

CONTENTS

Introduction

v

Rise Up, Rise Up!	<i>Woblauf, woblauf, mit bellem Ton</i>	1
O Savior, Rend the Heavens Wide	<i>O Heiland, reiß die Himmel auf</i>	4
My Soul Proclaims the Greatness of the Lord	<i>Magnificat</i>	11
A Dove Flew Down from Heaven	<i>Es flog ein Täublein weiße</i>	12
Maria Walks Amid the Thorn	<i>Maria durch ein' Dornwald ging</i>	18
Then Mary Said to the Angel	<i>Dixit Maria ad angelum</i>	21
Lo, How a Rose E'er Blooming	<i>Es ist ein Ros entsprungen</i>	29
A Child to Us Is Born	<i>Ein Kind ist uns geboren</i>	32
To Us Is Born Emmanuel	<i>Enatus est Emanuel</i>	46
Now to Us a Child Is Born	<i>Heut ist uns ein Kindlein geboren</i>	51
Psallite	<i>Psallite</i>	54
Raise a Song, Let Praise Abound	<i>Resonet in laudibus</i>	56
There Shall a Star Come Out of Jacob	<i>Es wird ein Stern aus Jacob aufgeh'n</i>	62
O Morning Star, How Fair and Bright	<i>Wie schön leuchtet der Morgenstern</i>	78
In Peace and Joy I Now Depart	<i>Mit Fried und Freud ich fahr dahin</i>	83
For God So Loved the World	<i>Also hat Gott die Welt geliebt (Distler)</i>	84
God So Loved the World	<i>Also hat Gott die Welt geliebt (Schütz)</i>	88
I Am the Resurrection	<i>Ich bin die Auferstehung</i>	93
Sing Hosanna to the Son of David	<i>Hosianna dem Sohne Davids</i>	98
Ave Verum Corpus	<i>Ave verum corpus</i>	100
Praise to You, Lord Jesus	<i>Ehre sei dir Christe</i>	103
A Lamb Goes Uncomplaining Forth	<i>Ein Lämmlein geht und trägt die Schuld</i>	110
Today in Triumph Christ Arose	<i>Heut triumphieret Gottes Sohn</i>	114
Jesus Christ, My Sure Defense—Alleluia	<i>Jesu, meine Zuversicht—Halleluja</i>	117
Awake, My Heart, with Gladness	<i>Auf, auf, mein Herz, mit Freuden</i>	130
Stay with Us, Lord	<i>Bleib bei uns, Herr</i>	132
Arise Is Our Blessed Lord	<i>Erstanden ist der heilig Christ</i>	134
See God to Heaven Ascending	<i>Gott fähret auf gen Himmel</i>	137
Creator Spirit, Heavenly Dove	<i>Komm, Heilger Geist, o Schöpfer du</i>	138
Come, Holy Ghost, God and Lord	<i>Komm, Heiliger Geist, Herre Gott</i>	140
O Spirit of God, Eternal Source	<i>O Heilger Geist, du ewiger Gott</i>	145
Salvation unto Us Has Come	<i>Es ist das Heil uns kommen her</i>	146
A Mighty Fortress Is Our God	<i>Ein feste Burg ist unser Gott</i>	154
I Build on God's Strong Word	<i>Allein auf Gottes Wort</i>	164
In the Resurrection Glorious	<i>In der Auferstehung Gottes</i>	169
They That Shall Endure to the End	<i>Wer bis an das Ende beharrt</i>	180
O World So Vain	<i>Ach, arme Welt</i>	184
How Lovely Is Thy Dwellingplace	<i>Wie lieblich sind deine Wohnungen</i>	186
The Blood of Jesus Christ	<i>Das Blut Jesu Christi</i>	202
Soul, Adorn Yourself with Gladness	<i>Schmücke dich, o liebe Seele</i>	208
O Bread of Life from Heaven	<i>O esca viatorum</i>	210
O Mighty Word of God Come Down	<i>Verbum supernum prodiens</i>	214
All My Spirit Longs to Savor	<i>Ach wie hungert mein Gemüte</i>	217

