

O COME TO THE LORD

*A General or Advent Anthem**

for S.A.T.B. voices, accompanied,
with optional flutes**

from *Cantata No. 129 GELOBET SEI DER HERR, MEIN GOTT*

JOHANN SEBASTIAN BACH (1685-1750)

Words by
PATRICK M. LIEBERGEN

Edited and arranged by
PATRICK M. LIEBERGEN

Joyously and rhythmically (♩ = ca. 88)

SOPRANO
ALTO

TENOR
BASS

FLUTES I, II
(optional)

ACCOMP.

f

Joyously and rhythmically (♩ = ca. 88)

3

f

1. O
2. O

f

3

* For general occasions, sing verse 1. For Advent, sing verse 2 with the title **O Come, Holy Child**.

**Flute parts may be found on page 8.

5

come to the Lord in — praise with songs of — ad — o —
 come, ho - ly child, O — come; Lord, hear us — raise — our

5

8

ra - tion. Now
 voic - es. O

8

11

sing _ God's_ ho - ly _ name and
 come _ to _ Beth - le - hem; in

11

13

join _ the cel - e - bra - tion.
 you _ the world re - joic - es.

13

15

15

We
All

15

15

17

17

hail the Lord on high and
wait for your bright star o'er

17

17

23

Lord _ brings _ peace _ to _ all; praise
 sing _ and _ call _ your _ name; Lord,

23

25

God _ who _ reigns _ a - bove.
 hear _ our _ joy - ful _ cry.

rit.

25

rit.

O COME TO THE LORD

FLUTES

from Cantata No. 129 GELOBET SEI DER HERR, MEIN GOTT

JOHANN SEBASTIAN BACH (1685-1750)

Edited and arranged by

PATRICK M. LIEBERGEN

Joyously and rhythmically (♩ = ca. 88)

O Come to the Lord is a general anthem of praise that may be especially appropriate for Christ the King Sunday. Suggested corresponding lectionary readings include Psalm 23, Ezekiel 34:11-24, Matthew 25:31-46, and 1 Corinthians 15:20-28. One basic homiletical theme is praising the heavenly King who guides and cares for all people. This anthem may be performed with the alternate Advent text as **O Come, Holy Child**. Suggested corresponding lectionary readings for Advent include Psalm 80:1-7, Isaiah 63:16 - 64:8, Mark 13:32-37, and 1 Corinthians 1:3-9. One basic homiletical theme is the joyful preparation for the coming of the Messiah.

In rehearsal, strive for carefully balanced choral harmonies, an articulate legato, and sensitive shaping of each phrase. Sing each of the choral passages on a well-focused neutral syllable, pulsing constant eighth notes, to improve ensemble precision and fluid phrasing. Continue this technique in rehearsal with the accompaniment, aligning the voices with the accompaniment.

Johann Sebastian Bach composed this work while serving as cantor of St. Thomas' Church in Leipzig, a position that he held from 1723 until his death in 1750. One of Bach's primary duties at the church was the performance of sacred cantatas on Sundays and feast days, approximately sixty per year. As a result, he composed 265 of his 295 church cantatas in Leipzig (202 have survived). This chorus originally appears as the final movement in Bach's Cantata No. 129, *Gelobet Sei der Herr, mein Gott*, scored for 3 trumpets, flute, 2 oboes, 2 violins, viola, continuo, timpani, and SATB voices. The source for this edition is *Johann Sebastian Bach's Werke*, Volume 26, published by Breitkopf and Hartel (1851-1926). The editor has added a keyboard reduction of the instrumental parts as accompaniment, modern clefs, tempo and dynamic indications, and new texts.

GLORY TO GOD

*A General or Christmas Anthem**

for S.A.T.B. voices, accompanied

Words by
PATRICK M. LIEBERGEN

from the oratorio *DAS BEFREITE ISRAEL*
GEORG PHILIPP TELEMANN (1681-1767)

Edited and arranged by
PATRICK M. LIEBERGEN

Joyously and rhythmically (♩ = ca. 128)

ACCOMP.

