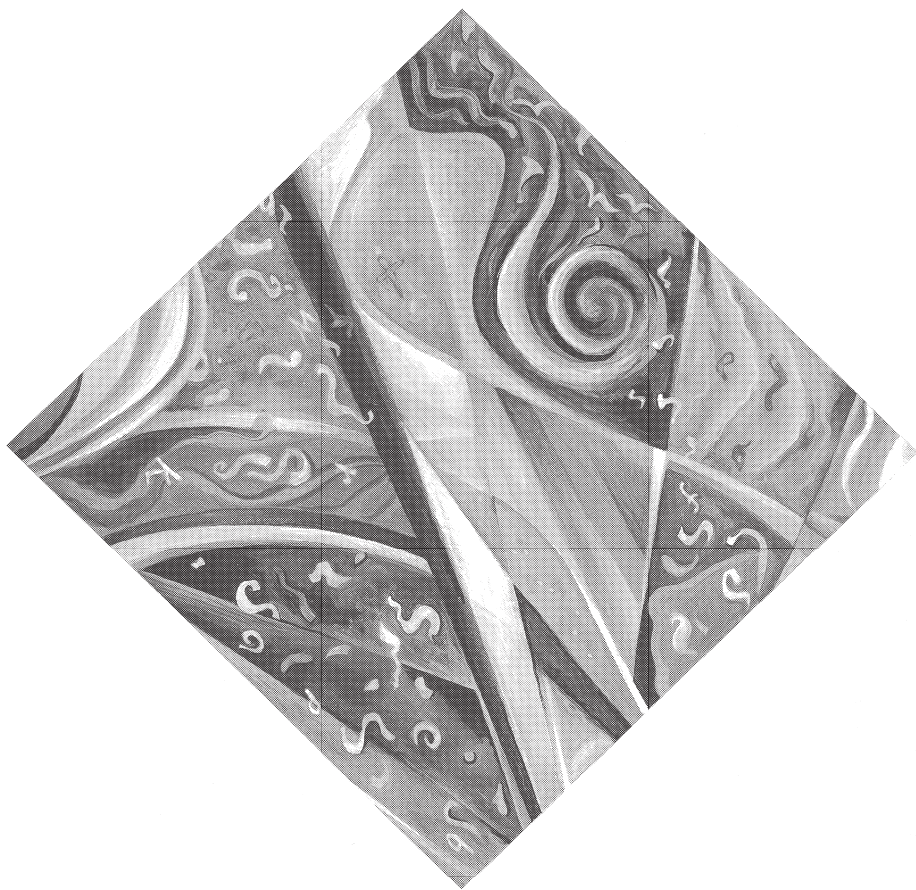


# the augsburg choirbook



*Augsburg Fortress*

THE AUGSBURG CHOIRBOOK  
*Sacred Choral Music of the Twentieth Century*  
Kenneth Jennings, general editor

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Edited by Carol Carver, Kenneth Jennings, Lani Willis  
Cover art: Nicholas T. Markell  
Cover design: David Meyer  
Engraver: David Moglebust

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Materials, ANSI Z39.48-1984.

ISBN 978-0-8006-5678-2

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# A Christmas Carol

J.L.

John Leavitt

**Adagio espressivo** (♩ = c. 66) *mp*

Soprano solo  
or section

Shep-herds on a hill - side\_

*p* *mp*

4

un-der star-lit night, Kept a si-lent watch round their flocks.

7 *cresc.*

Sud-den-ly the sky burst\_ in-to glo-rious light And an an-gel of the heav'n-ly band did

*cresc.*

# A Lenten Walk

## *Jesus Walked This Lonesome Valley*

9

American spiritual

American spiritual  
arr. Hal H. Hopson

**Unhurried and expressive** (♩ = c. 80)

Solo  
(ensemble, or  
unison section)

Organ  
(or Piano)

*pp*

Ped. (and optional timpani throughout)

4 *pp*  
(Hum)

8

\* Optional handbell throughout

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It begins with a tempo and mood instruction: 'Unhurried and expressive (♩ = c. 80)'. The first system features a vocal line (Solo, ensemble, or unison section) with whole rests, and an organ/piano accompaniment starting with a piano (*pp*) dynamic. The organ/piano part includes a bass line with a steady eighth-note pulse and a treble line with sustained chords and moving lines. A pedal instruction 'Ped. (and optional timpani throughout)' is placed below the organ part. The second system introduces a vocal line starting at measure 4 with a piano (*pp*) dynamic, accompanied by a humming line. The organ/piano accompaniment continues. The third system starts at measure 8 and continues the vocal and organ/piano parts. An asterisk (\*) in the organ/piano part indicates the optional handbell entry.

\* Optional handbell throughout  
Arrangement © 1994 Augsburg Fortress.

# A New Magnificat

15

The Song of Hannah, I Samuel 2, alt.\*  
The Song of Mary, Luke 1, alt.\*

Carolyn Jennings

**Expressively, with motion** (♩ = c. 88-92)

Hannah (alto solo or small group) *mp*

My heart\_\_\_ ex -

*p legato* *rit.* *a tempo*

No ped.

ults in the Lord; my strength is ex - alt - ed in the Lord.\_\_\_\_\_

\_\_\_ My mouth de- rides my en- e - mies; \_\_\_ I re - joice \_\_\_ in God's \_\_\_ sal -

Ped.

\* Text based on the Revised Standard Version of the Bible, copyright © 1946, 1952, 1971 by Division of Christian Education, National Council of Churches.  
Music © 1993 Augsburg Fortress.

# 26 A Rose Touched by the Sun's Warm Rays

\* Maria Brubacher, 1825  
tr. Jean Berger

Jean Berger

**Molto lento** (♩ = c. 62)

*pp*

Soprano  
Alto  
Tenor  
Bass

A rose touched by the sun's warm rays All its  
Ein Blüm - lein wenn's die Son - ne spü - ret Sich

A rose touched by the sun's warm rays All its  
Ein Blüm - lein wenn's die Son - ne spü - ret Sich

A rose touched by the sun's warm rays All its  
Ein Blüm - lein wenn's die Son - ne spü - ret Sich

A rose touched by the sun's warm rays All its  
Ein Blüm - lein wenn's die Son - ne spü - ret Sich

**Molto lento** (♩ = c. 62)

*pp for rehearsal only*

4

pet - als gent - ly does un - fold; So you, when  
öff - net stil - le, sanft und froh; Wann Got - tes

pet - als gent - ly does un - fold; So you, when  
öff - net stil - le, sanft und froh; Wann Got - tes

rays All its pet - als, its pet - als gent - ly does un - fold;  
spü - ret Sich öff - net, sich öff - net stil - le, sanft und froh;

sun's warm rays, All its pet - als, its pet - als does  
Son - ne spürt, öff - net sich stil - le, stil - le, sanft

# A Song of Thanksgiving

Psalm 90:1  
Lamentations 3:22  
Psalm 100:5  
adapt. J.F.

