

O Come, All Ye Faithful

ADESTE FIDELES

John F. Wade, ca. 1711–86

Setting by Mark Knickelbein

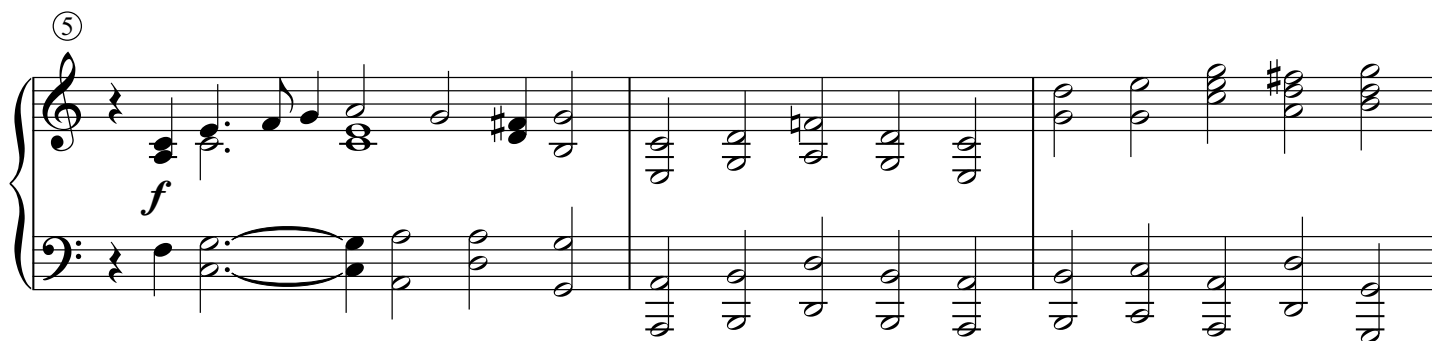
The piano score is written for a grand piano in 4/4 time with a key signature of one sharp (F#). The score is divided into five systems, each with a circled measure number at the beginning: 1, 4, 8, 13, and 17. The first system begins with a mezzo-forte (*mf*) dynamic. The second system contains measure 4. The third system contains measures 8 through 12, with a mezzo-piano (*mp*) dynamic marking at the end of the system and an *8va--* instruction above the final measure. The fourth system contains measures 13 through 16, with a circled measure number (8) and a dashed line above the first measure. The fifth system contains measures 17 through 20, with a mezzo-forte (*mf*) dynamic marking in the third measure and an *8vb* instruction below the final measure. The score features a variety of musical textures, including block chords, moving lines in both hands, and a final cadence.

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A Mighty Fortress Is Our God

EIN FESTE BURG (Rhythmic)
Martin Luther, 1483–1546
Setting by Mark Knickelbein

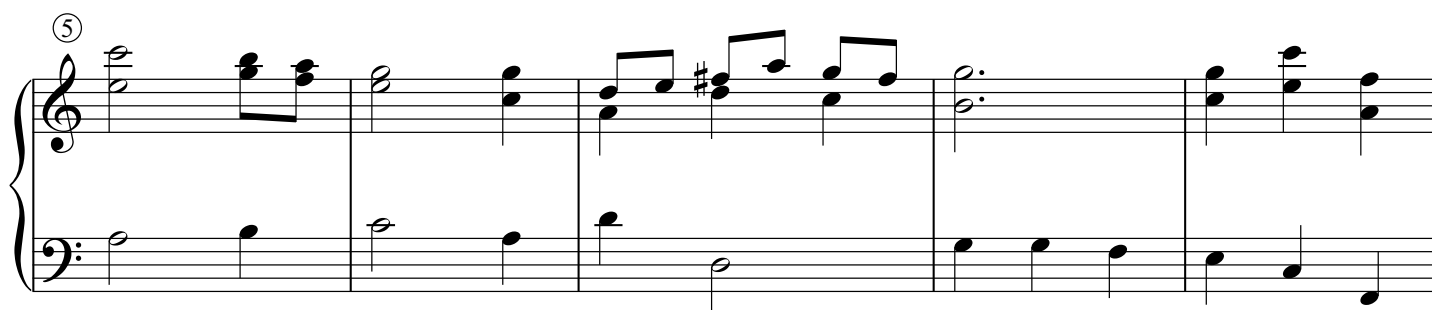


Suggested for stanza 2

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

5

GELOBT SEI GOTT
Melchior Vulpius, ca. 1570–1615
Setting by Mark Knickelbein



Rejoice, Rejoice, Believers (G)

Setting 1

HAF TRONES LAMPA FÄRDIG
Swedish
Settings by Mark Knickelbein

f

⑤

⑨

⑬

Suggested for stanza 2

Setting 2

Setting 2 is a musical score in 4/4 time, key of D major (one sharp). The score is divided into four systems, each containing measures 1 through 13. The first system (measures 1-4) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 5-8) starts with a mezzo-forte (*mf*) dynamic and ends with a fortissimo (*ff*) dynamic. The third system (measures 9-12) continues the fortissimo dynamic. The fourth system (measures 13) concludes the piece. The score features a variety of musical textures, including single-note lines, dyads, and dense block chords. The bass line often provides a harmonic foundation with sustained notes and moving lines, while the treble line features more melodic and harmonic movement.

Suggested for stanza 3

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