5 SOPRANO
ALTO
TENOR
BASS

1. Glo - ry to God for -
2. Glo - ri - a in ex -

f

10

ev - er! Give joy - ful praise to the Lord with a song!_
cel - sis! Glo - ry and praise to the Child who is born!_

*Sing verse 1 for general use, verse 2 for Christmas.

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15

Glo - ry for - ev - er, glo - ry to God for - ev - er.
 Sing to the Sav - ior, glo - ri - a in ex - cel - sis.

20

Give joy - ful praise to the Lord, give praise to the
 Glo - ry and praise to the Child, sing praise to the

ff *ff* *ff* *ff*

24

Lord with a song! Re -
 Child who is born! Sing

mf *mf*

28

voice in the name of the Lord and give glo - ry,
 praise and re - joice for the Lord comes to save_ us,

32

praise the Lord and give glo - ry; for
 for the Lord comes to save_ us; the

cresc.

cresc.

36

great is the name of the Lord o - ver all, for
 Child in the man - ger is Lord o - ver all, the

f

f

43

40 *cresc.*

great is the name of the Lord. Come sing and
 Child in the man - ger is Lord. Come sing and

cresc.

cresc.

44 *ff*

praise the name of the Lord! Sing!
 praise the name of the Lord! Sing!

ff

ff

48 *sub. mp*

Sing praise to God! Sing praise to God! Re -
 Sing praise to God! Sing praise to God! Sing

sub. mp

sub. mp

52

joyce in the name of the Lord and give glo - ry,
 praise and re - joyce for the Lord comes to save_ us,

56

praise the Lord and give glo - ry; for the
 for the Lord comes to save_ us; the

mf cresc.

mf cresc.

mf cresc.

60

great is the name of the Lord o - ver all, for the
 Child in the man - ger is Lord o - ver all, the

f

f

f

64

cresc.

67

great is the name of the Lord. Come sing _____ and_
 Child in the man - ger is Lord. Come sing _____ and_

cresc.

cresc.

68

ff

praise _____ the _____ name _____ of the Lord! Sing!
 praise _____ the _____ name _____ of the Lord! Sing!

ff

ff

72

Sing_ praise to_ God! Sing_ praise to_ God!
 Sing_ praise to_ God! Sing_ praise to_ God!

76

Glory to God is a very joyous and energetic anthem for general use that may also be used with the alternate text for Christmastide. Suggested corresponding lectionary readings include Psalm 149: 1-3 and Luke 2: 8-20. One basic homiletical theme is giving Praise to the Redeemer King.

The choral ensemble and accompanist should perform this work very rhythmically, accenting the eighth notes in measures 1, 5, 8, 12, 15, 17, 21 and 23 for greater precision. Singing the vowels on the beats with the consonants just before the beats will also help the choir to achieve a rhythmic and energetic performance.

Georg Philipp Telemann was one of the most prolific and important composers of his day in Germany. He spent most of his life in Hamburg, where he composed numerous works as music director for the five most important churches in that city. A well known composer of the early and middle eighteenth century, Telemann was more widely acclaimed than Johann Sebastian Bach during his lifetime.

Glory to God originally appears as the first chorus titled *Lasst uns dem Herrn lobsing* in Telemann's oratorio *Das befreite Israel*. Telemann's tendency for homophonic and accessible choral writing is quite evident in this exuberant work. The original has been transposed down one step. Originally scored for two oboes, three trumpets, strings, timpani and continuo, this new edition includes a keyboard reduction of the instrumental parts as the accompaniment. The original instrumental introduction and instrumental conclusion have been shortened by the editor. Tempo and dynamic indications and a new text have been added to this edition.