\* John Ferguson

**♩ = c. 88-92**      Solo (optional)

Organ

Sw. *mp*

Ped. 16' to Sw.

S *mp* *cresc. poco a poco*  
Lord!\_ Lord!\_

A *mp* *cresc. poco a poco*  
Lord! Lord! Lord!\_

T *mp* *cresc. poco a poco*  
Lord!\_ Lord!\_

B *mp* *cresc. poco a poco*  
Lord! Lord! Lord!\_

Sw. *cresc. poco a poco*

\* Incorporating the tune *Nun danket alle Gott* by Johann Crüger, 1598-1622; text Martin Rinkhart, 1586-1649, tr. Catherine Winkworth, 1829-1878.  
Music © 1993 Augsburg Fortress.

# Ah, Holy Jesus

Johann Heermann, 1585-1647

tr. Robert Bridges, 1844-1930, alt. J.F.

*Herzliebster Jesu*

Johann Crüger, 1598-1662

setting, John Ferguson

**Organ**

$\text{♩} = \text{c. } 42$

Flues 8'

*mp*

*mp*

Ped. Flues 16', 8'

5

+ 32' Flue (if available)

**SATB and Organ**

9 *mf* Flues 16', 8', 4'

Ah, ho - ly Je - sus how have you of - fend - ed, That mor - tal

*mf*

# All You Works of the Lord, Bless the Lord

45

*Benedicite, omnia opera*

Kenneth Jennings

Fast and lively  $\left\{ \begin{array}{l} \text{♩} = 120 \\ \text{♩} = 80 \end{array} \right.$  (♩ remains constant)

Organ or Piano

*mp* *mf*

No ped.

S  
A

T  
B

All\_ you works of the Lord, bless the Lord

*f* *f*

Ped.

# Arise, My Love, My Fair One

Based on Song of Solomon 2:10-12

Gerald Near

Very freely (♩=72-76)

Soprano

*p*

A - rise \_\_\_\_\_ my love, my fair one, and come \_\_\_\_\_ a - way. \_

Alto

*p*

A-rise my love, my fair one and come, \_\_\_\_\_ and come a-way.

Tenor

*p*

A - rise \_\_\_\_\_ my love, my fair one, and come, come \_\_\_\_\_ a - way. \_

Bass

*p*

A - rise, \_\_\_\_\_ come \_\_\_\_\_ a - way. \_

Very freely (♩=72-76)

*p*

for rehearsal only

# Beautiful Savior

Münster Gesangbuch, 1677  
tr. Joseph A. Seiss, 1873

*Silesian folk tune*  
arr. F. Melius Christiansen  
revised O. C. Christiansen

**Sostenuto (no stops)**

Soprano *p*  
*con bocca chiusa (humming)*

Alto I *mf*  
*p*  
*con bocca chiusa (humming)*

Tenor *p*  
*con bocca chiusa (humming)*

Bass I *mf*  
*p*  
*con bocca chiusa (humming)*

6 *cresc.* *pp*

*cresc.* *pp*

# Before the Marvel of This Night

79

Jaroslav J. Vajda

Marvel  
Carl Schalk

**Simply** *mp*

Women's  
Voices

1. Be-fore the

*mp*

Organ

6

mar-vel of this night A-dor-ing, fold your wings and bow,

11

Then tear the sky a-part with light And with your

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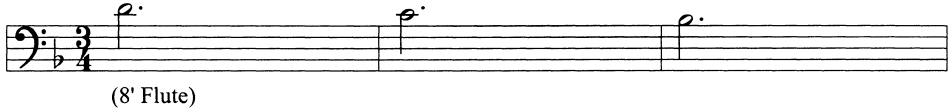
# By the Babylonian Rivers

Ewald Bash

*Kas Dziedaja*  
 Latvian Folk Tune  
 setting, Richard Erickson

**Quietly (in a graceful one)**

Organ  
 (or other  
 instrument)



T 4 *unis.*

B

1. By the Bab - y - lo - nian riv - ers we sat down in grief and wept;

9

hung our harps up - on a wil - low, mourned for Zi - on when we slept.

*a cappella* (or organ doubling 8' Flute)

S 13 *unis.*

A

2. There our cap - tors in de - ri - sion did re - quire of us a song;

T *unis.*

B

2. There our cap - tors in de - ri - sion did re - quire of us a

# Children of the Heavenly Father

87

Carolina V. Sandell Berg, 1832-1903  
tr. Ernst W. Olson, 1870-1958

*Tryggare kan ingen vara*  
Swedish folk tune  
arr. Paul Sjolund

**Adagio e rubato** (♩ = 50)

Organ

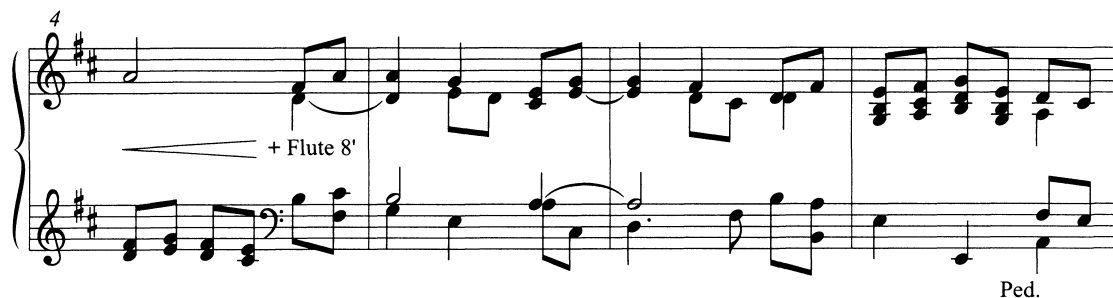
String Celeste 8' *mp* *sempre legato*

No ped.

The organ part consists of two staves in G major (one sharp) and 3/4 time. The upper staff is marked 'String Celeste 8' mp sempre legato' and contains a melodic line with eighth and sixteenth notes. The lower staff is marked 'No ped.' and contains a harmonic accompaniment of chords and single notes.

+ Flute 8'

Ped.

This system continues the organ part with the addition of a Flute 8' part, indicated by a wedge-shaped crescendo hairpin. The melody continues on the upper staff, while the lower staff provides harmonic support. The section concludes with a 'Ped.' (pedal) marking.

