*

8 stay - ed on thee, is stay - ed on thee.

*dim.* *p e sostenuto*

mind is stay-ed on thee, is stay - ed on

Du schenkst dem, der sich auf dich verlässt, reinen Frieden. Die Finsternis ist bei dir nicht finster, auch die N<sup>o</sup> wie der Tag. Dunkelheit und Licht sind bei dir gleich.

Gott ist Licht und in ihm ist keine Finsternis. O lass meine Seele leben, und sie wird dich preisen, denn die Kraft und die Herrlichkeit in Ewigkeit. Du schenkst dem, der sich auf dich verlässt, reinen Frier'

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### 39 Turn thee unto me, o Lord

Wv. 1-1779  
25,16-18.20  
Chorleiterband

Soprano I  
Soprano II  
Alto  
Tenore  
Basso

Org

Turn thee un - to me, O Lord

Lord, O

to me, O Lord,

Turn

4

Lord,

turn thee un - to me, O Lord,

turn thee un-to me,

thee un - to me,

to me, O Lord,

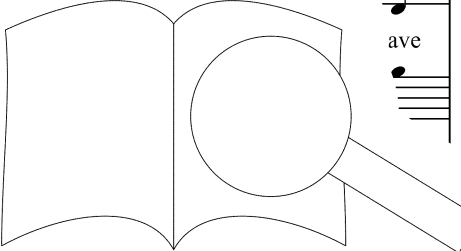
Turn thee un - to me, O Lord,



O Lord, O Lord, O Lord,  
 Lord, turn thee un-to me, O Lord,  
 Lord, O Lord, turn thee un-to me, O  
 thee un-to me, O Lord, O Lord, turn  
 turn thee un-to me, O Lord,

Lord, turn thee un-to me, O Lord, O  
 turn thee un-to me, turn thee un-to me, O Lor  
 Lord, O Lord, turn thee  
 thee un-to me, O Lord, O Lord,  
 turn thee un-to me, O me, O

O up-on me, have mer-cy up-on me, have  
 Lord, mer-cy up-on me, have mer-cy up-on me, have  
 , and have mer-cy up-on m  
 Lord, and have mer-cy up-on m  
 Lord, and have mer-cy up-on m



PROBEPARTITUR

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mer - cy up - on me; for \_\_\_\_\_

mer - cy up - on me;

mer - cy up - on me; for \_\_\_\_\_ I am de - so - late and \_\_\_\_\_ in mi - se -

mer - cy up - on me;

mer - cy up - on me; for \_\_\_\_\_ I am de so -

\_\_\_\_\_ I am de - so - late and \_\_\_\_\_ in mi -

for \_\_\_\_\_

ry, I am de - so - late an \_\_\_\_\_ I am

for \_\_\_\_\_ I am de - in mi - se - ry, am

late, for \_\_\_\_\_ I am de - so -

and in mi - se - ry, for I am

and \_\_\_\_\_ in mi - se - ry, am

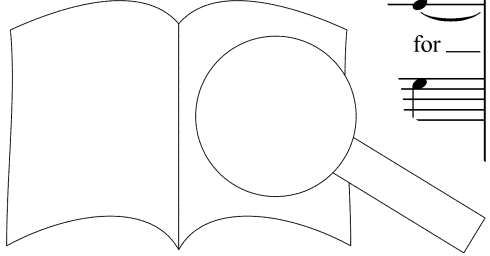
e - so - late and in mi -

and \_\_\_\_\_ in mi - se - ry,

for \_\_\_\_\_

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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 - se

