

Favorite Sacred Classics

for Solo Singers

18 Classic Songs for Solo Voice and Piano...
For Worship, Recitals, Concerts and Contests

COMPILED AND EDITED BY PATRICK M. LIEBERGEN



Cover art: *Salisbury Cathedral from the Bishop's Garden*
by John Constable (English 1776–1837)
Oil on canvas (34 $\frac{5}{8}$ " X 44")
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Foreword

Favorite Sacred Classics for Solo Singers features eighteen of the world's best-loved masterwork vocal solos brought together for the first time under one cover. Representing a wide range of eras, styles and composers, these songs are presented with historical information as well as suggestions for performance. Additionally, all foreign language texts are accompanied by translations and pronunciation guides. These distinctive features make this a truly unique collection that is certain to be an indispensable resource for singers in both schools and churches.

These eighteen sacred classics may be sung for a variety of occasions. They are excellent for private voice instruction and are highly recommended for concert and festival use. Also appropriate for worship, these inspiring selections serve many church seasons and special occasions, such as weddings and funerals (please see the Church Index on page 112).

In developing the pronunciation guides, the editor has devised a numbering system for vowels and other frequently used sounds that is consistently employed throughout the collection. Additionally, each stressed syllable in each multi-syllable word appears in capital letters. While these guides are a helpful resource for instruction in the various languages, they cannot replace the experience and expertise of a professional vocal coach or music teacher.

A number of editorial considerations were made in preparing this anthology. The original scores of the composers were consulted when possible, and any changes from the originals are noted in the respective editorial comments. If instrumental

accompaniments were included in the original scores, then the keyboard accompaniments in this edition are reductions of those parts.

Favorite Sacred Classics for Solo Singers is available in both medium high and medium low voicings, with or without cassette or compact disc recordings of the accompaniments. These accompaniments, masterfully recorded by pianist Thomas Goeman, may be useful for both rehearsal and performance of these sacred classic songs.

Acknowledgments

I would like to thank Jean Anne Shafferman, Director of Church Choral Publications at Alfred Publishing Company, for her initial inspiration and excellent suggestions for the completion of this book. I would also like to express my gratitude to Mitzi Bolin and Dr. Martha Wallen of the University of Wisconsin-Stout for their assistance in the preparation of the pronunciation guides. I would also like to thank Bill Wiese and Dr. Kathryn Proctor Duax of the University of Wisconsin-Eau Claire for their review of the final manuscript.

Patrick M. Liebergen
December, 1994

Patrick M. Liebergen

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin-Stout and Director of the Chancel Choir at United Methodist Church in Menomonie, WI. With music degrees from St. Norbert College in DePere, WI, the University of Wisconsin-Madison, and the University of Colorado-Boulder, Dr. Liebergen frequently appears throughout the country as an adju-

dicator and clinician. A widely published choral editor, arranger, and composer, he has numerous collections, cantatas, masterwork editions, and original choral works to his credit.

Thomas Goeman

Thomas Goeman is Associate Director of Music at The First Presbyterian Church, Bethlehem, PA, and Accompanist for both the Bach Choir of Bethlehem (PA) and the American Boychoir. With degrees in church music and organ performance from Calvin College, Grand Rapids, MI, and Westminster Choir College, Princeton, NJ, Mr. Goeman has studied accompanying with Martin Katz at The University of Michigan and has accompanied for such notable conductors as Kurt Masur, Riccardo Muti, Andre Previn and Raphael Kubelik.



O Holy Night

(Cantique de Noël)

Adolphe Adam (1803-1856)

PRONUNCIATION GUIDE

Mi-nuit, Chré-tiens, c'est
mee-nû¹EE, kray-TYEH(N)², say

l'heu-re so-len-nel-le
LO³-re⁴ so-lah-NEH-le⁴

Où l'Hom-me Dieu des-cen-dit jus-qu'à nous,
oo LO-me⁴ dyo³ day-sah(n)²-DEE ZHÛ¹-skah noo,

Pour ef-fa-cer la tache o-ri-gi-nel-le,
poor EH-fah-SAY la TAH sho-REE-zhee-NEH-le⁴,

Et de son Père ar-rê-ter le cour-roux.
ay de⁴ so(n)² peh RAH-reh-TAY le⁴ koo-ROO.

Le mon-de en-tier tres-sail-le
le⁴ MO(N)²-DAH(N)²-TYAY TREH-SAH-ye⁴

d'es-pé-ran-ce
deh-spay-RAH(N)²-se⁴

A cet-te nuit qui lui donne un Sau-veur!
ah SEH-TE⁴ nû¹ee kee lû¹ee daw-NUH(N)² so-VO³R!

Peu-ple à ge-noux! At-tends
PO³-plah zhe⁴-NOO! ah-TAH(N)²

ta dé-li-vran-ce!
tah day-lee-VRAH(N)²-se⁴!

No-ël! No-ël! voi-ci le Ré-demp-teur!
no-EHL! no-EHL! vwah-SEE le⁴ ray-dah(n)²-TO³R!

No-ël! No-ël! voi-ci le Ré-demp-teur!
no-EHL! no-EHL! vwah-SEE le⁴ ray-dah(n)²-TO³R!

De no-tre foi que la
de⁴ NO-tre⁴ fwah ke⁴ lah

lu-mière ar-den-te
lû¹-MYEH rah-DAH(N)²-te⁴

nous gui-de tous au ber-ceau de l'en-fant,
noo GEE-de⁴ too zo behr-SO de⁴ lah(n)²-FAH(N)²,

comme au-tre-fois une é-toi-le
ko MO-tre⁴-FWAH zû¹ nay-TWAH-LE⁴

bril-lan-te
bree-YAH(N)²-te⁴

y con-duit les chefs de l'O-ri-ent.
ee koh(n)²-dû¹ee-ZEE lay SHEHF de⁴ LO-ree-AH(N)².

Le Roi des rois naît
le⁴ rwah day rwah nay

dans une hum-ble crè-che;
dah(n)² zû¹ NUH(N)²-ble⁴ KREH-she⁴;

puis-sants du jour, fiers
pû¹ee-SAH(N)² dû¹ zhoor, fyeh

de vo-tre gran-deur,
de⁴ VO-tre⁴ grah(n)²-DO³R,

à vo-tre or-gueil c'est de
ah VO-tror-GO³Y⁵ say de⁴

là qu'un Dieu prê-che;
lah kuh(n)² dyo³ PREH-she⁴;

cour-bez vos fronts de-vent
koor-BAY vo fro(n)² de⁴-VAH(N)²

le Ré-demp-teur,
le⁴ ray-dah(n)²-TO³R,

cour-bez vos fronts de-vent
koor-BAY vo fro(n)² de⁴-VAH(N)²

le Ré-demp-teur.
le⁴ ray-dah(n)²-TO³R.



Le Ré-demp-teur a bri-sé toute en-tra-ve,
le ray-da(n)²-TO³R ah bree-ZAY too tah(n)²-TRA-ve⁴,

La terre est li-bre et le ciel est ou-vert;
lah TEH-ray LEE- BRAY le⁴ SYEHL ay oo-VEHR;

Il voit un frère-re où n'é-tait qu'un es-cla-ve,
eel vwah tuh(n)² FREH-ROO nay-TAY kuh(n)² neh-SKLAH-ve⁴,

L'a-mour u-nit ceux qu'en-chaî-nait le fer.
lah-MOOR û¹-NEE so³ kah(n)²-SHEH-NAY le⁴ fehr.

Qui lui di-ra no-tre re-con-nais-san-ce?
kee lû¹ee DEE-ra NO-tre⁴ re⁴-ko-neh-SAH(N)²-se⁴?

C'est pour nous tous qu'il naît, qu'il souf-fre et meurt.
say poor noo toos keel nay keel SOO-fray mo³r.

Peu-ple, de-bout, Chan-te ta dé-li-vran-ce,
PO³-ple⁴, de⁴-BOO, SHAH(N)²-te⁴ tah day-lee-VRAH(N)²-se⁴,

No-ël! No-ël! chan-tons le Ré-demp-teur.
no-EHL! no-EHL! shah-TOH(N)² le⁴ ray-dah(n)²-TO³R.

No-ël! No-ël! chan-tons le Ré-demp-teur.
no-EHL! no-EHL! shah-TOH(N)² le⁴ ray-dah(n)²-TO³R.

Footnotes to French Pronunciation

- In multiple syllable words, the syllables that should be stressed are capitalized.

¹ Pronounce “û” with the tongue position for “ee” and the lip position for “oo”.

² The vowel should be nasalized and the “n” should not be pronounced after the nasalized vowel.

³ Pronounce “o” with the tongue position for “eh” and the lip position for “aw”.

⁴ Pronounce “e” as the “o” in “lemon.”

⁵ Sing most of the note on “o³”, sounding a short “y” as in “yet” at the very end of the note.

Background

Adolphe Adam was a very successful composer in France during his lifetime, with over eighty stage works to his credit. Born in Paris, he decided at an early age to compose for the theatre. He first studied piano with his father Jean Louis Adam, who was a piano teacher at the Paris Conservatory. After further study in organ and composition, he composed for vaudeville theatres and later achieved moderate success in composition contests. Eventually, Adam devoted most of his time to composing operas and ballets.

An important contributor to nineteenth century French opera, his **Le chalet** was an especially popular opera. Despite the popularity of his comic operas, Adam preferred to write ballets. **Giselle** was his most successful ballet and is still performed today. This prolific composer also produced piano arrangements, transcriptions of favorite arias, many light songs and ballads, masses, motets, and choruses for male voices. Toward the end of his career, Adam became an opera house proprietor, a music critic, and a professor of composition at the Paris Conservatory.

O Holy Night is one of the most beloved Christmas solos ever written. Translated by John Dwight from the original French into English, this song is currently the only well-known vocal work of the composer Adolphe Adam.

The editor has added tempo and dynamic indications, and has transposed this edition up a half step from the original 1841 publication of Alexander Grus.

This famous work should be sung very legato with great sensitivity to proper text declamation. The grace notes which are found in measures 10, 22, 40, 52, 70 and 82 should be sung quickly and on the beat. Given the song's lengthy duration, the singer may wish to perform only one or two verses as circumstances dictate.

O HOLY NIGHT

(Cantique de Noël)

Words of CAPPEAU De ROQUEMAURE
Translated by
JOHN S. DWIGHT (1813-1893)

ADOLPHE ADAM (1803-1856)
Edited and arranged by
PATRICK M. LIEBERGEN

Majestically and freely (♩ = ca. 63)

mp

O ho - ly night! — The stars are bright-ly
Mi-nuit, — Chré-tiens, — c'est l'heu-re so - len-

The first system of the musical score for 'O Holy Night'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat major/D minor) and the time signature is 12/8. The tempo is marked 'Majestically and freely' with a quarter note equal to approximately 63 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The lyrics are in English and French.

4

shin - ing, It is the night of the dear Sav - ior's birth.
nel - le OÙ l'Hom-me Dieu des-cen-dit jus - qu'à nous,

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are in English and French.

7

Long lay the world — in sin and er - ror pin - ing, Till He ap -
Pour ef - fa - cer — la tache o - ri - gi - nel - le, Et de son

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are in English and French.

10

peared and the soul felt its worth. A thrill of hope the
 Père ar - rê - ter le cour - roux. Le mon - de en - tier tres -

13

wea - ry world re - joic - es, For yon - der breaks a new and glo - rious morn; —
 sail - le d'es - pé - ran - ce A cet - te nuit qui lui donne un Sau - veur! —

cresc.

cresc.