S  
A

*mp* *sempre legato*

Chil - dren of the heav'n-ly Fa - ther safe - ly in his bos-om

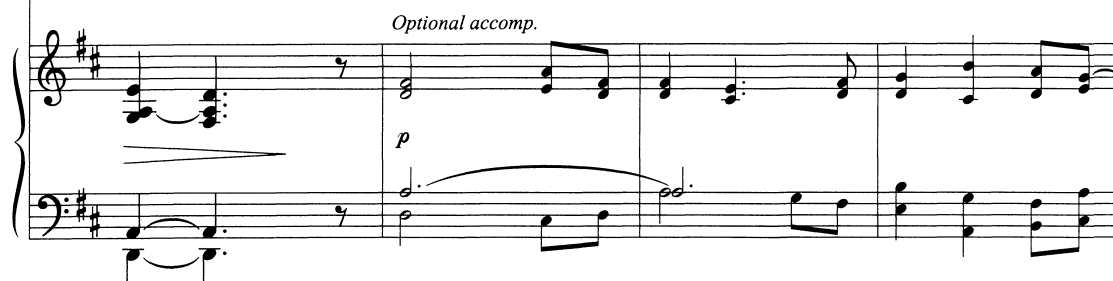
T  
B

*mp*

The vocal part is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts are on a single staff, as are the Tenor and Bass parts. The music is in G major and 3/4 time. The lyrics are: 'Chil - dren of the heav'n-ly Fa - ther safe - ly in his bos-om'. The tempo/mood is 'mp' and 'sempre legato'.

Optional accomp.

*p*

The optional accompaniment is written for piano. It consists of two staves in G major and 3/4 time. The upper staff has a 'p' (piano) dynamic marking. The music is a simple harmonic accompaniment for the vocal line.

# Christ Sends the Spirit

93

Luke Connaughton

Richard Proulx

**Flowing** (♩ = c. 100)

*mp* *tr* *tr*

Flute

Soprano Alto *unis. mp*

**Flowing** (♩ = c. 100)

*p*

Organ

No ped.

6

lord of all the worlds, the name a-bove all names, at God's right hand, his

11

praise the pulse that shakes the u - ni - verse: the gale of God, the

# Come Away to the Skies

*Middlebury*

A Supplement to the Kentucky Harmony, c. 1821

Charles Wesley, 1707-1788

setting, Richard Erickson

**Lightly, with joy** (♩ = 60)



3

(finger cymbal)

S  
A

1. Come a - way to the skies, my be - lov - ed, a - rise and re -

T  
B

5

x x

joice in the day you were born: on this fes - ti - val day, come ex -

# Come, Risen Lord

Gt: 8', 4', 2'

Sw: Full

Ped: 32', Sw./Gt., Sw./Ped., Gt./Ped.

Based on *Farley Castle*

H. Lawes, 1598-1662

John Bertalot

George Wallace Briggs, 1875-1959 alt.

With expressive movement ( $\text{♩} = 60$ )

Organ

Ped.

c.f.

cresc.

molto

4

c.f.

poco rall.

8

f

S

Come, ris - en Lord, and deign \_\_\_\_\_ to be our

f

A

Come, ris - en Lord, and deign \_\_\_\_\_ to be our

f

T

Come, ris - en Lord, and deign \_\_\_\_\_ to be our

f

B

Come, ris - en Lord, and deign \_\_\_\_\_ to be our

a tempo

f (close box)

# Comfort, Comfort

Johann G. Olearius, 1611-1684  
tr. Catherine Winkworth, 1829-1878

*Freu dich sehr*  
Trente quatre pseumes de David, Geneva, 1551  
arr. John Ferguson

**Lightly, like a dance** (♩ = 208)

**Soprano**  
**Alto**

*mp*

“Com- fort, com- fort now my peo - ple; Tell of peace!” So says our God.

**Tenor**  
**Bass**

*mp*

5

Com- fort those who sit in dark - ness Mourn-ing un - der sor-row's load.

9

To God's peo - ple now pro-claim That God's par - don waits for them!

13

Tell them that their war is o - ver; God will reign in peace for - ev - er!

17

**Ritornel** (optional)

4 *mf* For the her - ald's voice is cry - ing In the des - ert

# Deep Were His Wounds

125

William Johnson, 1906-

Marlee  
Leland B. Sateren

**Devotionally** *mp*

Unison  
Voices

Organ *mp*

Ped.

Deep were his

wounds, and red, On cru - el Cal - va - ry, As on the

cross he bled In bit - ter ag - o - ny;

The musical score is written for Unison Voices and Organ. The Unison Voices part begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The Organ part provides accompaniment with chords and moving lines in both hands. The lyrics are: 'Deep were his wounds, and red, On cruel Calvary, As on the cross he bled In bitter agony;'. The score includes performance markings such as 'Devotionally', 'mp' (mezzo-piano), and 'Ped.' (pedal). The key signature has one flat (Bb) and the time signature is 4/4.

# Easter Fanfare

129

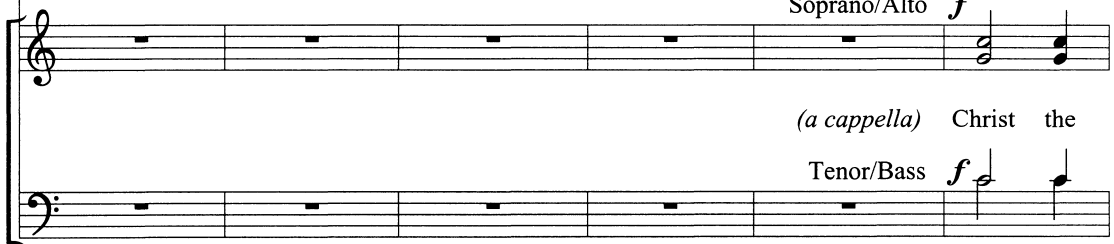
*Christ the Lord Is Risen*

P.F.

Paul Fetler

**Fast, with jubilation** (♩ = c. 138)

Three  
Trumpets  
(in C)



# Easter Morning

133

*Peace Be unto You*

Words from St. John

Paul Christiansen

**Quietly, expressively** (♩ = 60)

Soprano *p*  
Mar- y came and told the dis - ci - ples that she had seen the

Alto

Tenor *m*

Bass *m*

**Quietly, expressively** (♩ = 60)  
*p*  
for rehearsal only

4 *, mp*  
Lord. Then the same day as they were as-sem-bled came

*mp*  
Then the same day at eve-ning, as they all were as-sem-bled

*mp*  
Then the same day as they were as-sem-bled came

*mp*  
Then the same day at eve-ning, as they all were as-sem-bled

# Epiphany Carol

*Sing of God Made Manifest*

Carl P. Daw, Jr.

Bruce Neswick

Organ *mp* *simile*

Ped.

4 All voices unison *mp*

Sing of God made man - i - fest

7 in a child ro - bust and blest, to whose home in

10 Beth - le - hem where a star had

# For Glory Dawns upon You

Based on Isaiah 60:6b  
Metrical version, J.K.H.

