

A Lamb Goes Uncomplaining Forth

Lent

Words by PAUL GERHARDT

Music from "DEUTSCH KIRCHENAMT"

Setting by RICHARD HILLERT

Treble Voices

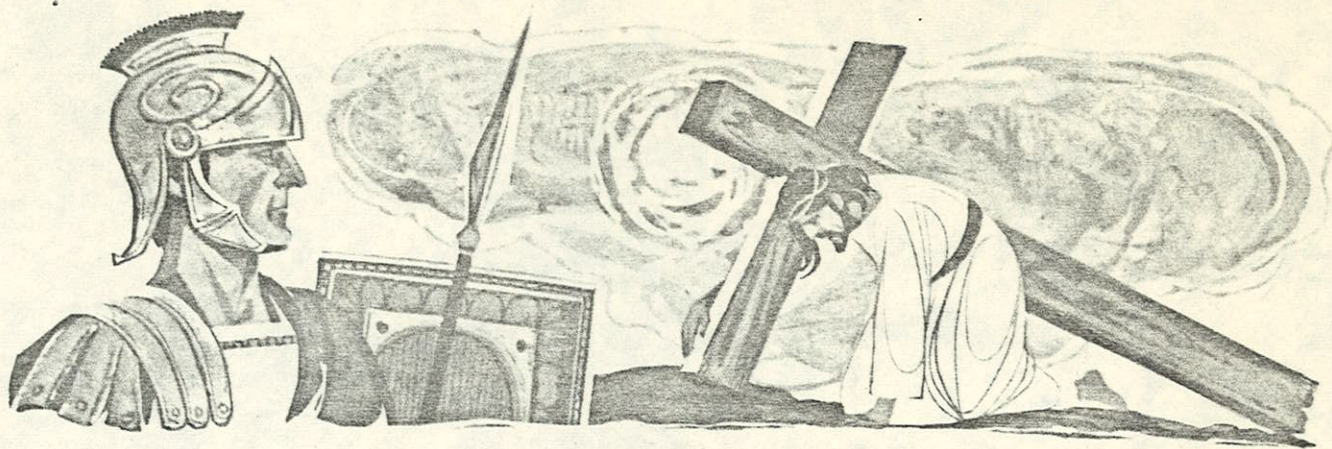
1 A Lamb goes un - com - plain - ing forth, The guilt of
2 This Lamb is Christ, the soul's great Friend, The Lamb of
3 "Yea, Fa - ther, yea, most will - ing - ly I'll bear what

Piano or Organ

Baritones

all men — bear - ing; And la - den with the sins of
God, our — Sav - ior; Him God the Fa - ther chose to -
Thou com - mand - est; My will con - forms to Thy de -

earth, None else the bur - den — shar - ing!
send To gain for us His — fa - vor.
cree, I do what Thou de - mand - est."

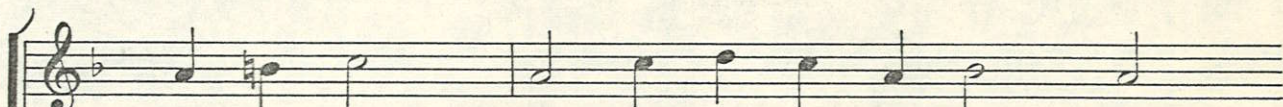
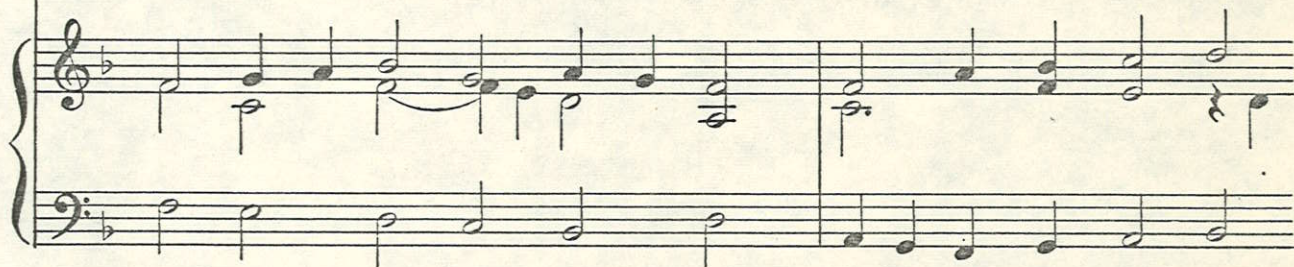
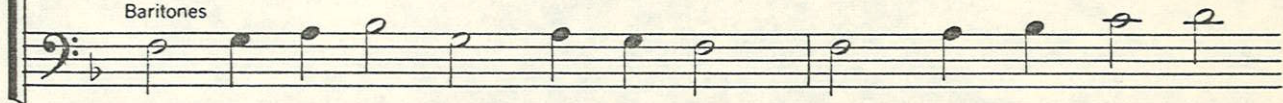


