

Contents

Preface	4
<i>Advent</i>	
Comfort, Comfort Ye My People	5
<i>Christmas</i>	
All My Heart Again Rejoices	12
<i>Transfiguration</i>	
Alleluia, Song of Gladness	30
<i>Lent</i>	
Stricken, Smitten, and Afflicted	20
<i>Easter</i>	
This Joyful Eastertide	25
<i>General</i>	
Praise, My Soul, the King of Heaven	30

PREFACE

Hymns Express is designed to be useful in various situations by providing unison choral arrangements that are easy for choirs to learn quickly while leaning on elaborate piano accompaniments for musical interest. Each piece can be used as a mini-concertato, with optional congregational participation indicated throughout.

HOW TO USE

A digital access code is provided on the first page of music. Entering that code at cph.org/digital provides several supporting resources for this collection, including choral scores, congregational pages, and rehearsal recordings.

Only two copies of the music are needed—one for the director and one for the accompanist. The choir and congregation always sing the melody, so they are encouraged to sing from the hymnal. Interludes always occur between stanzas, and occasionally additional interludes are between phrases of the hymn. Sometimes parts of or whole stanzas are indicated for singing by specific divisions (men, women, solo, or small group). These additional directions need to be communicated separately to the choir, and the choir should depend on the director for entrances and cutoffs. The performance directions are summarized on the first page of each piece.

The hymn texts printed in this book are from *Lutheran Service Book*, but choirs are encouraged to use your congregation's hymnal to accommodate the version of the text that is familiar locally. Choirs using a hymnal other than *Lutheran Service Book* should verify that the number of stanzas match this music and adjust accordingly. For any titles that do not appear in your congregation's hymnal, reproducible and emailable choir and congregational pages are provided digitally.

The choir that cannot meet regularly due to schedules, illness, or absence can rehearse this music at a distance. The director may email the provided choir page and audio recording for singers to practice on their own. When choir members spend time with these preparation materials independently, a brief rehearsal—even on the day of use—should be sufficient to bring everything together.

These pieces are also useful for choirs that do meet regularly since they provide repertoire that can be rehearsed quickly. Additionally, individual stanzas may be excerpted and substituted as choral stanzas during congregational singing, providing fresh variety without preparing the entire piece.

HYMNAL ABBREVIATIONS

- LSB: Lutheran Service Book, 2006*
- HS98: Hymnal Supplement 98, 1998*
- LW: Lutheran Worship, 1982*
- TLH: The Lutheran Hymnal, 1941*
- CW21: Christian Worship: Hymnal, 2021*
- CW93: Christian Worship: A Lutheran Hymnal, 1993*
- ELH: Evangelical Lutheran Hymnary, 1996*
- ELW: Evangelical Lutheran Worship, 2006*
- LBW: Lutheran Book of Worship, 1978*

Comfort, Comfort Ye My People

Unison, Piano, Opt. Congregation

Johann Olearius, 1611–84
Tr. Catherine Winkworth, 1827–78, alt.

FREU DICH SEHR
Trente quatre Pseaumes de David, Geneva, 1551,
ed. Louis Bourgeois
Setting by Mark Knickelbein

Expressively, ♩ = 108



Piano

p *mp* *mf* *p*

The piano introduction is in 6/4 time, marked 'Expressively' with a tempo of ♩ = 108. It features a melody in the right hand and a bass line in the left hand. Dynamics range from piano (p) to mezzo-forte (mf) and back to piano (p).

⑤ Stanza 1: Choir or Soloist



Voices

1 "Com - fort, com - fort ye My peo - ple, Speak ye peace," thus saith our

mf

Stanza 1 is in 6/4 time. The vocal line is marked 'Choir or Soloist' and includes the lyrics: "1 'Com - fort, com - fort ye My peo - ple, Speak ye peace,' thus saith our". The piano accompaniment is marked *mf*.

⑨



God;

p *mp* *mf* *p*

Stanza 2 begins with a vocal line for 'God;' followed by piano accompaniment. Dynamics range from piano (p) to mezzo-forte (mf) and back to piano (p).

Directions for choir

LSB 347; LW 28; TLH 61; CW21 312; CW93 11; ELH 102; ELW 256; LBW 29

Stanza 1: Choir or Soloist. An interlude follows each of the first two lines.

Stanza 2: First line—Choir Men; Second line—Choir Women; Third line and following—All Choir

Stanza 3: Choir. A long interlude occurs between stanzas 3 and 4; wait for the key change to be fully established.

