

Once He Came in Blessing

Instrument 1 in C

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

Not rushed, ♩ = 76

mf

4

7

mf

10

13

16

c.f.
mf

19

c.f.

2

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Musical score for Instrument 1 in C, measures 23 to 47. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4.

Measures 23-27: Measure 23 begins with a circled measure number 23. A triplet of eighth notes is marked with a '3' above it. The phrase continues with a half note and a quarter note, all under a slur. The dynamic marking *c.f.* (crescendo fortissimo) is placed above the first half note.

Measures 28-30: Measures 28 and 29 continue the melodic line with eighth and quarter notes under a slur. Measure 30 contains a half note and a quarter note, also under a slur.

Measures 31-34: Measures 31 and 32 feature eighth notes under a slur. Measure 33 is a half note. Measure 34 is a whole note, marked with a '2' above it, indicating a fermata.

Measures 35-37: Measures 35 and 36 contain eighth notes under a slur, with a dynamic marking of *mp* (mezzo-piano) below measure 35. Measure 37 continues with eighth notes under a slur, with a dynamic marking of *mf* (mezzo-forte) below it.

Measures 38-40: Measures 38 and 39 continue the melodic line with eighth notes under a slur. Measure 40 contains eighth notes under a slur.

Measures 41-43: Measures 41 and 42 continue the melodic line with eighth notes under a slur. Measure 43 contains eighth notes under a slur, with a dynamic marking of *mf* (mezzo-forte) below it.

Measures 44-46: Measures 44 and 45 continue the melodic line with eighth notes under a slur. Measure 46 contains a half note and a quarter note, under a slur.

Measures 47-49: Measures 47 and 48 contain half notes under a slur. Measure 49 contains a half note and a quarter note, under a slur. The score ends with a double bar line. A dynamic marking of *f rit.* (fortissimo, ritardando) is placed below the final measure.

Once He Came in Blessing

3

Instrument 2 in C

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

Not rushed, ♩ = 76

8

mf

11

14

17

4

mp

23

4

29

2

33

mf

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978013

Musical score for Instrument 2 in C, measures 36-48. The score is written on five staves, each beginning with a circled measure number. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes eighth and sixteenth notes, often beamed together, and half notes. Slurs are used to group phrases of notes. Measure 36 features a series of eighth notes. Measure 39 includes a half note followed by two eighth notes. Measure 42 shows a half note and a quarter note. Measure 45 contains a half note and a quarter note. Measure 48 ends with a half note and a quarter note, followed by a double bar line. A dynamic marking of *f rit.* (forte, ritardando) is placed below the staff at the end of measure 48.

36

39

42

45

48

f rit.

Joy to the World

5

Instrument 1 in C

ANTIOCH

George Frideric Handel, 1685–1759, adapt.

Setting by Brian Henkelmann

Cheerfully, ♩ = 69–72

mf *mp*

mf

c.f.

f

c.f.

mp

mf *f*

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Musical score for Instrument 1 in C, measures 18 through 40. The score is written in treble clef with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Measure numbers 18, 22, 25, 27, 29, 31, 33, 35, and 37 are indicated in circles at the beginning of their respective staves. Dynamics include *f* (forte) and *c.f.* (crescendo forte). A double bar line with repeat dots appears in measure 31. A fermata is placed over the final note of measure 40. The score concludes with a double bar line and repeat dots.

Joy to the World

7

Instrument 2 in C

ANTIOCH

George Frideric Handel, 1685–1759, adapt.

Setting by Brian Henkelmann

Cheerfully, ♩ = 69–72

mf *mp* *mf*

4

f

10

13

mp

16

mf *f*

19

2

23

2

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27

30

33

36

This musical score for Instrument 2 in C consists of four staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as treble clefs, key signatures, and measure rests. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Slurs are used to indicate phrasing across multiple measures. A double bar line is present at the end of the fourth staff, indicating the end of the section. A fermata is placed over the final note of the fourth staff.

O Dearest Jesus, What Law Hast Thou Broken

9

Instrument 1 in C

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

Solemnly, ♩ = 60

8

c.f.

mf

11

8

21

24

c.f.

f

27

c.f.

2

31

mf

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O Dearest Jesus, What Law Hast Thou Broken

Instrument 2 in C

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

Solemnly, $\text{♩} = 60$

8

mf

11

12

25

28

2

32

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

11

Instrument 1 in C

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

With joy, $\text{♩} = 60$

f

c.f.

c.f.

mf

f

c.f.

c.f.

mf

f

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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, $\text{♩} = 60$

f

c.f.

mp

f

mf

f

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Holy, Holy, Holy

13

Instrument 1 in C

NICAEA

John B. Dykes, 1823–76

Setting by Brian Henkelmann

Stately, ♩ = 112

mf

(5) *mp*

(9) *mf*

(13)

(17) *c.f.*
f

(21)

(25) *mf*

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978013

Musical score for Instrument 1 in C, measures 36 to 63. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature changes from 4/4 to 3/4 at measure 49 and back to 4/4 at measure 59. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 36-39: Treble clef, key signature of two sharps. Measure 36 starts with a circled measure number 36. The melody consists of eighth and quarter notes. A crescendo hairpin is present below the staff.