Let Grief Not Overwhelm You	<i>Lass dich nur nichts nicht dauren</i>	220
How Lovely Are the Messengers	<i>Wie lieblich sind die Boten</i>	230
Everything You Do	<i>Alles was ihr tut</i>	238
We Offer Our Thanks	<i>Dank sagen wir alle Gott</i>	247
Grant Peace, We Pray	<i>Verleih uns Frieden gnädiglich</i>	250
On God Alone My Hope I Build	<i>Auf Gott allein will hoffen ich</i>	258
Now All the Woods Are Sleeping	<i>Nun ruhen alle Wälder</i>	262
Praise to the Lord, the Almighty	<i>Lobe den Herren, den mächtigen König der Ehren</i>	264
Sing to the Lord	<i>Singet dem Herrn ein neues Lied</i>	269
Sing to the Lord, New Songs Be Raising	<i>Chantez à Dieu chanson nouvelle</i>	270
As the Deer, for Water Yearning	<i>Ainsi qu'on oit le cerf bruire</i>	276
O Lord, I Trust Your Shepherd Care	<i>Der Herr ist mein getreuer Hirt</i>	280
Lift Up Your Voice	<i>Lobt Gott mit Schall</i>	282
Cantate Domino canticum novum	<i>Cantate Domino canticum novum</i>	287
Kyrie	<i>Kyrie</i>	292
Agnus Dei	<i>Agnus Dei</i>	296
Our Father	<i>Vater unser</i>	298
Acknowledgments		304
Indexes		306

A rich and diverse tradition of choral singing among nations that share the German language has existed for close to one thousand years. Choir schools, singing academies, municipal *Kantorei*, parish choirs, and professional choral ensembles in Europe and beyond have inspired over five hundred years of choral literature created especially for performance within worship. Indeed, most of Europe's greatest composers since 1500 have contributed to this ever-expanding repertoire.

Many English-speaking countries, however, have had limited exposure to this music. Often the music is simply unavailable except in expensive, imported editions. A lack of high quality, singable English translations has also inhibited the music's potential use in worship. And finally, poorly prepared editions based on dated scholarship have discouraged conductors and choirs from adding this literature to their repertoire.

The goal of this *Chantry Choirbook*, then, is twofold: to provide present-day choirs with a compendium of the very best and most useful contributions of German choral music in singable English translations, and to encourage its performance within the context of the worshipping assembly. To that end, sixty selections extending over five centuries have been assembled in this volume.

The beginnings of the German choral school can be traced to the monastic foundations of the Middle Ages when monasteries supported choral foundations for the singing of the liturgy. These earliest choirs concentrated on singing plainsong (*Choral* in German) within the contexts of daily prayer and the Mass. By 1017, for example, Leipzig had a *Kapelle* at the Jacobskirche, and by 1212 the Thomaskirche (where Johann Sebastian Bach would become cantor in 1723) was established as a monastic institution, including a choir school. Up to the mid-fourteen hundreds, however, the bulk of repertoire for German choirs was unison *Choral*, with only minimal interest in the beginnings of polyphony. In addition, the vernacular religious folksong as well as the *Minnesang* and *Meistergesang* focused vocal music on the unison song. For centuries prior to the Reformation, therefore, unison Latin *Choral* and German folksong formed the basis of German vocal music; polyphony only began to enter common usage in the late fourteen hundreds.

GERMAN
CHORAL
TRADITION

By 1500, however, multi-voiced music in both Latin and German came into widespread use. This resulted partly from the invention of the movable type printing press, thus allowing broad distribution of part books. An equally important influence, however, was the musical consolidation around the year 1500 of the church, town, and royal court. Each town or royal court created musical establishments for the performance of both sacred and secular music.

Since 1500, there have been hundreds of composers who have expanded the German choral tradition with various motets, chorales, cantatas, oratorios, and passions. There are five composers, however, who stand out among the tradition's most influential shapers: Heinrich Schütz, Johann Sebastian Bach, Felix Mendelssohn, Johannes Brahms, and Hugo Distler. It is from these composers that this choirbook draws the greatest share of its repertoire.

