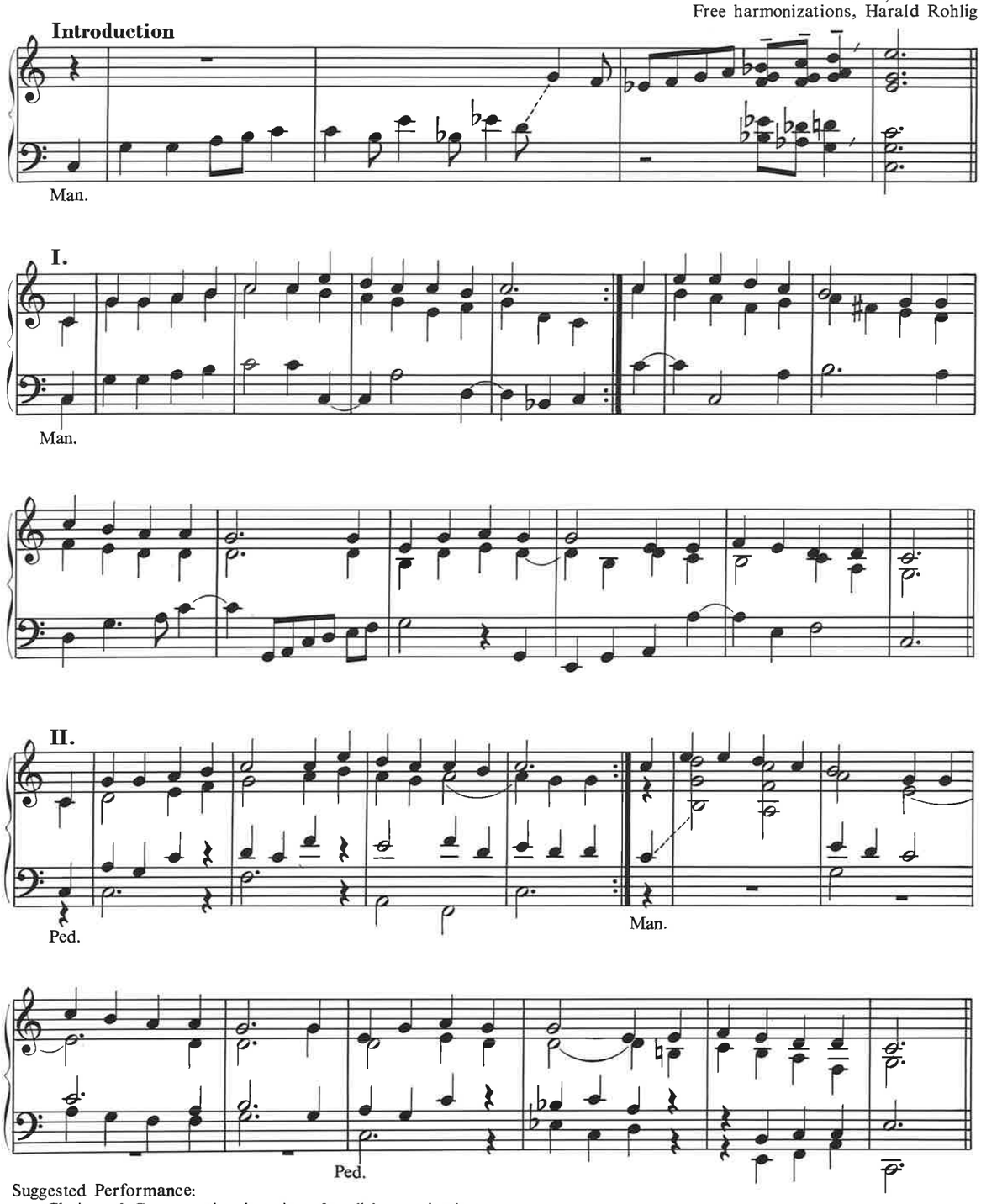
O How Shall I Receive Thee

*St. Theodulph

Melchior Teschner, 1584-1635
Free harmonizations, Harald Rohlig



Suggested Performance:
Choir and Congregation in unison for all harmonizations

*All Glory, Laud, and Honor

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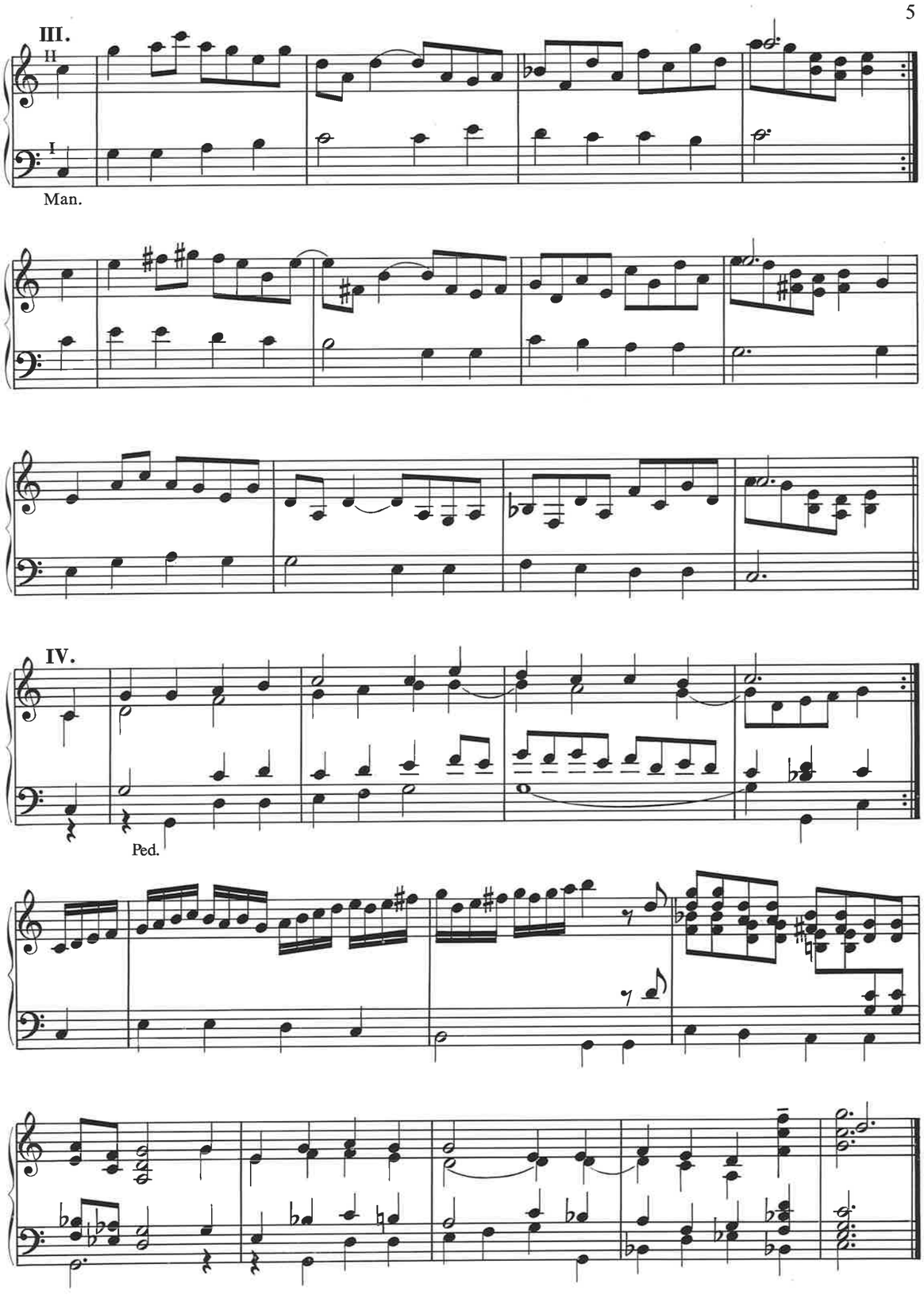
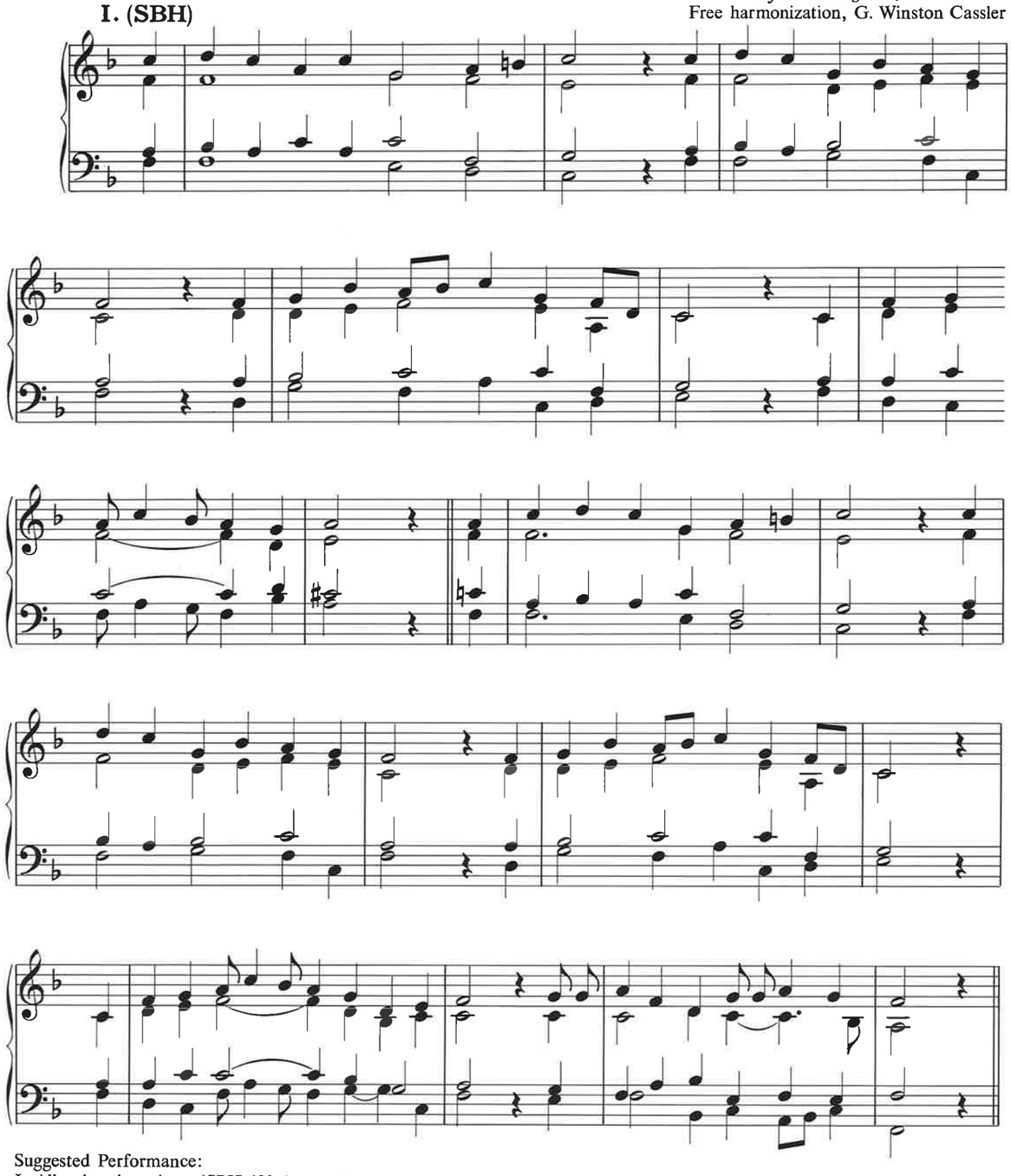