Treble Voices

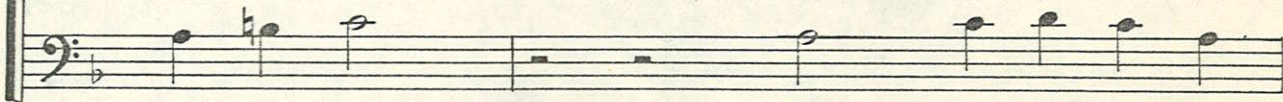


Goes pa - tient on, grows weak and faint, To slaugh - ter led with -
 "Go forth, My Son," the Fa - ther saith, "And free men from the
 O won - drous Love, what hast Thou done! The Fa - ther of - fers

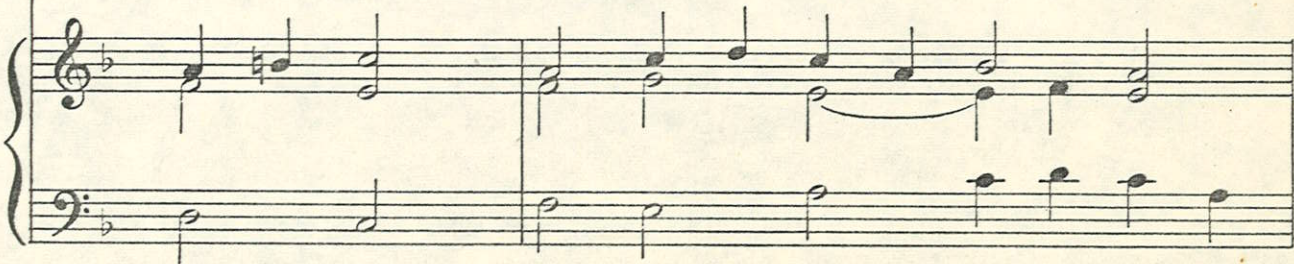
Baritones



out com - plaint, That spot - less life to of - fer;
 fear of death, From guilt and con - dem - na - tion.
 up His Son! The Son, con - tent, de - scend - eth!

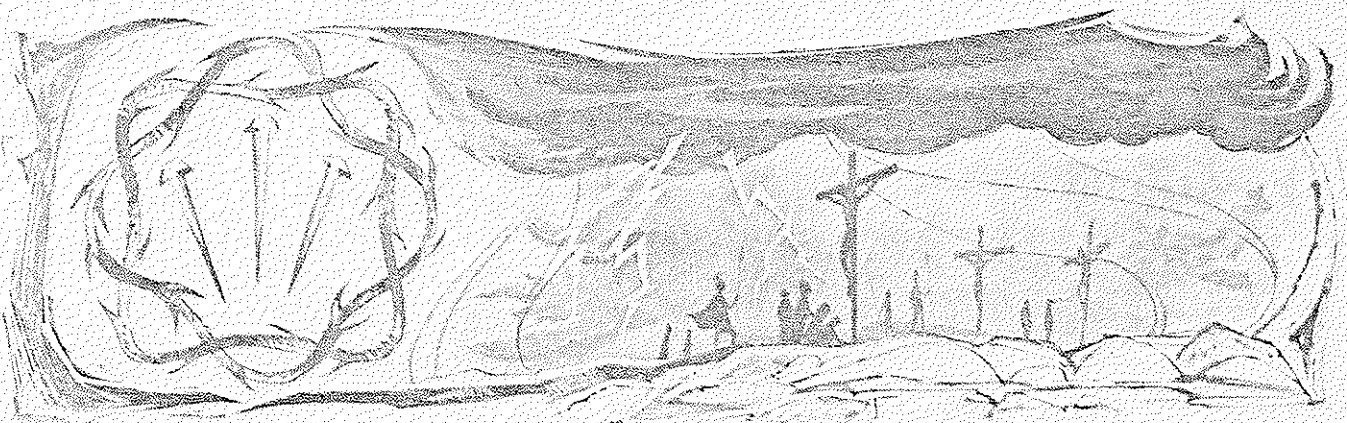


That spot - less life to
 From guilt and con - dem -
 The Son, con - tent, de -



of na - fer: An - guish and
 scend - tion. But by Thy
 eth! Thou bed - dest

mock - er - y, and saith: Will - ing all this I
 Pas - sion - men - shall share The fruit of Thy sal -
 Him with - in the grave Whose word the moun - tains



suf
va
rend

fer.
tion.
eth.

suf
va
rend

fer.
tion.
eth.

Agnus Dei

(Lamb of God)

Canon by ADAM GUMPELTZHAIMER

1

A - gnus De

2

qui tol lis pec - ca - ta mun - di,

3.