John Karl Hirten

*♩. = 60*

Soprano  
Alto

Tenor  
Bass

Keyboard

*unis. p*

All from She-ba, bear-ing gifts Of

*p*

*5*

*unis. p*

All from She-ba, bear-ing gifts Of

gold and frank-in-cense, shall come,

*p*

The musical score is written for Soprano, Alto, Tenor, Bass, and Keyboard. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as quarter note = 60. The Soprano and Alto parts are mostly rests in the first system. The Tenor and Bass parts enter in the second measure of the first system with the lyrics 'All from She-ba, bear-ing gifts Of'. The Keyboard part provides accompaniment with chords and single notes. The second system starts with a measure rest for the vocalists, followed by the lyrics 'All from She-ba, bear-ing gifts Of' in the Tenor and Bass parts. The Keyboard part continues with accompaniment. The lyrics 'gold and frank-in-cense, shall come,' are in the Tenor and Bass parts in the third system. The Keyboard part continues with accompaniment.

# Give Me Jesus

Traditional

arr. Larry L. Fleming

♩ = 36 unaccented pulse

Very broad and legato throughout

**Freely**

Soprano  
Alto

O, when I am a - lone, O, when I am a -

Tenor  
Bass

O, when I am a - lone, O,

O,

5 lone, O, when I am a - lone, give me Je - sus. Give me *pp*

when I am a - lone give me Je - sus.

*div.*

10 Je - sus. Give me Je - sus. *ff* You may

Je - sus, Give me Je - sus.

Give me Je - sus, Give me Je - sus, You may

*pp* Je - sus, Give me Je - sus.

# God's Son Has Made Me Free

153

H.A. Brorson

Free version by Oscar R. Overby

Edvard Grieg, 1843-1907

arr. Oscar R. Overby

**With marked rhythm** (♩ = 110-115) *f* *a tempo* *p*

Soprano: God's Son! God's

Alto: God's Son, God's Son! God's

Tenor: God's Son has made me free! God's

Bass: God's Son, God's Son has made me free! God's

**With marked rhythm** (♩ = 110-115) *f* *p*

*for rehearsal only*

*cresc.*

Son has made me free From Sa-tan's tyr - an - ny; From

*cresc.*

Son has made me free From Sa-tan's tyr - an - ny; From

*cresc.*

Son has made me free From Sa-tan's tyr - an - ny; From

*cresc.*

Son has made me free From Sa-tan's tyr - an - ny; From

*cresc.*

# Gracious Spirit, Dwell with Me

St. 1-3 Thomas T. Lynch, 1818-1871, alt.  
St. 4 K.L.S.

*Adoro te devote*  
Processionale, *Paris*, 1697  
arr. K. Lee Scott

**Flowing, unhurried (♩ = 54)**  
(always smooth and buoyant)

Unison voices

Organ

*p*

Gra-cious Spir - it, dwell with me,

*Ped.*

4

I would gra-cious be; Help me now thy grace to see, I would be like thee;

7

And, with words that help and heal, thy life would mine re - veal;

# Hearken to My Voice, O Lord, When I Call

## Psalm 27:10-13

Bruce Neswick

**Andante moderato (♩ = c. 96)**

5  
*mp*  
 I  
 II  
 Hear - ken to my voice, O LORD, when I

9

call, hear - ken to my voice, O LORD, when I

The musical score consists of two systems. The first system features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5, all beamed together. This is followed by a quarter note B4, a half note A4, and a quarter note G4. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The second system continues the vocal melody with a half note B4, a quarter note A4, a half note G4, and a quarter note F#4, all beamed together. The piano accompaniment continues with sustained chords and moving lines. The lyrics 'call, hear - ken to my voice, O LORD, when I' are written below the vocal staff.

# How Far Is It to Bethlehem

Frances Chesterton

Traditional English  
arr. Stephen Paulus

*♩. = 48*

*mp*

Soprano Solo

How\_ far is it to

*mp*

5

Beth - le-hem? Not ver - y far. Shall\_ we find the sta - ble room

10

*S/A mp*

Lit by a star? Can we see the lit - tle child, Is he with -

15

in? If\_ we lift the wood - en latch May we go in?

# How Lovely Is Your Dwelling Place

181

Psalms 84

Jane Marshall

**Expressively** (♩ = 58)

Soprano  
Alto

Tenor  
Bass

Organ

*mp*

Ped.

*unis. mp*

How love-ly is your dwell-ing place, O

4

*unis. mp*

My soul longs, in-deed it faints for the

LORD of hosts!

No ped.

The musical score is written for Soprano, Alto, Tenor, Bass, and Organ. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Expressively' with a quarter note equal to 58 beats per minute. The organ part begins with a melody in the right hand and a bass line in the left hand, marked 'mp'. The vocal parts enter with the lyrics 'How love-ly is your dwell-ing place, O'. The organ part continues with a melody in the right hand and a bass line in the left hand, marked 'mp'. The vocal parts enter with the lyrics 'My soul longs, in-deed it faints for the LORD of hosts!'. The organ part continues with a melody in the right hand and a bass line in the left hand, marked 'mp'. The organ part ends with a final chord, marked 'No ped.'.

# I Believe This Is Jesus

187

Spiritual

Spiritual  
arr. Undine Smith Moore

**Brightly, with spirit** (♩ = c. 76)

Soprano *f* I be - lieve this is Je - sus; come and see, -

Alto *f* I be - lieve;

Tenor *f* I be - lieve.

Bass *f* I be -

**Brightly, with spirit** (♩ = c. 76)

*f* for rehearsal only

4

come and see; I be - lieve this is

oh, come and see; I be - lieve, oh,

come and see; I be - lieve

lieve, I be - lieve

lieve, I be - lieve

*div.* *unis.*

# I Saw a New Heaven and a New Earth

Rev. 21:1-4

Carl Schalk

Soprano

Alto *p* solo (freely)

Tenor

Bass

Then I saw \_\_\_\_\_ a new \_\_\_\_\_ heav'n and a new earth;—

*p* for rehearsal only

2  $\text{♩} = \text{c. } 50$

*p* legato

*p* legato

Then I saw \_\_\_\_\_ a new \_\_\_\_\_ heav'n and a new earth,

$\text{♩} = \text{c. } 50$

*p*

# I to the Hills Lift Up Mine Eyes

211

Psalm 121

Bay Psalm Book, 1640

Jean Berger

At a gentle pace ( $\text{♩} = 72$ )

*mf*

Soprano I to the hills lift up mine eyes, from where shall come mine aid. Mine

*mf*

Alto from where shall come mine aid. Mine

*mf*

Tenor Mine help

*mf*

Bass Mine

At a gentle pace ( $\text{♩} = 72$ )

*mf* for rehearsal only

5

help doth from Je - ho - vah come, which heav'n and earth hath made.

help doth from Je - ho - vah come, which heav'n and earth hath made.

doth from Je - ho - vah come, which heav'n and earth hath made.

help doth from Je - ho - vah come, which heav'n and earth hath made. He

# In Excelsis Gloria!

215

Thibaut IV, 1201-1253

Flor Peeters

**Andantino semplice**

*p*

Soprano  
Alto

Christ was born of maid-en fair;

Tenor  
Bass

*p*

**Andantino semplice**

*mf*

*p*

Organ  
or  
Piano

(Ped.)