16

Fall on your knees, O hear the an - gel
 Peu - ple à ge - noux! At - tends ta dé - li -

f

f

19

voic - es! O night di - vine, O
 vran - ce! No - ël! No - ël! voi -

mf

mf



Dedication Prayer

(Bist du bei mir)

Gottfried Heinrich Stölzel (1690-1749)

as found in the **1725 Notebook of Anna Magdalena Bach**

PRONUNCIATION GUIDE

Bist du bei mir, geh' ich mit Freu-den,
bihst doo bi⁶ meer, gay ih miht FROY-de⁴ⁿ,

zum Ster-ben und zu mei-ner Ruh',
tsoom SHTEHR-be⁴ⁿ oont tsoo MI⁶-nehr roo,

zum Ster-ben und zu mei-ner Ruh'.
tsoom SHTEHR-be⁴ⁿ oont tsoo MI⁶-nehr roo. (repeated)

Ach, wie ver-gnügt wär so mein En-de,
ahx, vee fehr-GNÜ¹KT vehr zo mi⁶ⁿ EHN-de⁴,

es drück-ten dei-ne schö-nen Hän-de
ehs DRÛK^{1-te}⁴ⁿ DI⁶-ne⁴ SHÔ⁷-ne⁴ⁿ HEHN-de⁴

mir die ge-treu-en Au-gen zu.
meer dee ge⁴-TROY-e⁴ⁿ OW-ge⁴ⁿ tsoo. (repeated)

Bist du bei mir, geh' ich mit Freu-den,
bihst doo bi⁶ meer, gay ih miht FROY-de⁴ⁿ,

zum Ster-ben und zu mei-ner Ruh',
tsoom SHTEHR-be⁴ⁿ oont tsoo MI⁶-nehr roo,

zum Ster-ben und zu mei-ner Ruh'.
tsoom SHTEHR-be⁴ⁿ oont tsoo MI⁶-nehr roo.

Footnotes to German Pronunciation

- In multiple syllable words, the vowels that should be stressed are capitalized.
- The “r” should be flipped.
- An underlined “h” should sound like the “h” in “hue”.
- An underlined “x” is an unvoiced guttural sound produced by forcing air through the back of the throat.

¹ Pronounce “û” with the tongue position for “ee” and the lip position for “oo”.

⁴ Pronounce “e” as the “o” in “lemon”.

⁶ Pronounce “i” as in “kite”.

⁷ Pronounce “ô” as the first “o” in “colonel” without sounding the “r”.

Background

This well-known melody from Anna Magdalena’s notebook has often been attributed to her husband, Johann Sebastian Bach (1685-1750). However, the melody, bass line and German text were probably written by Gottfried Heinrich Stölzel. A German composer and theorist, Stölzel was highly regarded in his lifetime for his numerous musical accomplishments.

Stölzel’s musical education began early in his life through private instruction and attendance at Leipzig University. Numerous trips through Germany and other countries on music assignments put him in contact with some of the outstanding composers of his time, such as Vivaldi and Scarlatti. After completing a number of commissioned works, he finally settled at the court at Saxe-Gotha, where he held the appointment of Kapellmeister for thirty years. It was there that he wrote music for the church, opera and court festivities. He continued to fulfill commissions while in that position and was regarded as a superb teacher and theorist. In addition, he wrote the first significant treatise on recitative.

Anna Magdalena Wilcken Bach (1701-1760) became the second wife of Johann Sebastian Bach in 1721 after his first wife died. An excellent soprano who had been employed at the Cöthen court, she was responsible for copying much of her husband’s music. He also instructed her in the art of playing figured bass. In 1725, he presented her with a notebook so that she could fill it with music of various kinds, including preludes, suites, chorales, and sacred and secular songs.

Dedication Prayer is found in this notebook. Only the German words, melody and bass line of this song are provided. To this framework the editor has added a realization of the original music, an English translation, and suggestions for tempo and dynamics. This edition has been transposed down a minor third from the original key. This song should be sung smoothly and expressively in a steady tempo.

DEDICATION PRAYER

(Bist du bei mir)

English words by
PATRICK M. LIEBERGEN

from the 1725 Notebook of
ANNA MAGDALENA BACH*
Edited and arranged by
PATRICK M. LIEBERGEN

Smoothly (♩ = ca. 76)

mp

5 mp

O Lord, hear me, al - might - y Sav - ior, I give - my -
Bist du bei mir, geh' ich mit Freu - den, zum Ster - ben -

10 mf

life to you, O Lord, I give my life to you, O Lord. O Lord, hear -
und zu mei - ner Ruh', zum Ster - ben und zu mei - ner Ruh'. Bist du bei -

mf

*Melody, bass line and German text probably written by Gottfried Heinrich Stölzel (1690-1749).

15

me, al - might - y Sav - ior, I give - my - life to you, - O -
 mir, geh' ich mit Freu - den, zum Ster - ben - und zu mei - ner -

20

Lord, I ——— give my life to you, O Lord. What joy you bring,
 Ruh', zum ——— Ster - ben und zu mei - ner Ruh'. Ach, wie ver - gnügt

mp

25

Lord ev - er - last - ing, I call - your - name and ask - for - mer - cy, come -
 wär so mein En - de, es drück - ten - dei - ne schö - nen - Hän - de mir -

30

touch me that I may find rest. What joy you bring, Lord ev - er -
 die ge - treu - en Au - gen zu. Ach, wie ver - gnügt wär so mein



Jesu, Joy of Man's Desiring

Johann Sebastian Bach (1685–1750)

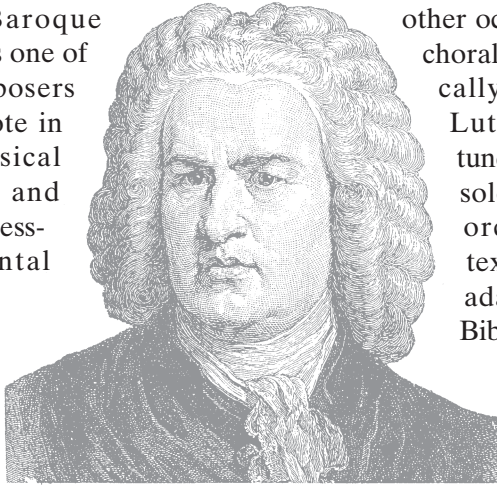
Background

Johann Sebastian Bach was a musical genius who lived at the end of the Baroque era. Recognized as one of the greatest composers of all time, he wrote in almost every musical genre of his time and was especially successful at contrapuntal technique.

Born into a large family of musicians, Bach spent his entire life in the Thuringia area

of Germany. After early training in organ and violin, he performed as an organist in Arnstadt and Mülhausen. During his subsequent assignment as court organist and chamber musician to the Duke of Weimar, Bach wrote most of his finest organ works and a number of sacred and secular works. Moving to Cöthen, he wrote his chief orchestral and chamber music works as Kapellmeister and Director of Chamber Music for the Prince of Anhalt.

In 1722, Bach was appointed Cantor at St. Thomas' Church in Leipzig, where he spent his remaining years composing most of his great church music. It was in Leipzig that he completed the majority of his



Johann Sebastian Bach

chorale cantatas, which were required for use in the Lutheran worship services and other occasions. Bach's chorale cantatas typically incorporated Lutheran chorale tunes in settings for soloists, choir and orchestra. Their texts were usually adapted from the Bible, the Lutheran service, and hymns or chorales.

Bach was a master at combining the music and words of a cantata to highlight the scriptural texts and sermon themes prescribed for certain days.

The famous melody known as *Jesu, Joy of Man's Desiring* appears in the sixth and tenth movements of Bach's Cantata No. 147, **Herz und Mund und Tat und Leben**. Written for the Feast of the Visitation, the cantata was first performed in Leipzig on July 2, 1723. In it, Bach set Johann Schop's chorale melody using different verses of Martin Jahn's German text of 1661 for the two movements. Bach scored the movements for S.A.T.B. voices with trumpet, strings and continuo as accompaniment. This arrangement of the melody for solo voice is in

the original key and includes a keyboard accompaniment fashioned by the editor from Bach's orchestral parts. The editor has also provided tempo and dynamic indications.

In performance, the very joyful message of the text should be conveyed by legato singing, and the tempo should remain constant throughout the work, with a slight ritard just before the end of the piece. The first verse may be sung at Christmas or at other times during the year. In the spirit of Bach, the editor has provided an alternate second verse which may be sung during Advent.

JESU, JOY OF MAN'S DESIRING

Vs. 1 by Robert Bridges
Vs. 2 by Patrick M. Liebergen

from Cantata No. 147 *Herz und Mund und Tat und Leben*
by JOHANN SEBASTIAN BACH (1685-1750)

Edited and arranged by
PATRICK M. LIEBERGEN

Energetically (♩ = ca. 76)

mf

4

8

mf

1. Je - su, joy of man's de -
2. Son of God with joy a -

12

sir - ing, Ho - ly wis - dom,
bound - ing, Come to us - dom,
(this)

16

love — most — bright.
 ho - ly — night.

20

24

Drawn by Thee, our souls as - pir - ing,
 As fore - told in songs re - sound - ing,

28

Soar to un - cre - at - ed —
 We a - wait your guid - ing —



Rise Up, My Heart, with Gladness

(Auf, auf! mein Herz, mit Freuden)
Johann Sebastian Bach (1685-1750)

PRONUNCIATION GUIDE

Auf, auf! mein Herz, mit Freu-den
awf, awf! mi⁶n hehrts, miht FROY-de⁴n

nimm wahr, was heut' ge-schicht;
nihm vahr, vahs hoyt ge⁴-SHIHHT;

wie kommt nach gro-ssem Lei-den
vee kawmt nax GRO-se⁴m LI⁶-de⁴n

nun ein so gro-sSES Licht!
noon i⁶n zo GRO-se⁴s lihht!

Mein Hei-land ward ge-legt
mi⁶n HI⁶-lahnt vahrt ge⁴-LAYKT

da, wo man uns hin-trägt,
dah, vo mahn oons hihn-TRAYKT,

wenn von uns un-ser Geist
vehn fawn oons OON-ze⁴r gi⁶st

gen Him-mel ist ge-reist.
gayn HIH-me⁴l ihst ge⁴-RI⁶ST.

Er war ins Grab ge-sen-ket,
ayr vahr ihns grahp ge⁴-ZEHN-ke⁴t,

der Feind trieb gross' Ge-schrei;
dayr fi⁶nt treep gros ge⁴-SHRI⁶;

Eh' er's ver-meint und den-ket,
ay ayrs fehr-MI⁶NT oont DEHN-ke⁴t,

ist Chri-stus wie-der frei,
ihst KRIH-stoos VEE-de⁴r fri⁶,

und ruft Vik-to-ri-a,
oont rooft vihk-TAW-ree-ah,

schwingt fröh-lich hie und da
shvihnt FRÔ⁷-lih^h hee oont dah

sein Fähn-lein als ein Held,
zi⁶n FEHN-li⁶n ahls i⁶n hehlt,

der Feld und Mut be-hält.
dayr fehlt oont moot be⁴-HEHLT.

Footnotes to German Pronunciation

- In multiple syllable words, the vowels that should be stressed are capitalized.
- The “r” should be flipped.
- An underlined “h” should sound like the “h” in “hue”.
- An underlined “x” is an unvoiced guttural sound produced by forcing air through the back of the throat.

⁴ Pronounce “e” as the “o” in “leon”.