(1,2) mi - se - re - re no - bis.

(3) do - na no - bis pa - ni - se - re - re no - bis.

4

do - na no - bis pa - ni - se - re - re no - bis.

When the class has mastered the melody and difficult rhythm of the canon, try it in two, then three, and finally four parts. Give a half note (P) one beat. As in true canon style, all groups end together but at different places. The first group to start ends at the last fermata and Group Two ends at the second last fermata. Thus the final sustained notes of all four parts result in the triad D G B G. The English text is: "Lamb of God, that takest away the sin of the world, have mercy upon us."



Oh, Rejoice, Ye Christians, Loudly

Words by CHRISTIAN KEIMANN Music by ANDREAS HAMMERSCHMIDT Setting by RICHARD HILLERT

Introduction

Voices in Unison

1 Oh, re - joice, ye

Chris-tians, loud - ly, For our joy hath now be - gun; Won-drous things our

God hath done. Tell a - broad His good - ness proud - ly Who our race hath

hon - ored thus That He deigns to dwell with us.

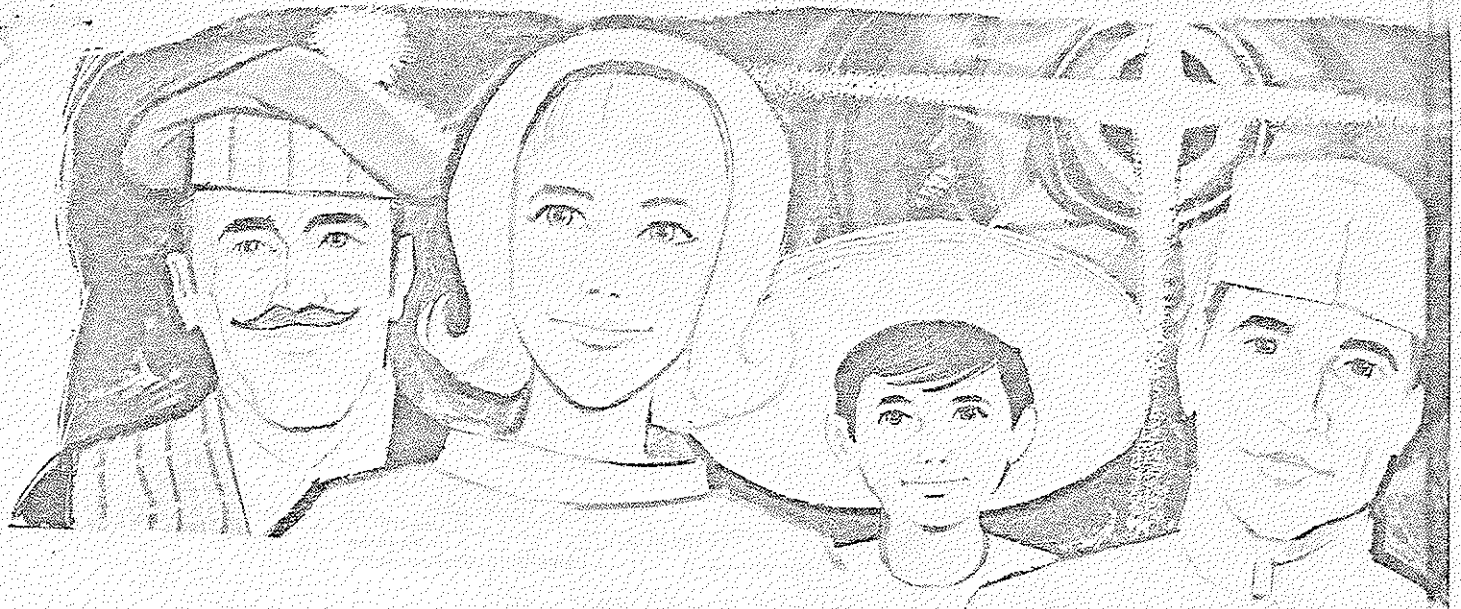
Refrain:

Sop.
Alto
Joy, O joy, be - yond all glad - ness, Christ hath done a - way with sad - ness!

Hence all sor - row and re - pin - ing, For the Sun of Grace is shin - ing!

2 See, my soul, thy Savior chooses
Weakness here and poverty;
In such love He comes to thee,
Nor the hardest couch refuses;
All He suffers for thy good,
To redeem thee by His blood,
Refrain.

3 Lord, how shall I thank Thee rightly?
I acknowledge that by Thee
I am saved eternally.
Let me not forget it lightly
But to Thee at all times cleave
And my heart true peace receive,
Refrain.



Lord of All Nations, Grant Me Grace

Words by OLIVE WISE SPANNAUS

Music: "BEATUS VIR", SLOVAK MELODY, 1561

Setting by RICHARD HILLERT

All voices sing the melody.