LORD, MY SAVIOR

for S.A.T.B. voices, accompanied

English words by P.M.L.

from *STABAT MATER*
FRANZ SCHUBERT (1797-1828)

Edited and arranged by PATRICK M. LIEBERGEN

Expressively and smoothly (♩ = ca. 66)

ACCOMP.

4

8 S. *p* Lord, my Sav - ior, bless - ed Je - sus, cru - ci - fied — for my — of - fens - es, *mf* *p*

8 A. *p* Lord, my Sav - ior, bless - ed Je - sus, cru - ci - fied for my of - fens - es, *mf* *p*

8 T. *p* Lord, my Sav - ior, bless - ed Je - sus, cru - ci - fied — for my — of - fens - es, *mf* *p*

8 B. *p* Lord, my Sav - ior, bless - ed Je - sus, cru - ci - fied for my of - fens - es, *mf* *p*

8

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12

14

Hear my cry to you, O Lord. Lord, my
 Hear my cry to you, O Lord. Lord, my Sav - ior, Lord, my
 Hear my cry to you, O Lord. Lord, my Sav - ior, Lord, my
 Hear my cry to you, O Lord. Lord, my Sav - ior, Lord, my

12

14

Piano accompaniment for measures 12-14, featuring a treble and bass clef with chords and melodic lines.

16

Sav - ior, bless - ed Je - sus, cru - ci - fied for my of - fens - es,
 Sav - ior, bless - ed Je - sus, cru - ci - fied for my of - fens - es,
 Sav - ior, bless - ed Je - sus, cru - ci - fied for my of - fens - es,
 Sav - ior, bless - ed Je - sus, cru - ci - fied for my of - fens - es,

16

Piano accompaniment for measures 16-18, featuring a treble and bass clef with chords and melodic lines.

20

sub. p *p*

hear my cry to you, O Lord; hear my cry to you, O

sub. p *p*

hear my cry to you, O Lord; hear my cry to you, O

sub. p *p*

hear my cry to you, O Lord; hear my cry to you, O

sub. p *p*

hear my cry to you, O Lord; hear my cry to you, O

20

sub. p *p*

hear my cry to you, O Lord; hear my cry to you, O

24

p *rit.*

Lord.

p

Lord.

p

Lord.

p

Lord.

24

p *rit.*

Lord, My Savior is appropriate for performance during Lent and Holy Week. Suggested corresponding lectionary readings include Romans 6, 8, and 12, Ephesians 2, Colossians 3, and the predictions of the Passion of Christ found in Matthew 16:21, Luke 9:22, and Mark 8:31, 9:30-32, and 10:33-34. One basic homiletical theme is that Christ came to earth to rescue sinners.

Lord, My Savior should be performed very smoothly with a subtle exaggeration of the normally stressed syllables. The various dynamic changes included in this edition should be followed very carefully in performance to emphasize the contrasting phrases. To insure proper tuning, rehearse the choir a cappella, slowly singing chord-by-chord until the lush harmonies are secure.

This chorus is the first of twelve movements from Franz Schubert's *Stabat Mater*. A great Viennese composer, Schubert set this large work for mixed chorus, soprano, tenor and bass soloists, and a small orchestra. Originally scored for oboes, trombones, strings, and continuo, this anthem appears in this edition with a keyboard reduction of the instrumental parts. Modern clefs, tempo and dynamic indications, and new words also have been added.

Rejoice and Praise the Lord is an exuberant anthem for Easter or Eastertide that may also be appropriate for Christmastide or general services of praise and thanksgiving. Suggested corresponding lectionary readings include Psalms 105:1-6, 108:1-4, 111, and 138, and the resurrection accounts in Matthew 28, Mark 16, and John 20 and 21. One basic homiletical theme is that all nations should sing praise to God for his eternal love.

In rehearsal, strive to contrast the more legato phrases in m. 16-20 and 35-39 with the rather grand declamatory style of the rest of the anthem. Be careful to observe natural text accents, such as the stress on the first syllable ONLY of "Glory" (m. 13-15). After the notes are fairly secure, the choir should practice the anthem singing staccato "doo" with a trumpet-like articulation to align the four parts rhythmically and increase ensemble awareness of individual moving lines.

