Medium High

To God Will I Sing

Vocal Solos for the Church Year
Compiled by Susan Palo Cherwien

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Come, Thou Long-Expected Jesus

Charles Wesley, 1707–1788

Jean Philippe Rameau, 1683–1764*

ed. Ronald A. Nelson

** Taken from “Air Tendre” from the cantata Diane et Acteon - Paris: A. Durand et Fils, Editeurs, 1897.

** If the solo is performed without violin, the violin part may be incorporated into the accompaniment. The bass part of the continuo may be played on cello or bassoon. If that is not possible, consider strengthening the bass part if playing on the organ.

set thy people free; from our fears and sins release us, let us child, and yet a king: born to reign in us forever, now thy

find our rest in thee. Israel's gracious kingdom bring.

strength and consolation, hope of all the earth thou art; dear own eternal Spirit rule in all our hearts alone; by thine
Never Weather-Beaten Sail

Thomas Campion

Voice

1 Never weather-beaten sail more willing bent to

2 Ever blooming are the joys of heav'n's high par-

Keyboard

shore, never tiring pilgrim's limbs after-

cold age deafens not there our ears, nor

fected slumber more, than glory there the

From 1st Book of Ayres, 1613

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O Healing River

Text and tune: Fred Hellerman and Fran Minkoff
arr. David Cherwien

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Let the seed of freedom...

awake and flourish...

deep roots nourish, let the tall stalks rise...

O healing river, send...
Open Now, My Heart

Öffne dich, mein ganzes Herze

Erdmann Neumeister, 1671–1756

Johann Sebastian Bach, 1685–1750

tr. SPC

[\(J = c. 76\)]

Voice

O - pen now, my heart in-

Öff - ne dich, mein gan - zes

wel - come, Her - ze,

From Nun komm, der Heiden Heiland, BWV 61

This aria was originally scored for voice and continuo (organ and cello).

Keyboard realization: David Cherwien

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to dwell in thee, Jesus comes to dwell in
und ziehet ein, Jesus kommt und ziehet

thee. ein.

O-open now, öffne dich

my heart in welcome, Jesus
mein ganzes Herz, Jesus
The Lightener of the Stars

Celtic, trans. Alexander Carmichael

Peacefully ($J = 72$)

Keyboard

Sop. Glock.

Alto Xylo.

Voice


* If the optional instruments are not used, the accompaniment may begin here.

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harp and lyre__ of song sound-ing to him.

Fa - ther a - bove,

Com - ing down with ac - claim from the

Father a - bove, harp and lyre__ of song sound-ing to him.

Christ, thou ref - uge_ of my_ love,
Christmas Day

Christopher Smart, 1722–1771

Light, dancing (\( \text{J} = \text{c. 112} \))

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Bo-reas now no long-er win-ters

on the des-o-la-ted coast; oaks no more are riv’n in splin-ters

by the whirl-wind and his host.
Sweet Was the Song the Virgin Sang

William Ballet, 17th cent.

arr. David N. Johnson, 1922–1987

Serene and tranquil (\( \dot{\text{j}} = \text{c. } 66 \))

Voice

Sweet was the song the virgin sang; to

Keyboard

Bethlehem she came and was delivered of a Son: Lo, Jesus was his name. "Ah,

lullaby my joy!" Singing, "Lullaby my baby boy:" She was delivered

of a Son: Lo, Jesus was his name.

Tune: The Sacred Harp, 1859


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The Lone, Wild Bird

Henry Richard McFadyen, 1877–1964

Voice: Slowly (J = c. 72)

Keyboard: mp

The lone, wild bird in lofty flight is still with thee, nor leaves thy sight. And I am thine! I rest in thee. Great Spirit, come, and rest in

Tune: A Southern Folktune

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When Christ’s Appearing Was Made Known

Coelius Sedulius, c. 5th cent.; tr. composite

Wilbur Held

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Make Me Pure, O Sacred Spirit

Reinigt mich, geweihte Kohlen

Georg Philipp Telemann, 1681–1767

Tr. SPC

Keyboard realization: David Cherwien


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O Bread of Heaven
Panis angelicus

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* Organists omit lower octave throughout
Tune: Mass in A

César Franck, 1822–1890
arr. Susan Palo Cherwien

In memory of Carlo Palo
O Hail, Very Body

Ave verum corpus

Tr. SPC

Ernest Chausson, 1855–1899

Not too slowly ($j = c. 58$)

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A little faster

From whose body

Cruelly opened

Flowed forth

Ave verum corpus
Psalm 22

David Cherwien

1 My God, my God, why have you forsaken me? and are so far from my cry, and from the words of my distress?

2 O my God, I cry in the daytime, but you do not answer:

by night as well, but I find no rest.

3 Yet you are the Holy One, enthroned upon the praises of Israel.

4 Our ancestors put their trust in you; they trusted, and you delivered them. They cried out to you and were delivered;

O Power Beyond All Season

Hildegard von Bingen, 1098–1179

This is a free-flowing chant, not to be sung in strict rhythm. Middle grouped notes are generally shorter in duration than single notes, and accented syllables are generally longer in duration than unaccented syllables. Repeated tones on a single syllable simply denote a longer duration. The solo may be accompanied by a soft drone of an open fifth (E and B) by voices or organ. Additional tones may be improvised from the composition’s scale as seems appropriate.
Holy Redeemer

O Jesu Christe

Tr. Georgia Otto and R.T. Gore

Johann Hermann Schein, 1586–1630

ed. Richard T. Gore

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O may thy cross and thorny crown, thy torture, pain, and anguish’d cry be

ach laß dein Kreuz und dürre Kron’, dein Marter, Angst und rotes Blut, an

my one hope, be my one hope, be my one hope when I shall die.

mei-nem End, an mei-nem End, an mei-nem End mir komm’n zu gut.