III.
II
I
Man.
IV.
Ped.

Come, Holy Spirit, God and Lord

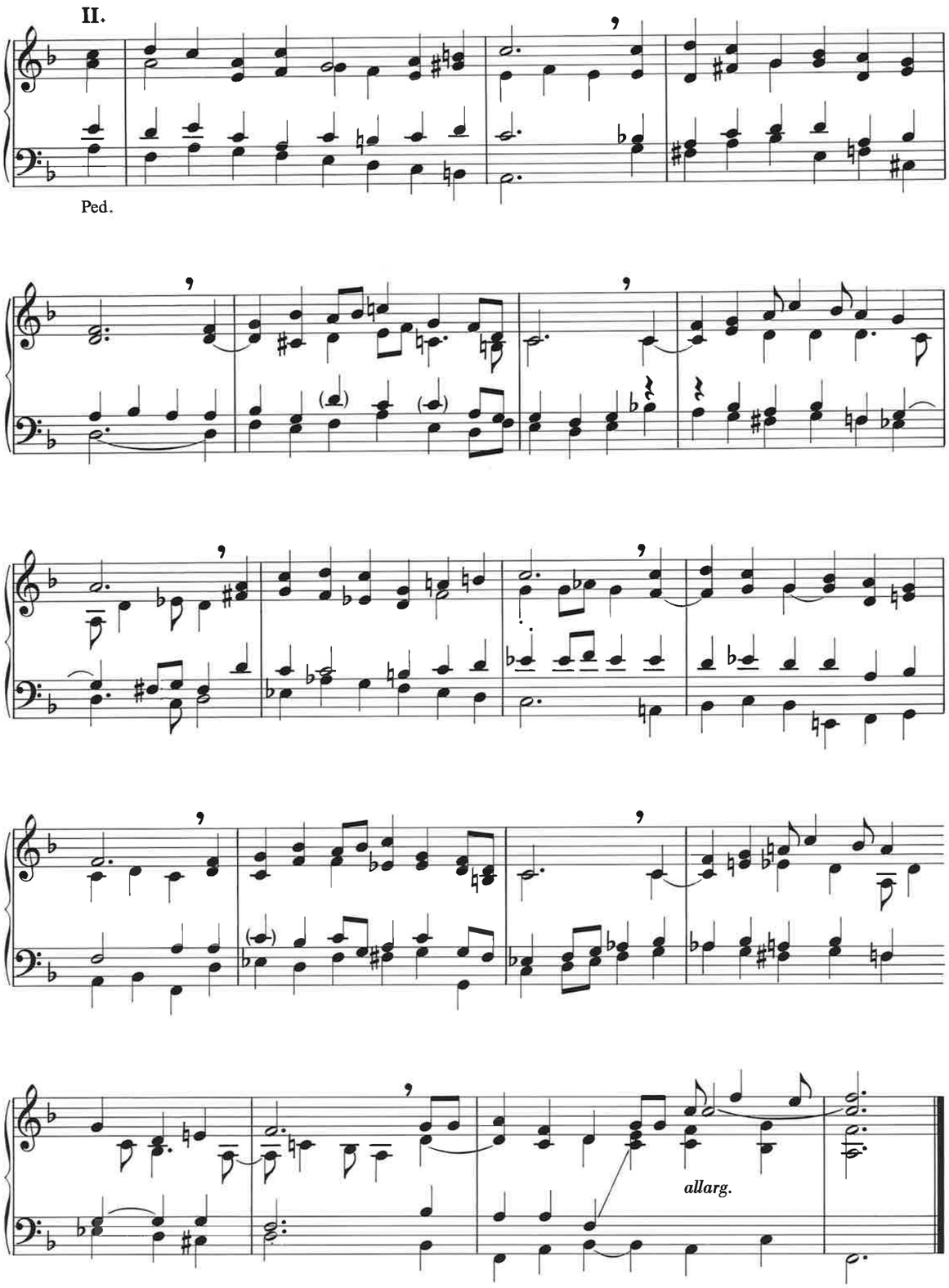
Komm Heiliger Geist, Herre Gott

Pre-Reformation Melody
Erfurt Gesangbuch, 1524
Free harmonization, G. Winston Cassler

I. (SBH)



Suggested Performance:
I. All voices in unison (SBH 122 lst tune)
II. All voices in unison

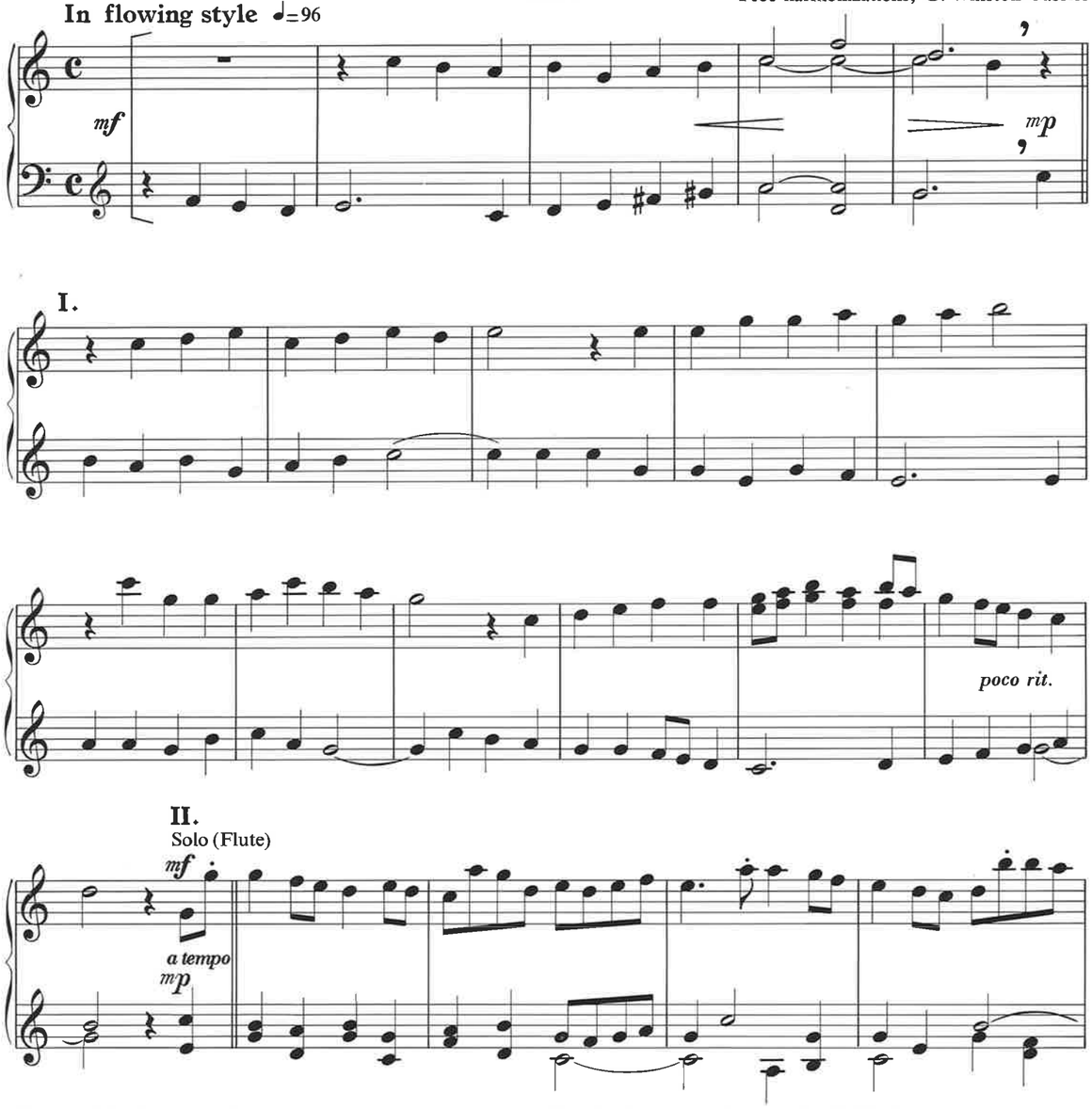

II.
Ped.
allarg.

From Heaven Above

*Vom Himmel hoch

Set I.

Martin Luther, 1483-1546
Free harmonizations, G. Winston Cassler



Suggested Performance: Note that harmonizations in Set I follow the Martin Luther melody (SBH 22); Harmonizations in Set II follow the Bach harmonization (SBH 34)