Rejoice and Praise the Lord originally appears as the chorus titled *We Come in Bright Array* in the oratorio *Judas Maccabaeus*, which Handel composed in London in 1746. The source for this edition is *George Friedrich Händels Werke*, Volume 22, published by Breitkopf and Härtel (1866). The original has been transposed down one step. It was originally scored for SATB chorus with an accompaniment of two oboes, strings and continuo. This new edition includes a keyboard reduction of the instrumental parts as the accompaniment. Modern clefs, tempo and dynamic indications, and a new text have also been added by the editor.

REJOICE AND PRAISE THE LORD

A General or Easter Anthem

for S.A.T.B. voices, accompanied

Words by P. M. L.

from the oratorio *JUDAS MACCABAEUS*

GEORGE F. HANDEL (1685-1759)

Edited and arranged by

PATRICK M. LIEBERGEN

Joyous and rhythmic (♩ = ca. 104)

ACCOMP.

Piano accompaniment for the first system, marked 'ACCOMP.' and 'f'. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the second system. The vocal parts are marked 'f' and feature the lyrics: "Re - joice, re - joice, re -". The piano accompaniment continues with a similar rhythmic pattern. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid on the page.

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8

joice and praise the Lord, praise God in song, (the ris-en Lord,)* praise God a -

joice and praise the Lord, praise God in song, (the ris-en Lord,)* praise God a -

joice and praise the Lord, praise God in song, (the ris-en Lord,)* praise God a -

joice and praise the Lord, praise God in song, (the ris-en Lord,)* praise God a -

8

11

dored, al-le-lu-ia! Glo-ry, glo-ry,

dored, al-le-lu-ia! Glo-ry, glo-ry,

dored, al-le-lu-ia! Glo-ry, glo-ry,

dored, al-le-lu-ia! Glo-ry, glo-ry,

11

*Optional Easter text in italics.

15 *mf* *f*
 glo - ry, glo - ry to God, we sing joy - ful praise
 glo - ry, to God, we sing joy - ful praise
 glo - ry, glo - ry to God, we sing joy - ful praise
 glo - ry, sing joy - ful praise

15 *mf* *f*

20 *(f)*
 to God a - dored! Re -
 to God a - dored! Re -
 to God a - dored! Re -
 to God a - dored! Re -

20

25

joyce, re - joyce, re - joyce in loud ac -

joyce, re - joyce, re - joyce in loud ac -

joyce, re - joyce, re - joyce in loud ac -

joyce, re - joyce, re - joyce in loud ac -

25

29

claim, re - joyce and praise the Lord, God's ho - ly
(the ris - en

claim, re - joyce and praise the Lord, God's ho - ly
(the ris - en

claim, re - joyce and praise the Lord, God's ho - ly
(the ris - en

claim, re - joyce and praise the Lord, God's ho - ly
(the ris - en

29

32 *mf*

name, al - le - lu - ia! Praise God, praise God for -
 Lord,) God for -

name, al - le - lu - ia! Praise God, God for -
 Lord,) for -

name, al - le - lu - ia! Praise God, for -
 Lord,) for -

name, al - le - lu - ia! Praise God,
 Lord,) for -

32 *mf*

36 *f*

ev - er, for - ev - er; Praise — the Lord's most ho - ly name.
f

ev - er, for - ev - er; Praise the Lord's most ho - ly name.
f

ev - er, for - ev - er; Praise the Lord's most ho - ly name.
f

mf *f*

for - ev - er; — Praise — the Lord's ho - ly name.

