

Once He Came in Blessing

GOTTES SOHN IST KOMMEN
Michael Weisse, ca. 1480–1534
Setting by Brian Henkelmann

Not rushed, ♩ = 76

Instruments 1 and 2 in C

Piano

mf

mp

5

mf

mp

10

The musical score is written for Instruments 1 and 2 in C (treble clef, 3/4 time) and Piano (grand staff, 3/4 time). The key signature has two flats (B-flat and E-flat). The tempo is marked 'Not rushed, ♩ = 76'. The score is divided into three systems. The first system (measures 1-4) features a melodic line for the instruments starting with a half note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The piano accompaniment consists of chords: G2-Bb2-Eb3, G2-Bb2-Eb3, G2-Bb2-Eb3, and G2-Bb2-Eb3. The second system (measures 5-8) continues the melodic line with eighth notes A4, Bb4, and A4, then a half note G4. The piano accompaniment consists of chords: G2-Bb2-Eb3, G2-Bb2-Eb3, G2-Bb2-Eb3, and G2-Bb2-Eb3. The third system (measures 9-12) features a melodic line starting with a half note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The piano accompaniment consists of chords: G2-Bb2-Eb3, G2-Bb2-Eb3, G2-Bb2-Eb3, and G2-Bb2-Eb3. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes measure numbers 5 and 10 in circles.

Parts for C and B♭ instruments are available at cph.org.

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Joy to the World

7

ANTIOCH

George Frideric Handel, 1685–1759, adapt.

Setting by Brian Henkelmann

Cheerfully, ♩ = 69–72

Instruments 1 and 2 in C

Piano

③

⑥

Parts for C and B $\flat$ instruments are available at cph.org.

O Dearest Jesus, What Law Hast Thou Broken

HERZLIEBSTER JESU
Johann Crüger, 1598–1662
Setting by Brian Henkelmann

Solemnly, ♩ = 60

Piano

p

mp

④

⑦

Inst. 1 & 2
in C

mf *c.f.*

mf

mp

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It features a piano accompaniment and instrumental parts for two instruments in C. The tempo is marked 'Solemnly' with a quarter note equal to 60 beats per minute. The score is divided into three systems. The first system shows the piano accompaniment with a dynamic of *p* (piano) and *mp* (mezzo-piano). The second system continues the piano accompaniment with a dynamic of *mp*. The third system introduces the instrumental parts for two instruments in C, marked with a dynamic of *mf* (mezzo-forte) and *c.f.* (crescendo-forte). The piano accompaniment continues with a dynamic of *mp*.

Good Christian Friends, Rejoice and Sing O Sons and Daughters of the King

GELOBT SEI GOTT
Melchior Vulpius, ca. 1570–1615
Setting by Brian Henkelmann

With joy, $\text{♩} = 60$

Instruments 1 and 2 in C

Piano

f

④

c.f.

f

mf

⑧

f c.f.

The musical score is for a hymn in 4/4 time. It features three systems of music. Each system has a single staff for 'Instruments 1 and 2 in C' and a grand staff for 'Piano'. The first system begins with a piano introduction marked 'f'. The second system starts at measure 4, marked with a circled '4', and includes a 'c.f.' (crescendo) marking. The third system starts at measure 8, marked with a circled '8', and includes a 'f c.f.' marking. The piano part consists of a right-hand melody and a left-hand bass line. The instrumental part is a single staff with a treble clef. The tempo is indicated as 'With joy, ♩ = 60'.

Parts for C and B $\flat$ instruments are available at cph.org.

Holy, Holy, Holy

NICAEA
John B. Dykes, 1823–76
Setting by Brian Henkelmann

Stately, ♩ = 112

Instruments 1 and 2 in C

Piano

mf

mf

⑤ *mp* *mf*

mp *mf* *mp*

⑩

Parts for C and B $\flat$ instruments are available at cph.org.

Word of God, Come Down on Earth
Dearest Jesus, We Are Here
Blessed Jesus, at Your Word

25

LIEBSTER JESU, WIR SIND HIER
Johann Rudolph Ahle, 1625–73, alt.
Setting by Brian Henkelmann

Moderately, ♩ = 66

Instruments 1 and 2 in C

Piano

The musical score is written for Instruments 1 and 2 in C (treble clef, key of D major, 4/4 time) and Piano (grand staff, key of D major, 4/4 time). The tempo is 'Moderately' with a quarter note equal to 66 beats per minute. The score is divided into three systems. The first system shows the instruments playing a melody with a 'mf' dynamic and the piano providing a harmonic accompaniment with a 'mp' dynamic. The second system continues the melody and accompaniment. The third system features a change in dynamics, with the instruments playing 'mf c.f.' and the piano playing 'mp'. The score includes measure numbers 4 and 7 in circles at the beginning of their respective systems.

Parts for C and B $\flat$ instruments are available at cph.org.

Let All Mortal Flesh Keep Silence

PICARDY
French, 17th cent.
Setting by Brian Henkelmann

Reverently, ♩ = ca. 66

Instruments 1 and 2 in C

Piano

mp

pedal by half measure

⑤ *c.f.* *mf*

⑨ *c.f.* *mf*

Parts for C and B♭ instruments are available at cph.org.

The God of Abraham Praise Christ Sits at God's Right Hand

YIGDAL

Hebrew

Setting by Brian Henkelmann

Andante con moto, ♩ = 96

Instruments
1 and 2 in C

Piano

The musical score is written for Instruments 1 and 2 in C (treble clef) and Piano (grand staff). The key signature is B-flat major (three flats). The time signature is 4/4. The tempo is Andante con moto, 96 beats per minute. The score is divided into three systems. The first system includes staves for Instruments 1 and 2 in C and Piano. The second system continues the piano part with a measure rest of 4 measures. The third system includes a staff for Instruments 1 and 2 in C and Piano. Dynamics include *mf*, *f*, and *c.f.* (crescendo fortissimo). The score is marked with measure numbers 4 and 8.

Parts for C and B $\flat$ instruments are available at cph.org.