Then holy Savior, Lord divine, then holy Savior

O aller süß ter Herre mein, O aller süß
We Are a Garden Walled Around

Isaac Watts, 1674–1748

Robert Buckley Farlee

Peacefully ($\dot{=} 68$)

Voice

```
\begin{music}
\times^\text{Voice} \quad \text{We are a garden}
\end{music}
```

Keyboard

```
\begin{music}
\times^\text{Keyboard} \quad \text{walled around,}
\end{music}
```

```
\begin{music}
\times^\text{Keyboard} \quad \text{chosen and made peculiar ground; a little spot inclosed by grace out}
\end{music}
```

```
\begin{music}
\times^\text{Keyboard} \quad \text{of the world’s wide wilderness.}
\end{music}
```

```
\begin{music}
\times^\text{Keyboard} \quad \text{Like trees of myrrh and}
\end{music}
```

```
\begin{music}
\times^\text{Keyboard} \quad \text{spice we stand, planted by God the Father’s hand; and all his springs in}
\end{music}
```

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Halleluja

Georg Philipp Telemann, 1681–1767

From the Cantata for the Third Easter Feastday, “Jauchzt ihr Christen”

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Give Me Jesus

African American Spiritual

Very slow, free, reflective ($ \dot{=} 63$)

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Souls of the Righteous

The Book of Wisdom
tr. the Very Rev. Dr. Stubbs, alt.

David N. Johnson, 1922–1987
adapt. Susan Palo Cherwien

Slow with rubato \( (\dot{j} = \text{ca. 56}) \)

Voice

\( \text{Souls of the right-eous, in the hand of God, nor} \)

Keyboard

\( \text{hurt, nor torment com-eth them a-nigh; O ho-ly} \)

\( \text{hope of im-mor-tal-i-ty!} \)

\( \text{Souls of the right-eous, in the} \)


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hand of God.

Souls of the righteous, in the hand of God.

to eyes of those un-wise they seem to

die,

but they are at peace, but lo, they are at

peace!

O fairest liberty. O fairest
Whosoever Does Not Receive the Kingdom

Mark 10: 14–15

Jan Bender, 1909–1994


Whosoever does not receive the kingdom of God, like a child shall not, shall not enter it.

Whosoever does not receive the kingdom of God, like a child shall not, shall not enter it.
For the Lord Will Lead

Doch der Herr, er leitet die Irrenden recht

Psalm 25: 8–9, 12–13

Felix Mendelssohn, 1809–1847

Opus. 112, no. 1

For the Lord will lead all the lost in the right; God
Doch der Herr, er leitet die Irrenden recht, Er

Teach the humble way.
lehret die Irrenden seine Weg’, Alles

Fear you, mighty God,
die dich fürchten, Herr, du wirst sie unter-

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show them the right path, and

they shall dwell in steadfast love and goodness, and

they shall dwell in steadfast love and goodness, they shall
The Lord Is My Shepherd

Psalm 23, KJV

David Schack

The Lord is my Shepherd; I'll not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters. He restoreth my soul; he leadeth me in the paths of righteousness for His name's sake. 

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his name's sake. Yea, though I walk through the valley of the shadow of death, I'll fear no evil, for thou art with me; thy rod and thy staff, they comfort me.

Thou preparest a table before me in the presence of mine
Blessing

John Newton, 1725–1807

Richard Proulx

Gently moving (\( j = 63 \))

May the grace of Christ our Savior, and the Father’s boundless love, with the Holy Spirit’s favor,

rest upon us* from above.

*alt. text for wedding: them

O God of Love
O God of Mercy

William Vaughan Jenkins, 1868–1920, alt.
*Godfrey Thring, 1823–1903, alt.

ST. MARY MAGDALENE
Gerre Hancock
arr. Paul Bouman

* Alternate text for general use

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and pray for these before thee now,
in love and mercy infinite,

that, closely knit in holy vow,

they may in thee be

teach us, as ever in your sight,

to live our lives in

one.

you.
Vocalise

Adagio molto tranquillo (\( \frac{\text{j}}{\text{=} 80} \)) \( mp \) legato sempre

Ah or oh

Gabriel Fauré, 1845–1924

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Wedding Song

Ruth 1:16
adapt. Frederick M. Otto

*Heinrich Schütz, 1585–1672

Voice

\( \text{[}= c. 120] \)

Ritornello


\text{Whith-er thou go-est there}

\text{al-so will I go, and where thou lodg-est there al-so will I lodge, thy land be my land and}

\text{thy God, be_my God. O bid me not, O bid me not to leave thee, O bid me not, O bid}

\text{me not to leave thee.}

\text{*Realization of figured bass by Ludwig Lenel.}

\text{**Ritornello: 8', 4', 1' flutes + 2 2/3}

\text{Accompaniment: 8', 4' flutes}


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