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

39 Soli Soprano

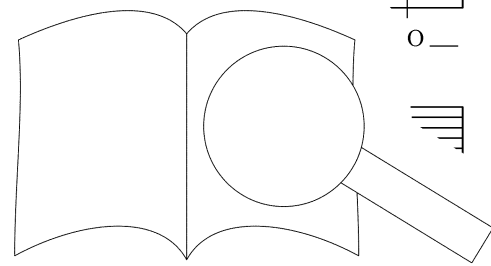
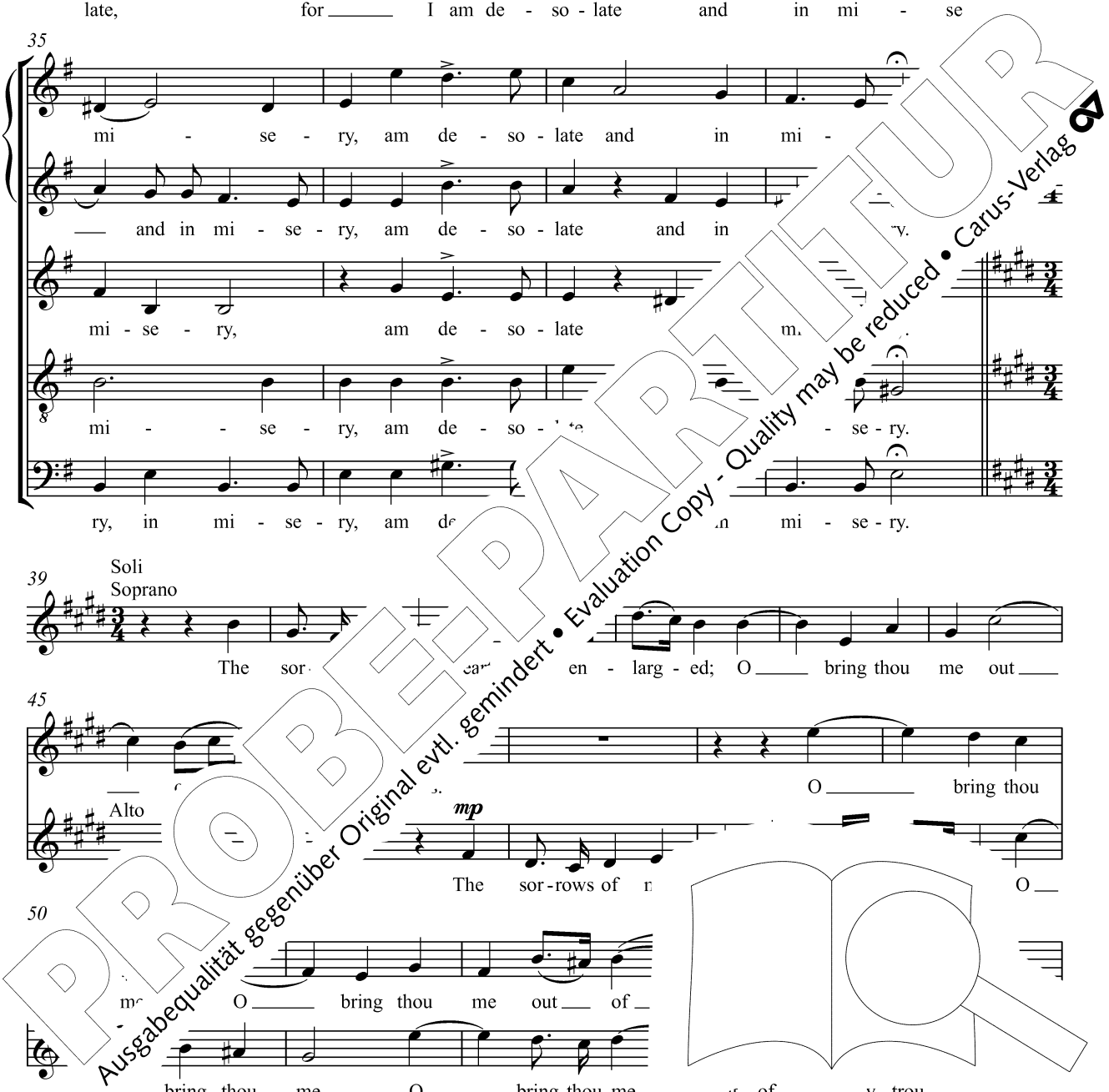
The sor - en - larg - ed; O bring thou me out