COMPOSERS

Far more than any other composer, it was Heinrich Schütz (1585–1672) who refined the art of musical declamation for biblical text. *Kapellmeister* in Dresden (1617–1672) and twice a student of Giovanni Gabrieli in Venice, Schütz adapted Italian musical styles to the German language, and was especially influential in forming a new musical style in which the stresses of the spoken word drive the musical form. Even today his works form the basis of the repertoire of German choirs. His choral compositions range from massive polychoral motets to simple four-voice psalms to a cappella settings of the biblical

passions. The materials by him in this volume span close to forty years of his life and represent the variety of musical forms in which he wrote.

Felix Mendelssohn (1809–1847) was the most celebrated musician of his day, famous throughout Europe as well as North America. He was a renowned symphonic composer, conductor of the Leipzig Gewandhaus orchestra, and the choral conductor at the Berlin *Dom* and Singakademie. At age twenty, he revived Johann Sebastian Bach's *St. Matthew Passion* in Berlin. Later in life he organized the Leipzig conservatory with its famous school of church music. Mendelssohn's choral music is deeply influenced by his study of Bach and other early composers. The result is a rich melodic line combined with an older style counterpoint. Mendelssohn uplifts that chorale cantus firmus and uses it as a basis for various cantatas, motets, and oratorios.

A German by birth (in Hamburg in the Lutheran North) but Austrian by choice, Johannes Brahms (1833–1897) was a prodigious composer of symphonies, solo songs, and keyboard music. His sacred choral music represents a recovery of the conservative musical forms of the Renaissance and Baroque as well as a renewed interest in the chorale. Interestingly enough, his return to more orthodox textual and musical sources for his choral music parallels the German liturgical renewal of the mid-nineteenth century. For Roman Catholics, this recovery was centered at the Abbey of Maria Laach and its renewal of chant; for evangelical congregations it was focused in the school of Wilhelm Löhe at Neuendettelsau.

Hugo Distler (1908–1942) was a twentieth century composer, organist, and choral conductor active in Lübeck, Stuttgart, and Berlin. Distler is principally remembered by church musicians for his inventive combination of traditional chorale melodies, fluid Renaissance-style counterpoint, and stark, hollow harmonies. Distler tragically ended his life during the height of the Second World War.

The fifth composer is Johann Sebastian Bach (1685–1750). Throughout his life, Bach mastered both instrumental and choral music, as he worked for the royal court as well as several town governments. The breadth and substance of his work are so great, however, that a complete volume dedicated to his music has been prepared, separate from this collection, by Augsburg Fortress. Over forty selections from Bach's masses, passions, cantatas, and chorales are collected in *Bach for All Seasons*. Together, then, these two volumes provide a comprehensive sampling of the sacred choral works of five great composers.

From among the hundreds of other composers, several are represented in this collection and bear special mention. Josquin Desprez (c. 1440–1521) was a Franco-Flemish Renaissance composer who combined intricate Netherlandish counterpoint with the expressive art forms that formed a union of word and note. Martin Luther once stated that "Josquin is a master of the notes, which must express what he desires; on the other hand, other choral composers must do what the notes dictate." Josquin highly influenced the compositional techniques of German church music in the sixteenth century, thus resulting in a basic conservatism that set it apart from the more daring developments in Italy and France. Among the first leaders in German choral music was Johann Walter (1496–1570). As a close friend of Martin Luther, Walter assisted him in the evangelical reform of the Mass at Wittenberg in 1524. Walter also edited the *Geistliche Gesangbüchlein* (1524), the first published Lutheran hymnbook. He also served as *Kantor* (music director) in Torgau and *Kapellmeister* to the Elector of Saxony in Dresden.

Claude Goudimel (1510–1572) was a French Huguenot and a master of both French chanson and vernacular French psalmody. Serving in Metz, Besançon, and Lyons, Goudimel was a victim of the St. Bartholomew's Day massacres of 1572 that decimated the Huguenot population of Lyons. While not from a German principality, Goudimel and

his psalm settings highlight French Protestant musical development that was happening at the time of Johann Walter. Gallus Dressler (1533–c. 1584) is principally remembered for his dramatic refinement of the German language biblical motet. Characteristically, Dressler's motets included highly developed musical text painting in which musical lines mirror the words of the text. Johannes Eccard (1553–1611) was a student of Lassus in Munich and served as *Kantor* in Augsburg, Königsberg, and Berlin. He is principally remembered for a large corpus of concerted chorale settings and motets. Jan Pieterszoon Sweelinck (1562–1621), a Dutch musician, was the most famous organist of his day, serving at the Oude Kerk in Amsterdam. His intricate keyboard counterpoint led to the development of the fugue. It was as a teacher, however, that he had the greatest influence on German choral music since among his students were Jakob Praetorius, Samuel Scheidt, and Heinrich Scheidemann.

