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

Words by PATRICK M. LIEBERGEN

JOHANN SEBASTIAN BACH (1685-1750)

Edited and arranged by

PATRICK M. LIEBERGEN



^{*} 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.











FLUTES

from Cantata No. 129 GELOBET SEI DER HERR, MEIN GOTT **JOHANN SEBASTIAN BACH (1685-1750)**

Edited and arranged by



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

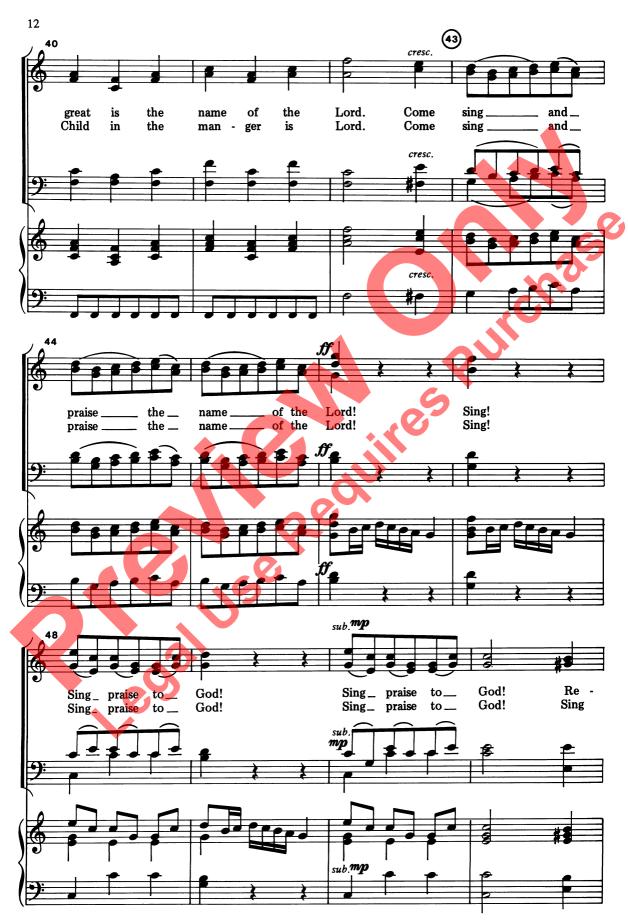


^{*}Sing verse 1 for general use, verse 2 for Christmas.















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 lobsingen 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.

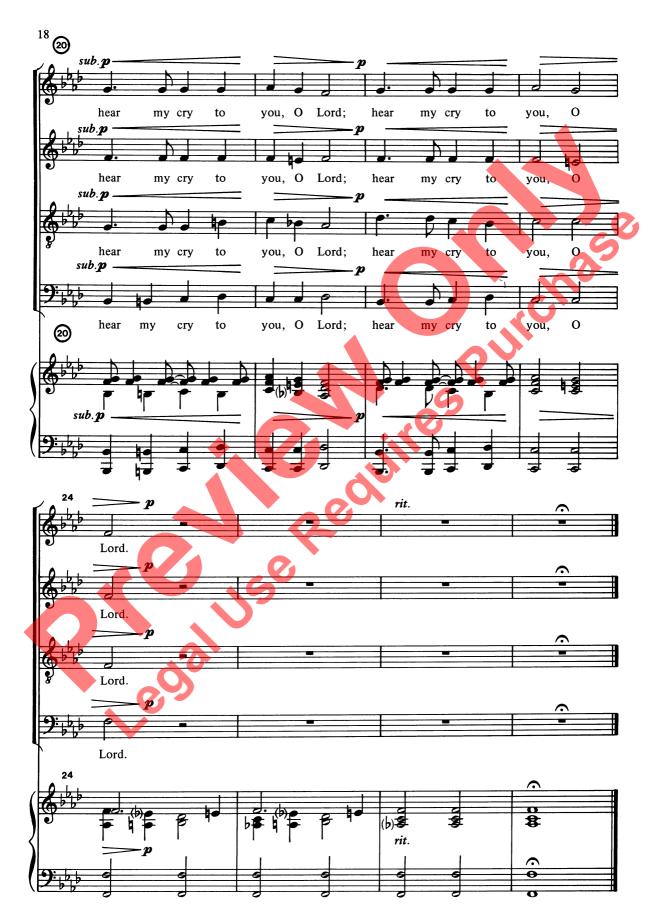
from STABAT MATER
FRANZ SCHUBERT (1797-1828)



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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















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













