

The rich history of Lutheran choral music began in 1524 with the publication of Johann Walter's *Geystliche gesangk Buchleyne*, a collection for choirs of forty-three pieces (thirty-eight German and five Latin) set for three to five voices. Walter, known as the "first cantor of the Lutheran Church," was a bass singer in the court chapel in Torgau and later cantor at the municipal Latin school there. He was also a musical adviser to Martin Luther, who himself wrote the foreword to the collection. While Walter as a composer stood squarely in the tradition of the sacred choral music that preceded him, his compositions were novel in the use of chorale tunes as the *cantus firmus*, rather than relying on chant melodies. Both influential and popular, Walter's collection was reprinted and expanded several times: 1524 (reprinted 1525), 1528 (reprinted 1534, 1537), 1544, and 1551. This groundbreaking set of hymn-based music for choirs established the foundation of Lutheran choral music that flourished through Michael Praetorius, Heinrich Schütz, and J. S. Bach and continues to our own day.

In commemoration of the 500th anniversary of Walter's collection, these three motets were edited and selected for their usefulness for modern choirs throughout the Church Year and at celebrations of the Lord's Supper. Each piece may be sung as a stand-alone motet, using one or more stanzas. Or select stanzas may be sung in alternation with the congregation in the context of singing the hymn.

The present edition was prepared from the complete set of partbooks of the second printing: *Geystliche Gsangbüchlin* (Wittenberg [i.e., Worms]: Peter Schöffner, 1525), obtained digitally from the Österreichische Nationalbibliothek. Also consulted were the tenor and bass partbooks of the first printing: *Geystliche gesangk Buchleyne* (Wittenberg: Joseph Klug, 1504 [i.e., 1524]), obtained digitally from the Bayerische Staatsbibliothek. All accidentals are editorial and may be observed at the discretion of the director.

Peter C. Reske

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From Depths of Woe I Cry to Thee

Aus tiefer Not schrei ich zu dir

Martin Luther, 1483–1546
tr. Catherine Winkworth, 1827–78

Johann Walter, 1496–1570
JWWV 4
Edited by Peter C. Reske

Soprano

From depths of woe I cry to
There - fore my hope is in the

Alto

From depths of woe I cry to
There - fore my hope is in the

Tenor

8 From depths of woe I cry to
There - fore my hope is in the

Bass

From depths of woe I cry to
There - fore my hope is in the

(for rehearsal only)

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O Lord, We Praise Thee

Gott sei gelobet und gebenedeiet

German, 14th cent.
Martin Luther, 1483–1546
tr. *The Lutheran Hymnal*, 1941

Johann Walter, 1496–1570
JWWV 5; 137
Edited by Peter C. Reske

Soprano

O Lord, we praise Thee, bless Thee, and a - dore Thee,

Alto

O Lord, we praise Thee, bless Thee, and a - dore

Tenor

O Lord, we praise Thee, bless Thee, and a - dore Thee,

Bass

O Lord, we praise Thee, bless Thee, and a - dore

(for rehearsal only)

Salvation unto Us Has Come

Es ist das Heil uns kommen her

Paul Speratus, 1484–1551
tr. *The Lutheran Hymnal*, 1941

Johann Walter, 1496–1570
JWV 36
Edited by Peter C. Reske

Soprano

Sal - va - tion un - to us has come
Since Christ has full a - tone - ment made
Faith clings to Je - sus' cross a - lone

Alto

Sal - va - tion un - to us has come By God's
Since Christ has full a - tone - ment made And brought
Faith clings to Je - sus' cross a - lone And rests

Tenor

Sal - va - tion un - to us has come
Since Christ has full a - tone - ment made
Faith clings to Je - sus' cross a - lone

Bass

Sal - va - tion un - to us has come
Since Christ has full a - tone - ment made
Faith clings to Je - sus' cross a - lone

(for rehearsal only)