Hans Leo Hassler (1564–1612) was a student of Andrea Gabrieli in Venice, and served as an organist and *Kantor* in Augsburg, Nürnberg, and Dresden. He is principally remembered for a fusion of the northern imitative style with the new Italian styles being developed in Venice. Melchior Vulpius (c. 1570–1615) was an influential hymn tune composer, serving as *Kantor* in Weimar. Michael Praetorius (1571–1621) was *Kantor* in Wolfenbüttel and Dresden, and created more than twelve hundred hymn settings for choirs, instruments, and congregations. Johann Crüger (1598–1662) was a Berlin composer and *Kantor* at Nicolaikirche, famous for his hymn tunes set with the texts of Paul Gerhardt. Dieterich Buxtehude (c. 1637–1707) was *Kantor* at the Marienkirche in Lübeck and was famous for his Abendmusik concerts. Composer of countless cantatas and organ works, Buxtehude's work had a direct influence on the young Johann Sebastian Bach. Johann Christoph Friedrich Bach (1732–1795) was the eldest surviving son of Johann Sebastian Bach and Anna Magdalena. While primarily a chamber musician in Bückburg, Johann Christoph's choral music tended to show characteristics of both his father's baroque traditionalism as well as the *Sturm und Drang* and classical form of the late eighteenth century.

Several editorial principles guided the preparation of this volume. The historical significance of various composers' choral music is reflected by the diverse selections that have been included. Biblical motets, chorale harmonizations, choral fugues, *stile antico* counterpoint, oratorio choruses, free-standing anthems, and contemporary motets represent the breadth of the repertoire's musical forms.

EDITORIAL
PRINCIPLES

A concern for the pastoral usefulness suggested the inclusion of material that is congruent with current theological, homiletical, and sacramental emphases. Because the Lutheran tradition for which the majority of this repertoire was created understands music to be the *viva vox evangelii* (the living voice of the gospel), this collection was designed to support the church's ministry of proclamation through word and sacrament.

Selections were also chosen to support liturgical usage throughout the entire year within the context of the service of Holy Communion. A comprehensive set of lectionary, biblical, and topical indexes is included at the conclusion of the volume. These will assist choirs in singing from this volume throughout the changing seasons of the church year, as well as at the services of baptism, marriage, and burial.

Finally, the desire for the music's accessibility by parish choirs required that choices provide both a sense of achievement and challenge. Choirs with very limited resources can sing many of the smaller selections with confidence. More complex movements are included in order to provide choirs the opportunity to sing more ambitious excerpts.

Rise Up! Rise Up!

Wohlauf, wohlauf, mit hellem Ton

1

Johann Walter

Soprano

Alto

Tenor

Bass

c.f.

for rehearsal only

"Rise up, rise up!" The watch - men cry to all with
Wohl - auf, wohl - auf, mit hel - lem Ton der Wäch - ter

4

ea - ger voic es.
ruft zur Stun - - de.

all with ea - ger voic es.
Wäch - ter ruft zur Stun - - de.

8 cry to all with ea - ger voic es.
Ton der Wäch - ter ruft zur Stun - - de.

4 cry to all with ea - ger voic es.
Ton der Wäch - ter ruft zur Stun - - de.