⁶ Pronounce “i” as in “kiite”.

⁷ Pronounce “ô” as the first “o” in “coolonel” without sounding the “r”.

Background

Bach’s Leipzig years (1722-1750) produced an amazing wealth of sacred music. In addition to his chorale cantatas (please see page 18), during this period Bach composed six motets, five masses (including the **Mass in B Minor**), four passion settings (including the **St. John Passion** and the **St. Matthew Passion**), the **Christmas Oratorio**, and various pieces for keyboard and other instruments, as well as secular cantatas.

In 1736, Bach edited the sacred songs published in Georg Schemelli’s **Musikalisches Gesangbuch**. In this collection, Bach improved the harmonies in works by other composers while contributing at least sixteen melodies of his own. The pieces in this collection were originally meant to be sung in the home for private devotion and in the family circle during the singing period.

Rise Up, My Heart, with Gladness appears in Schemelli’s collection. The melody is by Johann Crüger and the text by Paul Gerhardt. Crüger published several German hymns during his lifetime. *Auf, auf! mein Herz, mit Freuden* appears in his **Praxis Pietatis Melica** of 1648, his major contribution to hymnody. Paul Gerhardt was a very talented writer of over 100 German hymns, many of them the finest and most beloved of Christian hymnody. This song is also found in the **1725 Notebook of Anna Magdalena Bach**.

In this edition, the original has been transposed down one whole step. The editor has fashioned a keyboard accompaniment from the original melody and bass parts and has provided tempo and dynamic indications. Great energy should be employed in performances of this joyous song.

RISE UP, MY HEART, WITH GLADNESS

(Auf, auf! mein Herz, mit Freuden)

German words by
PAUL GERHARDT (1606-1676)
English words by
PATRICK M. LIEBERGEN

Melody by
JOHANN CRÜGER (1598-1662)
Harmonized by
JOHANN SEBASTIAN BACH (1685-1750)
Edited and arranged by
PATRICK M. LIEBERGEN

Exuberantly (♩ = ca. 138-144)



Musical score for the piano introduction, featuring treble and bass staves with a forte (f) dynamic marking.

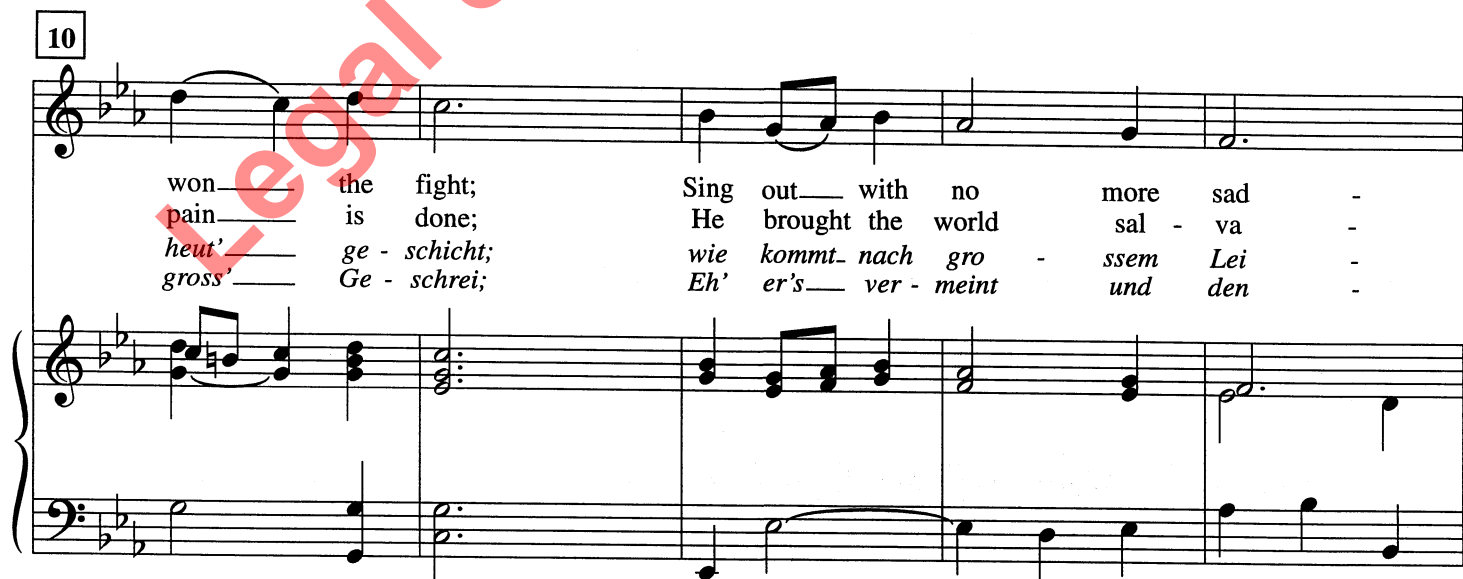
5



Musical score for measures 5-9, including vocal line and piano accompaniment. The vocal line begins with a forte (f) dynamic.

Rise up,— my heart, with glad-ness, The Lord— has
Sing praise— in ju—bi-la—tion, My Sav—ior's
Auf, auf!— mein Herz, mit Freu—den nimm wahr,— was
Er war— ins Grab ge—sen ket, der Feind—trieb

10



Musical score for measures 10-14, including vocal line and piano accompaniment.

won— the fight; Sing out— with no more sad—
pain— is done; He brought the world sal—va—
heut'— ge—sicht; wie kommt nach gro—ssem Lei—
gross'— Ge—schrei; Eh' er's— ver—meint und den—

15

ness, Pro - claim the Lord of light.
tion, And came as God's own Son.
den nun ein so gro - sses Licht!
ket, ist Chri - stus wie - der frei,

19

mf
They laid Him in the tomb, Gone is the
My Sav - ior died for me, He reigns in
Mein Hei - land ward ge - legt da, wo man
und ruft Vik - to ri - a, schwingt fröh - lich

23

cresc.
day of gloom, now praise the Lord on
vic - to - ry, Give glo - ry to the
uns hin - trägt, wenn von uns un - ser
hie und da sein Fähn - lein als ein

cresc.



The Heav'n's Are Praising the Lord of Creation

(Die Ehre Gottes aus der Natur)

Ludwig van Beethoven (1770–1827)

PRONUNCIATION GUIDE

Die Him-mel rüh-men des E-wi-gen Eh-re,
dee HIH-me⁴l RÛ¹-me⁴n dehs AY-vee-ge⁴n AY-re⁴,

irh Schall pflanzt sei-nen Na-men fort;
eer shahl pflahntst SI⁶-ne⁴n NAH-me⁴n fawrt;

ihn rühmt der Erd-kreis, ihn prei-sen die Mee-re,
een rû¹mt dayr AYRT-kri⁶s, een PRI⁶-ze⁴n dee MAY-re⁴,

ver-nimm, o Mensch, ihr gött-lich Wort!
FEHR-nihm, o mehnhsh, eer GÔ⁷T-lih^h vawrt!

Wer trägt der Him-mel un-zähl-ba-re Ster-ne?
vayr trehkt dayr HIH-me⁴l oon-TSAYL-bah-re⁴ SHTEHR-ne⁴?

Wer führt die Sonn' aus ih-rem Zelt?
vayr fû¹rt dee zawn ows EE-re⁴m tseht?

Sie kommt und leuch-tet und lacht uns von Fer-ne,
zee kawmt oont LOYH-te⁴t oont lahht oons fawn FEHR-ne⁴,

und läuft den Weg gleich als ein Held,
oont loyft dayn vehk gli⁶h ahls i⁶n hehlt,

und läuft den Weg gleich als ein Held.
oont loyft dayn vehk gli⁶h ahls i⁶n hehlt.

Footnotes to German Pronunciation

- In multiple syllable words, the syllables that should be stressed are capitalized.
- The “r” should be flipped.
- An underlined “h” should sound like the “h” in “hue”.

¹ Pronounce “û” with the tongue position for “ee” and the lip position for “oo”.

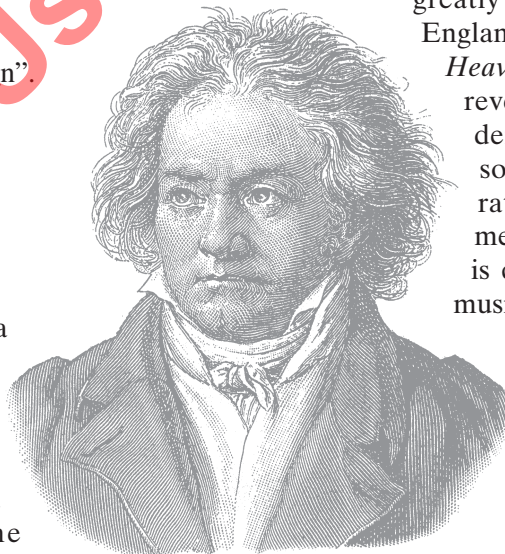
⁴ Pronounce “e” as the “o” in “lemon”.

⁶ Pronounce “i” as in “kite”.

⁷ Pronounce “ô” as the first “o” in “colonel” without sounding the “r”.

Background

Ludwig van Beethoven was a great German composer. He inherited the Viennese classic tradition of Haydn and Mozart and successfully transformed that heritage into music that had many characteristics of the Romantic period. A musical genius and highly influential musical figure of



Ludwig van Beethoven

the nineteenth century, Beethoven composed symphonies, overtures, incidental music to plays, a violin concerto and piano concertos, string quartets, piano trios and other chamber music, piano and string sonatas, many sets of variations for piano, an oratorio, an opera, two masses, arias, songs and other lesser known compositions.

Born in Bonn, Beethoven learned to play the clavier, organ, violin and viola at an early age. In 1792, he moved to Vienna, studying with well-known names such as Haydn and Salieri. After performing many recitals and concerts, he began to experience hearing difficulty around 1800. Although he lost his hearing over the next twenty years, he continued to compose great music.

Vocal music preoccupied Beethoven throughout his life. He wrote almost one hundred solo songs with piano accompaniment and arranged numerous Irish, Welsh, Scottish and British folksongs. Some of his finest vocal writing can be found in his song cycle **An die ferne Geliebte**.

The Heav'n's Are Praising the Lord of Creation is the fourth song from a set of six religious songs titled **Sechs Geistliche Lieder**, Op. 48. Set some time before 1802, these songs employ texts by Christian Fürchtegott Gellert and were published in Vienna in 1803.

A deeply religious person, Beethoven was greatly inspired by Gellert's text. Known in England as *Creation's Hymn*, the text of *The Heav'n's Are Praising the Lord of Creation* reveals that God can be found in the wonders of creation. The strong and heroic sound of this song is complemented with rather weighty chords in the accompaniment and reflects the forceful nature that is characteristic of much of Beethoven's music. To this song the editor has added a metronome marking, English words, and additional dynamics.

THE HEAV'NS ARE PRAISING THE LORD OF CREATION

(Die Ehre Gottes aus der Natur)

German words by
CHRISTIAN FÜRCHTEGOTT GELLERT
English words by
PATRICK M. LIEBERGEN

LUDWIG VAN BEETHOVEN (1770-1827)
Edited by PATRICK M. LIEBERGEN

Stately, with exaltation ($\text{♩} = \text{ca. } 52$)

5

Lord of cre - a - tion, Let all come forth and
E - wi - gen Eh - re, ihr Schall pflanzt sei - nen

9

join the cry; Lift high a song in this
Na - men - fort; ihn rühmt der Erd - kreis, ihn

13

cresc.

f

great cel - e - bra - tion, Re - joice, now sing to
 prei - sen die Mee - re, ver - nimm, o Mensch, ihr

17

God gött - lich

high! Wort!