5

Hark the an - gels in the air. Thus a - dor - ing hear them there,

# Jesus, Jesus, Rest Your Head

Appalachian

Appalachian  
arr. Bradley Ellingboe

**Andante** (♩ = c. 60)

*mf accel. rit.*

Soprano

Have you heard a - bout our Je - sus?

*mf accel. rit.*

Alto

Have you heard a - bout our Je - sus? — Our Je - sus?

*mf accel. rit.*

Tenor

Have you heard a - bout our Je - sus? Our Je - sus?

Bass

**Andante** (♩ = c. 60)

*mf accel. for rehearsal only rit.*

5

*p a tempo*

Our Je - sus. Je - sus, Je - sus, rest your head, You have got a

*p*

Je - sus. Je - sus, Je - sus, rest your head, You have got a

*p*

Je - sus. Je - sus, Je - sus, rest your head, You have got a

*p*

Je - sus, Je - sus, rest your head, You have got a

*a tempo*

*p*

# Jubilate Deo

*Psalm 100*

Dale Wood

Based on a text by Ulrick Vilhelm Koren, 1826-1910

tr. Harriet Reynolds Spaeth, 1845-1925 a.

Dale Wood

**Bright and lively**

Organ

Sw. (Reeds)

*ff* Gt. (Full)

Ped.

Unison voices *f*

O sing to the Lord with a

Ch. *mf*

ju - bi - lant voice; Glo - ry to God in the high - est! O

Text used by permission of the Commission on the Liturgy and Hymnal.

Music from *Music for the Contemporary Choir*, Book 2, © 1971 Augsburg Publishing House.

# Lamb of God

Nicolaus Decius, 1531  
tr. Arthur T. Russell

*O Lamm Gottes unschuldig*  
German Chorale, 1540  
arr. F. Melius Christiansen

**Largo, molto legato**

*p*

Soprano  
Lamb of God most ho - ly!

Alto  
Lamb most ho - ly, most

Tenor  
*p*  
Lamb of God most

Bass  
*p*  
Lamb most

**Largo, molto legato**

*p*  
for rehearsal only

6

Who on the cross didst suf - fer,

ho - ly, ho - ly,

ho - ly and low - ly, and

ho - ly and low - ly,

# Lift Up Your Heads, Ye Mighty Gates

231

Georg Weissel, 1590-1635  
tr. Catherine Winkworth, 1827-1878

Peter Niedmann

$\text{♩} = 56$

Voices *mf*

(All) 1. Lift up your heads, ye  
(S/A) 2. O blest the land, the

Organ *mf*

Ped. (2nd time: No ped.)

4

might - y gates; be - hold the King of glo - ry waits! The  
ci - ty blest, where Christ the ru - ler is con - fessed! O

7

S/T  
A/B

*unis.*

King of kings is draw - ing near; the Sa - vior of the  
hap - py hearts and hap - py homes to whom this King of

# Midnight Clear

Edmund H. Sears, 1810-1876, alt.

Russell Schulz-Widmar

**Warmly** All T/B or solo *mp*

It

*Solo* *mp* *Solo*

Organ

Ped.

4

came up - on the mid - night clear, that glo - rious song of old, from

*mp*

6

3 3

an - gels bend - ing near\_ the earth to touch their harps of gold: "Peace

3

# O Blessed Spring

245

Susan Palo Cherwien

*Berglund*  
Robert Buckley Farlee

$\text{♩} = \text{c. } 56$

\*Oboe *mf*

Organ *mp*

Ped.

6

Choir in unison *mf*

O bless-ed spring, where Word\_\_\_ and sign Em - brace us in - to

11

Christ\_\_\_ the Vine, Here Christ en - joins\_\_\_ each one to be\_\_\_ A branch of

\* Violin or clarinet is also possible.

Text © 1993 Susan Palo Cherwien, administered by Augsburg Fortress. Tune © 1994 Robert Buckley Farlee.  
Arrangement © 1994 Augsburg Fortress.

# O Bread of Life from Heaven

Latin hymn, 17th cent.  
tr. Philip Schaff, 1819-1893

David Ashley White

**Lyrically flowing** ( $\text{♩} = \text{c. } 72$ )

**Organ**

*mf* *mp* *slight rit.* *a tempo* *always legato*

*mp* *Ped.*

**S**  
**A**

*unis. mp legato*

**T**  
**B**

*unis. mp legato*

O Bread of Life from heav - en, To saints and an-gels giv -

en; O Man - na from a - bove! The souls that hun-ger, feed -

*mf* *mf*

The souls that hun-ger,

*mf (legato)*

# O Paschal Lamp of Radiant Light

Gerry Wolf

Sam Batt Owens

Moderately slow, with introspection (♩ = ♩ throughout)

Organ

*mf* Solo

*p*

*p*

S  
A

*mp*

O Pas-chal Lamp of ra-diant

T  
B

*mp*

*mp*

The musical score is written for Organ, Soprano (S), Alto (A), Tenor (T), and Bass (B). The Organ part begins with a 'Solo' section marked *mf*. The vocal parts enter with the lyrics 'O Pas-chal Lamp of ra-diant'. The score is in G major and 4/4 time, with a tempo of 'Moderately slow, with introspection'. The Organ part includes a 'Solo' section marked *mf*. The vocal parts enter with the lyrics 'O Pas-chal Lamp of ra-diant'. The score is in G major and 4/4 time, with a tempo of 'Moderately slow, with introspection'.

# O Sacred and Blessed Feast

## *O Sacrum Convivium*

St. Thomas Aquinas, 1224-1274

tr. P. F.

Peter Fay

**Senza misura** *mp*

Soprano  
Alto

Tenor  
Bass

*mp* O sac - red O sac - red  
O sác - rum O sác - rum

O sac - red and bless - ed feast,  
O sác - rum con - ví - vi - um.