8

Wake up from sleep; the Lord is nigh in whom your heart re-joice -
Wacht auf vom Schlaf, emp-fangt den Herrn, jauchzt ihm mit fro-hem Mun-

Wake up from sleep; the Lord is nigh in whom your
Wacht auf vom Schlaf, emp-fangt den Herrn, jauchzt ihm mit

Wake up from sleep; the Lord is nigh in
Wacht auf vom Schlaf, emp-fangt den Herrn, jauchzt

Wake up from sleep; the Lord is nigh in whom your
Wacht auf vom Schlaf, emp-fangt den Herrn, jauchzt ihm mit

12

es. de. Fling wide the
Die To-re

heart re-joice - es. de. Fling wide the door; your hope -
fro-hem Mun - es. de. Die To-re weit, das Herz -

whom your heart re-joice - es. de. Fling wide the door;
ihm mit fro-hem Mun - es. de. Die To-re weit,

heart re-joice - es. de. Fling wide the door;
fro-hem Mun - es. de. Die To-re weit,

12

O Savior, Rend the Heavens Wide

O Heiland, reiss die Himmel auf

Hugo Distler

Quick, but without haste (Tempo I) ♩ = 144-152

(3/4) poco f

Soprano

1 O Sav - ior, rend the heav - ens wide, the heav - ens
2 O Morn - ing Star, O ra - dant Sun, O ra - dant
O Hei - land, reiss die Him - mel auf, die Him - mel

Alto

1 O Sav - ior, rend the heav - ens wide, the heav - ens
2 O Morn - ing Star, O ra - dant Sun, O ra - dant
O Hei - land, reiss die Him - mel auf, die Him - mel

Tenor

1 O Sav - ior, rend the heav - ens wide, the
2 O Morn - ing Star, O ra - dant Sun, O
O Hei - land, reiss die Him - mel auf, die

Bass

1 O Sav - ior, rend the heav - ens wide, the
2 O Morn - ing Star, O ra - dant Sun, O
O Hei - land, reiss die Him - mel auf, die

for rehearsal only

A bit broader

(4/4)

wide, the heav - ens, the heav - ens wide!
Sun, O Sun, ra - dant Sun, auf!
auf, die Him - mel, die Him - mel

wide, the heav - ens, the heav - ens wide!
Sun, O Sun, ra - dant Sun, auf!
auf, die Him - mel, die Him - mel

heav - ens wide, the heav - ens wide!
ra - dant Sun, O Sun, ra - dant Sun, auf!
Him - mel auf, die Him - mel auf!

heav - ens wide, the heav - ens wide!
ra - dant Sun, O Sun, ra - dant Sun, auf!
Him - mel auf, die Him - mel auf!

Very quick (Tempo II) ♩. = 72

10 $\left(\frac{3}{4}\right)$ *p*, *ma cresc. sempre*

Come down, come down, come down, come down, come down, come down,
 when will our hearts, when will our hearts, when will our hearts,
 Her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

$\left(\frac{3}{4}\right)$ *p*, *ma cresc. sempre*

Come down, come down, come down, come down, come down, come down,
 when will our hearts, when will our hearts, when will our hearts, when will our hearts,
 Her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

$\left(\frac{3}{4}\right)$ *p*, *ma cresc. sempre*

Come down, come down, come down, come down, come down, come down,
 when will our hearts, when will our hearts, when will our hearts, when will our hearts,
 Her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

$\left(\frac{3}{4}\right)$ *p*, *ma cresc. sempre*

Come down, come down, come down, come down, come down, come down,
 when will our hearts, when will our hearts, when will our hearts, when will our hearts,
 Her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

10 $\left(\frac{3}{4}\right)$

14 *mp* *mf*

come down, come down, come down, come down, come down, come down,
 when will our hearts, when will our hearts, when will our hearts, when will our hearts,
 her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

mp *mf*

come down, come down, come down, come down, come down, come down,
 when will our hearts, when will our hearts, when will our hearts, when will our hearts,
 her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

mp *mf*

down, hearts, come down, come down, come down, come down,
 ab, when will our hearts, when will our hearts, when will our hearts, when will our hearts,
 her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

mp *mf*

down, hearts, come down, come down, come down, come down,
 ab, when will our hearts, when will our hearts, when will our hearts, when will our hearts,
 her - ab, her - ab, her - ab, her - ab, her - ab, her - ab,