45 Alto

O bring thou  
 The sor - rows of r O

50

O bring thou me out of  
 bring thou me, O bring thou me out of thy trou -



55

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

O bring thou

60

me out of my trou - bles. Look

me out of my trou - bles. Look up - on my ad - ver - si -

65

up - on my ad - ver - si - ty, and for - give me al'

and for - give me all my

70

sin, for - give me all my si

sin, and for - give me all

75 *Tutti*

S I O keep my soul and de - li - ver me; for I have put my

S II

A soul and de - li - ver me;

T keep my soul and de - li - ver me;

B O keep my soul and de - li - ver me;

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

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

trust in let me not be con-found  
 trust not be con-found-ed, let me not be con-  
 ed, let me not  
 not be con-found-ed, let me not

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, e -

liv - er me: let me not be con - found - -  
 liv - er me: for ha my  
 liv - er me: for I have put thee,  
 liv - er me: et be con - found - -  
 liv - er me: let me

- - er! let me not be con - found - ed, for  
 trust ast in thee, let me not be con - found - ed,  
 any trust in thee, for  
 not be con - found ed, or

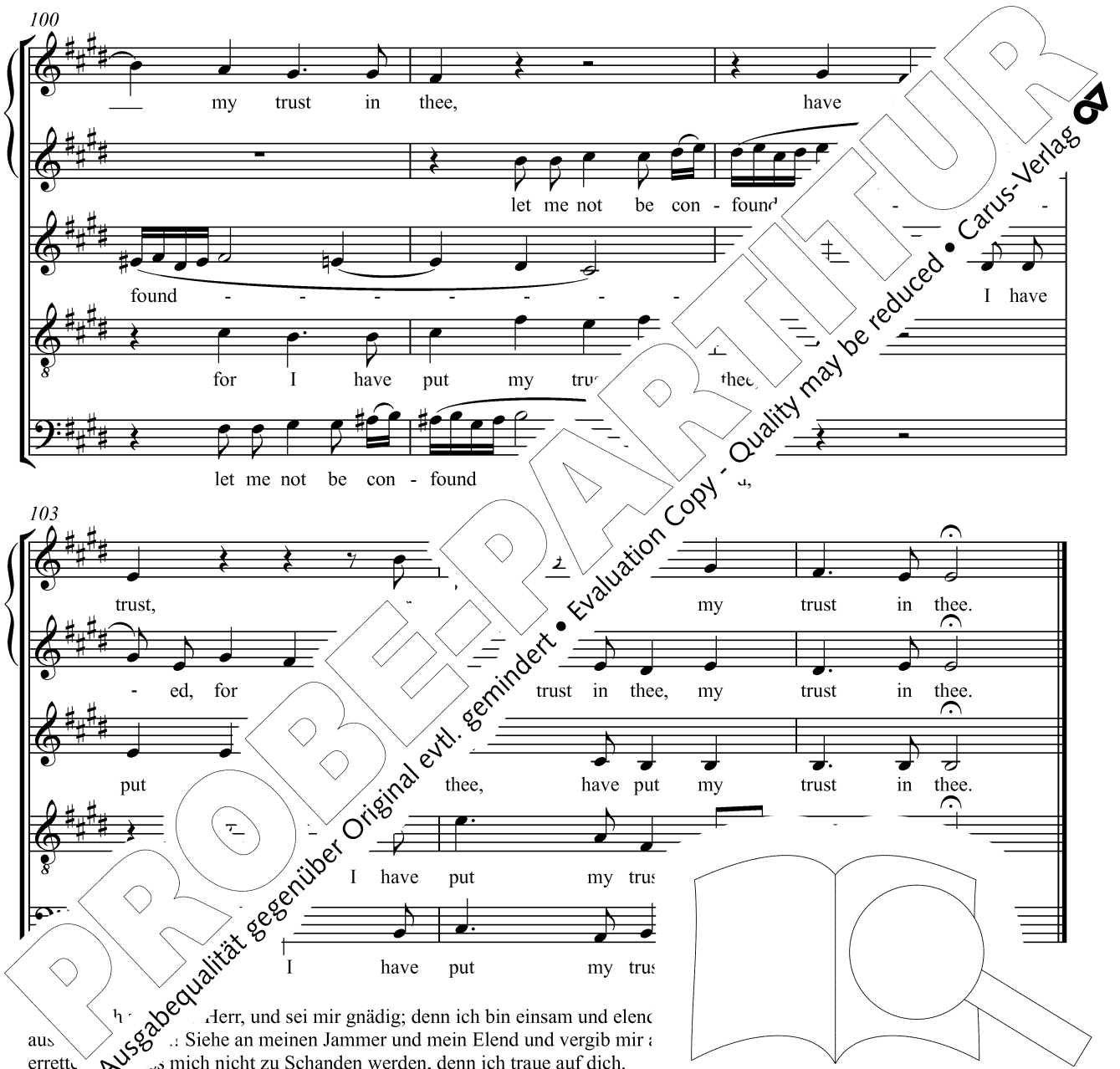
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I have put my trust, have put my trust in thee, have put  
 for I have put my trust in thee,  
 I have put my trust in thee, let me not be con -  
 I have put my trust in thee, in thee,