Pro - Wer

pp *sostenuto*

21

claim trägt

the der

Lord of sal - va - tion with sing - ing,
Him - mel un - zähl - ba - re Ster - ne?

Give Wer

25

cresc.

f

f

praise führt

to die Sonn'

who reigns a - bove!
aus ih - rem Zelt?

On Sie

cresc.

f

pp

f



Lord and Savior

(Agnus Dei)

Georges Bizet (1838–1875)

PRONUNCIATION GUIDE

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,
AH-nyoos DEH-ee, kwee TAW-lees peh-KAH-tah MOON-dee,

mi-se-re-re, mi-se-re-re no-bis.
mee-seh-REH-reh, mee-seh-REH-reh NAW-bees.

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,
AH-nyoos DEH-ee, kwee TAW-lees peh-KAH-tah MOON-dee,

mi-se-re-re, mi-se-re-re,
mee-seh-REH-reh, mee-seh-REH-reh,

mi-se-re-re no-bis.
mee-seh-REH-reh NAW-bees.

A-gnus, A-gnus De-i,
AH-nyoos, AH-nyoos DEH-ee,

qui tol-lis pec-ca-ta mun-di,
kwee TAW-lees peh-KAH-tah MOON-dee,

A-gnus, A-gnus De-i,
AH-nyoos, AH-nyoos DEH-ee,

qui tol-lis pec-ca-ta mun-di,
kwee TAW-lees peh-KAH-tah MOON-dee,

do-na no-bis pa-cem.
DAW-nah NAW-bees PAH-chehm.

A-gnus De-i, do-na pa-cem.
AH-nyoos DEH-ee, DAW-nah PAH-chehm.

A-gnus De-i, do-na no-bis pa-cem.
AH-nyoos DEH-ee, DAW-nah NAW-bees PAH-chehm.

Do-na no-bis, Do-na pa-cem.
DAW-nah NAW-bees, DAW-nah PAH-chehm.

Footnote to Latin Pronunciation

- In multiple syllable words, the syllables that should be stressed are capitalized.

Background

Georges Bizet was a great French opera composer during the Romantic period. Although he composed various choral, orchestral and vocal solo pieces, he was best known for his theatrical works.

Born in Paris, he enrolled in the Paris Conservatory at the age of nine. Excelling especially at the piano, he won a number of prizes for his great musical talents while at the conservatory. Bizet composed throughout his life and sometimes arranged music for publishers in order to make a living wage. Eventually winning the Prix de Rome in 1857, he lived there for three years, composing and making many contacts in the music business.

Returning to Paris in 1860, Bizet composed some of his most important music, including operas, piano music and songs. The opera **Les Pêcheurs de perles** was written in 1863 and the Spanish gypsy opera **Carmen** in 1875. Colorful and entertaining, **Carmen** is Bizet's most famous work. The incidental music of 1872 to Daudet's play **L'Arlésienne** is one of his finest works and is still performed today.

Bizet wrote about forty-eight songs. Some of his best songs are dramatic, such as *Adieux de l'Hôtesse arabe*. Outstanding melodies are also found in *Après l'hiver*, *Pastorale* and *Douce mer*. While his other songs are in French, *Agnus Dei* is a setting of the Latin text normally sung in the latter portion of the Mass. It is an adaptation of the Intermezzo from the second **L'Arlésienne** suite, which Ernest Guiraud arranged after Bizet's death.

This very popular solo should be performed rather energetically with a great sense of musical line. Closely following the dynamic changes, the singer should always emphasize the naturally energized syllables. Also in performance, the singer should perform the ornamentation found in measure 19 as follows:

m. 19

frees us from our of -
tol - lis pec - ca - ta

The editor has added a metronome marking, English words, and a few dynamics, and has transposed the original down a major second.

LORD AND SAVIOR

(Agnus Dei)

English words by
PATRICK M. LIEBERGEN

from *L'Arlésienne*
GEORGES BIZET (1838-1875)
Edited by PATRICK M. LIEBERGEN

Maestoso (♩ = ca. 60)

The first system of the musical score is in 4/4 time and features a piano accompaniment. The tempo is marked 'Maestoso' with a quarter note equal to approximately 60 beats per minute. The music begins with a forte (*f*) dynamic. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has three flats.

The second system of the musical score starts at measure 5. It features a piano accompaniment with dynamics ranging from *pp* (pianissimo) to *p* (piano). The right hand has a melodic line with some slurs, and the left hand has a bass line with chords and moving lines. The tempo remains 'Maestoso'.

The third system of the musical score starts at measure 9. It features a piano accompaniment with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand has a bass line with chords and moving lines. The tempo remains 'Maestoso'.

The fourth system of the musical score starts at measure 13. It features a piano accompaniment with dynamics ranging from *pp* (pianissimo) to *p* (piano). The tempo is marked 'Freely' with a quarter note equal to approximately 66 beats per minute. The right hand has a melodic line with slurs, and the left hand has a bass line with chords and moving lines. The tempo is more relaxed than the previous sections.

17

p

Lord and Sav - ior, who frees us from our of -
 A - gnus De - i, qui tol - lis pec - ca - ta

simile

20

mf

fens - es, Christ have mer - cy, Christ have
 mun - di, mi se - re re, mi - se -

mf

23

f

mer - cy on us. Lord and
 re - re no - bis. A - gnus

f

26

dim.

Sav - ior, who frees us from our of - fens - es,
 De - i, qui tol - lis pec - ca - ta mun - di,

dim.

3



I Will Sing New Songs

Antonín Dvořák (1841–1904)

Background

Antonín Dvořák was a renowned Czech composer. Born near Prague in Muhlhausen, Bohemia, he studied piano, organ, violin and singing as a child. He was a violist in the National Theatre of Prague and a church organist for a number of years. While his earlier compositions were influenced by the styles of the great European masters such as Beethoven, Schubert, Wagner and Brahms, Dvořák's later compositions became more nationalistic in style, often incorporating the folk tunes of his homeland.

Dvořák wrote symphonies, operas, symphonic poems, overtures, various works for instrumental solo with orchestra, chamber works (quartets and quintets), oratorios and other choral works, and songs. His best known work is the **Symphony in E Minor**, also known as **From the New World**. It was written in the United States in 1893, a year after Dvořák accepted a posi-

tion as director of the National Conservatory of Music of America in New York. Suggestive of spirituals and Native American melodies, the work was first performed by the New York Philharmonic Orchestra on December 15, 1893, in Carnegie Hall. Dvořák's other significant works are the overture **Carnival**, **Concerto for Cello**, **American String Quartet**, the oratorios **Stabat Mater** and **The Specter's Bride**, and many of his songs.

Gypsy Songs (Op. 55) and **Biblical Songs** (Op. 99) are the best known of Dvořák's vocal solos. Shortly after he completed the ten **Biblical Songs**, he orchestrated the original piano accompaniment of the first five. He completed the orchestration in New York in 1895 and conducted it with the Czech Philharmonic Orchestra in 1896. The orchestral version of the songs is unavailable today because Dvořák apparently mislaid the score and was not able to have it published.

Dvořák used the seventeenth century Czech version of the **Kralice Bible** when he referred to the **Book of Psalms** in setting these songs. He later changed notes and rhythms in the melodies to accommodate German and English texts. *I Will Sing New Songs*, which appears as No. 5 in **Biblical Songs**, is based upon Dvořák's English version. In this edition, the original has been transposed up one whole step. Also, the editor has included a metronome marking and additions to the dynamics. Beautifully written for the voice, this song employs a folk-like melody and rhythm which should be performed vigorously and majestically.

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I WILL SING NEW SONGS

ANTONÍN DVOŘÁK (1841-1904)
Edited by PATRICK M. LIEBERGEN

Majestically (♩ = ca. 100)

Piano introduction in 4/4 time, B-flat major. The music is marked 'Majestically' with a tempo of approximately 100 beats per minute. The score consists of two staves: a treble staff and a bass staff. The treble staff features a melodic line with a dynamic of *f* (forte) and a fermata over the first measure. The bass staff provides a harmonic accompaniment with a dynamic of *fz* (forzando). The piece concludes with a dynamic of *mp* (mezzo-piano).

Measures 3-5 of the vocal and piano accompaniment. Measure 3 is marked with a box containing the number '3'. The vocal line begins with a rest, followed by the lyrics 'I will sing new'. The piano accompaniment starts with a dynamic of *p* (piano) and includes a *rit.* (ritardando) marking. The piano part concludes with a dynamic of *pp* (pianissimo). The vocal line is marked *a tempo* and *mp* (mezzo-piano).

Measures 6-8 of the vocal and piano accompaniment. Measure 6 is marked with a box containing the number '6'. The vocal line continues with the lyrics 'songs of glad-ness, I will sing Je-ho-vah's prais-es'. The piano accompaniment provides a steady harmonic accompaniment.

9 *poco rit.* *mf* *a tempo*

up - on a ten - stringed psal - ter - y. *a tempo*

poco rit. *mf* *f* *fz* *f*

12

fz *mp* *p* *rit.* *pp*

15 *a tempo* *mp*

Ev - 'ry day will I ex - tol Thee, and will bless Thy

a tempo

mp

18 *cresc.* *rit.* *f* *a tempo*

ho - ly name, — I will bless Thy ho - ly name. *a tempo*

cresc. *rit.* *f*



Come to God

(Crucifix)

Jean-Baptiste Faure (1830–1914)

PRONUNCIATION GUIDE

Vous qui pleu-rez, ve-nez à ce Dieu car il pleu-re,
voo kee plo³-RAY, ve⁴-NAY zah se⁴ dyo³ kahr eel PLO³-re⁴,

Vous qui souf-frez, ve-nez à lui car il gué-rit.
voo kee soo-FRAY, ve⁴-NAY zah lû¹ee kahr eel gay-REE.
(repeated)

Vous qui trem-blez, ve-nez à lui,
voo kee trah(n)²-BLAY, ve⁴-NAY zah lû¹ee,

ve-nez à lui car il sou-rit.
ve⁴-NAY zah lû¹ee kahr eel soo-REE.

Vous qui pas-sez, ve-nez à lui car il de-meu-re,
voo kee pah-SAY, ve⁴-NAY zah lû¹ee kahr eel de⁴-MO³-re⁴,

car il de-meu-re.
kahr eel de⁴-MO³-re⁴.

Vous qui pas-sez, ve-nez à lui car il de-meu-re.
voo kee pah-SAY, ve⁴-NAY zah lû¹ee kahr eel de⁴-MO³-re⁴.

Vous qui pas-sez, ve-nez à lui car il de-meu-re,
voo kee pah-SAY, ve⁴-NAY zah lû¹ee kahr eel de⁴-MO³-re⁴,

car il de-meu-re, car il de-meu-re.
kahr eel de⁴-MO³-re⁴, kahr eel de⁴-MO³-re⁴.

Footnotes to French Pronunciation

• In multiple syllable words, the syllables that should be stressed are capitalized.

¹ Pronounce “û” with the tongue position for “ee” and the lip position for “oo”.

² The vowel should be nasalized and the “n” should not be pronounced after the nasalized vowel.

³ Pronounce “o” with the tongue position for “eh” and the lip position for “aw”.

⁴ Pronounce “e” as the “o” in “lemon”.

