

Prepare the Royal Highway

BEREDEN VÄG FÖR HERRAN
Swedish, 17th cent.
Setting by John A. Behnke (ASCAP)

Introduction

Man.

The introduction consists of four measures in 4/4 time, key of D major. The right hand (treble clef) begins with a whole rest, followed by a half note D4, a quarter note E4, and a quarter note F#4. The left hand (bass clef) plays a steady eighth-note accompaniment: D3-E3-F#3-G3-A3-B3-C#4-D4.

Measures 5-9. Measure 5 starts with a circled '5'. The right hand plays a half note D4, a quarter note E4, and a quarter note F#4. The left hand continues the eighth-note accompaniment. Measure 6 features a whole note chord of D4 and F#4 in the right hand. Measures 7-9 continue with the eighth-note accompaniment and various chordal textures in the right hand.

Measures 10-14. Measure 10 starts with a circled '10'. The right hand plays a half note D4, a quarter note E4, and a quarter note F#4. The left hand continues the eighth-note accompaniment. Measure 11 features a whole note chord of D4 and F#4 in the right hand. Measures 12-14 continue with the eighth-note accompaniment and various chordal textures in the right hand.

Measures 15-18. Measure 15 starts with a circled '15'. The right hand plays a half note D4, a quarter note E4, and a quarter note F#4. The left hand continues the eighth-note accompaniment. Measure 16 features a whole note chord of D4 and F#4 in the right hand. Measures 17-18 continue with the eighth-note accompaniment and various chordal textures in the right hand.

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What Child Is This

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GREENSLEEVES

English, 16th cent.

Setting by John A. Behnke (ASCAP)

Introduction

Not too fast, $\text{♩} = 52$

Musical score for the Introduction of 'What Child Is This'. The piece is in G major and 6/8 time. The tempo is marked 'Not too fast, ♩ = 52'. The dynamics are marked *mf* (mezzo-forte). The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff begins with a half note G2, followed by a quarter note F2, and then a series of eighth notes. The piece ends with a half note G4 in the treble staff and a half note G2 in the bass staff.

Stanza 1

Musical score for Stanza 1 of 'What Child Is This'. The piece is in G major and 6/8 time. The dynamics are marked *f* (forte) for the treble staff and *mf* (mezzo-forte) for the bass staff. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff begins with a half note G2, followed by a quarter note F2, and then a series of eighth notes. The piece ends with a half note G4 in the treble staff and a half note G2 in the bass staff.

Musical score for Stanza 1 of 'What Child Is This'. The piece is in G major and 6/8 time. The dynamics are marked *f* (forte) for the treble staff and *mf* (mezzo-forte) for the bass staff. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff begins with a half note G2, followed by a quarter note F2, and then a series of eighth notes. The piece ends with a half note G4 in the treble staff and a half note G2 in the bass staff.

Musical score for Stanza 1 of 'What Child Is This'. The piece is in G major and 6/8 time. The dynamics are marked *f* (forte) for the treble staff and *mf* (mezzo-forte) for the bass staff. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff begins with a half note G2, followed by a quarter note F2, and then a series of eighth notes. The piece ends with a half note G4 in the treble staff and a half note G2 in the bass staff.

Musical score for Stanza 1 of 'What Child Is This'. The piece is in G major and 6/8 time. The dynamics are marked *f* (forte) for the treble staff and *mf* (mezzo-forte) for the bass staff. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff begins with a half note G2, followed by a quarter note F2, and then a series of eighth notes. The piece ends with a half note G4 in the treble staff and a half note G2 in the bass staff.

In Thee Is Gladness (F) My Soul Rejoices

IN DIR IST FREUDE
Giovanni Giacomo Gastoldi, ca. 1556–ca. 1622
Setting by John A. Behnke (ASCAP)

Introduction

Introduction

f

mf

Ped.

⑥

⑪

⑰

f

In Thee Is Gladness (E $\flat$) My Soul Rejoices

IN DIR IST FREUDE
Giovanni Giacomo Gastoldi, ca. 1556–ca. 1622
Setting by John A. Behnke (ASCAP)

Introduction

f
mf
Ped.

