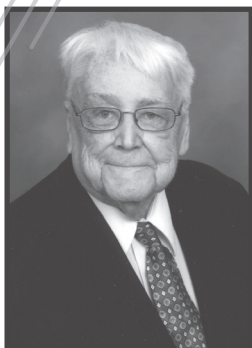


EDITORS' INTRODUCTION

The Center for Church Music at Concordia University Chicago houses the extensive collection of the works of Richard Hillert. This includes sketches, original manuscripts, revisions, published music, and related correspondence. In working through this collection, we have come across many unpublished compositions that have had very little exposure due to a variety of reasons. For example, a number of works were written for a specific occasion only to be filed away and rarely seen again. In our review of many pieces, we felt that these unpublished organ works—mostly settings of commonly used hymn tunes—would be a welcome addition to the church organist's repertory, especially for those who have studied with Hillert; those who have played, sung, and admired his work; and those in the future who have yet to encounter the music of this remarkable man.

Steven Wentz
Dennis Zimmer
January 2024

PLEASE NOTE: The suggestions for organ registration and metronome markings are provided by the editors and are not part of the original manuscripts. Dates of each piece are provided according to how they are marked in the manuscripts.



RICHARD HILLERT

Born March 14, 1923, in Granton, Wisconsin, Richard Hillert began writing piano music and songs in the popular style of the period at the age of 14. He received the bachelor's degree (1951) from Concordia (then Teachers College), River Forest; master of music (1955) and doctor of music (1968) degrees were earned at Northwestern University, where he studied composition with Anthony Donato. In summer 1956, he studied at Tanglewood with the Italian composer Goffredo Petrassi. He served as parish musician and teacher in Missouri, Wisconsin, and the Chicago area from 1951 to 1969.

Richard Hillert served as professor of music at Concordia University Chicago from 1959 to 1993. He taught classes in music theory and composition, twentieth-century music, orchestration, comparative arts, and liturgical worship. Hillert is best known for "Worthy Is Christ," with its antiphon, "This is the feast of victory," written for inclusion in *Lutheran Book of Worship* (1978) and *Lutheran Worship* (1982), and now found in the hymnals of many denominations. His "Setting One," containing "This Is the Feast," continues in *Lutheran Service Book* and *Evangelical Lutheran Worship*.

Hillert's compositions include large concert works, symphonic and chamber works, instrumental solos and songs, and works for liturgical use. Most of these are for voices, with or without instruments, but a number of pieces are for keyboard, specifically organ. In the late 1980s, he edited the final twelve volumes of the *Concordia Hymn Prelude Series*.

Many currently active church composers studied with Dr. Hillert. He was named Distinguished Professor of Music by his fellow faculty members at Concordia University in 1987 and received numerous honorary doctorates and other awards for contributions to the church and its music. Dr. Hillert died in Melrose Park, Illinois, on February 18, 2010.

Kathryn Hillert Brewer
January 2024

Find more music and information about Richard Hillert at the Center for Church Music website and on the CPH music subscription.

For Jim Freese

Lo, How a Rose E'er Blooming A Great and Mighty Wonder

I: 8', 4'
II: Solo

ES IST EIN ROS
Alte Catholische Geistliche Kirchengeseng, Köln, 1599
Setting by Richard Hillert, 1923–2010

♩ = ca. 56

The musical score is written for a solo instrument in 4/4 time, with a tempo of approximately 56 beats per minute. It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The first system begins with a piano (p) dynamic and a first fingering (1) marking. The melody is primarily in the bass staff, with the treble staff containing whole rests. The second system is marked with a circled 3, indicating the third measure of a phrase. The third system is marked with a circled 5, indicating the fifth measure. The fourth system is marked with a circled 7, indicating the seventh measure. The piece concludes with a final cadence in the fourth system.

This registration is contained in the original manuscript.
October 1977

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

9

Manual: Small Plenum

(Gedackt 8', Principal 4' or Gedackt 8', Rohrflöte 4', Principal 2')

GELOBT SEI GOTT

Melchior Vulpius, ca. 1570–1615

Setting by Richard Hillert, 1923–2010

$\text{♩} = \text{ca. } 56$

The musical score is written for a single manual (Small Plenum) and consists of four systems of music. Each system is in 3/2 time and features a treble and bass staff. The first system begins with a tempo marking of $\text{♩} = \text{ca. } 56$. The second system is marked with a circled 3, the third with a circled 6, and the fourth with a circled 9. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The key signature is one flat (B-flat), and the piece concludes with a final cadence in the fourth system.

1982

978054

Jesus! Name of Wondrous Love Spread the Reign of God the Lord To Your Temple, Lord, I Come

Manual: Small Plenum or Flute 8', 4'

GOTT SEI DANK
Geist-reiches Gesang-Buch, Halle, 1704,
ed. Johann A. Freylinghausen, alt.
Setting by Richard Hillert, 1923–2010

♩ = ca. 104

③

⑤

This work was written originally in D major. The meter was originally 12/4. This edition divides each 12/4 measure into two 6/4 measures, while keeping the original rhythmic notation.