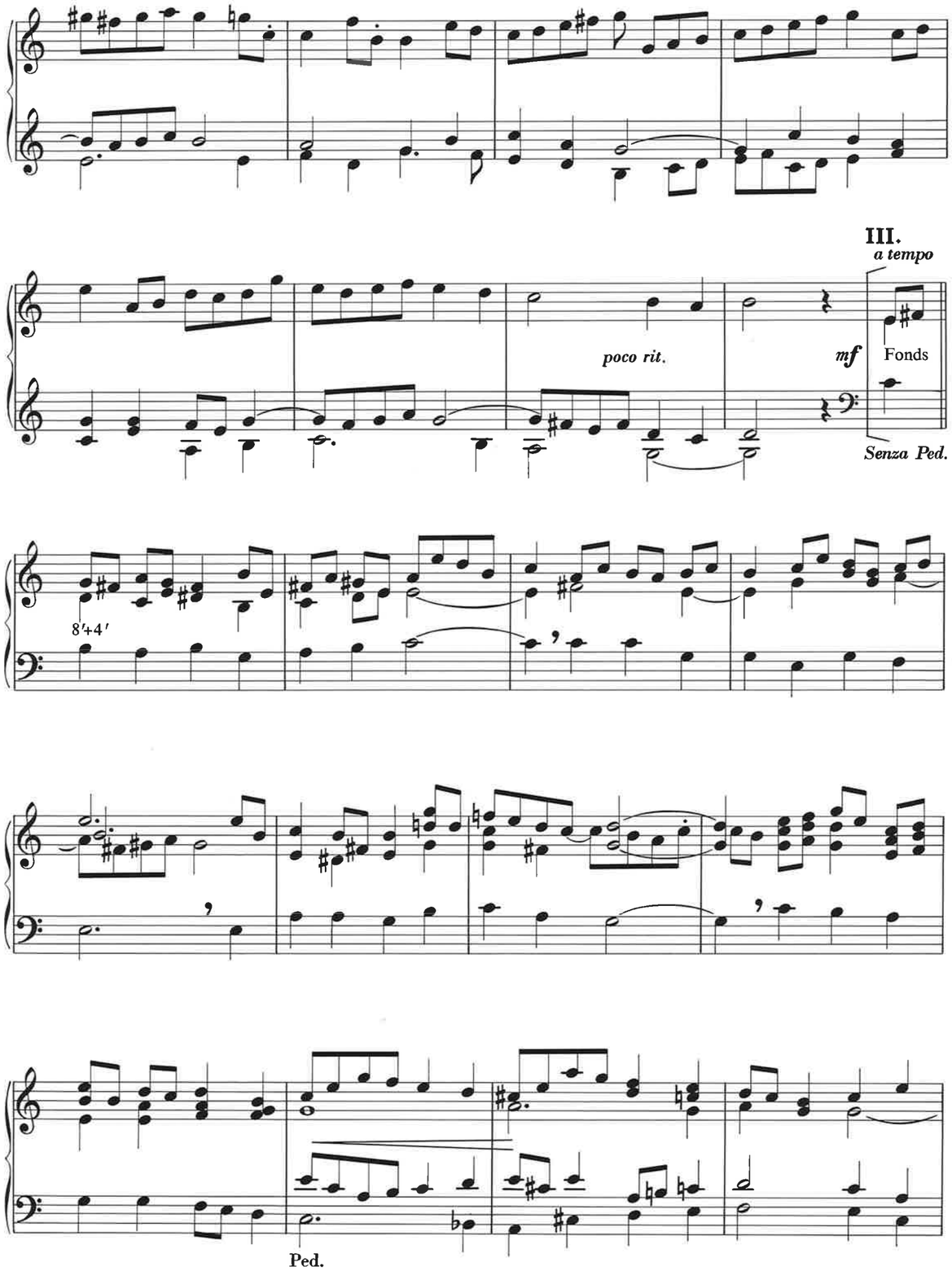
Set I:

I. Children or Choir and Congregation in unison
II. Women of Choir and Congregation, in unison
III. Men of Choir and Congregation, in unison
IV. All voices in unison

Set II:

V. Choir in harmony (SBH 34) unaccompanied
VI. Choir and Congregation in unison

* The Holy Son of God Most High


III.
a tempo
poco rit.
mf
Fonds
Senza Ped.
8′+4′
Ped.

IV.

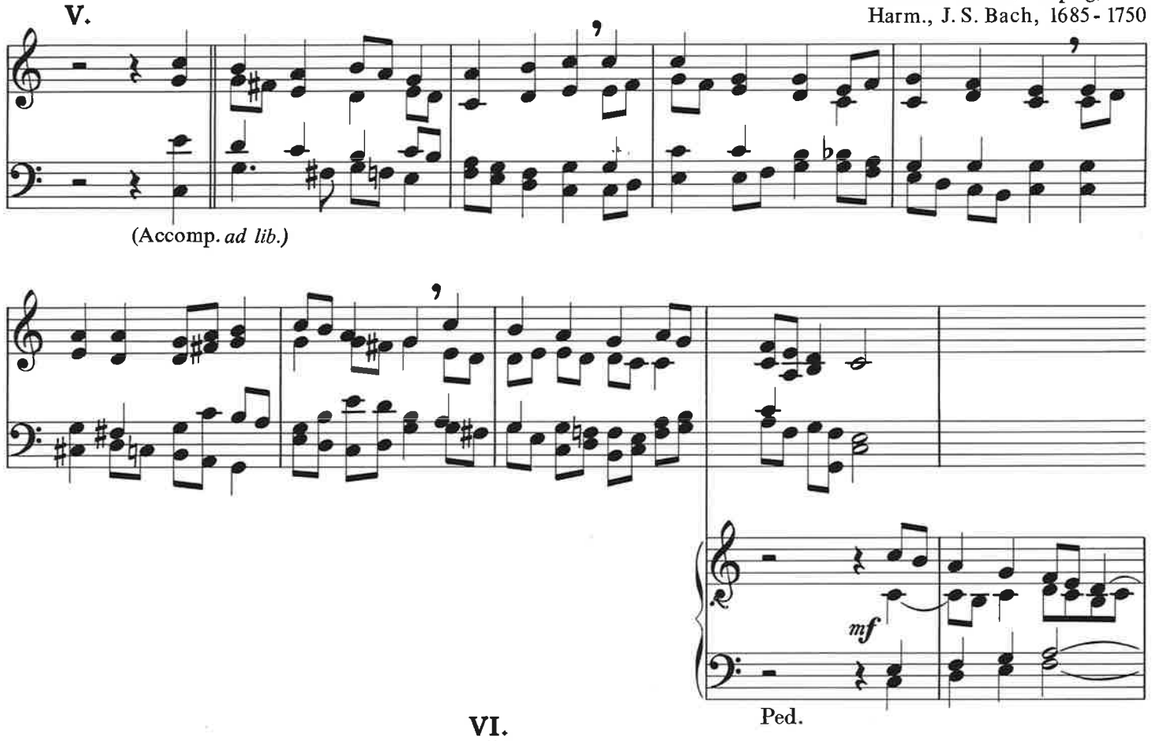
Trumpet

(rall. final stanza)

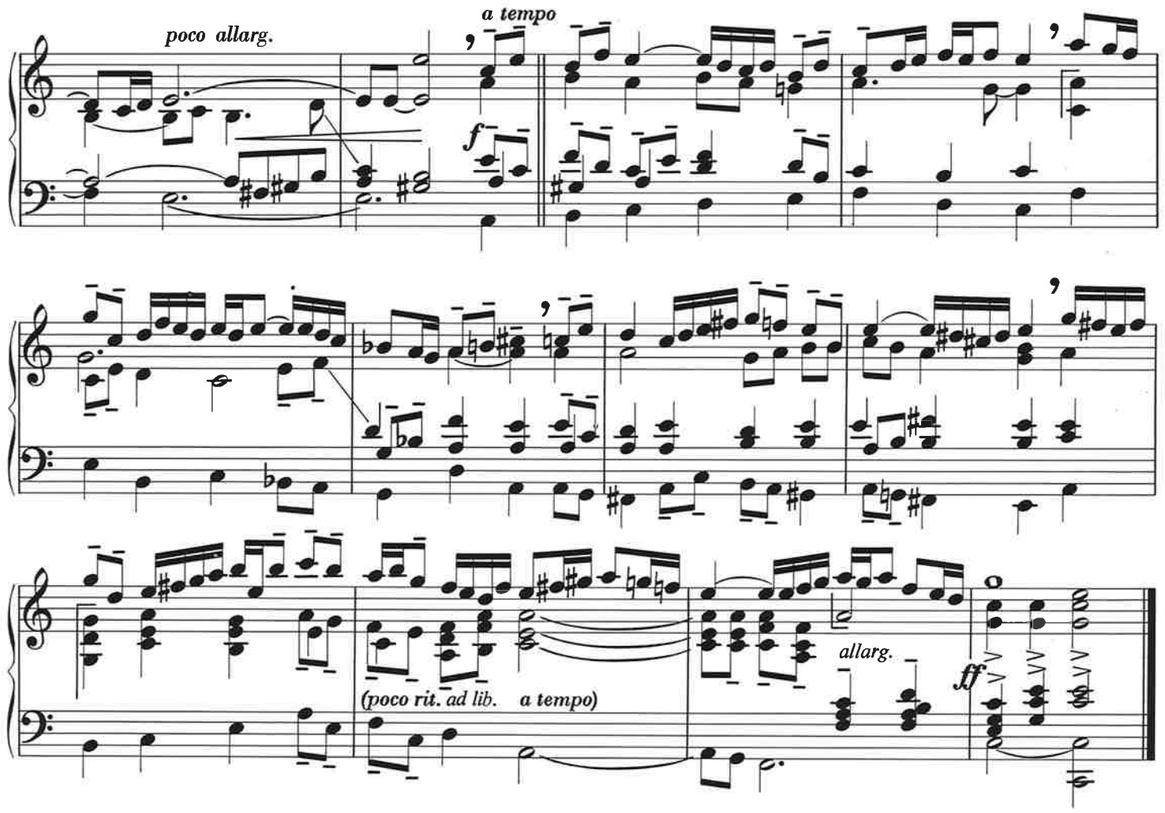
Set II

Geistliche Lieder, Leipzig, 1539
Harm., J. S. Bach, 1685 - 1750

V.



VI.