Stanza 4: Choir, Opt. Congregation

Go to cph.org/digital for supporting downloadable resources.

Copying or reproducing this material in any form is illegal.

Copyright © 2023 Concordia Publishing House
3558 S. Jefferson Avenue, St. Louis, MO 63118-3968
All Rights Reserved Printed in U.S.A.

All My Heart Again Rejoices

Unison, Piano, Opt. Congregation

Paul Gerhardt, 1607–76, abr., adapt.
Tr. Catherine Winkworth, 1827–78, alt.

FRÖHLICH SOLL MEIN HERZE SPRINGEN
Johann Crüger, 1598–1662
Setting by Mark Knickelbein

Energetically, ♩ = 126

Piano

Directions for choir

LSB 360; LW 39; TLH 77; CW21 329; CW93 37; ELH 115; LBW 46

Stanzas 1–3: Choir

Stanza 4: Choir, Opt. Congregation

Stanza 5: Choir. A long interlude occurs between stanzas 5 and 6; wait for the key change to be fully established.

Stanza 6: Choir, Opt. Congregation

Stanza 1: Choir
a tempo

(21)

Voices

rit.

1 All my

(26)

heart a - gain re - joic - es As I hear Far and near Sweet-est an - gel

(32)

voic - es. "Christ is born!" their choirs are sing - ing Till the air Ev - 'ry - where

(38)

Now with joy is ring - ing.

Stricken, Smitten, and Afflicted

Unison, Piano, Opt. Congregation

Thomas Kelly, 1769–1855, alt.

O MEIN JESU, ICH MUSS STERBEN
Geistliche Volkslieder, Paderborn, 1850
 Setting by Mark Knickelbein

Tenderly, ♩ = 72

Piano

⑥ **Stanza 1: Solo or Small Group**

Voices

I Strick-en, smit - ten, and af - flict - ed, See Him dy - ing on the

⑫

tree! 'Tis the Christ, by man re - ject - ed; Yes, my soul, 'tis He, 'tis He!

Directions for choir

LSB 451; *LW* 116; *TLH* 153; *CW*21 430; *CW*93 127; *ELH* 297

Stanza 1: First and second lines—Solo or Small Group, followed by an interlude; Third line—All Choir; Fourth line—Solo or Small Group

Stanza 2: Choir, Opt. Congregation

Stanza 3: Choir

Stanza 4: Choir, Opt. Congregation

This Joyful Eastertide

25

Unison, Piano, Opt. Congregation

George R. Woodward, 1848–1934

VRUECHTEN

Dauids Psalmen, Amsterdam, 1684

Setting by Mark Knickelbein

Lively, ♩ = 152

Piano *f*

⑥

⑫

Stanza 1: Choir, Opt. Congregation

Voices *rit.* *a tempo*

1 This joy-ful Eas-ter - tide A - way with sin and sor -

rit. *a tempo*

Directions for choir

LSB 482; LW 140; CW21 449; CW93 160; ELW 391; LBW 149

Stanza 1: Choir, Opt. Congregation

Stanza 2: Choir

Stanza 3: Choir, Opt. Congregation

978003

Praise, My Soul, the King of Heaven

Alleluia, Song of Gladness

Unison, Piano, Opt. Congregation

Henry F. Lyte, 1793–1847

Latin, ca. 11th cent.

Tr. John Mason Neale, 1818–66, alt.

LAUDA ANIMA

John Goss, 1800–80

Setting by Mark Knickelbein

Allegro, ♩ = 108

Piano *mf*

Voices

⑥ **Stanza 1: Choir, Opt. Congregation**

1 Praise, my soul, the King of heav - en;
1 Al - le - lu - ia, song of glad - ness,

f

⑪

To His feet your trib - ute bring; Ran-somed, healed, re - stored, for - giv - en, Ev - er - more His
Voice of joy that can - not die; Al - le - lu - ia is the an - them Ev - er raised by

Directions for choir

Praise, My Soul, the King of Heaven: *LSB* 793; *HS98* 893; *CW21* 621; *ELH* 67; *ELW* 864, 865; *LBW* 549

Alleluia, Song of Gladness: *LSB* 417; *HS98* 819; *ELW* 318

Stanza 1: Choir, Opt. Congregation

Stanza 2: First line—Choir Men; Second line—Choir Women; Third line and following—All Choir. After stanza 2, wait for a short introduction to establish a new tempo.

Stanza 3: Choir.

Stanza 4: Choir, Opt. Congregation