Background

Jean-Baptiste Faure was a famous French baritone. He was highly regarded in Paris and in many other cities in Europe for his resonant voice and innate musicality. Faure began studying music as a choirboy in Paris at the Madelein, later entering the Paris Conservatory in 1851. His debut in opera occurred in 1852 at the Opera-Comique where he sang in Massé’s *Galathée*. He then appeared in other leading roles in Paris, London, Berlin, Brussels and Vienna, achieving much success in the finest theatres, such as Covent Garden in London. Faure was especially popular as Don Giovanni in Mozart’s opera of the same name and as Alphonse in Donizetti’s *La Favorite*.

Known for his great vocal skill and acting ability, Faure eventually retired from the stage to pursue a career in concert performance. He taught singing at the Paris Conservatory from 1857 to 1860. He wrote two books on the art of singing titled *La Voix et le Chant* (1886) and *Aux Jeunes Chanteurs* (1898), and two volumes of songs.

Included in his song collections are the two selections provided in this anthology. The first of these selections is *Crucifix (Come to God)*. “Crucifix” means “cross,” and this very expressive song reminds us that, in our own suffering and final hour, we should turn to the Lord, who died on the cross for our salvation. This song is suitable as both a dramatic concert piece or a particularly appropriate Lenten or funeral service offering.

The editor has transposed this edition down a major second from the original French publication, and has added tempo and dynamic indications. Both singer and accompanist should carefully follow the dynamics, which correspond to the rise and fall of the musical message. The phrasing should be very fluid and sustained.

COME TO GOD

(Crucifix)

English words by
PATRICK M. LIEBERGEN

JEAN-BAPTISTE FAURE (1830-1914)
Edited by PATRICK M. LIEBERGEN

Sustained (♩ = ca. 66)

Piano introduction in 3/4 time, starting with a sustained bass line. Dynamics include *p*, *pp*, and *mf*.

5

All ye who weep, now
Vous qui pleu- rez, ve -

Vocal line and piano accompaniment for measures 5-9. Dynamics include *p* and *pp*.

10

come to God who al - so weep - eth,
nez à ce Dieu car il pleu - re,

All ye who
Vous qui souf -

Vocal line and piano accompaniment for measures 10-13. Dynamics include *mp* and *pp*.

14

mourn, our God a - lone will set you free.
frez, ve - nez à lui car il gué - rit.

All ye who
Vous qui pleu -

Vocal line and piano accompaniment for measures 14-17. Dynamics include *rall.*, *a tempo*, and *mf*.

18

cresc. *f*

weep, now come to God who al - so weep - eth, All ye who
 rez, ve - nez à ce Dieu car il pleu - re, Vous qui souf -

cresc. *f*

22

mourn, our God a - lone will set you free.
 frez, ve - nez à lui car il gué - rit.

25

mf

Come to the Lord, all ye who
 Vous qui trem-blez, ve - nez à

mf *mf* *mf*

28

mf

fear, Come to the Lord, the
 lui, ve - nez à lui car

mf *mf* *mf*



The Palms

(Les Rameaux)

Jean-Baptiste Faure (1830–1914)

PRONUNCIATION GUIDE

1.
Sur nos che-mins les ra-meaux et les fleurs
 sŭr no she⁴-MEH(N)² lay RAH-mo zay lay flo³r
Sont ré-pan-dus dans ce
 so(n)² RAY-pah(n)²-DŪ¹ dah(n)² se⁴
grand jour de fê-te,
 grah(n)² zhoor de⁴ FEH-te⁴,
Jé-sus s'a-van-ce, il
 ZHAY-zŭ¹ sah-VAH(N)²-seel
vient sé-cher nos pleurs,
 vye(n)² say-SHAY no plo³r,
Dé-jà la fou-le à l'ac-cla-mer s'ap-prête;
 DAY-zhah lahFOO-lah LAH-klah-MAY sah-PREH-te⁴;
Peu-ples, chan-tez, chan-tez en chœur,
 PO³-ple⁴, shah(n)²-TAY, shah(n)²-TAY zah(n)² ko³r,
Que vo-tre voix à no-tre voix ré-pon-de.
 ke⁴ VO-tre⁴ vwah zah NO-tre⁴ vwah ray-PO(N)²-de⁴.
Ho-san-na! Gloi-re au Sei-gneur!
 o-ZAH-nah! GLWAH-ro Seh-NYO³R!
Bé-ni ce-lui qui vient
 bay-NEE se⁴-L'Ū¹EE kee vye(n)²
sau-ver le mon-de!
 so-VAY le⁴ MO(N)²-de⁴!

2.
Il a par-lé, les peu-ples à sa voix
 eel ah pahr-LAY lay PO³-ple⁴ zah sah vwah
Ont re-cou-vré leur li-ber-té per-du-e,
 o(n)² re⁴-koo-VRAY lo³r lee-behr-TAY pehr-DŪ¹-e⁴,
L'hu-ma-ni-té don-ne à
 lŭ¹-mah-nee-TAY daw-NAH
cha-cun ses droits,
 shah-KUH(N)² say drwah,
Et la lu-mière est à cha-cun ren-due;
 ay lah lŭ¹-MYEH-reh tah shah-KUH(N)² rah(n)²-DŪ¹;
Peu-ples, chan-tez, chan-tez en chœur, ...
 PO³-ple⁴, shah(n)²-TAY, shah(n)²-TAY zah(n)² ko³r,
 (see above)
 3.
Ré-jou-is-toi, Sain-te Jé-ru-sa-lem,
 ray-ZHOO-ee-TWAH, SEH(N)²-te⁴ zhay-RŪ¹-zah-lehm,
De tes en-fants chan-te
 de tay zah(n)²-FAH(N)² SHAH(N)²-te⁴
la dé-li-vran-ce,
 lah DAY-lee-VRAH(N)²-se⁴,
Par cha-ri-té le Dieu de Beth-lé-em
 pahr SHAH-ree-TAY le⁴ dyo³ de⁴ BEHT-lay-ehm
A-vec la foi t'ap-por-te l'es-pé-rance!
 ah-VEHK lah fwah tah-PO³R-te⁴ LEHS-pay-RAH(N)²-se⁴!
Peu-ples, chan-tez, chan-tez en chœur, ...
 PO³-ple⁴, shah(n)²-TAY, shah(n)²-TAY zah(n)² ko³r,
 (see above)

Footnotes to French Pronunciation

• In multiple syllable words, the syllables that should be stressed are capitalized.

¹ Pronounce “ŭ” with the tongue position for “ee” and the lip position for “oo”.

² The vowel should be nasalized and the “n” should not be pronounced after the nasalized vowel .

³ Pronounce “o” with the tongue position for “eh” and the lip position for “aw”.

⁴ Pronounce “e” as the “o” in “lemon”.



Background

The Palms is Faure's best known song. An excellent piece for either concert stage or church performance, it is traditionally sung in many churches on Palm Sunday. It should be sung very majestically with some flexibility of tempo. Careful attention to dynamic shading will underscore the musical climaxes.

This edition appears in the key of the original French publication. The editor has added both the metronome marking and the dynamic indications to this edition.

Great rhythmic energy should accompany performances of *The Palms*. Careful attention to proper text declamation will assist this energy. The ornamentations which appear in the vocal part are another consideration for the performance of this work. In measures 16 and 37, the two sixteenth notes should sound just before the second note of the triplet figure as written. The tempo may slow up momentarily when performing those measures so the singer can have more time to execute the notes. However, the two sixteenth notes which appear together as an ornamentation in measures 21 and 42 should be sung on the third beat of each measure as follows:

m. 21 *slower*

f va mon

Opinion is divided regarding the proper performance of the dotted-eighth-sixteenth-note figures found in the vocal line against the triplet figures found in the accompaniment (e.g., m.6). One may, of course, perform these rhythms exactly as notated. However, several notable scholars have written that nineteenth-century French performance practice allowed for considerable flexibility in articulating these kinds of rhythms. In such cases, some scholars have suggested that a more artful sound can be achieved by performing these dotted-eighth-sixteenth-note rhythms as triplets, thereby synchronizing the dotted figures with the triplet figures, as follows:

m. 6

Voice

all the = all the

Piano RH

The result will be a more fluid, musical sound that reflects the performance practice of the era in which this song is written. Singers are urged to carefully examine this issue. For further study, please see Stanley Sadie's **Performance Practice: Music after 1600**, and the articles on dotted notes in **The New Harvard Dictionary of Music** and **The New Grove Dictionary of Music and Musicians**.

THE PALMS

(Les Rameaux)

JEAN-BAPTISTE FAURE (1830-1914)

Edited by PATRICK M. LIEBERGEN

Andante maestoso (♩ = ca. 72)

The first system of the musical score for 'The Palms' consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked 'Andante maestoso' with a quarter note equal to approximately 72 beats per minute. The music begins with a forte (*f*) dynamic. The treble staff features a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and a triplet of eighth notes.

The second system of the musical score continues the piece. It features two staves. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment with chords and a triplet of eighth notes. The music concludes with a sustained chord in the treble staff.

The third system of the musical score includes vocal lines. It features three staves: a vocal line, a piano accompaniment treble staff, and a piano accompaniment bass staff. The tempo is marked 'Andante maestoso'. The vocal line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a rhythmic pattern with chords and a triplet of eighth notes. The lyrics are: "1. O'er all the way green palms and 1. Sur nos che-mins les ra-meaux".

The fourth system of the musical score includes vocal lines. It features three staves: a vocal line, a piano accompaniment treble staff, and a piano accompaniment bass staff. The tempo is marked 'Andante maestoso'. The vocal line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment features a rhythmic pattern with chords and a triplet of eighth notes. The lyrics are: "blos - soms gay Are strewn this day in fes - tal et les fleurs Sont ré - pan - dus dans ce grand". The music concludes with a *cresc.* (crescendo) marking.

9

f *mf*

prep a - ra - tion; Where Je - sus comes to wipe our
 jour de fê - te, Jé - sus s'a - van - ce, il vient sé -

11

cresc.

tears a - way, E'en now the throng to wel - come
 cher nos pleurs, Dé - jà la fou - le à l'ac - cla -

13

rall. *f a tempo*

Him pre - pare; Join all and sing, His
 mer s'ap - prête; Peu - a tempo ples, chan - tez, chan -

15

mf

name de - clare, Let ev - 'ry voice re - sound with
 tez en chœur, Que vo - 're voix à no - tre



O Lord, I Pray to Thee

(*Panis angelicus*)

César Franck (1822-1890)

PRONUNCIATION GUIDE

Pa-nis an-ge-li-cus, fit pa-nis ho-mi-num,
PAH-nees ahn-JEH-lee-koos, feet PAH-nees AW-mee-noom,

Dat pa-nis coe-li-cus fi-gu-ris ter-mi-num,
daht PAH-nees CHEH-lee-koos fee-GOO-rees TEHR-mee-noom,

O res mi-ra-bi-lis man-du-cat Do-mi-num,
aw rehs mee-RAH-bee-les mahn-DOO-kaht DAW-mee-noom,

Pau-per, pau-per, ser-vus, et hu-mi-lis,
PAHoo-pehr, PAHoo-pehr, SEHR-voos, eht OO-mee-les,

Pau-per, pau-per, ser-vus, et hu-mi-lis.
PAHoo-pehr, PAHoo-pehr, SEHR-voos, eht OO-mee-les.
(repeated)

Footnote to Latin Pronunciation

- In multiple syllable words, the syllables that should be stressed are capitalized.