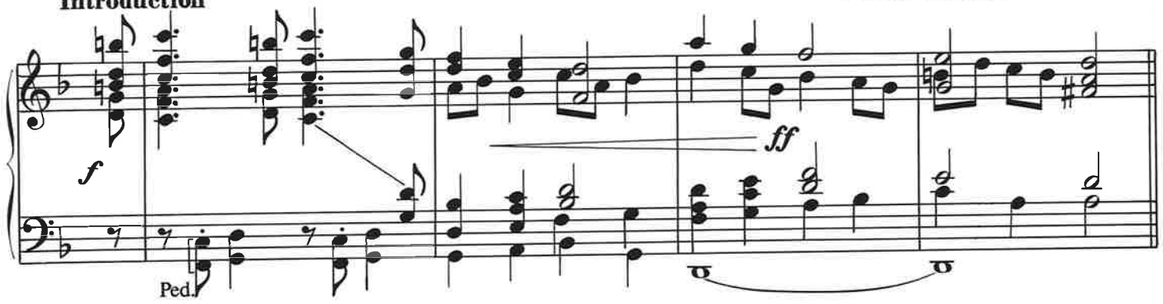


Christ Jesus Lay in Death's Strong Bands

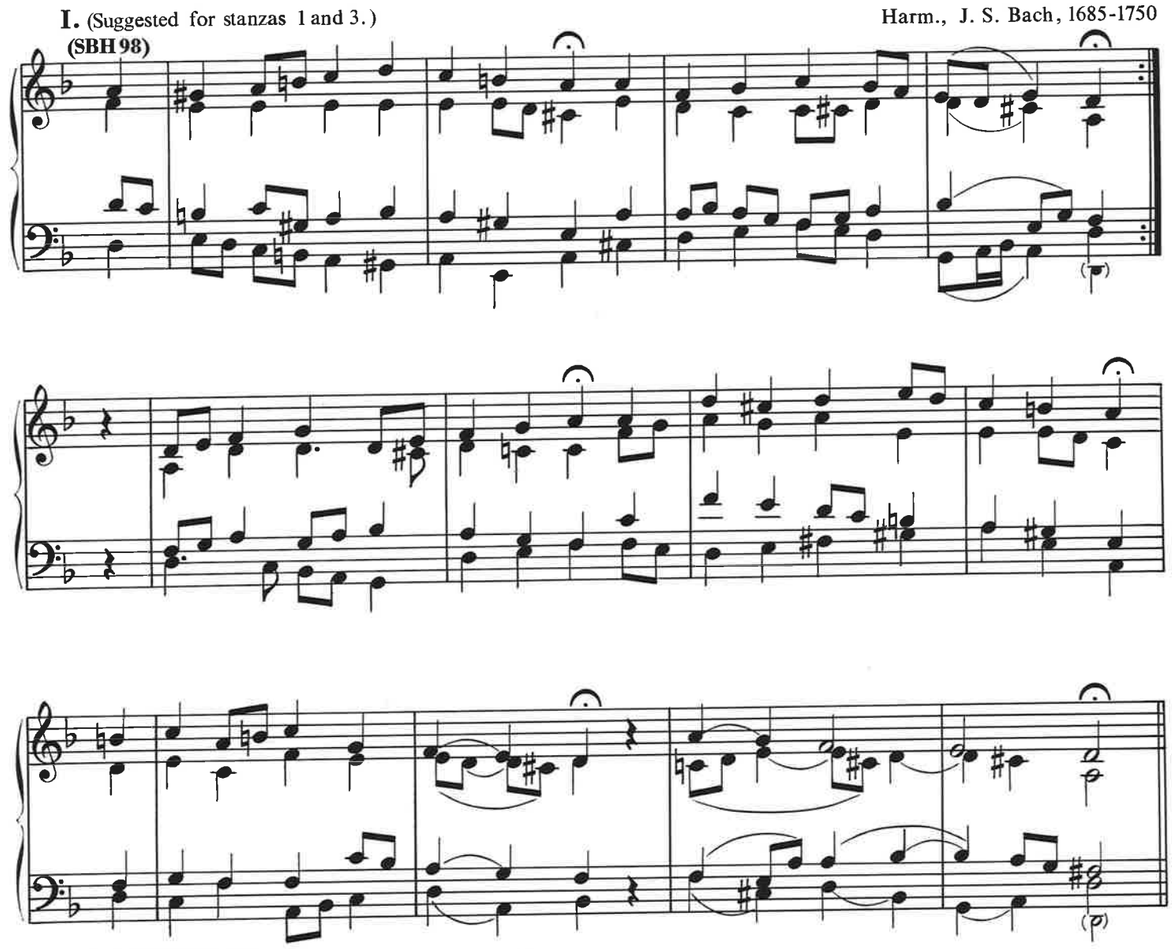
Christ lag in Todesbanden

Geistliches Gesangbüchlein, Wittenberg 1524
Free harmonizations, Walter L. Pelz

Introduction

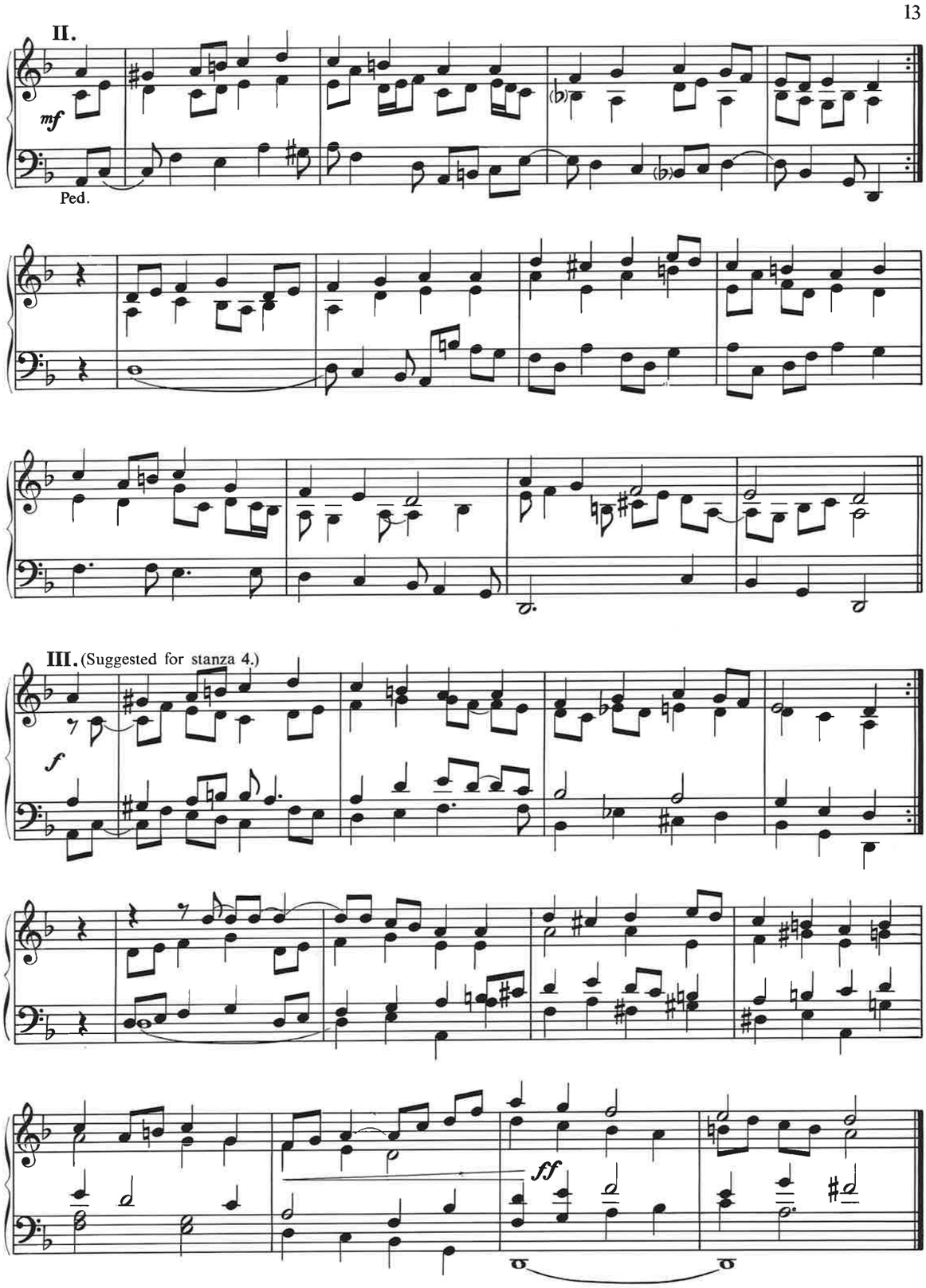


I. (Suggested for stanzas 1 and 3.) Harm., J. S. Bach, 1685-1750
(SBH 98)



Suggested Performance:

I. Choir and Congregation in unison or harmony (SBH 98)
II. Choir and Congregation in unison
III. Choir and Congregation in unison