4

O sac - red and bless - ed feast in which Christ is now our food;  
O sác - rum con - ví - vi - um in quo Chris - tus sú - mi - tur,

O sac - red  
O sác - rum

7

in which Christ is now our food;  
in quo Chris - tus sú - mi - tur,

O sac - red O sac -  
O sác - rum sác -

10

as we re - call with - in our hearts Je - sus' bit - ter pass - ion  
re - có - li - tur me - mó - ri - a pas - si - ó - nis é - jus

red rum with - in our hearts O sac - red,  
rum me - mó - ri - a O sác - rum

# Peace I Leave with You

John 14:27

Walter L. Pelz

**Adagio, con anima**

*p*

Soprano

Peace I leave with you, my peace I

Alto

Peace I leave with you, my peace I

Tenor

Peace I leave with you, my peace I

Bass

Peace I leave with you, my peace I

*Adagio, con anima*

*for rehearsal only*

5

give un - to you: not as the

give un - to you: not as the

give un - to you: not as the

give un - to you: not as the

# Psalm 23

279

## The Lord Is My Shepherd

Heinz Werner Zimmermann

**Moderato** (♩ = c. 69)

Soprano Alto

*mp*  
*legato*

The LORD is my shep - herd, I shall not

Tenor Bass

Organ

String Bass

*pizz. sempre e sotto voce*

2

want! — He makes me lie down in green pas - tures, — he leads me be - side still

# Psalm 50

285

## II

### *Offer unto God*

Psalm 50:14-15

F. Melius Christiansen, 1871-1955

**Andante** (♩ = 66)

Soprano

Alto

Tenor

Bass

*p*

Of - fer un - to God the sac - ri - fice of thanks - giv -

Of - fer God

Of - fer God

**Andante** (♩ = 66)

*for rehearsal only*

4

- ing and pay, and pay the vows un - to the Lord, un - to the

the sac - ri - fice of thanks -

the sac - ri - fice of thanks -

the sac - ri - fice of thanks -

# Psalm 130

"Out of the Depths" from Psalm Set

J.F.  
after Martin Luther's text  
*Aus tiefer Not*

*Aus tiefer Not*  
\*John Ferguson

**♩ = 60**

Soprano  
Alto

unis. *mp*

Tenor  
Bass

unis. *mp*

Out of the

Organ

Sw. 8' Flute

*rubato*

\*\*Pos. 8' Flute

5

depths I cry to you;

*rubato*

\* Quoting fragments of *Aus tiefer Not* by Martin Luther, 1483-1546

\*\* Positive flute should be a bit quieter if possible; play with freedom, hands should *not* be perfectly together, to enhance a feeling of rhapsodic freedom.

Adapted text and music © 1996 Augsburg Fortress.

# Rise, Shine!

Ronald A. Klug

Wojtkiewicz  
Dale Wood

**Boldly, with spirit (♩ = 104)**

Organ

Gt. *ff* (♩)

Ped.

The organ introduction consists of three measures. The treble clef staff features a series of chords and eighth notes, while the bass clef staff provides a steady accompaniment with eighth notes. A 'Ped.' (pedal) marking is present under the first measure.

4 *f*

Rise, shine, you peo - ple! Christ the Lord has en - tered

This system contains the first line of the hymn. The vocal line (treble clef) begins with a forte (*f*) dynamic and includes the lyrics 'Rise, shine, you peo - ple! Christ the Lord has en - tered'. The organ accompaniment (bass clef) also starts with a forte (*f*) dynamic and provides harmonic support.

Sw. *mf*

This system continues the organ accompaniment. It features a 'Sw.' (swell) marking and a mezzo-forte (*mf*) dynamic. The organ part continues with chords and moving lines in both staves.

7

our hu - man sto - ry; God in him is cen - tered.

This system contains the second line of the hymn. The vocal line (treble clef) begins with a mezzo-forte (*mf*) dynamic and includes the lyrics 'our hu - man sto - ry; God in him is cen - tered'. The organ accompaniment (bass clef) continues with a steady accompaniment.

This system continues the organ accompaniment for the third line of the hymn. It features a mezzo-forte (*mf*) dynamic and provides harmonic support for the final line of lyrics.

# Show Me Thy Ways

Psalm 25:4, 5

Walter L. Pelz

Slowly (♩ = 58)

Oboe \*

*pp* *mp*

B A Bm F#m Em Bm Em

Guitar

*p*

S

*p*

Show me thy ways O

A

*p*

Show me thy ways O

T

*p*

Show me thy ways O

B

*p*

Show me thy ways O

D Cmaj<sup>7</sup> Am<sup>7</sup> D

\* Flute may be used.

Music © 1970 Augsburg Publishing House.

# Steal Away

African American Spiritual

African American Spiritual  
arr. Nicholas White**Slow and sustained** (♩ = 66)

*p*

Soprano

Steal a - way, steal a - way, steal a - way to

Alto

Steal a - way, steal a - way, steal a - way to

Tenor

Steal a - way, steal a - way to

Bass

Steal a -

*p* for rehearsal only

**Slow and sustained** (♩ = 66)

4

Je - sus. Steal a - way, steal a - way home, I ain't got long to

Je - sus. Steal a - way, steal home, ain't got long to

Je - sus. Steal a - way home, ain't got long to

way. Steal home, ain't got long to

# Strengthen for Service

317

From Syriac Liturgy of Malabar  
Ephraim of Syria c. 306-373  
tr. Charles William Humphreys 1840-1921  
alt. R.P.