14

A Dove Flew Down from Heaven

Es flog ein Täublein weiße

Johannes Brahms

c. f. *p dolce*

Con moto

Soprano

Alto

Tenor

Bass

for rehearsal only

1 A
2 "I
Es

1 A dove flew down from heav - en, a
2 "I bring you joy - ous greet - ings, I
Es flog ein Täub - lein wei - ße, es

dove flew down from heav - en, a dove rare and pure, in
bring you joy - ous greet - ings: The Lord is with you! A
flog ein Täub - lein wei - ße vom Him - mel her - ab in

heav - en, a dove rare and pure, in an - gel garb ap -
greet - ings: The Lord is with you! A child you will be
wei - ße vom Him - mel her - ab in en - ge - li - schem

en, a dove rare and pure, in an - gel
ings: The Lord is with you! A child you
ße vom Him - mel her - ab in en - ge -

dove flew down from heav - en, a dove rare and pure, in an - gel
bring you joy - ous greet - ings: The Lord is with you! A child you
flog ein Täub - lein wei - ße vom Him - mel her - ab in en - ge -

Maria Walks Amid the Thorn

Maria durch ein' Dornwald ging

Hugo Distler

Soprano

* 1 Ma - ri - a walks a - mid the thorn, Ky - ri - e - lei -
 2 What 'neath her heart does Mar - y bear? Ky - ri - e - lei -
 1 Ma - ri - a durch ein' Dorn - wald ging, Ky - ri - e - lei -
 2 Was trug Ma - ri - a un - ter ih - rem Her - zen? Ky - ri - e - lei -

Alto

1 Ky - ri - e - lei -
 2 Ky - ri - e - lei -
 1 Ky - ri - e - lei -
 2 Ky - ri - e - lei -

Baritone

1 Ky - ri - e - lei -
 2 Ky - ri - e - lei -
 1 Ky - ri - e - lei -
 2 Ky - ri - e - lei -

for rehearsal only

4

son! Ma - ri - a walks a - mid the thorn, which
 son! A lit - tle child doth Mar - y bear, be -
 son! Ma - ri - a durch ein' Dorn - wald ging, der
 son! Ein klei - nes Kind - lein oh - ne Schmer - zen, das

son! Ma - ri - a, Ma - ri - a walks a - mid
 son! Ma - ri - a, A lit - tle child doth Mar -
 son! Ma - ri - a, Ma - ri - a durch ein' Dorn -
 son! Ma - ri - a, Ein klei - nes Kind - lein oh -

son!
 son!
 son!
 son!

*All stanzas of this motet should be sung.

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Then Mary Said to the Angel

21

Dixit Maria ad angelum

Hans Leo Hassler

Soprano

Alto

Tenor

Bass

for rehearsal only

Then Mar - y said to the an - gel, the
Di - xit Ma - ri - a ad an - ge - lum, ad

5

Then Mar - y said to the an - gel, the
Di - xit Ma - ri - a ad an - ge - lum, ad

an an - ge - lum, then Mar - y said to
an an - ge - lum, di - xit Ma - ri - a

5

Then Mar - y said to the
Di - xit Ma - ri - a ad

Now to Us a Child Is Born

51

Heut ist uns ein Kindlein geboren

Hugo Distler

Soprano

Alto

Tenor

Bass

for rehearsal only

1 Now
2 Praise
Heut

1 Now,
2 Praise
Heut,

1 Now,
2 Praise,
Heut,

now
praise
heut

4

1 Now
2 Praise
Heut

to us a
to God en -
ist uns ein

to us a child is
to God en - throned on
ist uns ein Kind - lein ge -

now
be
heut

to us a child is
to God en - throned on high, on
ist uns ein Kind - lein ge -

to us a child is
be to God en - throned on
ist uns ein Kind - lein ge - born, a child is
ein Kind -

4

7

child is born, a child is born
 throned on high, all praise be to God,
 Kind - lein, ein Kind - lein ge - born,

born, a child is born, a child is born of
 high, all praise be to God, all praise be to God, who
 born, ein Kind - lein ge - born, ein Kind - lein ge - born, von

8

born, a child, a child is born of Mar - y,
 high, be, all praise be to God, who gave un - y, to
 born, ge - born, ein Kind - lein, von ei - ner

born high, of Mar - y, cho - sen
 lein, who gave un - to us the
 Von ei - ner Jung - frau