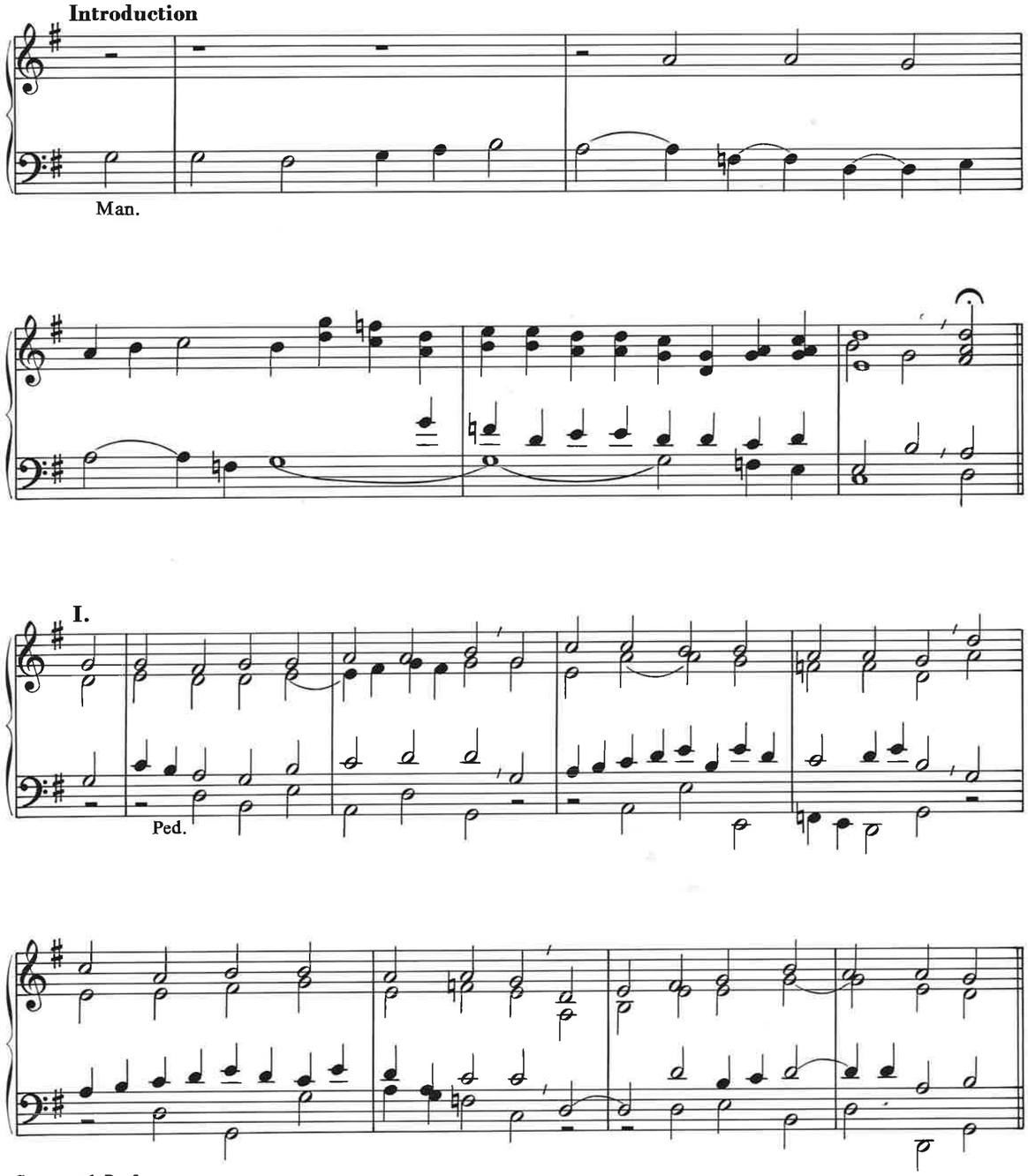

II.
mf
Ped.
III. (Suggested for stanza 4.)
f
ff

All Praise to Thee, Eternal Lord

*Tallis' Canon

Thomas Tallis, cir. 1505-1585
Free harmonizations, Harald Rohlig

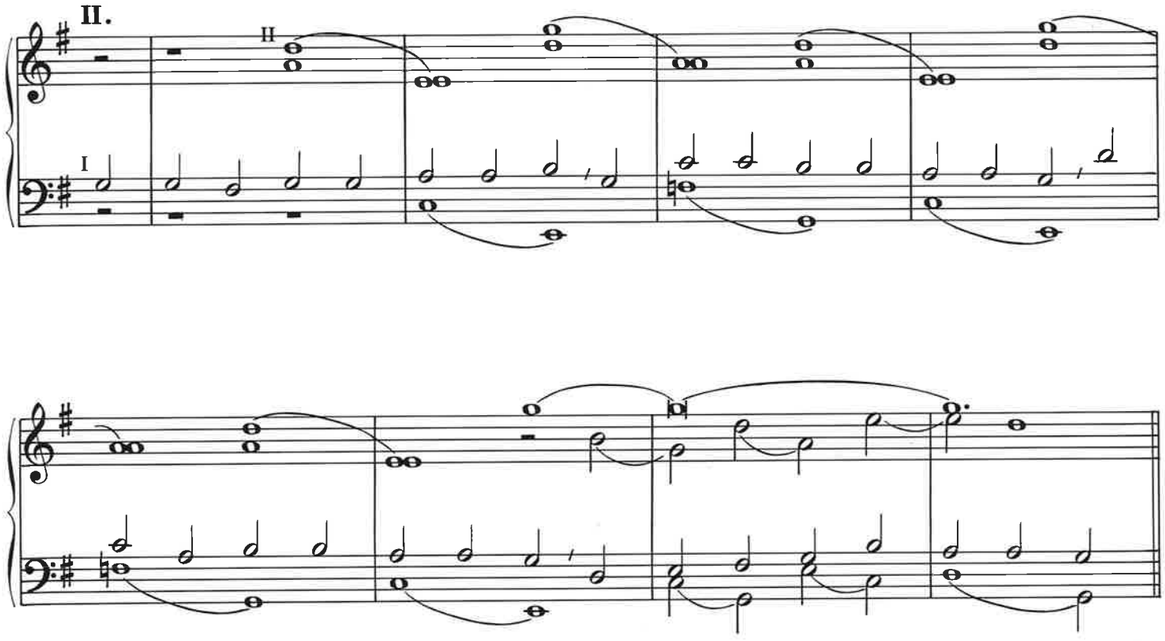
Introduction



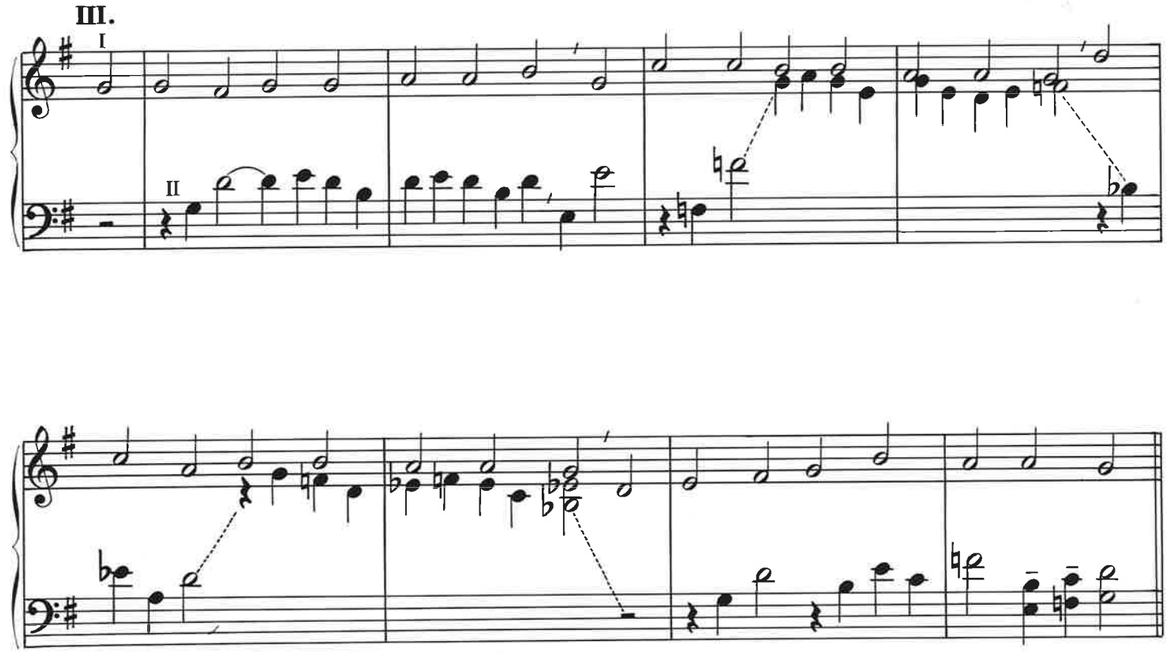
Suggested Performance:
Choir and Congregation in unison for all harmonizations

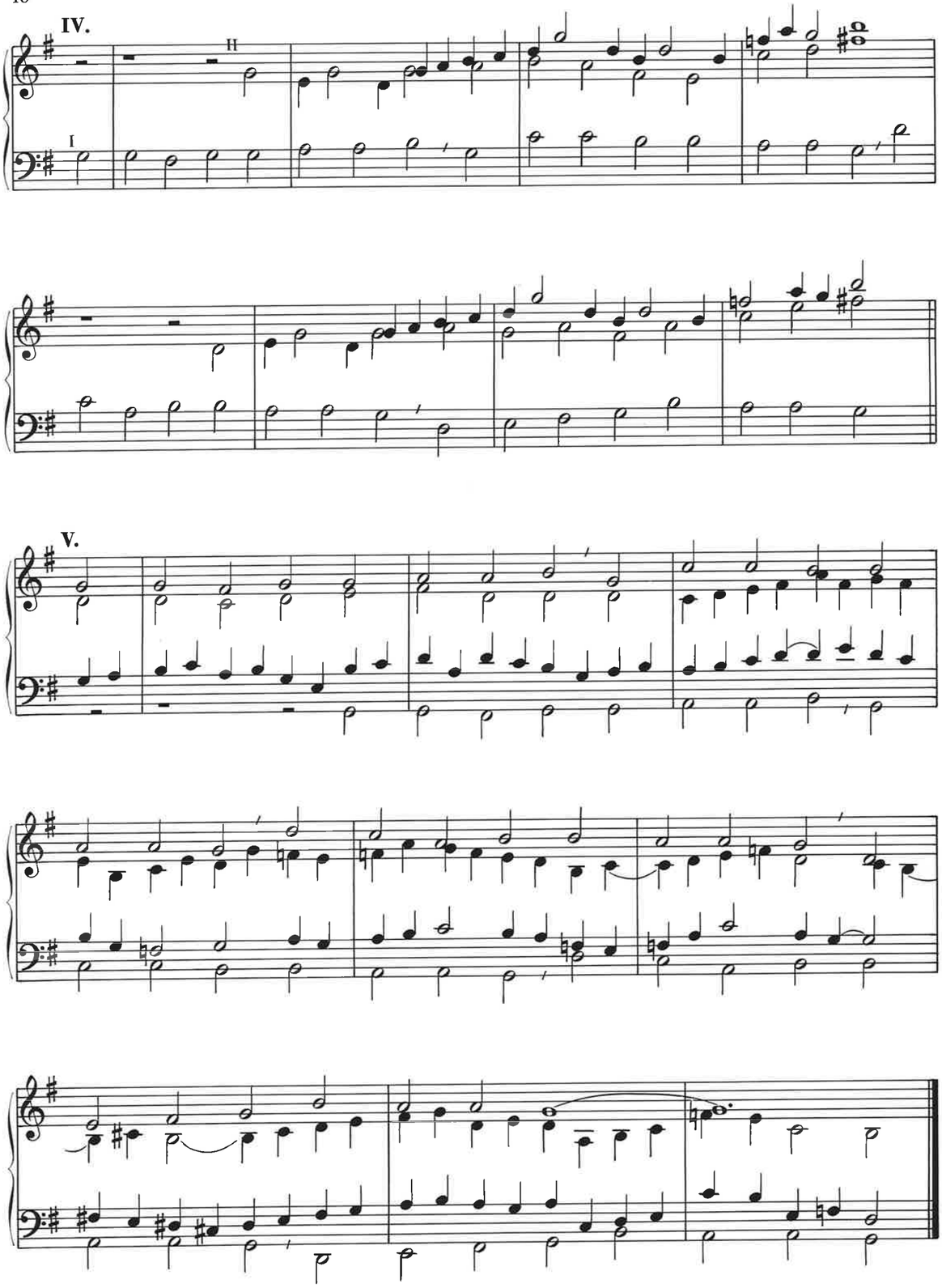
*All Praise to Thee, My God, This Night

II.



III.