Musical score for "Lord of All Nations, Grant Me Grace". The score consists of three systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "I Lord of all na - tions, grant me grace To love all men of ev - 'ry race, And in each fel - low - man to see My broth - er, loved, re - deemed by Thee."

3 Forgive me, Lord, where I have erred
By loveless act and thoughtless word.
Make me to see the wrong I do
Will crucify my Lord anew.

5 With Thine own love may I be filled
And by Thy Holy Spirit willed,
That all I touch where'er I be
May be divinely touched by Thee.



2 Break down the wall that would di - vide Thy chil - dren,
 4 Give me Thy cour - age, Lord, to speak when - ev - er

(8)

2 Break down the wall that would di - vide Thy
 4 Give me Thy cour - age, Lord, to speak when -

Lord, on ev - 'ry side. Let me first seek my neigh - bor's
 strong op - press the weak. Should I my - self the vic - tim

(8)

chil - dren, Lord, on ev - 'ry side. Let me first seek his
 ev - er strong op - press the weak. Should I the vic - tim

good In bonds of Chris - tian broth - er - hood.
 be, Help me for - give, re - mem - b'ring Thee.

(8)

good In bonds of Chris - tian broth - er - hood.
 be, Help me for - give, re - mem - b'ring Thee.

For a two-part mixed-voices setting, the bottom part can be sung an octave lower by the baritones.

Henry Martin

SCOTTISH-AMERICAN SEA CHANTY

Setting by RICHARD HILLERT

Lively D min. D min.

1 There were — three
3 He had — been

Introduction

Detailed description: This system contains the beginning of the piece. It features a vocal line in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Lively'. The key signature is D minor. The piano introduction consists of two staves (treble and bass clef) with a simple harmonic accompaniment. The vocal line begins with a rest, followed by the lyrics 'There were three' and 'He had been'.

G min.

broth - ers in mer - ry Scot - land, In Scot - land so mer - ry were
sail - ing a long win - ter's night And part of a short win - ter's

Detailed description: This system continues the musical notation. The key signature changes to G minor. The vocal line continues with the lyrics 'broth - ers in mer - ry Scot - land, In Scot - land so mer - ry were' and 'sail - ing a long win - ter's night And part of a short win - ter's'. The piano accompaniment continues with a steady rhythm.

D min. A min. D min.

three: _____ And they did cast lots as to which one should
day _____ When he spied a stout, lof - ty ship on the

Detailed description: This system concludes the piece. The key signature returns to D minor. The vocal line continues with the lyrics 'three: _____ And they did cast lots as to which one should' and 'day _____ When he spied a stout, lof - ty ship on the'. The piano accompaniment continues with a steady rhythm.

A min. G min. D min.

go, sea, cast a lots stout, as to which one should go, sea,

G min. A min. C D min.

And Off to turn his pi - rate head - all on the salt sea. way.

stemming!

Soprano

Alto

2 The lot it fell up - on
4 "Hel - lo, hel - lo," cried

Baritone

Hen - ry Mar - tin, The young - est of all the three:
 Hen - ry Mar - tin, "What makes you sail so nigh?"

That he should turn pi - rate all on the salt sea, turn
 "My rich mer - chant ship's bound for fair Lon - don town, And

pi - rate all on the salt sea For to main -
 will you please let me pass by? And will you

tain his two broth - ers and he.
 please for to let me pass by?"

D min.

Unison, baritones an octave lower

5 "Oh, no, — Oh, no," — cried Hen - ry Mar -

D min.

tin, "That thing — it nev - er can be, — — — — — For

G min.

D min.

I have turned pi - rate all on the salt sea, turned pi - rate all

A min.

D min.

A min.

G min.

I have turned pi - rate all on the salt sea, turned pi - rate all

Unison, baritones an octave lower

5 "Oh, no, — Oh, no," — cried Hen - ry Mar -

D min.

tin, "That thing — it nev - er can be, — For

G min.

D min.

I have turned pi - rate all on the salt sea, turned pi - rate all

A min.

D min.

A min.

G min.

I have turned pi - rate all on the salt sea, turned pi - rate all

D min. G min.

on the salt sea. For to main -

The first system of music features a vocal line in G major with a key signature of one flat. The lyrics are "on the salt sea." followed by a long note, then "For to main -". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chord changes are indicated by "D min." and "G min." above the staff.

A min. C D min.

tain — my broth - ers and me."

The second system continues the vocal line with the lyrics "tain — my broth - ers and me." The piano accompaniment includes some blue markings on the notes. Chord changes are indicated by "A min.", "C", and "D min." above the staff.

The third system shows the continuation of the piano accompaniment, primarily consisting of sustained chords in the right hand and a simple bass line in the left hand.