Background

Born in Liege, Belgium, César Franck was already an accomplished pianist by the age of eleven. After early musical training in Belgium, he entered the Paris Conservatory in 1837. Franck left the conservatory in 1842 to teach and compose on a more regular basis.

A renowned composer, teacher and organist in Paris, Franck was one of the most important French musicians during the second half of the nineteenth century. He was the founder of the French School, which was known for its polyphonic compositional style, and he had a profound influence upon his students.

In 1858, Franck was made organist at the church of St. Clotilde in Paris, succeeding Théodore Dubois in that post. Especially revered for his improvisation, Franck played the magnificent organ in that church until his death. He worked on his oratorio **Les Beatitudes** for over ten years and produced some of his best music in the latter portion of his life, including **Sonata for Piano and Violin, Symphony in D minor, String Quartet in D Major** and **Three Chorales for Organ**.

Franck is especially revered today for his symphonic, chamber and keyboard works. His art songs, oratorios, masses and other smaller vocal works have remained little known. However, his *Panis angelicus* is widely performed by soloists and choirs alike. Written for performance at the church of St. Clotilde, it was probably based on an improvisation which Franck played during a Christmas service in 1861. The original Latin text is the sixth verse of the Corpus Christi hymn *Sacris solemnis*. Composed as a singular work, Franck later integrated it into his **Messe à 3 voix**.

The original version of *Panis angelicus* was for tenor soloist with an accompaniment of organ, harp, cello and double-bass. The work is presented here for any medium-high soloist with keyboard accompaniment and an optional part for voice, flute (or C instrument) or cello (please see pages 110 and 111 for flute and cello parts). As provided in Franck's original score, the cello part in this publication first presents the melody as a prelude to the opening vocal entrance. The flute part is a duplication of the cello part, written two octaves higher. The keyboard part provided in this arrangement is a reduction of all the instrumental parts provided in Franck's score.

For this edition the original has been transposed down one step. The editor has also added dynamic and tempo indications and English words. This beautiful song should be performed very legato with much feeling.

O LORD, I PRAY TO THEE*

(*Panis angelicus*)

English words by
PATRICK M. LIEBERGEN

from *Messe à 3 voix*
by CÉSAR FRANCK (1822-1890)
Edited and arranged by
PATRICK M. LIEBERGEN

Molto cantabile (♩ = ca. 69)

+ Flute
p + Cello

6

mf *dim.*

11 *poco rall.* *a tempo*
mp

O Lord, I pray to Thee,
Pa - nis an - ge - li - cus,
a tempo

poco rall. *p* - Flute
- Cello *mp*

*Optional flute and cello parts may be found on pages 110 and 111, respectively.

15

Al - might - y God a - bove, Your glo - ry shines on me, Come,
fit pa - nis ho - mi - num, Dat pa - nis coe - li - cus fi -

19

bless me with your love. Great is your name a - dored
gu - ris ter - mi - num. O res mi - ra - bi - lis

23

on high for - ev - er - more, Ho - ly, ho - ly,
man - du - cat Do - mi - num, Pau - per, pau - per,

cresc.

27

ho - ly are you, O Lord, Ho - ly, ho - ly,
ser - vus, et hu - mi - lis, Pau - per, pau - per,

f mp cresc.



Eye Hath Not Seen

Alfred Robert Gaul (1837–1913)

Alfred Robert Gaul was an English organist, conductor and composer. Born in Norwich, he was known for his sacred cantatas which were very popular in England during the latter portion of the nineteenth century. Some of his cantatas were also performed in America. In 1846, he became the choir director in Norwich Cathedral. After a period of playing organ at Fakenham, he settled in Birmingham, where he served as organist at St. John's, Ladywood and St. Augustine's, Edgaston. He graduated at Cambridge with a Bachelor of Music degree in 1863. He was appointed the conductor of the Walsall Philharmonic Society in 1887 and continued to teach music theory and counterpoint.

Gaul's publications include an oratorio, **Hezekiah**, a dozen cantatas, many psalm settings, anthems,

hymns, partsongs and piano works. His most successful cantatas were **Ruth, Joan of Arc, Israel in the Wilderness, Una, The Ten Virgins, The Prince of Peace** and **The Holy City**, his best known work.

The Holy City is divided into two parts. The first part dwells upon the good things that are promised the people of God. In this part, the chorus and soloists alternate in expressing a desire for the kingdom of God and perfection of the higher life, as expressed in *Eye Hath Not Seen*. The second part is an adoration of the Lord for bringing forth "a new heaven and a new earth...the Holy City...New Jerusalem." Several times in this part, the choir responds to the scripture passages with the words "Holy, holy, holy is the Lord of Hosts."

With the exception of two hymns, a verse from Milton, and

three verses from the **Te Deum**, the words of **The Holy City** are scriptural. The text of *Eye Hath Not Seen* is based on I Corinthians 2:9 and Hebrews 4: 1 & 9 and 11: 10.

In this edition the solo is provided in the original key. Gaul's original score employs different tempo indications to highlight the various sections. This edition includes metronome markings at those tempo changes as well as new dynamic indications. When performing this song, both singer and accompanist should contrast the various textual phrases with the dynamic and tempo changes indicated in the score.

Previewing Requires

EYE HATH NOT SEEN

from *The Holy City*
by ALFRED ROBERT GAUL (1837-1913)
Edited by PATRICK M. LIEBERGEN

Smoothly (♩ = ca. 48)

5 Expressively, freely (♩ = ca. 104)

9 *mf* *dim.* *mp*

13 *cresc.* *mf*

17

them — that love Him, for them — that love Him,

22

mp the things which God hath pre - pared, pre -

26

A little faster (♩ = ca. 112)
pared for them that — love Him.

30

mf



Ave Maria

**Johann Sebastian Bach (1685–1750)
and Charles Gounod (1818–1893)**

PRONUNCIATION GUIDE

A-ve Ma-ri-a, gra-ti-a ple-na,
AH-veh mah-REE-ah, GRAH-tsee-ah PLEH-nah,

Do-mi-nus te-cum,
DAW-mee-noos TEH-koom,

be-ne-di-cta tu in mu-li-e-ri-bus
beh-neh-DEE-ktah too een moo-lee-EH-ree-boos

et be-ne-di-ctus fru-ctus
eht beh-neh-DEEK-toos FROO-ktoos

ven-tris tu-i, Je-sus.
VEHN-trees TOO-ee, YEH-sus.

San-cta Ma-ri-a!
SAHNG⁸-ktah mah-REE-ah!

San-cta Ma-ri-a, Ma-ri-a,
SAHNG⁸-kta mah-REE-ah, mah-REE-ah,

o-ra pro no-bis, no-bis pec-ca-to-ri-bus,
AW-rah praw NAW-bees, NAW-bees peh-kah-TAW-ree-boos,

nunc et in ho-ra, in ho-ra mor-tis no-strae.
noonk eht een AW-rah, een AW-rah MAWR-tees NAW-streh.

A-men. A-men.
AH-mehn. AH-mehn.

Footnotes to Latin Pronunciation

• In multiple syllable words, the syllables that should be stressed are capitalized.

⁸ Pronounce “ng” as in “song”.

Background

A renowned French composer, Charles Gounod had an illustrious career in music. He began his musical education by studying piano with his talented mother. After attending the Paris Conservatory, he travelled to Rome to receive the Grand Prix de Rome for music composition. With the production of his opera **Faust** in 1859 Gounod achieved great fame. His greatest work, **Faust** was the most successful French opera of the nineteenth century.

Charles Gounod’s beloved *Ave Maria* is his most famous song. Originally titled *Meditation sur le premier Prélude de Piano de J.S. Bach*, it was first published for violin and piano in 1853. Gounod added the Latin words in 1859. *Ave Maria* is an arrangement of the *C Major Prelude* from Johann Sebastian Bach’s **Well-Tempered Clavier, Book I** (1722), in which Gounod’s original melody is cleverly superimposed over Bach’s prelude.

A standard in the vocal repertoire, *Ave Maria* employs a text based upon the well-known *Antiphon of the Blessed Virgin* which has been used in prayers and liturgies since the time of the early Christians. The first portion consists of an opening salutation which the Angel Gabriel spoke to Mary on the day of the Annunciation. Found in Luke 1: 28, the words are “Ave Maria, gratia plena, Dominus tecum” (Hail Mary, full of grace, the Lord is with you).

The second part of this antiphon comes from Elizabeth’s greeting to Mary during the Visitation. The following words are found in Luke 1: 42: “benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus” (blessed are you among women, and blessed is the fruit of your womb, Jesus). The final portion of this Marian prayer comes from a petition for intercession which appeared in the *Roman Breviary of 1568*: “Sancta Maria, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.” (Holy Mary, pray for us sinners, now and at the hour of our death. Amen.).

Ave Maria should be sung very legato while the accompanist plays the flowing harp-like accompaniment. The dynamics, provided by the editor, should be followed carefully so that the various contrasting phrases are clearly perceptible. The metronome marking is also editorial.

AVE MARIA

Adapted from JOHANN SEBASTIAN BACH'S *Prelude in C*
by CHARLES GOUNOD (1818-1893)
Edited by PATRICK M. LIEBERGEN

Flowing (♩ = ca. 63)

p

3

p

5

p

A - ve Ma -

7

ri a,

9

mp

gra - ti - a ple - na,

mp

11

Do - mi - nus te - cum,

13

mf be - ne - di - cta

dim.

mf *dim.*

15

mp tu in mu - li -

mp

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O Divine Redeemer

(Repentir)

Charles Gounod (1818–1893)

PRONUNCIATION GUIDE

Ah! ne re-pous-se pas mon â-me
ah! ne⁴ re⁴-POO-se⁴ pah mo NAH-me⁴

pé-che-res-se!
pay-she⁴-REH-se⁴!

Ah! ne re-pous-se pas mon â-me
ah! ne⁴ re⁴-POO-se⁴ pah mo NAH-me⁴

pé-che-res-se!
pay-she⁴-REH-se⁴!

En-tends mes cris, en-tends mes cris
ah(n)²-TAH(N)² may kree, ah(n)²-TAH(N)² may kree

et vois mon re-pen-tir!
ay vwah mo(n)² re⁴-pah(n)²-TEER!

À mon ai-de, Sei-gneur,
ah mo NEH-de⁴, seh-NYO³R,

hâ-te-toi d'ac-cou-ri-r,
ah-te⁴-TWAH dah-koo-REER,

et prends pi-tié de ma dé-tres-se!
ay prah(n)² pee-TYAY de mah day-TREH-se⁴!

et prends pi-tié de ma dé-tres-se!
ay prah(n)² pee-TYAY de mah day-TREH-se⁴!

De la jus-ti-ce ven-ge-res-se
de⁴ lah zhû¹-STEE-se⁴ VAH(N)²-zhe⁴-REH-se⁴

Dé-tour-ne les coups, mon Sau-veur!
day-TOOR-ne⁴ lay koo, mo(n)² so-VO³R!

De la jus-ti-ce ven-ge-res-se
de⁴ lah zhû¹-STEE-se⁴ VAH(N)²-zhe⁴-REH-se⁴

Dé-tour-ne les coups, mon Sau-veur!
day-TOOR-ne⁴ lay koo, mo(n)² so-VO³R!

O di-vin Ré-demp-teur!
o dee-VEH(N)² ray-dah(n)²-TO³R!