36 *f*

41

Give praise to God! Praise ye the Lord, al -
 (The ris - en Lord,) *cresc.*

Give praise to God! Praise ye the Lord, al -
 (The ris - en Lord,) *cresc.*

Give praise to God! Praise ye the Lord, al -
 (The ris - en Lord,) *cresc.*

Give praise to God! Praise ye the Lord, al -
 (The ris - en Lord,) *cresc.*

41

Give praise to God! Praise ye the Lord, al -
 (The ris - en Lord,) *cresc.*

mf *cresc.*

45

le - lu - ia! *f*

le - lu - ia! *f*

le - lu - ia! *f*

le - lu - ia! *f*

le - lu - ia!

45

f

SING PRAISE TO GOD WHO REIGNS ABOVE

for S.A.T.B. voices, accompanied

Words by P.M.L.

from the oratorio SAUL
GEORGE F. HANDEL (1685-1759)

Edited and arranged by
PATRICK M. LIEBERGEN

Flowing (♩ = ca. 48)

ACCOMP. *mf*

⑤

SOPRANO

mf

Sing praise to — God who reigns — a - bove, Pro - claim His name to

ALTO

mf

Sing praise to God who reigns a - bove, — Pro - claim — His name — to

TENOR

mf

Sing praise to God who reigns a - bove, Pro - claim — His name — to

BASS

mf

Sing praise to God — who reigns — a - bove, — Pro - claim — His name — to

⑤

(*mf*)

8 *f*
 all the earth. Sing to the Lord, the King of all, Be
f
 all the earth. Sing to the Lord, the King of all, Be
f
 all the earth. Sing to the Lord, the King of all, Be
f
 all the earth. Sing to the Lord, the King of all, Be

8 *f*
 all the earth. Sing to the Lord, the King of all, Be

11 *mf* ⑬
 glad and praise the Lord on high! Sing joy - ful praise to
mf
 glad and praise the Lord on high! Sing joy - ful praise to
mf
 glad and praise the Lord on high! Sing joy - ful praise to
mf
 glad and praise the Lord on high! Sing joy - ful praise to

11 *mf* ⑬
 glad and praise the Lord on high! Sing joy - ful praise to

14 *cresc.* *f*
 God a - bove, Re - joi - ce and sing in loud ac - claim,
cresc. *f*
 God a - bove, Re - joi - ce and sing in loud ac - claim,
cresc. *f*
 God a - bove, Re - joi - ce and sing in loud ac - claim,
cresc. *f*
 God a - bove, Re - joi - ce and sing in loud ac - claim, And

14 *cresc.* *f*

17
 And bless, And bless, bless,
 And bless the might-y, And bless, bless,
 And bless the might-y, And bless, bless,
 bless the might-y Lord, our God, And bless, bless,

17

20 *mf* 22

And bless the might - y Lord, our God.

And bless the might - y Lord, our God.

And bless the might - y Lord, our God.

And bless the might - y Lord, our God.

20 *mf* 22

23 *f*

Sing joy - ful praise, Sing joy - ful praise,

Sing joy - ful praise, Sing joy - ful praise,

Sing joy - ful praise, Sing joy - ful praise,

Sing joy - ful praise, Sing joy - ful praise,

23 *f*

26 *mp*
 Sing joy - ful praise to God a - bove. Come to the Lord, re -
mp
 Sing joy - ful praise to God a - bove. Come to the Lord, re -
mp
 Sing joy - ful praise to God a - bove. Come to the Lord, re -
mp
 Sing joy - ful praise to God a - bove. Come to the Lord, re -

26 *mp*

29 *cresc. poco a poco*
 joice in song, _____
cresc. poco a poco
 joice in song, _____
cresc. poco a poco
 joice in song, _____
cresc. poco a poco
 joice in song, _____ *f* And

29 *mf* *f*

32

f

And bless, — And bless, bless,

f

And bless — the might-y, And bless, bless,

f

And bless — the might-y, And bless, bless,

bless — the might-y Lord, our God, And bless, bless,

32

35

And bless the might - y Lord, our God.

And bless the might - y Lord, our God.

And bless the might - y Lord, — our God.

And bless the might - y Lord, our God.

35

rit. *mf*