Measures 40-43: Treble clef, key signature of two sharps. Measure 40 starts with a circled measure number 40. The melody continues with eighth and quarter notes. A crescendo hairpin is present below the staff. Measure 41 has a 4/4 time signature. Measure 42 has a whole rest. Measure 43 has a circled measure number 43. The melody continues with eighth and quarter notes. Dynamic markings *c.f.* and *f* are present.

Measures 44-48: Treble clef, key signature of two sharps. Measure 44 starts with a circled measure number 44. The melody continues with eighth and quarter notes. A crescendo hairpin is present below the staff. Measure 45 has a 2-measure rest. Measure 46 has a circled measure number 46. The melody continues with eighth and quarter notes. Dynamic marking *c.f.* is present. Measure 47 has a 3/4 time signature. Measure 48 has a circled measure number 48. The melody continues with eighth and quarter notes.

Measures 49-53: Treble clef, key signature of two sharps. Measure 49 starts with a circled measure number 49. The melody continues with eighth and quarter notes. A crescendo hairpin is present below the staff. Measure 50 has a 2-measure rest. Measure 51 has a circled measure number 51. The melody continues with eighth and quarter notes. Dynamic marking *mf* is present. Measure 52 has a 3/4 time signature. Measure 53 has a circled measure number 53. The melody continues with eighth and quarter notes.

Measures 54-58: Treble clef, key signature of two sharps. Measure 54 starts with a circled measure number 54. The melody continues with eighth and quarter notes. A crescendo hairpin is present below the staff. Measure 55 has a circled measure number 55. The melody continues with eighth and quarter notes. Measure 56 has a circled measure number 56. The melody continues with eighth and quarter notes. Measure 57 has a circled measure number 57. The melody continues with eighth and quarter notes. Measure 58 has a circled measure number 58. The melody continues with eighth and quarter notes.

Measures 59-62: Treble clef, key signature of two sharps. Measure 59 starts with a circled measure number 59. The melody continues with eighth and quarter notes. Dynamic marking *f* is present. Measure 60 has a circled measure number 60. The melody continues with eighth and quarter notes. Dynamic marking *mf* is present. Measure 61 has a circled measure number 61. The melody continues with eighth and quarter notes. Measure 62 has a circled measure number 62. The melody continues with eighth and quarter notes.

Measures 63-66: Treble clef, key signature of two sharps. Measure 63 starts with a circled measure number 63. The melody continues with eighth and quarter notes. A crescendo hairpin is present below the staff. Measure 64 has a circled measure number 64. The melody continues with eighth and quarter notes. Measure 65 has a circled measure number 65. The melody continues with eighth and quarter notes. Measure 66 has a circled measure number 66. The melody continues with eighth and quarter notes. The score ends with a double bar line.

Holy, Holy, Holy

15

Instrument 2 in C

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

Stately, ♩ = 112

The musical score for Instrument 2 in C consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Stately' with a quarter note equal to 112 beats per minute. The first staff has a mezzo-forte (*mf*) dynamic. The second staff starts at measure 5, marked mezzo-piano (*mp*). The third staff starts at measure 9, marked mezzo-forte (*mf*). The fourth staff starts at measure 13, marked mezzo-forte (*mf*). The fifth staff starts at measure 17, marked forte (*f*). The sixth staff starts at measure 21, marked mezzo-forte (*mf*). The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings and articulation lines. The key signature remains one sharp throughout, and the time signature changes from 3/4 to 4/4 at measure 17 and back to 3/4 at measure 21.

5 *mp*

9 *mf*

13 *mf*

17 *f*

21 *mf*

25 *mf*

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36

40

44

49

55

59

63

This musical score is for Instrument 2 in C, spanning measures 36 to 63. The key signature is one sharp (F#). The score is divided into seven systems, each starting with a circled measure number. Measure 36 begins with a treble clef and a key signature of one sharp. The first system (measures 36-39) features a melodic line with a crescendo hairpin. The second system (measures 40-43) starts with a 4/4 time signature change, includes a half rest, and ends with a forte (f) dynamic. The third system (measures 44-48) contains a second 3/4 time signature change, a measure rest marked with a '2', and ends with a 3/4 time signature change. The fourth system (measures 49-54) begins with a 3/4 time signature, includes a measure rest marked with a '2', a mezzo-forte (mf) dynamic, and ends with another measure rest marked with a '2'. The fifth system (measures 55-58) continues the melodic line with a crescendo hairpin. The sixth system (measures 59-62) starts with a forte (f) dynamic, includes a mezzo-forte (mf) dynamic, and ends with a half note. The seventh system (measures 63-66) begins with a 4/4 time signature change, includes a measure rest, and ends with a final double bar line. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings (f, mf) and time signature changes (4/4, 3/4).