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

trust, my trust in thee.  
 - ed, for trust in thee, my trust in thee.  
 put thee, have put my trust in thee.  
 I have put my trust  
 I have put my trust

h · Herr, und sei mir gnädig; denn ich bin einsam und elenc  
 aus : Siehe an meinen Jammer und mein Elend und vergib mir ;  
 errete es 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

Ab - so - lon, Ab - so - lon was slain, he went u c. went up to his

lon was slain, was slain, he went up to his

Ab - so - lon was slain, was slain, his cham - ber

He went up to his

11

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

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

er the gate, the gate, and wept, and

er the gate, and wept,

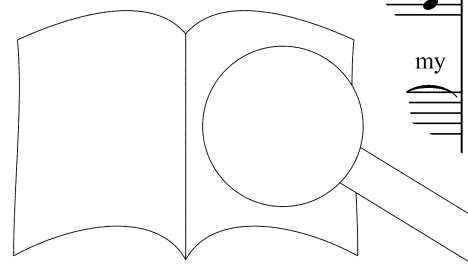
ber ov - er the gate,



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 s

and thus he said:  
 thus he said, and thus he said, thus \_\_\_\_\_ he \_\_\_\_\_ said: O \_\_\_\_\_, my son,  
 said, and thus he \_\_\_\_\_ said: \_\_\_\_\_ my son, O, my \_\_\_\_\_  
 \_\_\_\_\_ thus he said, he saig \_\_\_\_\_ son, my son, my  
 thus he \_\_\_\_\_ said, and thus he \_\_\_\_\_