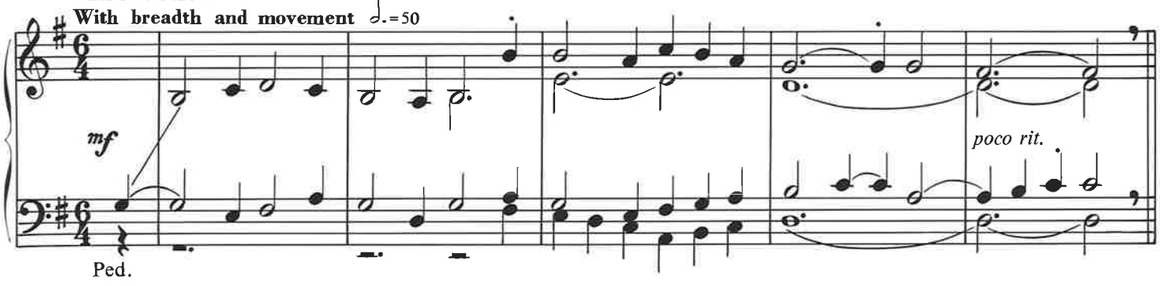

IV.
II
I
V.

All Glory Be to God on High

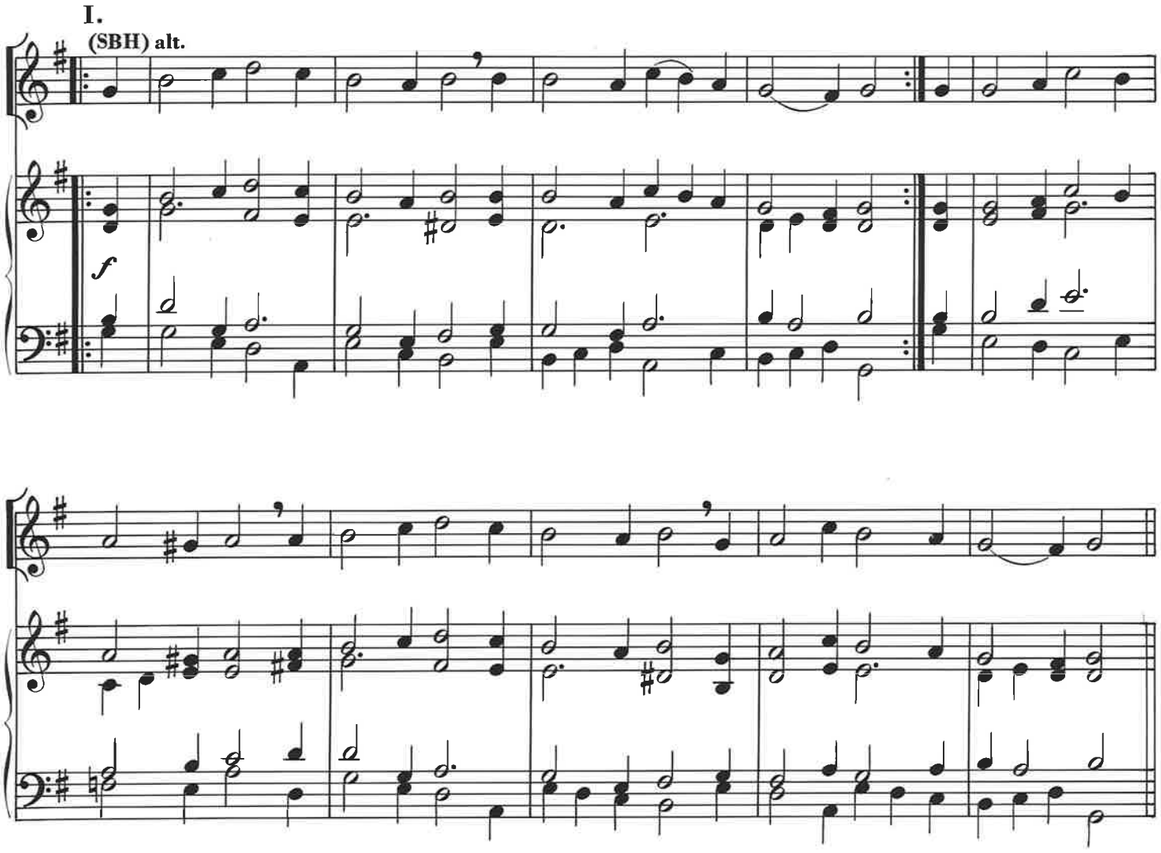
Allein Gott in der Höh

Nikolaus Decius, 1541
Free harmonizations, G. Winston Cassler

Introduction
With breadth and movement ♩.=50

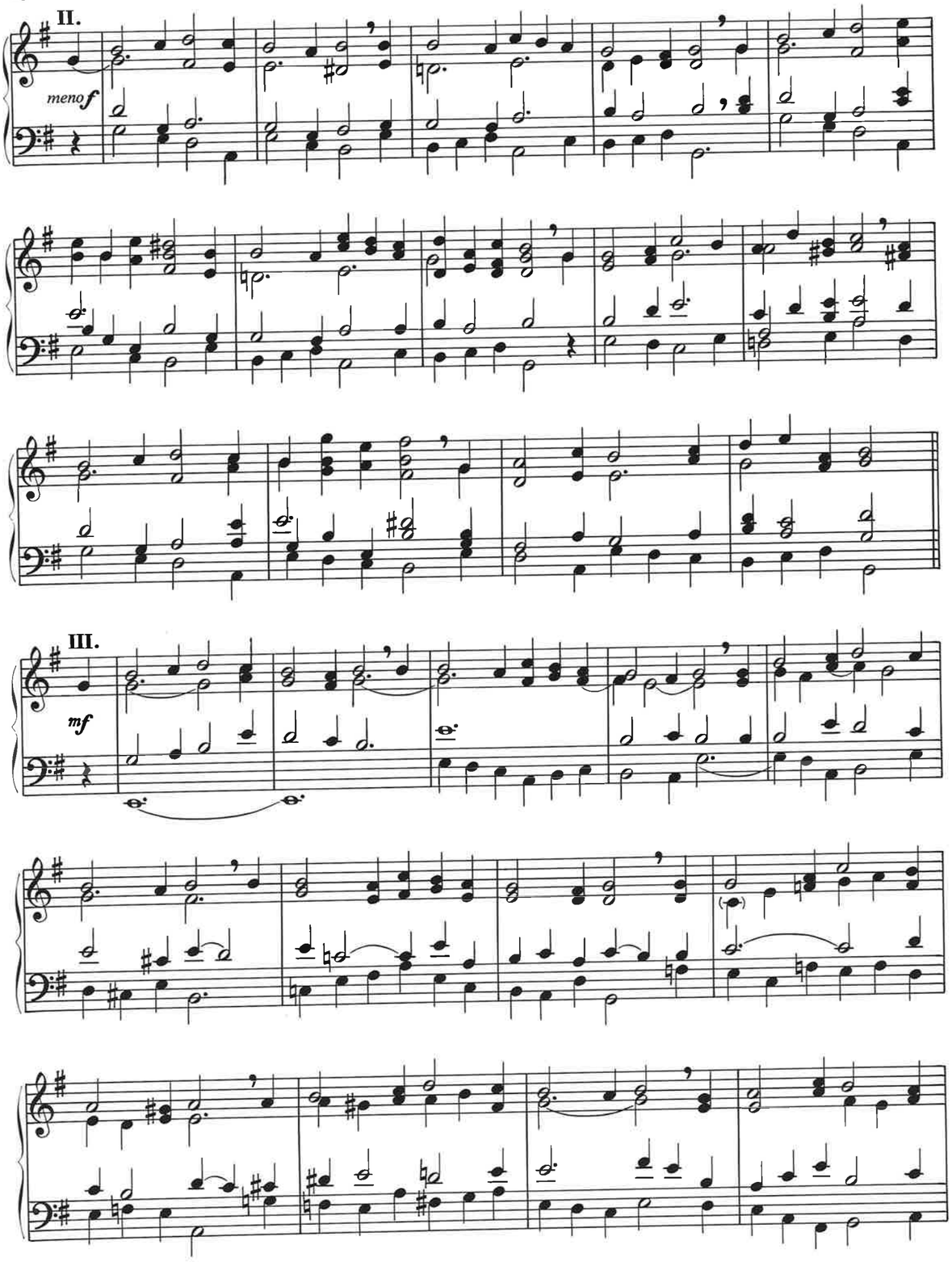


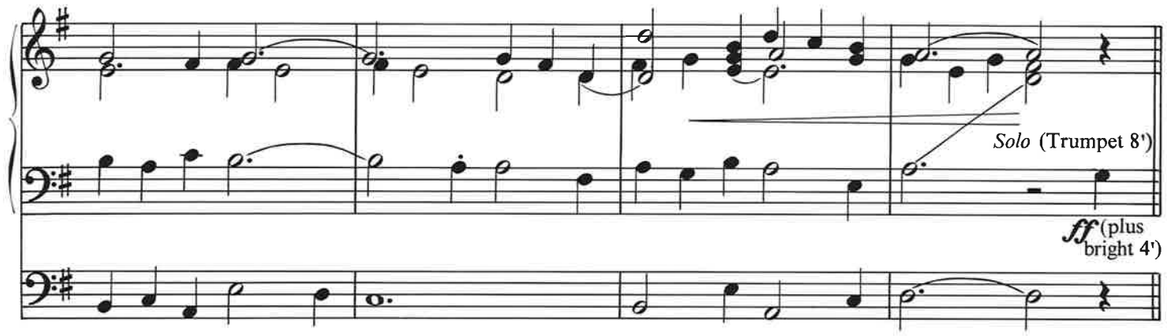
I.
(SBH) alt.



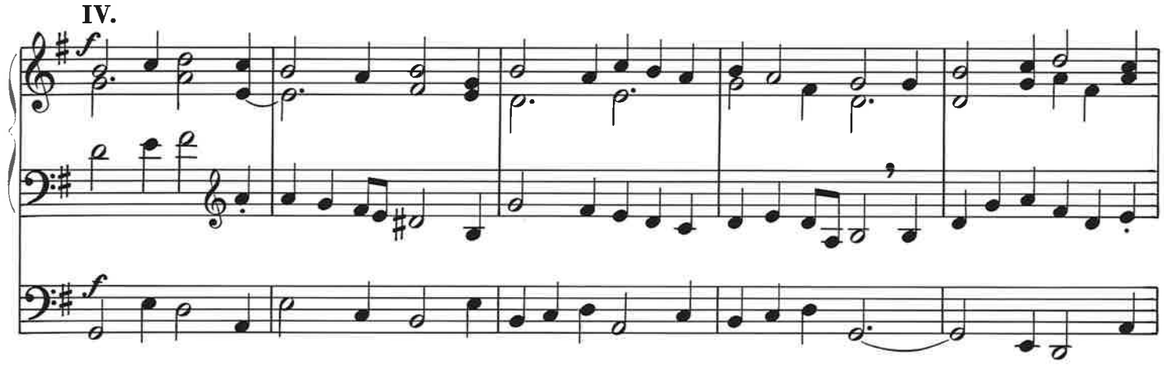
Suggested Performance:

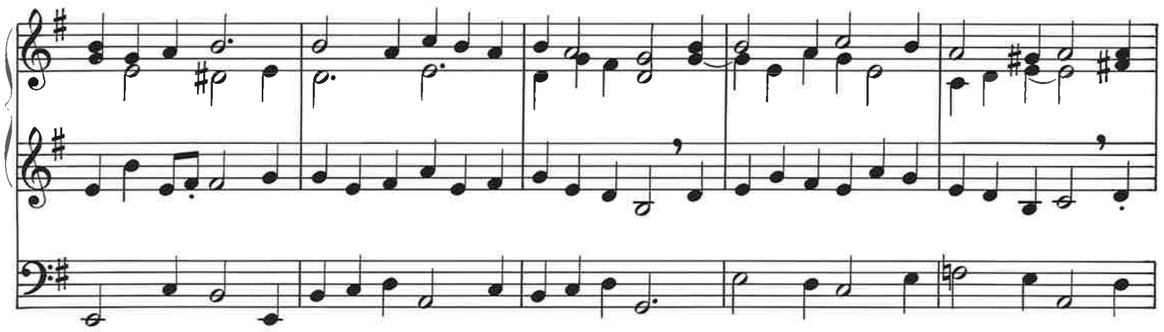
I. Choir and Congregation in unison
II. Choir and Congregation in harmony (SBH 132)
III. In unison, all men sing first phrase, all women second, and continue alternately with *tutti* on last phrase.
IV. Choir and Congregation in unison