⑥

⑪

⑰
f

Come, Holy Ghost, Creator Blest

19

KOMM, GOTT SCHÖPFER
Geistliche Lieder aufs new gebessert, Wittenberg, 1533,
ed. Joseph Klug
Setting by John A. Behnke (ASCAP)

Introduction

Man.

mp

mf Solo

The introduction consists of three measures. The first measure features a piano introduction in the bass clef with a mezzo-piano (*mp*) dynamic, marked 'Man.' below. The right hand has a whole rest. The second measure continues the bass line with a mezzo-forte (*mf*) dynamic, while the right hand has a whole note. The third measure shows the right hand entering with a solo melody in a mezzo-forte (*mf*) dynamic, while the bass line continues with a whole note.

Measures 4 through 7. The right hand melody continues with eighth and quarter notes. The bass line provides harmonic support with chords and moving lines. Measure 7 ends with a double bar line.

Measures 8 through 10. The right hand melody continues with eighth and quarter notes. The bass line provides harmonic support with chords and moving lines. Measure 10 ends with a double bar line.

Measures 11 through 14. Measure 11 begins with a mezzo-piano (*mp*) dynamic. The right hand melody continues with eighth and quarter notes. The bass line provides harmonic support with chords and moving lines. Measure 14 ends with a double bar line.

Let Us Ever Walk with Jesus

23

LASSET UNS MIT JESU ZIEHEN
Georg G. Boltze, 18th cent.
Setting by John A. Behnke (ASCAP)

Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system is labeled 'Introduction' and begins with a mezzo-forte (*mf*) dynamic. The second system starts with a circled measure number '4'. The third system starts with a circled measure number '7'. The score includes various musical notations such as quarter notes, eighth notes, and chords. Pedal markings are present: 'Ped.' under the first measure and 'Ped.' under the first measure of the third system. The piece concludes with a double bar line at the end of the third system.

We Praise You and Acknowledge You, O God

THAXTED

Gustav Holst, 1874–1934, alt.

Setting by John A. Behnke (ASCAP)

Introduction

mf

f

⑤

⑩

⑮

This Joyful Eastertide

VRUECHTEN

 Davids Psalmen, Amsterdam, 1684

Setting by John A. Behnke (ASCAP)

Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The introduction consists of eight measures. The first measure is marked *mf* and includes the instruction 'Man.' below the bass staff. The melody in the right hand begins with a half rest, followed by a series of eighth and quarter notes. The bass line starts with a half note, followed by eighth and quarter notes. The second system, starting at measure 4, includes a 'Ped.' instruction below the bass staff. The third system, starting at measure 8, features a long melodic line in the right hand and a sustained bass line with a long note in the final measure.

Oh, Blest the House The Star Proclaims the King Is Here

39

WO GOTT ZUM HAUS
Geistliche Lieder auff's new gebessert, Wittenberg, 1535,
ed. Joseph Klug
Setting by John A. Behnke (ASCAP)

Introduction

Man.

mf

The introduction is in 4/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass line starts with a quarter note D, followed by eighth notes C, B, A, G, F#, E, D. The piece is marked *mf* and includes a 'Man.' (Mancuso) instruction.

rit.

The first system of the main body of the piece is in 4/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass line starts with a quarter note D, followed by eighth notes C, B, A, G, F#, E, D. The piece is marked *rit.* (ritardando).

Stanza 1: All (setting: *The Lutheran Hymnal*, 1941)

Ped.

f a tempo

Stanza 1 is in 4/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass line starts with a quarter note D, followed by eighth notes C, B, A, G, F#, E, D. The piece is marked *f a tempo* and includes a 'Ped.' (Pedal) instruction.

The second system of the main body of the piece is in 4/4 time, key of D major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass line starts with a quarter note D, followed by eighth notes C, B, A, G, F#, E, D.

Christ Sits at God's Right Hand

YIGDAL
Hebrew
Setting by John A. Behnke (ASCAP)

Introduction

Musical notation for the Introduction. The piece is in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, starting with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The bass line is in the bass clef, starting with a half note G2, a quarter note A2, a half note B2, and a quarter note C3. The dynamic is marked *mf*. The word "Man." is written below the first measure.

Musical notation for measures 5-9. The melody continues in the treble clef with eighth and quarter notes. The bass line features chords and single notes. The dynamic is *mf*.

Musical notation for measures 10-14. The melody is marked *(mf)* and features a series of chords. The bass line is marked *f* and features a series of chords. The word "Ped." is written below the first measure.

Musical notation for measures 15-19. The melody continues in the treble clef with chords. The bass line features chords and single notes. The dynamic is *f*.