Word of God, Come Down on Earth

Dearest Jesus, We Are Here

Blessed Jesus, at Your Word

17

Instrument 1 in C

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

Moderately, $\text{♩} = 66$

mf

6

14

18

28

33

41

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

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

Moderately, $\text{♩} = 66$

mf

5

14

18

28

33

41

48

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Let All Mortal Flesh Keep Silence

19

Instrument 1 in C

PICARDY

French, 17th cent.

Setting by Brian Henkelmann

Reverently, ♩ = ca. 66

The musical score is written for a single instrument in C major, 4/4 time. It consists of six staves of music. The first staff begins with a tempo marking 'Reverently, ♩ = ca. 66' and a dynamic marking 'mf'. The second staff starts at measure 9. The third staff starts at measure 17 and includes a forte 'f' dynamic. The fourth staff starts at measure 22 and includes a mezzo-forte 'mf' dynamic. The fifth staff starts at measure 27 and includes a forte 'f' dynamic. The sixth staff starts at measure 34 and includes a mezzo-forte 'mf' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece ends with a double bar line and repeat signs.

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Let All Mortal Flesh Keep Silence

Instrument 2 in C

PICARDY

French, 17th cent.

Setting by Brian Henkelmann

Reverently, ♩ = ca. 66

The musical score consists of six staves of music in 4/4 time. The first staff begins with a 12-measure rest, followed by a melodic line starting on G4, marked *mf*. The second staff starts at measure 16 with a 4-measure rest, then continues the melody. The third staff starts at measure 23 with a melodic line. The fourth staff starts at measure 27 with a 3-measure rest, then continues the melody. The fifth staff starts at measure 34 with a melodic line, marked *f*. The sixth staff starts at measure 38 with a melodic line, marked *mf*. The score concludes with a double bar line at measure 42.

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Instrument 1 in C

The God of Abraham Praise

Christ Sits at God's Right Hand

YIGDAL

Hebrew

Setting by Brian Henkelmann

Andante con moto, ♩ = 96

The musical score is written for a single instrument in C major, 4/4 time. It consists of six staves of music. The tempo is marked 'Andante con moto' with a quarter note equal to 96 beats per minute. The key signature has one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). There are also accents and slurs used for phrasing. Measure numbers 4, 8, 12, 20, 24, and 28 are indicated in circles at the beginning of each staff. The score ends with a double bar line and a repeat sign.

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39

43

49

53

57

c.f.

mf

f

This musical score is for Instrument 1 in C, spanning measures 39 to 57. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation is on a single staff with a treble clef. Measure 39 begins with a half note G4, followed by a half note F#4, and then a half note E4, all beamed together. Measure 40 contains a half note D4, a half note C4, and a half note B3, all beamed together. Measure 41 features a half note A3, a half note G3, and a half note F3, all beamed together. Measure 42 has a half note E3, a half note D3, and a half note C3, all beamed together. Measure 43 starts with a half note B2, followed by a half note A2, and then a half note G2, all beamed together. Measure 44 contains a half note F2, a half note E2, and a half note D2, all beamed together. Measure 45 has a half note C2, a half note B1, and a half note A1, all beamed together. Measure 46 features a half note G1, a half note F1, and a half note E1, all beamed together. Measure 47 has a half note D1, a half note C1, and a half note B0, all beamed together. Measure 48 contains a half note A0, a half note G0, and a half note F0, all beamed together. Measure 49 begins with a half note E0, followed by a half note D0, and then a half note C0, all beamed together. Measure 50 has a half note B0, a half note A0, and a half note G0, all beamed together. Measure 51 features a half note F0, a half note E0, and a half note D0, all beamed together. Measure 52 has a half note C0, a half note B0, and a half note A0, all beamed together. Measure 53 starts with a half note G0, followed by a half note F0, and then a half note E0, all beamed together. Measure 54 contains a half note D0, a half note C0, and a half note B0, all beamed together. Measure 55 has a half note A0, a half note G0, and a half note F0, all beamed together. Measure 56 features a half note E0, a half note D0, and a half note C0, all beamed together. Measure 57 has a half note B0, a half note A0, and a half note G0, all beamed together. The score includes dynamic markings: *c.f.* (crescendo) at measure 43, *mf* (mezzo-forte) at measure 53, and *f* (forte) at measure 57. There are also articulation marks, including a fermata over measure 43 and a fermata over measure 53.

The God of Abraham Praise

Christ Sits at God's Right Hand

YIGDAL
Hebrew
Setting by Brian Henkelmann

Andante con moto, ♩ = 96

mf

4

f

8

3

mf

14

18

2

f

22

3

28

mf

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Musical score for Instrument 2 in C, measures 32 to 57. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. Measure numbers 32, 38, 41, 44, 50, 53, and 57 are indicated in circles at the beginning of their respective staves. A triplet of eighth notes is marked with a '3' above the staff in measure 35. A fourth note is marked with a '4' above the staff in measure 45. A dynamic marking of *f* (forte) is present in measure 56. A hairpin symbol is located below the staff in measure 55.