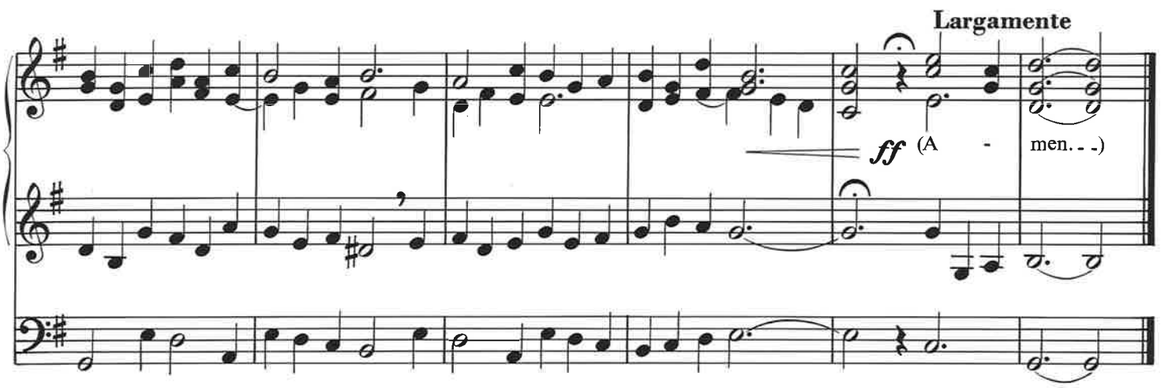

II.
meno f
III.
mf



IV.



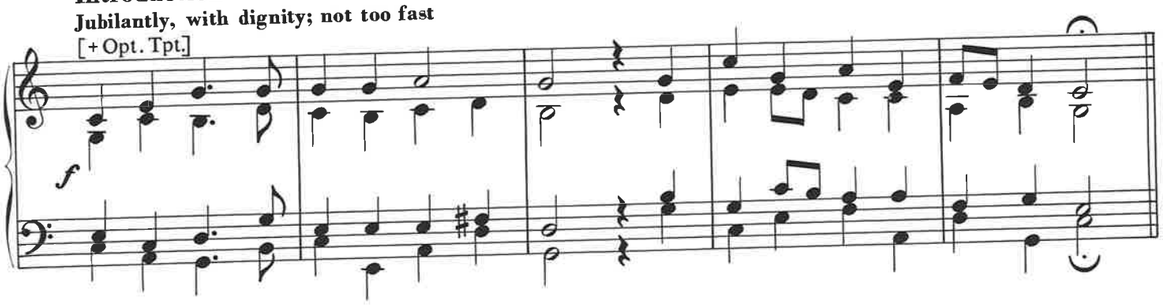




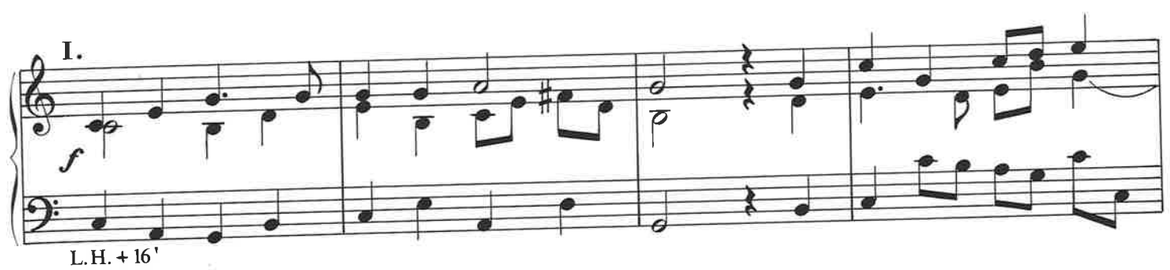
*Wake, Awake
Wachet auf

Philipp Nicolai, 1556-1608
Adapted by J. S. Bach, 1685-1750
Free harmonizations, David N. Johnson

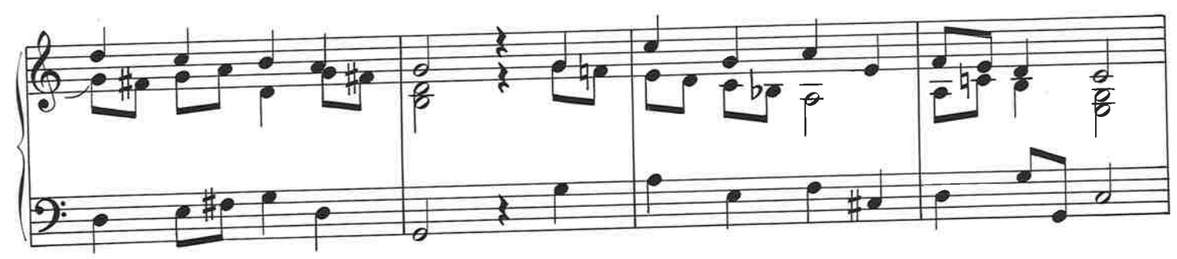
Introduction
Jubilantly, with dignity; not too fast
[+ Opt. Tpt.]

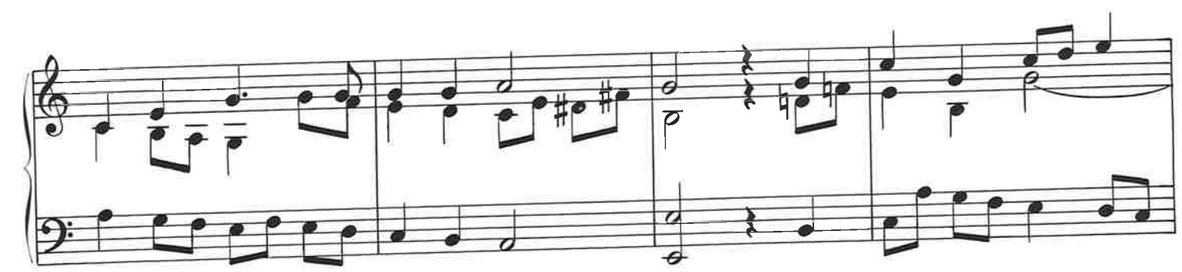


I.



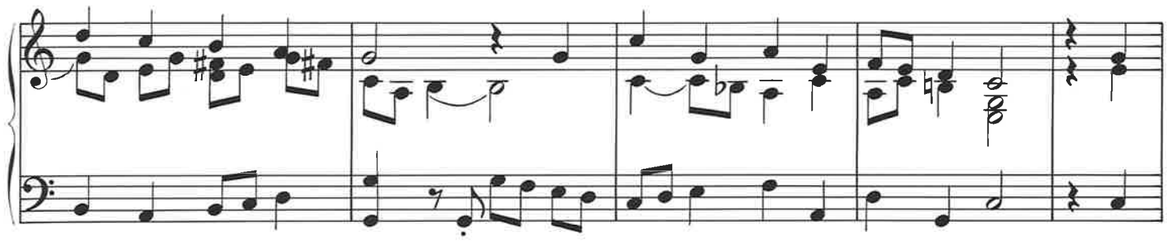
L.H. + 16'

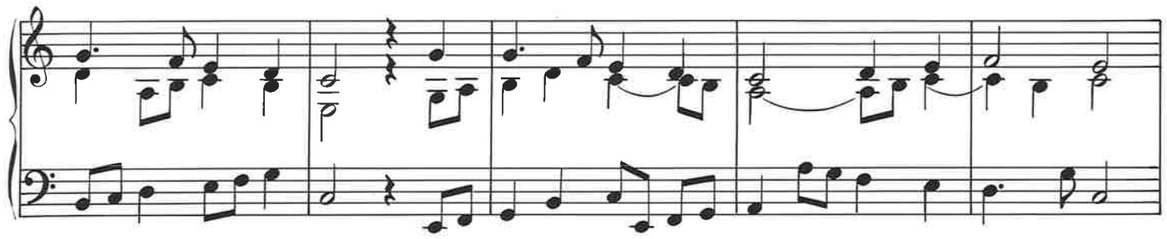


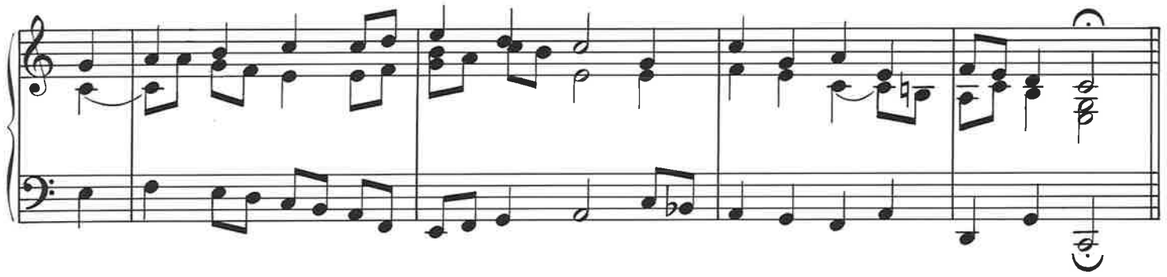


*For optional trumpet part see page 24.

Suggested Performance:
I. Choir in unison; optional trumpet
II. Choir in harmony (SBH 7); no trumpet; accompaniment optional
III. Choir and congregation in unison; optional trumpet on descant



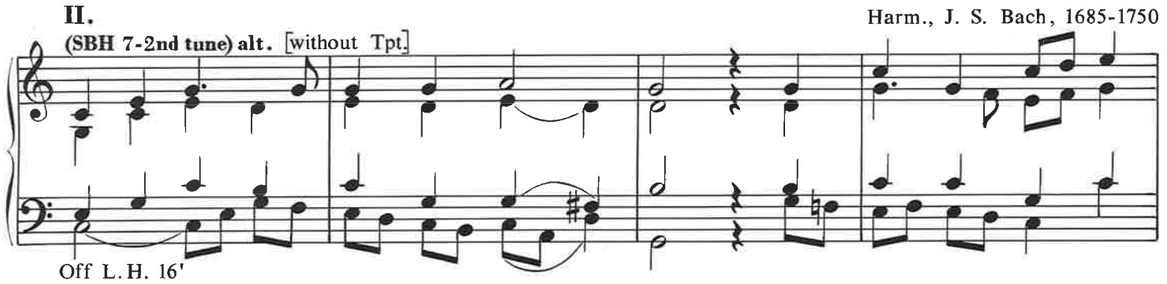




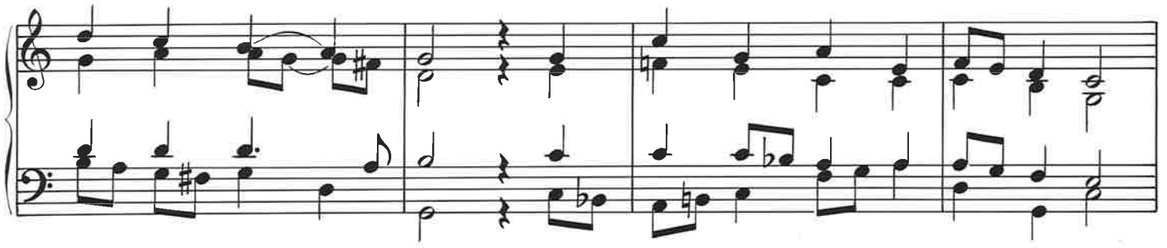
II.