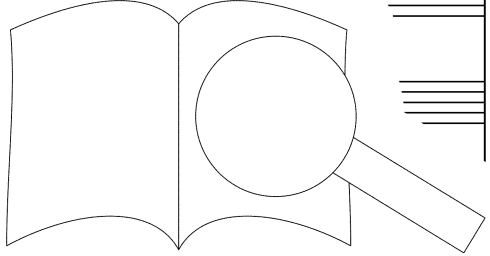
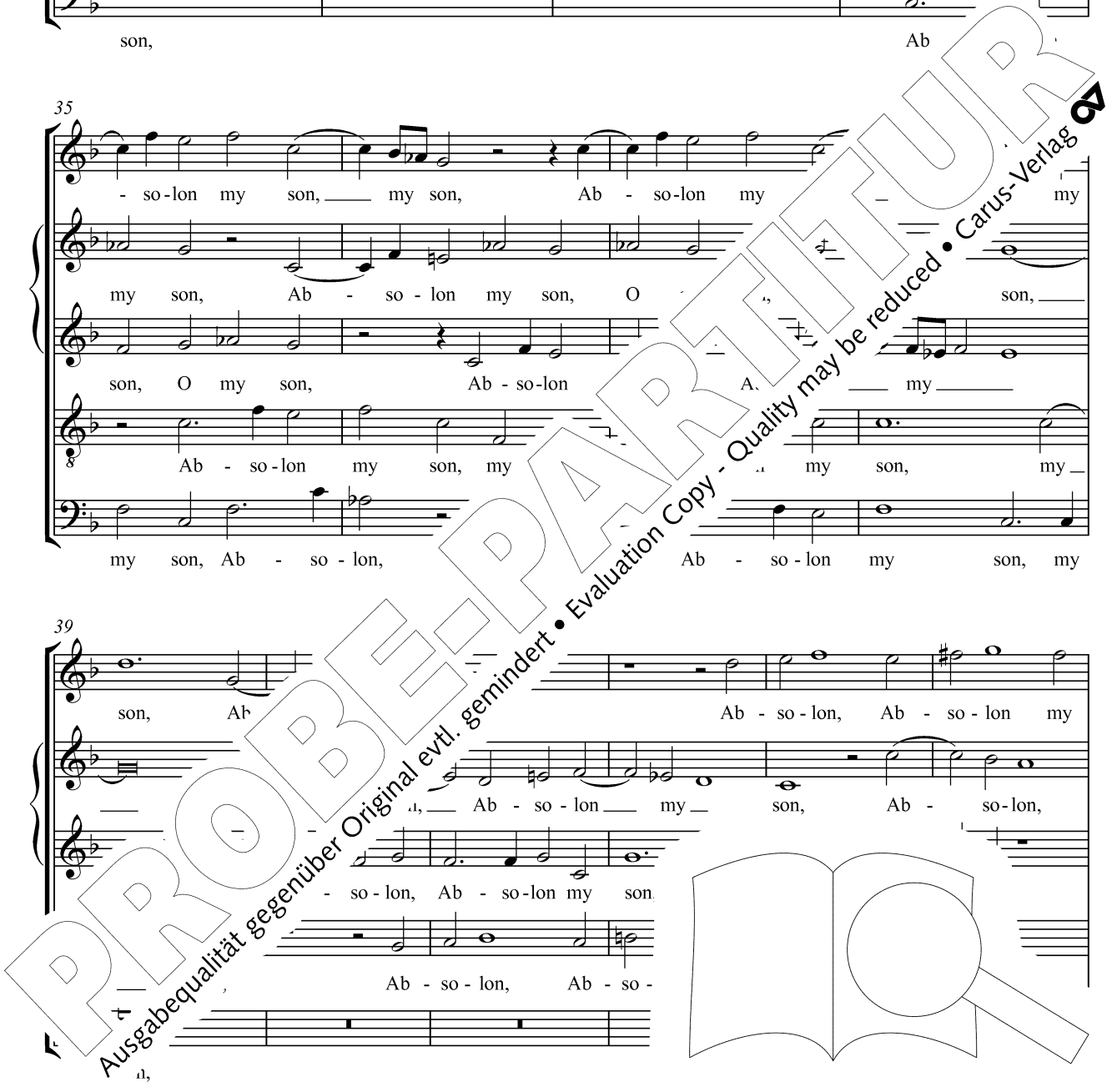
\_\_\_\_\_ my son, \_\_\_\_\_  
 \_\_\_\_\_ son, O my son, my \_\_\_\_\_  
 \_\_\_\_\_ son, O \_\_\_\_\_ my son, my  
 \_\_\_\_\_ O \_\_\_\_\_  
 \_\_\_\_\_ my son, my son  
 \_\_\_\_\_ my son, my son, O my son



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

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

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



son, O Ab - so - lon my son,

Ab - so - lon my son, Ab - so - lon my son, would God I had

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

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

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

would God I had died for thee, for

died for thee, for thee, would God I had

would God I had d'