7

10

of Mar - y, moth - er mild. And had this lit - tle child
 who gave us the on - ly Son. With an - gel choirs, with
 von ei - ner Jung - frau er - korn. Wär uns das Kind - lein

Mar - y, cho - sen moth - er mild. And had this
 gave un - to us the on - ly Son. With an - gel
 ei - ner Jung - frau aus er - korn. Wär uns das

8

cho - sen moth - er mild, this
 us the on - ly Son. With
 Jung - frau aus er - korn, das

moth - er mild, cho - sen moth - er mild,
 on - ly Son, the on - ly Son,
 aus er - korn, Jung - frau aus er - korn,

10

Psallite

Michael Praetorius

Soprano Alto

Psal - li - te

Tenor Bass

Psal - li - te _____ Psal - li - te u - ni - ge - ni - to

Psal - li - te u - ni - ge - ni - to _____

4

Psal - li - te

Chri - sto De - i fi - li - o!

Chri - sto De - i fi - li - o!

6

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ia - cen - ti in prae - se - pi - o!

in prae - se - pi - o! _____

9

Shine, ti - ny child di - vine, a man - ger for a shrine;
 Ein klei - nes Kin - de - lein liegt in dem Krip - pe - lein,

an - gel
 al - le

12

an - gel
al - le

voic - es, all com - bine to serve the child di - vine. sing und your
lie - ben En - ge - lein die - nen dem Kin - de - lein. und sin -

15

Psal - li -

voic - es, all com - bine to serve the child di - vine. Psal -
lie - ben En - ge - lein die - nen dem Kin - de - lein. Psal -

prais - es fine. Psal - li - te
gen ihm fein.

18

Psal - li -

te
li - te u - ni - ge - ni - to Chri - sto De - i fi - li - o!
u - ni - ge - ni - to Chri - sto De - i

21

te

Re - demp - to - ri Do - mi - no, pu - e - ru - lo ia -
fi - li - o!

23

1 2

cen - ti in prae - se - pi - o! o!
in prae - se - pi - o!

Raise a Song, Let Praise Abound

Resonet in laudibus

Johann Eccard

Soprano

Raise a song, let praise a - bound; make a
Re - so - net in lau - di - bus cum iu -

Alto

Raise a song, let praise a - bound; make a
Re - so - net in lau - di - bus cum iu -

Tenor 1

Raise a song, let praise a - bound; make a
Re - so - net in lau - di - bus cum iu -

Tenor 2

Raise a song, let praise a - bound; make a
Re - so - net in lau - di - bus cum iu -

Bass

Raise a song, let praise a - bound; make a
Re - so - net in lau - di - bus cum iu -

for rehearsal only

6

joy - ful noise re - sound. Zi - on's faith - ful,
cun - dis plau - si - bus Si - on cum fi -

joy - ful noise re - sound. Zi - on's faith
cun - dis plau - si - bus Si - on cum

joy - ful noise re - sound.
cun - dis plau - si - bus

joy - ful noise re - sound. Zi - on's faith
cun - dis plau - si - bus Si - on cum

6

joy - ful noise re - sound.
cun - dis plau - si - bus

9

bread, give us, Lord, give us, Lord, give us our dai - ly
Brot gib uns, Herr, gib uns, Herr, gib uns, Herr, heu -

dai - ly bread, give, give, give, give us our dai - ly
täg - lich Brot gib, gib, gib, gib uns, Herr, heu -

dai - ly bread, give us, Lord, give us, Lord, our dai - ly
täg - lich Brot gib uns, Herr, gib uns, Herr, Herr, heu -

dai - ly bread, give us, Lord, give us our dai - ly
täg - lich Brot gib uns, Herr, gib uns, Herr, heu -

9

11

bread, and for-give us our of - fens -
te. Und ver-gib uns un ser Schul -

bread, and for-give us our of - fens -
te. Und ver-gib uns un ser Schul -

bread, and for-give us our of - fens - es, our of - fens
te. Und ver-gib uns un - ser, un ser Schul -

bread, and for-give us our of - fens
te. Und ver-gib uns un ser Schul -

11