January 1, 1966

Lord, Thee I Love with All My Heart

Manual: Gedackt 8', Strings 8', Flute 4'

Pedal: Subbass 16', Man. to Ped.

HERZLICH LIEB

Zwey Bücher . . . Tabulatur, Strassburg, 1577

Setting by Richard Hillert, 1923–2010

Andantino affettuoso, ♩ = 72–80

mp *espressivo, legato*

Man.

④

⑦

This work was written originally in C major. The use of the pedal is suggested only to provide a pitch that would otherwise be unattainable on the manuals.

June 27, 1984

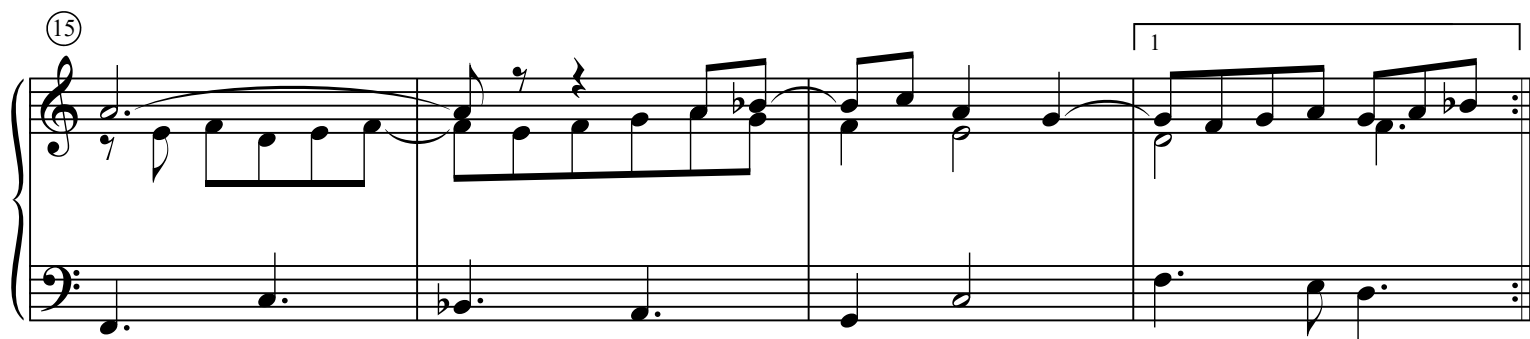
Sing Praise to God, the Highest Good

17

Manual: Principals to Mixture

LOBT GOTT DEN HERREN, IHR
Melchior Vulpus, ca. 1570–1615
Setting by Richard Hillert, 1923–2010

Allegro, ♩ = ca. 92–100



O God, My Faithful God How Can I Thank You, Lord O God, Forsake Me Not

Manual: Flute 8', 4'

O GOTT, DU FROMMER GOTT
Neu-vermehrtes . . . Gesangbuch, 3rd ed., Meiningen, 1693
Setting by Richard Hillert, 1923–2010

♩ = ca. 60

③

⑤

1 2

Dr. Hillert also provided a version in which the upper voice melody was assigned to a treble instrument. The piece might be performed in this way or with the pedal playing the melody on a 4' Choralbass.

September 20, 1965

Soul, Adorn Yourself with Gladness Feed Thy Children, God Most Holy

I: Soft Reed, Cornet, or another Solo

II: Flute 8', 4'

Pedal: 16', 8'

SCHMÜCKE DICH

Johann Crüger, 1598–1662

Setting by Richard Hillert, 1923–2010

$\text{♩} = \text{ca. } 66$

The musical score is written in D major (two sharps) and 2/2 time. It consists of three systems of staves. The first system has three staves: I (top), II (middle), and Pedal (bottom). The second system starts at measure 4 and includes a triplet in the middle staff. The third system starts at measure 7 and includes multiple triplets in the middle staff. The tempo is marked as $\text{♩} = \text{ca. } 66$.

This work was written originally with a 4/2 time signature. This edition divides each 4/2 measure into two 2/2 measures.

October 1950

For Herbert Gotsch

For All the Saints

27

SINE NOMINE
Ralph Vaughan Williams, 1872–1958
Setting by Richard Hillert, 1923–2010

Molto maestoso, ♩ = 66–72

The musical score is presented in two systems. The first system is a piano accompaniment in 2/2 time, marked **Molto maestoso** with a tempo of ♩ = 66–72. It begins with a forte (*f*) dynamic. The right hand features a series of chords and a triplet of eighth notes in the final measure. The left hand provides a steady bass line with some chromatic movement. The second system, marked with a circled 4, shows the vocal entry. The right hand has a melodic line with a long, sweeping slur. The left hand continues with a bass line, including a triplet of eighth notes. The key signature has one sharp (F#), and the time signature is 2/2.

September 23, 1981

978054