O di-vin Ré-demp-teur!
o dee-VEH(N)² ray-dah(n)²-TO³R!

par-donne à ma fai-bles-se,
pah-DAW nah mah feh-BLEH-se⁴,

par-don-ne, par-donne à ma fai-bles-se!
pah-DAW-ne⁴, pah-DAW nah mah feh-BLEH-se⁴!

Par-don-ne! O di-vin Ré-demp-teur!
pah-DAW-ne⁴! o dee-VEH(n)² ray-dah(n)²-TO³R!

par-donne à ma fai-bles-se, par-don-ne,
pah-DAW nah mah feh-BLEH-se⁴, pah-DAW-ne⁴,

par-donne à ma fai-bles-se!
pah-DAW nah mah feh-BLEH-se⁴!



Dans le se-cret des nuits
dah(n)² le⁴ se⁴-KRAY day nû¹ee

je ré-pan-drai mes pleurs,
zhe⁴ ray-pah(n)²-DRAY may plo³r,

je meur-tri-rai ma chair sous
zhe⁴ mo³r-tree-RAY mah shehr soo

le poids du ci-li-ce;
le⁴ pwah dû¹ see-LEE-se⁴;

et mon cœur, al-té-ré
ay mo(n)² ko³r, ahl-tay-RAY

du sang-lant sa-cri-fi-ce,
dû¹ sah(n)²-GLAH(N)² sah-kree-FEE-se⁴,

bé-ni-ra de ta main
bay-nee-RAH de⁴ tah meh(n)²

les clé-men-tes ri-gueurs!
lay klay-MAH(N)²-te⁴ ree-GO³R!

O di-vin Ré-demp-teur!
o dee-VEH(N)² ray-dah(n)²-TO³R!

O di-vin Ré-demp-teur!
o dee-VEH(N)² ray-dah(n)²-TO³R!

par-donne à ma fai-bles-se,
pahr-DAW nah mah feh-BLEH-se⁴,

par-don-ne, par-donne à ma fai-bles-se!
pahr-DAW-ne⁴, pahr-DAW nah mah feh-BLEH-se⁴!

De la jus-ti-ce ven-ge-res-se,
de⁴ lah zhû¹-STEE-se⁴ VAH(N)-zhe⁴-REH-se⁴,

Dé-tour-ne les coups, mon Sau-veur!
day-TOOR-ne⁴ lay koo, mo(n)² so-VO³R!

O di-vin Ré-demp-teur!
o dee-VEH(N)² ray-dah(n)²-TO³R!

par-don-ne à ma fai-bles-se!
pahr-DAW-ne⁴ ah mah feh-BLEH-se⁴!

Footnotes to French Pronunciation:

• In multiple syllable words, the syllables that should be stressed are capitalized.

¹ Pronounce “û” with the tongue position for “ee” and the lip position for “oo”.

² The vowel should be nasalized and the “n” should not be pronounced after the nasalized vowel .

³ Pronounce “o” with the tongue position for “eh” and the lip position for “aw”.

⁴ Pronounce “e” as the “o” in “lemon”.

Background

Charles Gounod was a deeply religious man. At one point in his life, he considered becoming a Roman Catholic priest, but ultimately he chose to dedicate his life to musical composition. During the Franco-Prussian War, Gounod went to London where he organized a choir and continued to compose various works for the stage. He spent the final years of his life writing sacred works, of which the most important was his oratorio **La Rédemption**. Gounod composed numerous other works, including operas, oratorios, cantatas, masses, symphonies, piano works, various choral and instrumental pieces and about two hundred songs.

Gounod’s ability to create beauty and emotion in his songs made them very successful. In *O Divine Redeemer*, the expressive melody is very beautiful and the passionate prayer to the Lord for forgiveness is full of emotion. This song is an excellent example of Gounod’s talent for aligning the naturally stressed syllables of the French text with the longer and higher notes.

This edition appears a major second lower than the original. The editor has added to this score dynamic indications that will help the singer to contrast the various musical ideas in performance. The metronome marking is also editorial.

O DIVINE REDEEMER

(Repentir)

CHARLES GOUNOD (1818-1893)
Edited by PATRICK M. LIEBERGEN

Expressively (♩ = ca.76)

f

4

p

7

p

Ah! turn me not a -
Ah! ne re - pous - se

10

way, re - ceive me, though un - wor - thy,
pas mon â - me pé - che - res - se!

13

mp

Ah! turn me not a - way, re - ceive me, though un -
Ah! ne re - pous - se pas mon â - me pé - che -

mp

16

mf

wor - thy! Hear Thou my cry, hear Thou my cry, be -
res - se! En - tends mes cris, en - tends mes cris et

mf

19

mp

mf

hold, Lord, my dis - tress! An - swer me from Thy
vois mon re - pen - tir! À mon ai - de, Sei -

mp

mf

22

mp

mf

mp

cresc.

throne, haste Thee Lord, to mine aid, Thy pit - y
gneur, hâ - te - toi d'ac - cou - rir, et prends pi -

mp

mf

mp

cresc.



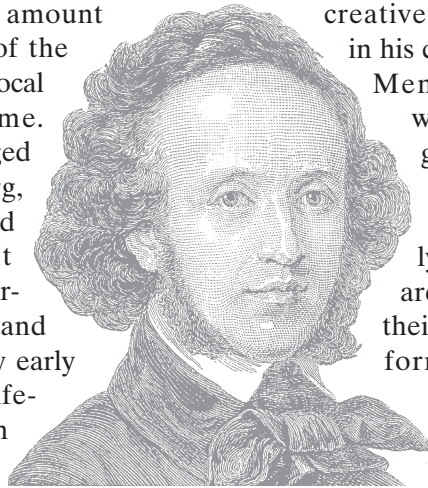
If with All Your Hearts and O Rest in the Lord

Felix Mendelssohn (1809–1847)

Background

In his brief life of only thirty-eight years, Felix Mendelssohn composed a great amount of music in most of the instrumental and vocal forms of his time. Born into a privileged family in Hamburg, Germany, he had many excellent experiences as a performer, composer and conductor at a very early age. During his lifetime, Mendelssohn travelled widely to many countries for his composing and conducting assignments. He went to England ten times and was once entertained at Buckingham Palace by Queen Victoria.

Mendelssohn's training in the music of Bach, Handel and Mozart greatly contributed to his development as a composer. In fact, Mendelssohn is credited with revitalizing the music of Johann Sebastian Bach. When he conducted Bach's **St. Matthew Passion** in 1829, it was the first performance of that work since Bach's death seventy-nine years before.



Felix Mendelssohn

Mendelssohn's knowledge of the techniques and materials of past masters is evident in much of his creative output, particularly in his choral works.

Mendelssohn's choral works are among his greatest achievements as a composer. His oratorios, particularly **St. Paul** and **Elijah**, are highly regarded for their great appeal to performers and audiences alike. Composed for four soloists, an S.A.T.B. choir with incidental solo singers, and orchestra, **Elijah** was first conducted by Mendelssohn in 1846 for the Birmingham Festival in England. Originally written in German, the oratorio is usually heard today in Mendelssohn's English version. It is based upon the Old Testament story (I Kings 17) of Elijah, a prophet who predicts three years of drought because the children of Israel have turned away from God ("Yahweh").

In this oratorio, *If with All Your Hearts* is sung by Obadia, a secret helper of Elijah, who sum-

mons the Israelites to return to the ways of God. A very tuneful solo, it is usually performed by a tenor. In this edition, this solo has been transposed down a minor third from the original.

O Rest in the Lord appears in the second part of the oratorio in response to Elijah's discouragement. After Elijah becomes very low in spirit and asks for death, an angel brings comfort to him with this aria. One of the best known solos from this oratorio, *O Rest in the Lord* is normally performed by an alto. In this edition, this solo has been transposed up a minor third from the original.

The keyboard accompaniments of both solos are editorial reductions of the original instrumental parts. The editor has also contributed tempo and dynamic indications. In performance, the soloist and keyboardist should perform these works very smoothly with great sensitivity to the expressive musical lines.

IF WITH ALL YOUR HEARTS

from ELIJAH
by FELIX MENDELSSOHN (1809-1847)
Edited and arranged by PATRICK M. LIEBERGEN

Andante con moto (♩ = ca. 76)

mp

"If with all your

4

cresc.

hearts ye truly seek me, ye shall ever surely find me,"

cresc.

8

mf dim. mp

thus saith our God. "If with all your

mf dim. mp

12

hearts ye tru - ly seek me, ye shall ev - er sure - ly find me,"

cresc.

cresc.

16

thus saith our God, thus saith our God.

mf *dim.* *mp*

mf *dim.* *mp*

20

Oh! that I knew— where I might find Him, that I might e - ven come be - fore His

cresc. *mf*

cresc. *mf*



Lord Most Holy

(Ave verum Corpus)

Wolfgang Amadeus Mozart (1756-1791)

PRONUNCIATION GUIDE

A-ve, a-ve ve-rum Cor-pus,
AH-veh, AH-veh VEH-room KAWR-poos,

na-tum de Ma-ri-a Vir-gi-ne:
NAH-toom deh mah-REE-ah VEER-jee-neh:

Ve-re pas-sum im-mo-la-tum
VEH-reh PAH-soom ee-maw-LAH-toom

in cru-ce pro ho-mi-ne:
een KROO-cheh praw AW-mee-neh:

Cu-jus la-tus per-fo-ra-tum,
KOO-yoos LAH-toos pehr-faw-RAH-toom,

un-da flu-xit et san-gui-ne:
OON-dah FLOO-kseet eht SAHN-gwee-neh:

Es-to no-bis prae-gus-ta-tum
EH-staw NAW-bees preh-goo-STAH-toom

in mor-tis ex-a-mi-ne,
een MAWR-tees ehks-AH-mee-neh,

in mor-tis ex-a-mi-ne.
een MAWR-tees ehks-AH-mee-neh.

Footnote to Latin pronunciation

- In multiple syllable words, the syllables that should be stressed are capitalized.

Background

Wolfgang Amadeus Mozart was born in Salzburg, Austria, to a very musical family. His father, Leopold, was a composer, violinist, teacher and author of a text on violin playing. Young Wolfgang's genius was apparent at a very early age, during which the young boy studied clavier, violin, organ, and composition. Concert tours with his father made Mozart a well-known performer in many European cities by his early teens. At the age of fourteen, he became concertmaster for the Archbishop of Salzburg. In 1781, against his father's advice, Mozart quit the position in Salzburg and settled



Wolfgang Amadeus Mozart

in Vienna, where he spent his remaining years struggling for recognition and commissions without the security of a permanent position. At his death, he was buried in a pauper's grave.

Mozart was one of the greatest musical geniuses of all time, and his work is exemplary of the Viennese Classical style. He excelled in composing all the forms of his time, including operas, symphonies, concertos, chamber works, sonatas, choral works, arias and songs. His works are highly revered today for their beautiful melodies and rich harmonies.

Of his more than six hundred compositions, *Ave verum Corpus* is one of Mozart's most beautiful and beloved works. Mozart composed it as an independent choral work in June, 1791, six months before his death. He completed the work at the request of Anton Stoll, a friend who was a school teacher and choir director in a small town near Vienna called Baden.

Originally set for S.A.T.B. voices, strings, continuo and organ, *Ave verum Corpus* is presented here as a solo in its original key. The text is appropriate for either concert or church performance. Since Mozart indicated only "sotto voce" for the entire piece, dynamics have been added to this edition. Also editorial are the metronome marking, the English text, and the accompaniment, which the editor has fashioned from the orchestral parts. This very expressive song should be performed smoothly with great sensitivity to the rise and fall of each musical phrase.