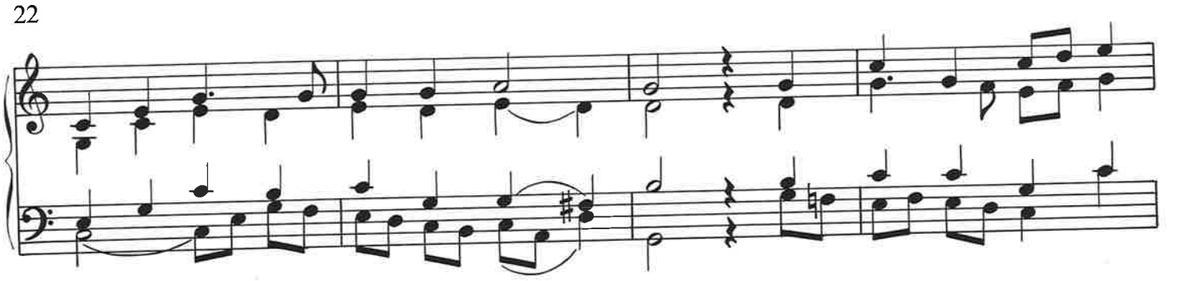
Harm., J. S. Bach, 1685-1750

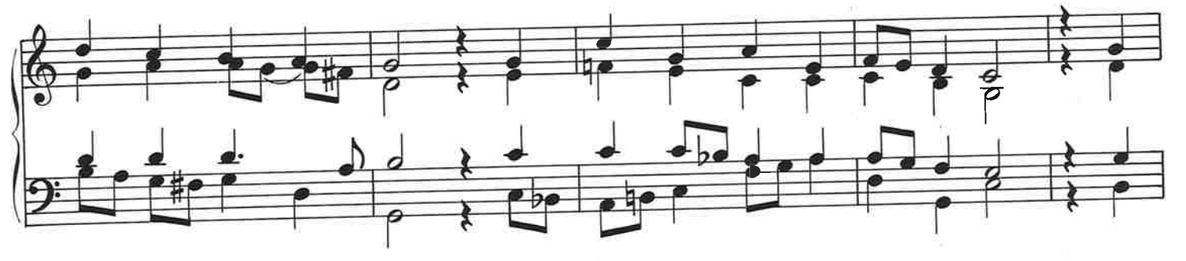
(SBH 7-2nd tune) alt. [without Tpt.]

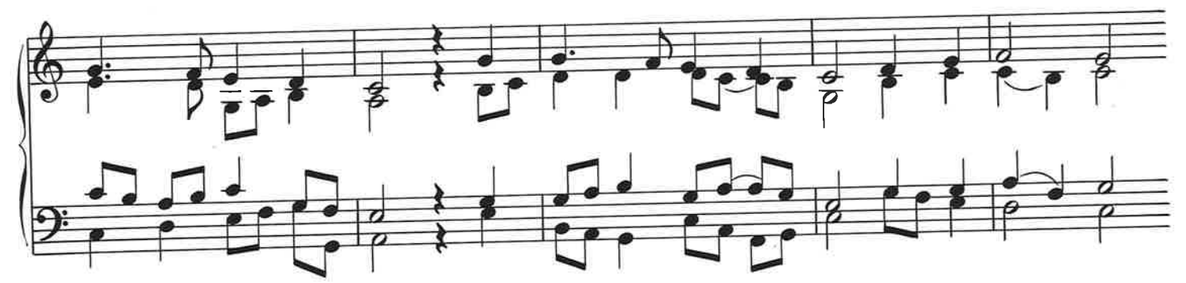


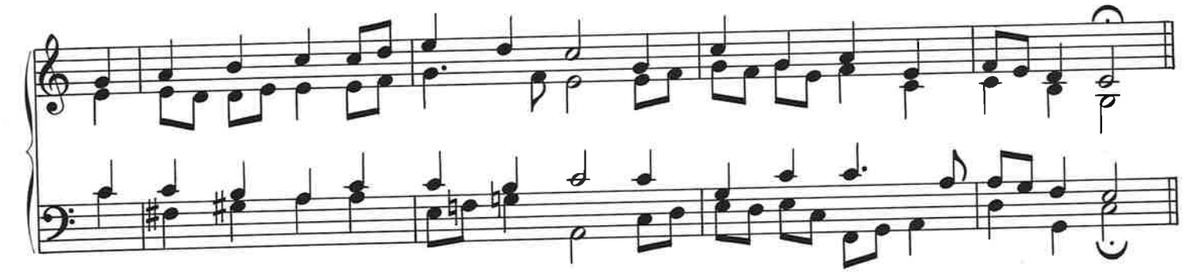
Off L.H. 16'
Use Ped. if desired





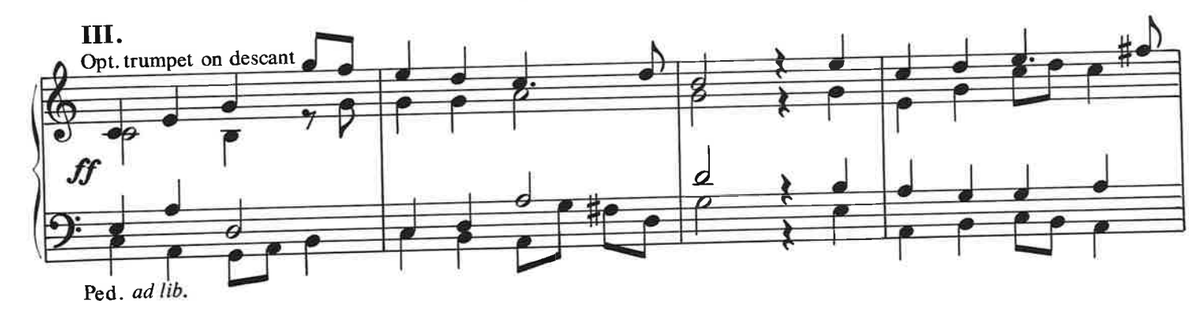




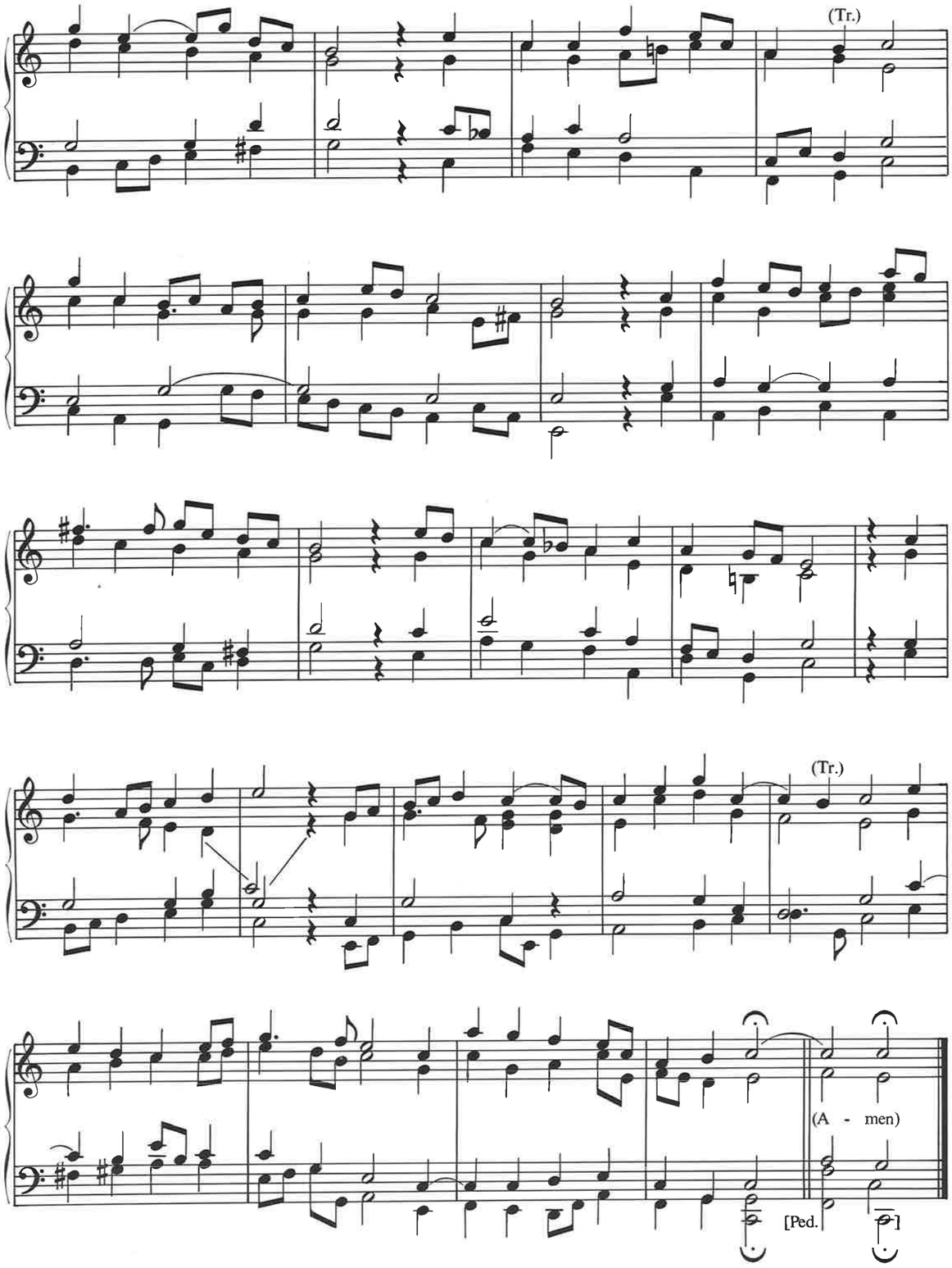


III.

Opt. trumpet on descant



Ped. *ad lib.*


(Tr.)
(Tr.)
(A - men)
[Ped.]

Wake, Awake

Part for B♭ Trumpet

Introduction

Jubilantly, with dignity; not too fast

f

I.

f

II. Irregular bars

III.

ff

*(Tr.)

*(Tr.)

*optional execution (trill may be omitted):

(A - men)