Richard Proulx

**Tenderly**

*p* *mp*

Soprano  
Strength - en for ser - vice, O Lord, hands that ho - ly

Alto  
Strength - en for ser - vice, O Lord, hands that ho - ly

Tenor  
Strength - en for ser - vice, O Lord, hands that ho - ly

Bass  
Strength - en O Lord, hands that ho - ly

**Tenderly**

*p* *for rehearsal only* *mp*

5

things have ta - ken; and let ears that heard your most

things have ta - ken; and let ears that heard your most

things have ta - ken; and let ears that heard your most

things have ta - ken; and let ears that heard your most

things have ta - ken; and let ears that heard your most

things have ta - ken; and let ears that heard your most

# The Eyes of All Wait upon Thee

Psalm 145:15, 16

Jean Berger

**Molto moderato**

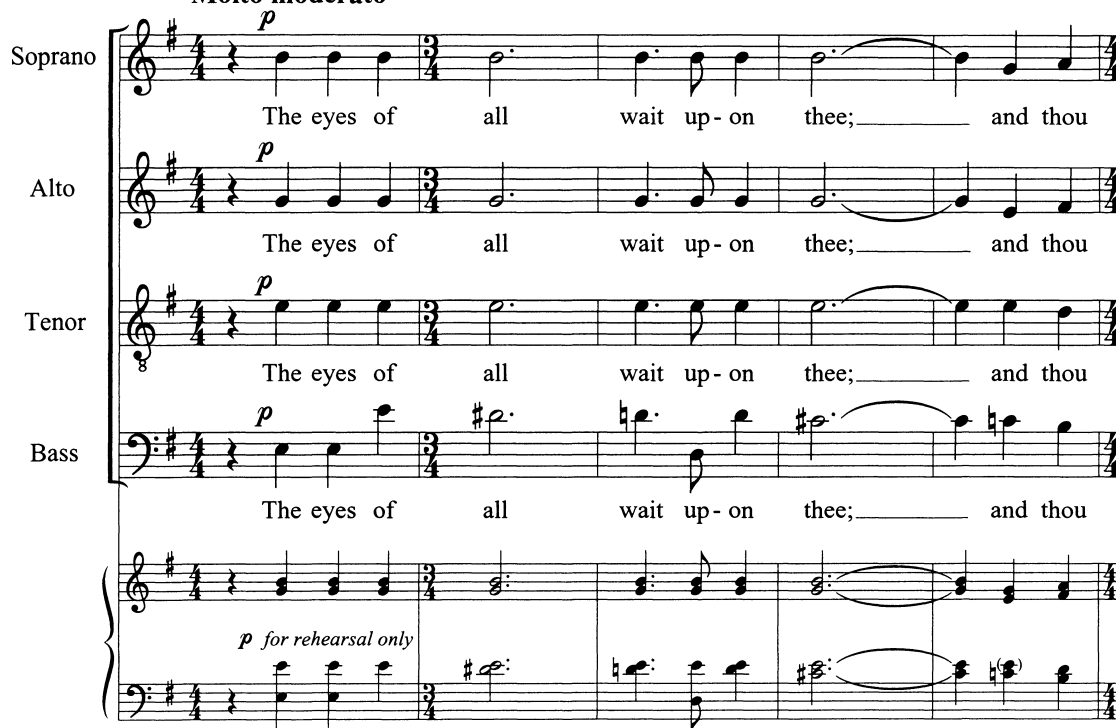
Soprano *p*  
The eyes of all wait up-on thee; \_\_\_\_\_ and thou

Alto *p*  
The eyes of all wait up-on thee; \_\_\_\_\_ and thou

Tenor *p*  
The eyes of all wait up-on thee; \_\_\_\_\_ and thou

Bass *p*  
The eyes of all wait up-on thee; \_\_\_\_\_ and thou

*p for rehearsal only*

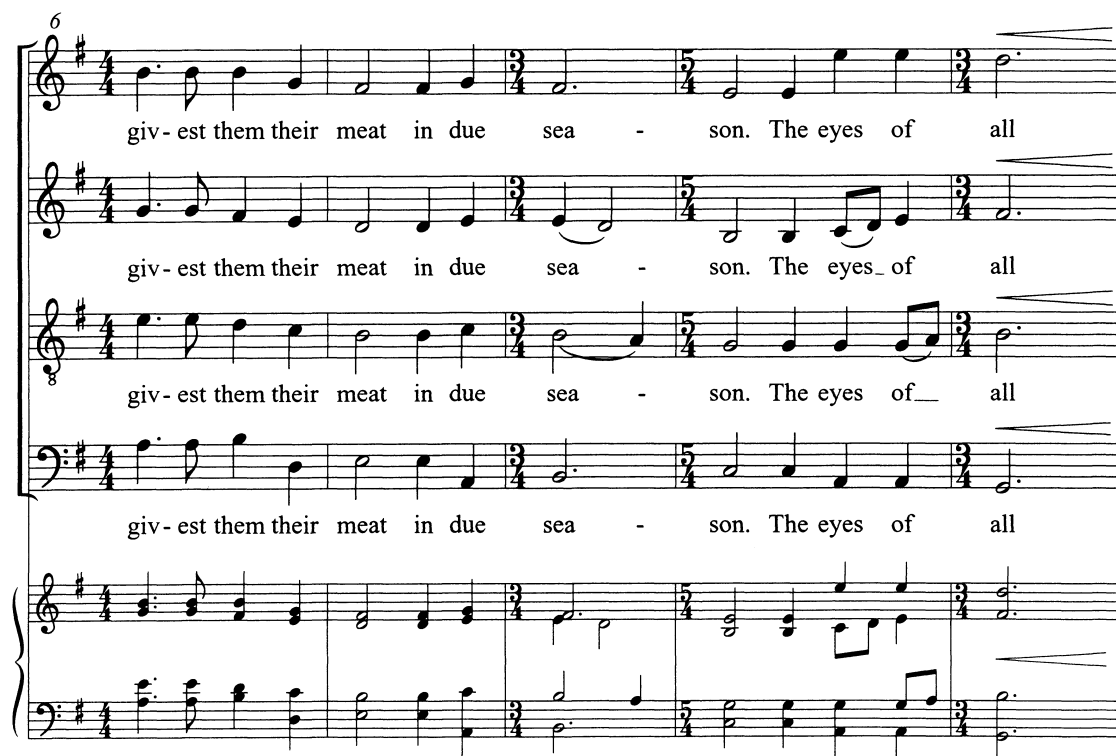


6  
giv-est them their meat in due sea-son. The eyes of all

giv-est them their meat in due sea-son. The eyes of all

giv-est them their meat in due sea-son. The eyes of all

giv-est them their meat in due sea-son. The eyes of all



# The Lone, Wild Bird

327

Henry Richard McFadyen, 1877-1964

*Prospect*  
Southern Folktune  
arr. David N. Johnson

**Slowly**  
R. H. Solo

Organ *mp* Sw. Strings and Flutes

Ped.

6 *mp* Soprano solo or section

The\_ lone, wild\_ bird in loft - ty\_

Sw. *p*

12

flight Is\_ still with\_ thee, nor\_ leaves thy sight. And\_ I am\_

The musical score is written for organ, soprano, and piano. It begins with an organ introduction marked 'Slowly' and 'R. H. Solo'. The organ part is in 3/4 time with a key signature of three flats. The piano accompaniment starts at measure 6, featuring a 'Sw.' (swelling) effect and a 'p' (piano) dynamic. The soprano part enters at measure 6 with the lyrics 'The lone, wild bird in loft - ty'. The piano accompaniment continues with a 'Sw.' effect and a 'p' dynamic. The soprano part continues with the lyrics 'flight Is still with thee, nor leaves thy sight. And I am'. The piano accompaniment concludes with a 'Sw.' effect and a 'p' dynamic.

# The Waters of Life

Ancient Christian Hymn (ICEL)

James Biery

**Adagio** (♩ = 66)

Sw. 8', 4'

*rippling (legatissimo throughout)*

The musical score is written for piano and voice. The piano part begins with a forte (*f*) dynamic, playing a series of chords and moving lines in the right and left hands. The tempo is marked **Adagio** with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes a *Ped.* (pedal) marking and a *cresc.* (crescendo) marking. The vocal part enters at measure 5 with the lyrics: "The Fa - ther's voice" and "The voice of God". The vocal part includes a *cresc.* marking. The piano part continues with a *cresc.* marking. The vocal part continues with the lyrics: "calls us, calls us,". The piano part continues with a *cresc.* marking.