God I had died for thee, would

O my son, my would God I had died, I

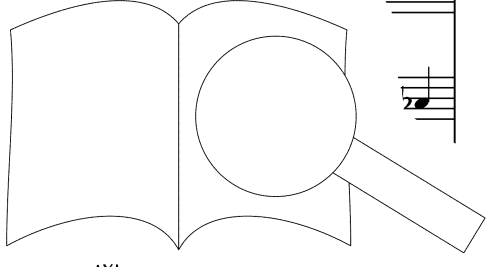
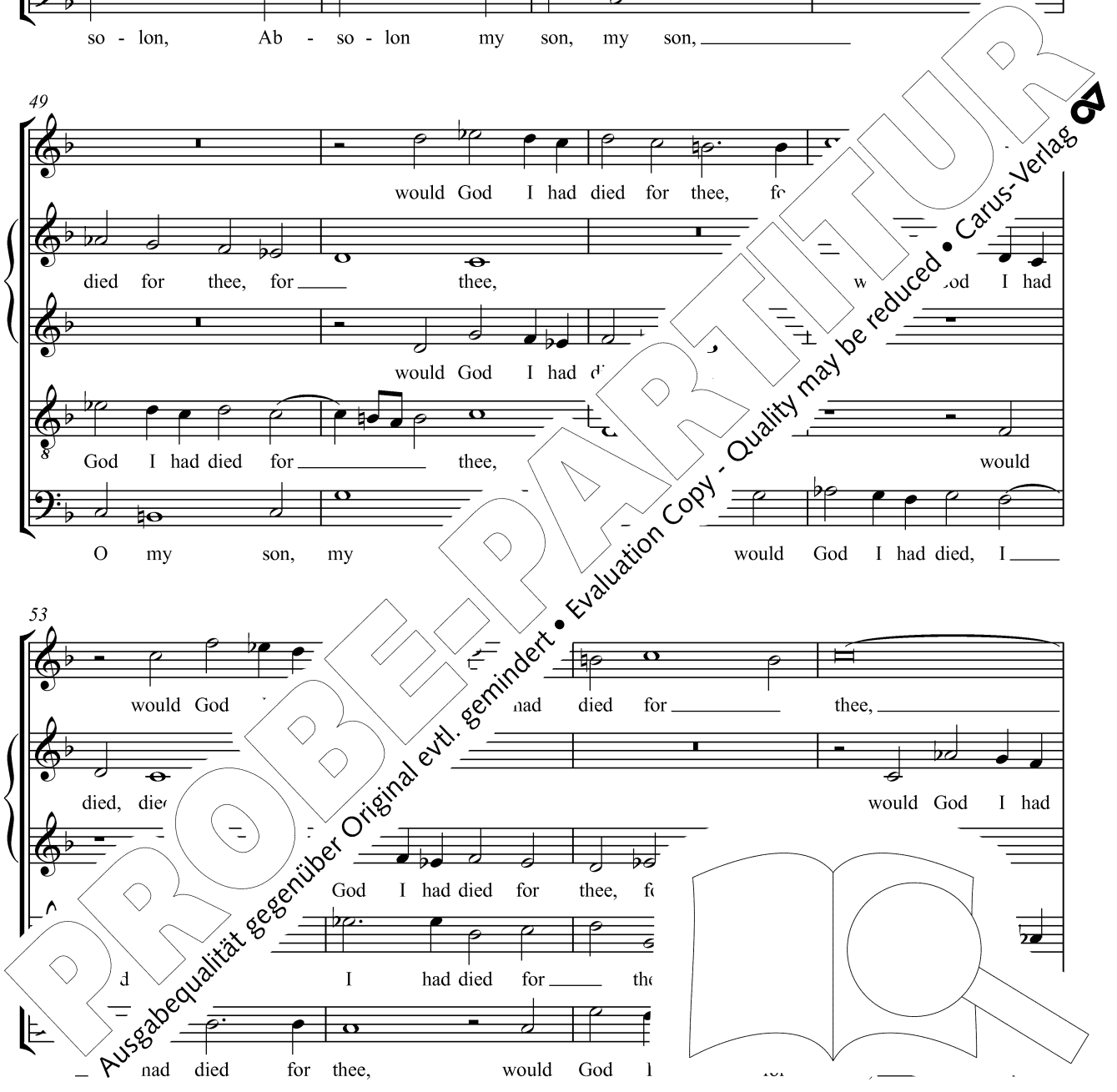
would God nad died for thee,