LORD MOST HOLY

(Ave verum Corpus)

English words by
PATRICK M. LIEBERGEN

WOLFGANG AMADEUS MOZART (1756-1791)
Edited and arranged by PATRICK M. LIEBERGEN

Andante (♩ = ca. 84)

mp

Lord most
A - ve,

4

ho - ly, born of Ma - ry, Praise and
a - ve ve - rum Cor - pus, na - tum

8

hon - or be to you, O Lord. In your
de Ma - ri - a Vir gi - ne: Ve - re

12

pas - sion you have suf - fered, your blood
pas - sum im - mo - la - tum in cru -

16

on the cross was poured.
ce pro ho - mi - ne:

mp

mp *cresc.*

20

Bless - ed Sav - ior,
Cu - jus la - tus,

mf *dim.* *mp* *cresc.*

24

Lord of mer - cy, Glo - ry
per - fo - ra - tum, un - da

mf *dim.*

27

be - to your name a - dored. Songs of
flu - xit et san - gui - ne: Es - to

p *mp*

p *mp*



Thanks Be to Thee

(Dank sei Dir, Herr)

Siegfried Ochs (1858–1929)

PRONUNCIATION GUIDE

Dank sei Dir, Herr,
dahnk zi⁶ deer, hehr,

Dank sei Dir, Herr,
dahnk zi⁶ deer, hehr,

Du hast Dein Volk mit Dir ge-führt,
doo hahst di⁶n fawlk miht deer ge⁴-FÛ¹RT,

Is-ra-el hin-durch das Meer.
IHS-rah-yel hihn-DOORH dahs mayr.

Wie ei-ne Her-de zog es hin-durch, Herr,
vee I⁶-ne⁴ HEHR-de⁴ tsok ehs hihn-DOORH, hehr,

Dei-ne Hand schütz-te es,
DI⁶-ne⁴ hahnt SHÛ¹TS-te⁴ ehs,

in Dei-ner Gü-te gabst Du ihm Heil.
ihn DI⁶-ne⁴r GÛ¹te⁴ gahpst doo eem hi⁶1.

Dank sei Dir, Herr,
dahnk zi⁶ deer, hehr,

Dank sei Dir, Herr,
dahnk zi⁶ deer, hehr,

Du hast Dein Volk mit Dir ge-führt,
doo hahst di⁶n fawlk miht deer ge⁴-FÛ¹RT,

Is-ra-el hin-durch das Meer.
IHS-rah-yel hihn-DOORH dahs mayr.

Footnotes to German Pronunciation

- In multiple syllable words, the syllables that should be stressed are capitalized.
- The “r” should be flipped.
- An underlined “h” should sound like the “h” in “hue”.

¹ Pronounce “û” with the tongue position for “ee” and the lip position for “oo”.

⁴ Pronounce “e” as the “o” in “leon”.

⁶ Pronounce “i” as in “kite”.

Background

Siegfried Ochs was a German choral conductor, composer and editor. He began his career in music by studying piano in Heidelberg. He later moved to Berlin for more serious study in theory and choral singing at the Hochschule für Musik. He achieved prominence as a choral musician in Berlin, founding the Philharmonic Choir which eventually grew to a membership of over 400.

Ochs was also a successful composer and editor of vocal music. A comic opera, two operettas, choral arrangements of German folk songs, and song cycles number among his works. Especially interested in the music of Bach, Ochs edited Bach’s **St. Matthew Passion** and some of his cantatas.

Thanks Be to Thee is a very beautiful work that has often been attributed to George Frideric Handel. However, further research has proven that it probably was written by Ochs. In performances of this solo, the musical phrases should be very sustained, with the long note values increasing in intensity as they are sustained. The editor has added dynamics to help the performers sound the continuous ebb and flow of energetic musical lines. The metronome indication and optional English words are also editorial. This edition has been transposed down a major second from the original 1906 publication.

THANKS BE TO THEE

(Dank sei Dir, Herr)

English words by
PATRICK M. LIEBERGEN

SIEGFRIED OCHS (1858-1929)
Edited by PATRICK M. LIEBERGEN

Sustained (♩ = ca. 92)

mp cresc. mf

5 *mp cresc. mf*

Thanks _____ be to Thee,
Dank _____ sei Dir, Herr,

10 *cresc. f*

Thanks _____ be to Thee, We give you
Dank _____ sei Dir, Herr, Du hast Dein

15 *mf*

praise, all voic - es raise, Lord _____ we sing
Volk mit Dir ge - führt, Is - ra - el

20

mp

thanks be to Thee.
hin - durch das Meer.

mp cresc. *mf*

25

cresc. *f*

31

dim. *mf* *f*

36

mf

Like as — a —
Wie ei - ne —

dim. *mf*



Ave Maria

Franz Schubert (1797–1828)

PRONUNCIATION GUIDE

A-ve Ma-ri-a! Gra-ti-a ple-na,
AH-veh mah-REE-ah! GRAH-tsee-ah PLEH-nah,

Ma-ri-a gra-ti-a ple-na,
ma-REE-ah GRAH-tsee-ah PLEH-nah,

Ma-ri-a gra-ti-a ple-na,
ma-REE-ah GRAH-tsee-ah PLEH-nah,

A-ve, A-ve Do-mi-nus,
AH-veh, AH-veh DAW-mee-noos,

Do-mi-nus te-cum,
DAW-mee-noos TEH-koom,

be-ne-dic-ta tu in mu-li-e-ri-bus,
beh-neh-DEEK-tah too een moo-lee-EH-ree-boos,

et be-ne-dic-tus,
eht beh-neh-DEEK-toos,

et be-ne-dic-tus fruc-tus ven-tris,
eht beh-neh-DEEK-toos FROOK-toos VEHN-trees,

ven-tris tu-i, Je-sus.
VEHN-trees TOO-ee, YEH-sus.

A-ve Ma-ri-a!
AH-veh mah-REE-ah!

A-ve Ma-ri-a! Ma-ter De-i,
AH-veh mah-REE-ah! MAH-tehr DEH-ee,

O-ra pro no-bis pec-ca-to-ri-bus,
AW-rah praw NAW-bees peh-kah-TAW-ree-boos,

O-ra, o-ra pro no-bis,
AW-rah, AW-rah praw NAW-bees,

O-ra, o-ra pro no-bis
AW-rah, AW-rah praw NAW-bees

pec-ca-to-ri-bus,
peh-kah-TAW-ree-boos,

nunc et in ho-ra mor-tis,
noonk eht een AW-rah MAWR-tees,

in ho-ra mor-tis no-strae,
een AW-rah MAWR-tees NAW-streh,

in ho-ra mor-tis, mor-tis no-strae,
een AW-rah MAWR-tees, MAWR-tees NAW-streh,

in ho-ra mor-tis no-strae.
een AW-rah MAWR-tees NAW-streh.

A-ve Ma-ri-a!
AH-veh mah-REE-ah!

Footnotes to Latin Pronunciation

- In multiple syllable words, the syllables that should be stressed are capitalized.

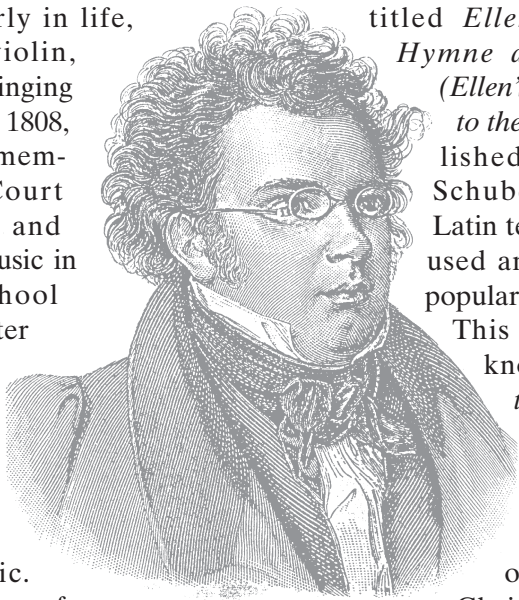


Background

Franz Schubert was born in Vienna and began his musical education early in life, studying violin, piano, organ, singing and theory. In 1808, he became a member of the Court Chapel Choir and also studied music in a training school for singers. After a few years as an elementary school teacher, he spent the rest of his life composing music. Like Mozart, he suffered from the lack of secure patronage and a steady income. Schubert composed an incredible amount of music in his brief life of only thirty-one years.

Included in Schubert's works are nine symphonies, twenty-two piano sonatas, many short piano pieces for two and four hands, thirty-five chamber works, six masses, seventeen operas and over 600 songs. Although his piano, chamber and orchestral works are important contributions to music literature, his songs are especially revered today for their beauty and genius.

Of Schubert's sacred vocal works, his beloved song *Ave Maria* is the best known. The text is the last of Ellen's three songs found in Sir Walter Scott's English novel



Franz Schubert

Lady of the Lake. Translated into the German by P. Adam Storck, the text appears in Schubert's song titled *Ellen's Gesang III: Hymne an die Jungfrau (Ellen's Song III: Hymn to the Virgin)*, first published in 1826. After Schubert's death, the Latin text was eventually used and is today more popularly known.

This text is the well-known *Antiphon of the Blessed Virgin* which has been used in prayers and liturgies since the time of the early Christians. The first portion consists of an opening salutation which the Angel Gabriel spoke to Mary on the Day of the Annunciation. Found in Luke 1: 28, the words are: "Ave Maria! Gratia plena, Dominus tecum" (Hail Mary! Full of grace, the Lord is with you). The second part of this antiphon comes from Elizabeth's greeting to Mary during the Visitation. The following words are found in Luke 1: 42: "benedicta tu in mulieribus, et benedictus fructus ventris tui, Jesus" (Blessed are you among women, and blessed is the fruit of your womb, Jesus). The final portion of this Marian prayer comes from a petition for intercession which appeared in the *Roman Breviary of 1568*: "Ave Maria! Mater Dei, Ora pro nobis peccatoribus, nunc et in hora mortis

nostrae. Ave Maria!" (Hail Mary! Mother of God, Pray for us sinners, now and at the hour of our death. Hail Mary!).

In a letter that Schubert wrote to his parents in 1825, he stated that *Ave Maria* was a piece for devotion. It is highly esteemed today for use in church and on the concert stage. This edition appears in the original key. The tempo and dynamic indications are editorial. In performance, the singer should articulate the melody's duple rhythms (e.g., measure 3) very cleanly against the sextuplet in the accompaniment. In measures 11 and 12, the ornamentations which occur in the voice should be performed as follows:

m. 11 m. 12

ven - tris, tu - i
no - strae, ho - ra

AVE MARIA

Op. 52, No. 6
by FRANZ SCHUBERT (1797-1828)
Edited by PATRICK M. LIEBERGEN

Expressively, freely (♩ = ca. 58)

pp

2

3 *p*

A - ve Ma - ri
A - ve Ma - ri

4

a!
a!

Gra - ti - a ple -
Ma - ter De -

5

na,
i,

Ma - ri - a
O - ra

a - gra - ti - a
pro - no - bis pec - ca -

6

ple - - na,
to - - ri - bus,

Ma - ri - a
O - ra,

a - gra - ti - a - - ple -
o - ra - pro no -

7

na,
bis,

A - ve,
O - ra,

A - ve⁶ Do - mi -
o - ra - pro no -

mf

8

nus,
bis

Do - mi - nus - te - cum,
pec - ca - to - ri - bus,

be - ne -
nunc

dim. 6 *mp*

dim. *mp*