5

*p*

*cresc.*

The Fa - ther's voice

The voice of God

*p*

*cresc.*

8

calls us, calls us,

*cresc.*

# The Word Became Flesh

John 1:1-5, 14

Paul Roberts

Flute

**Freely**

*p* *cresc.*

*mf* *dim.*

**Simply** (♩=92)

*mp* *p* *rit.* *a tempo*

*dim.* *pp*

S  
A

*unis. p* 3

In the be - gin - ning — was the Word, and the

*cresc.*

Word was with God, — and the Word was with God, —

# Thine the Amen, Thine the Praise

343

Herbert Brokering

*Thine*  
Carl Schalk

S/A unis. *mf*

1. Thine the a - men thine the praise al - le -  
(2.) life e - ter - nal - ly thine the

lu - ias an - gels raise thine the ev - er - last - ing head thine the  
prom - ise let there be thine the vi - sion thine the tree all the

break - ing of the bread thine the glo - ry thine the sto - ry thine the  
earth on bend - ed knee gone the nail - ing gone the rail - ing gone the

har - vest then the cup thine the vine - yard then the cup is lift - ed  
plead - ing gone the cry gone the sigh - ing gone the dy - ing what was

Organ *mf*

Ped.

# This Is My Beloved Son

347

Dan Uhl

Dan Uhl

*♩ = c. 58*

All voices *rit.* *smoothly unis. mf*

When

Organ

4' Flute

*soft 8'*

*sustain all notes possible*

*rit.*

Ped. *soft 16', 8'*

5

John bap-tized the Christ, our Lord, the heav - ens o - pened wide. — The

*soft 8'*

9

Spir - it from on high came down, des - cend - ing like a dove. — As -

# Thou Shalt Know Him

353

Anonymous

Mark Sirett

**Slowly**  
*first time sopranos only*

**Soprano**  
*p* Thou shalt know him when he comes, *mp* Not by an - y din of

**Alto**  
*p* Thou shalt know him when he comes, *mp* Not by

**Tenor**  
*p* Thou shalt know him when he comes, *mp* Not by

**Bass**  
*p* Thou shalt know him when he comes, *mp* Not by

**Piano**  
*p for rehearsal only*

**4**

*mf* drums, *mp* Nor his man - ners, nor his airs, *mp* Nor by an - y -

*mf* drums, *mp* Nor man - ners, nor airs, *mp* Nor an - y -

*mf* drums, *mp* Nor man - ners, nor airs, *mp* Nor by an - y -

*mf* drums, *mp* Nor his airs, *mp* Nor an - y -

*mf* *mp*

# Trinitarian Blessings

Brian Wren

K. Lee Scott

**Moderately slow, somewhat freely (♩ = 69)**

Sopranos  
(or opt. solo)

*mp smoothly, gently*

May the Send - ing One

Keyboard

*p smoothly*

No ped.

3

4

sing in you, May the Seek - ing One walk

7

with you, May the Greet - ing One stand by you in your

Ped.

# Wake, Awake, for Night Is Flying

Philipp Nicolai, 1556-1608  
tr. William Cook, 1871 (cento)

*Wachet auf*  
Philipp Nicolai, 1556-1608  
arr. F. Melius Christiansen

**Maestoso** (♩ = 76)

**Soprano**  
Wake, a - wake, for night is fly - ing: The watch-men on the heights are

**Alto**  
Wake, a - wake, for night is fly - ing: The watch - men, the

**Tenor**  
Wake, a - wake, for night is fly - ing: The watch - men, the

**Bass**  
Wake, a - wake, for night is fly - ing: The watch - men,

*for rehearsal only*

4

cry - ing, Je - ru - sa -

watch - men on the heights are cry - ing, A -

watch - men on the heights are cry - ing, A -

the watch - men on the heights are cry - ing, A -

# Weary of All Trumpeting

Martin Franzmann, 1907-1976  
Based on Matthew 26:52

*Distler*  
Hugo Distler, 1908-1942  
setting, Richard Proulx

I: Princ. chorus  
II: Reeds, Mixture

## INTRADA

**Boldly, with dignity** (♩ = c. 76-84)

Organ

*f marcato*

*f No ped.*

6

11

Ped.  $\hat{=}$

15

# What Shall I Render to the Lord?

Psalm 116:12-14, 17-19, alt. LBW\*

Peter Tiefenbach

**Warmly and sustained (♩ = c. 54-60)** *p*

Soprano  
Alto  
Tenor  
Bass

for all his ben-e-fits to  
What shall I ren-der to the LORD for all his ben-e-fits to  
What shall I ren-der to the  
What shall I ren-der to the

**Warmly and sustained (♩ = c. 54-60)**  
*for rehearsal only* *pp* *p*

me? I will of-fer the sac-ri-fice of thanks-giv-ing, and will  
me? And of - fer? I will  
LORD? I will of-fer the sac-ri-fice of thanks-giv-ing, and will  
LORD? And of - fer? I will

*mp* *p* *mf* *mf* *mf* *mf* *mf*

# Whoever Would Be Great among You

391

Based on Matthew 20:26-28

Text revised 1987 R.N.

Ronald A. Nelson

**Not too fast** *mf*

Baritone

Who - ev - er would be

Guitars or Keyboard

Em Em

great a - mong you, must be - come your ser - vant, and who -

Bm Em Bm

ev - er would be first a - mong you, must be a slave of all.

The musical score is written for Baritone, Guitars or Keyboard, and Bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The tempo/style is 'Not too fast' and the dynamic is 'mf'. The score is divided into three systems. The first system contains the first two measures of the song. The second system contains measures 3 through 5. The third system contains measures 6 through 8. The Baritone part is written in bass clef. The Guitars or Keyboard part is written in treble and bass clefs. The Bass part is written in bass clef. Chord changes are indicated by 'Em' and 'Bm' above the staff. The lyrics are written below the Baritone staff.

# With a Voice of Singing

395

Isaiah 48:20b; Psalm 66:1-2

Kenneth Jennings

With rhythmic steadiness and vigor (♩ = c. 96)

Soprano  
Alto

*mp*

With a voice of sing-ing de-clare ye, and tell this; ut-ter it ev-en to the

*mp for rehearsal only*

5

end of the earth. Hal - le - lu -

9

S jah! The LORD hath re - deemed his ser - vant Ja - cob.

A jah! The LORD hath re - deemed his ser - vant Ja - cob.

T The LORD hath re - deemed his ser - vant Ja - cob.

B The LORD hath re - deemed his ser - vant Ja - cob.

*mf*

# Wondrous Love

American folk hymn  
Adapt. P.J.C.

*Wondrous Love*  
W. Walker  
Southern Harmony, 1835  
arr. Paul J. Christiansen

**Quietly and expressively** (♩ = c. 92)

*p* Solo or Section

Tenor or Soprano

What won-drous love is this, O my soul, O my

soul! What won-drous love is this, O my soul, That caused the Lord of

life To bear the heav-y cross, What won-drous love is this, O my soul!

15

S A

What won-drous love is this, O my soul, O my

T B

18

soul, What won-drous love is this, O my soul, That

22

Christ should lay a - side his crown, That

That



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