died, die would God I had

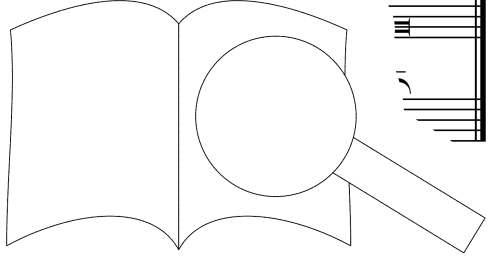
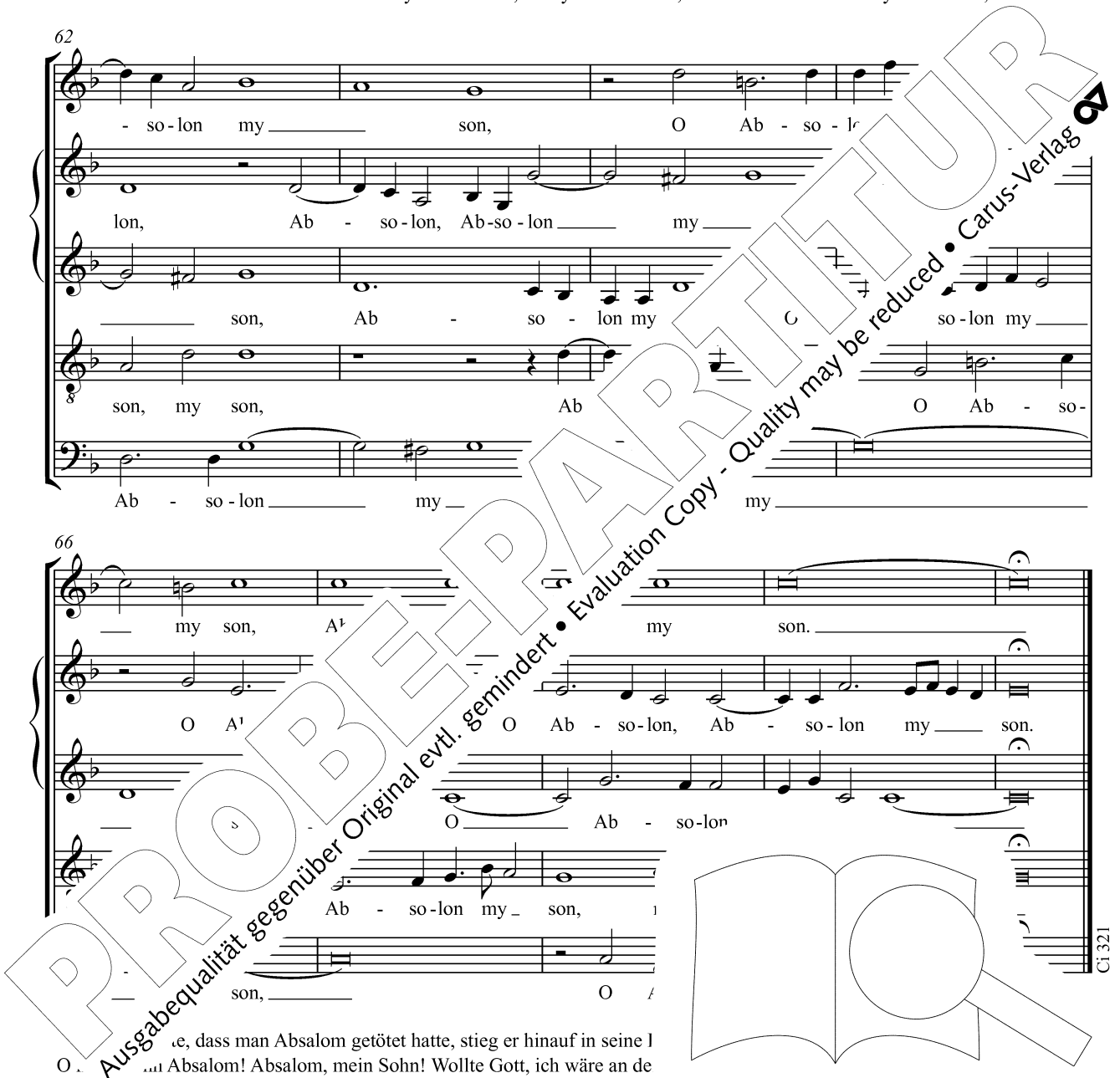
God I had died for thee, fi

I had died for the

nad died for thee, would God I



...e, dass man Absalom getötet hatte, stieg er hinauf in seine I  
 O. ...und Absalom! Absalom, mein Sohn! Wollte Gott, ich wäre an de



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