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Six Chorale Preludes

by

HEALEY WILLAN

SET I

CONCORDIA ®

SIX CHORALE PRELUDES

by

HEALEY WILLAN

Set I

1. *"Quem Pastores"*
2. *"Lasst uns alle fröhlich sein"*
3. *"Song 13," or "Light Divine," by Orlando Gibbons*
4. *"Gelobt sei Gott" by Melchior Vulpius*
5. *"Bevan" by John Goss*
6. *"O wie selig"*

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Notes on Tunes

1

Come, your hearts and voices raising
Christ the Lord with gladness praising;
Loudly sing His love amazing,
Worthy folk of Christendom.

(Paul Gerhardt, 1667. Tr., composite)

The tune "Quem Pastores," with its original Latin text, is of 14th century origin (Hohenfurth Ms., 1410). It was first published in Valentin Triller's *Ein Christlich Singebuch für Layen und Gelerten,* Breslau, 1555, set to the Latin text and a German text beginning "Preis sei Gott im höchsten Throne."

In *The Lutheran Hymnal* the tune is set to Paul Gerhardt's "Kommt und lasst uns Christum ehren."

2

Let us all with gladsome voice
Praise the God of heaven,
Who, to bid our hearts rejoice,
His own Son hath given.

(Author unknown, 1632.
Tr., Catherine Winkworth, 1863)

The tune and the text "Lasst uns alle fröhlich sein" have been ascribed to Urban Langhans, a Saxon choirmaster and "diaconus" who lived in the middle of the sixteenth century; but his authorship is doubtful. Both text and tune first appeared in *Dresdenisch Gesangbuch Christlicher Psalmen und Kirchenlieder, Ander Theil,* Dresden, 1632.

3

Holy Ghost, with light divine
Shine upon this heart of mine;
Chase the shades of night away,
Turn the darkness into day.

(Andrew Reed, 1817)

"Song 13," or "Light Divine," first appeared in George Wither's *Hymns and Songs of the Church,* 1623, where it was set to the words "O my love, how comely now," based on the first chapter in the Song of Solomon.

4

Ye sons and daughters of the King
Whom heavenly hosts in glory sing,
Today the grave hath lost its sting:
ALLELUIA!

(Author unknown, ca. 1600. Tr., John M. Neale, 1851)

"Gelobt sei Gott," also called "Vulpius," is by Melchior Vulpius and appeared in his *Ein schön geistlich Gesangbuch,* Jena, 1609, where it was set to Michael Weisse's hymn "Gelobt sei Gott im höchsten Thron."

5

Jesus, my great High Priest,
Offered His blood and died;
My guilty conscience seeks
No sacrifice beside.
His powerful blood did once atone,
And now it pleads before the throne.

(Isaac Watts, 1709, cento)

"Bevan," by John Goss, was composed in 1853. It appeared in Peter Maurice's collection *Choral Harmony,* 1854.

6

Oh, how blest are ye whose toils are ended,
Who through death have unto God ascended!
Ye have arisen
From the cares which keep us still in prison.

(Simon Dach, 1635. Tr., Henry W. Longfellow, 1845)

The tune "O wie selig" was written for Simon Dach's hymn "O wie selig seid ihr doch, ihr Frommen." It first appeared in Johann Georg Stözels *Choralbuch,* Stuttgart, 1744.

The hymn itself was written as a memorial to Job Lepner, burgomaster of Königsberg Alstadt, who died May 9, 1635.

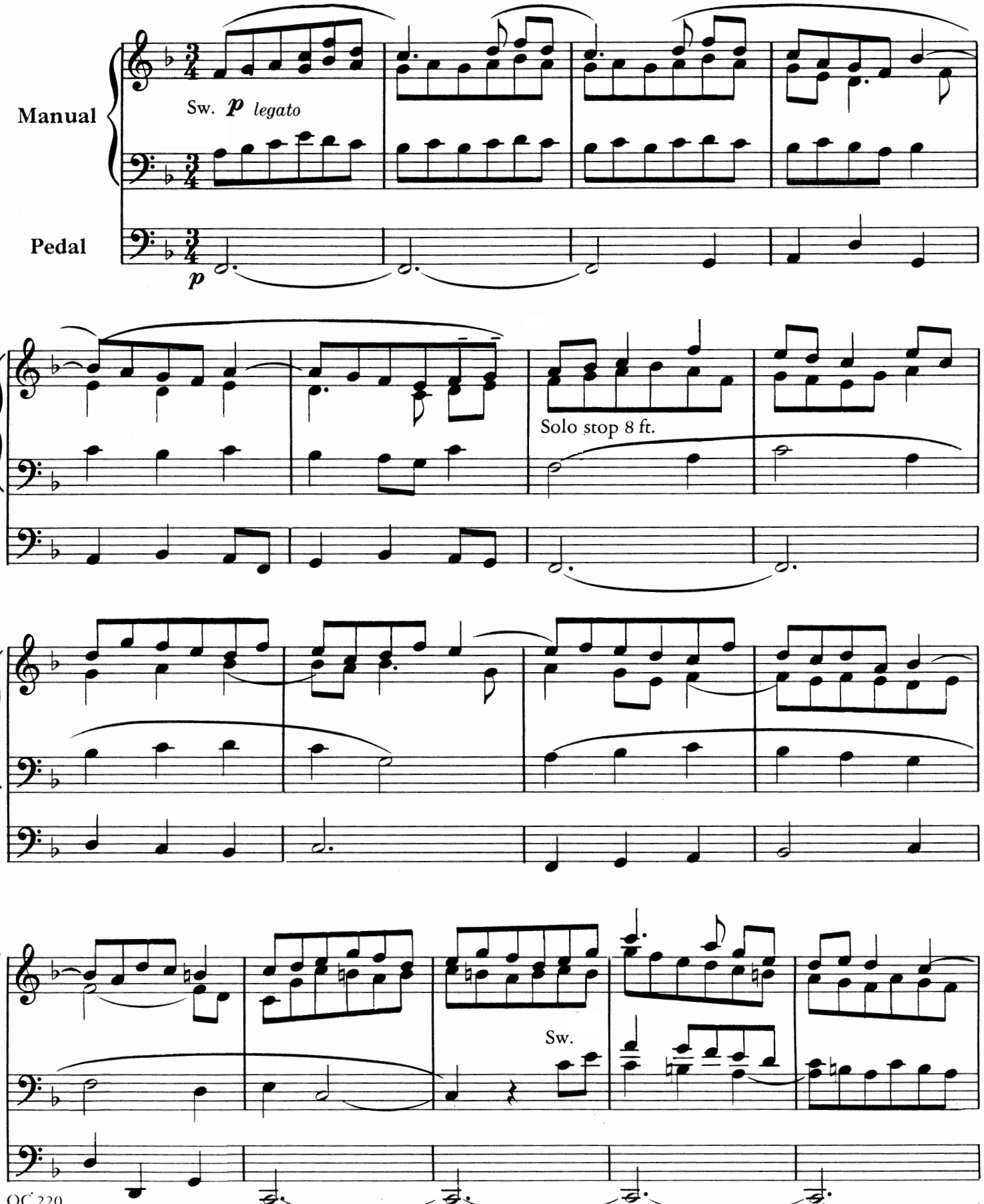
Several other fine tunes have been composed for this hymn. Brahms used the one by Johann Crüger in composing his prelude "O wie selig" (Eleven Chorale Preludes, Opus 122).

1. Chorale Prelude

On the Melody "Quem Pastores"

HEALEY WILLAN

Moderato quasi pastorale



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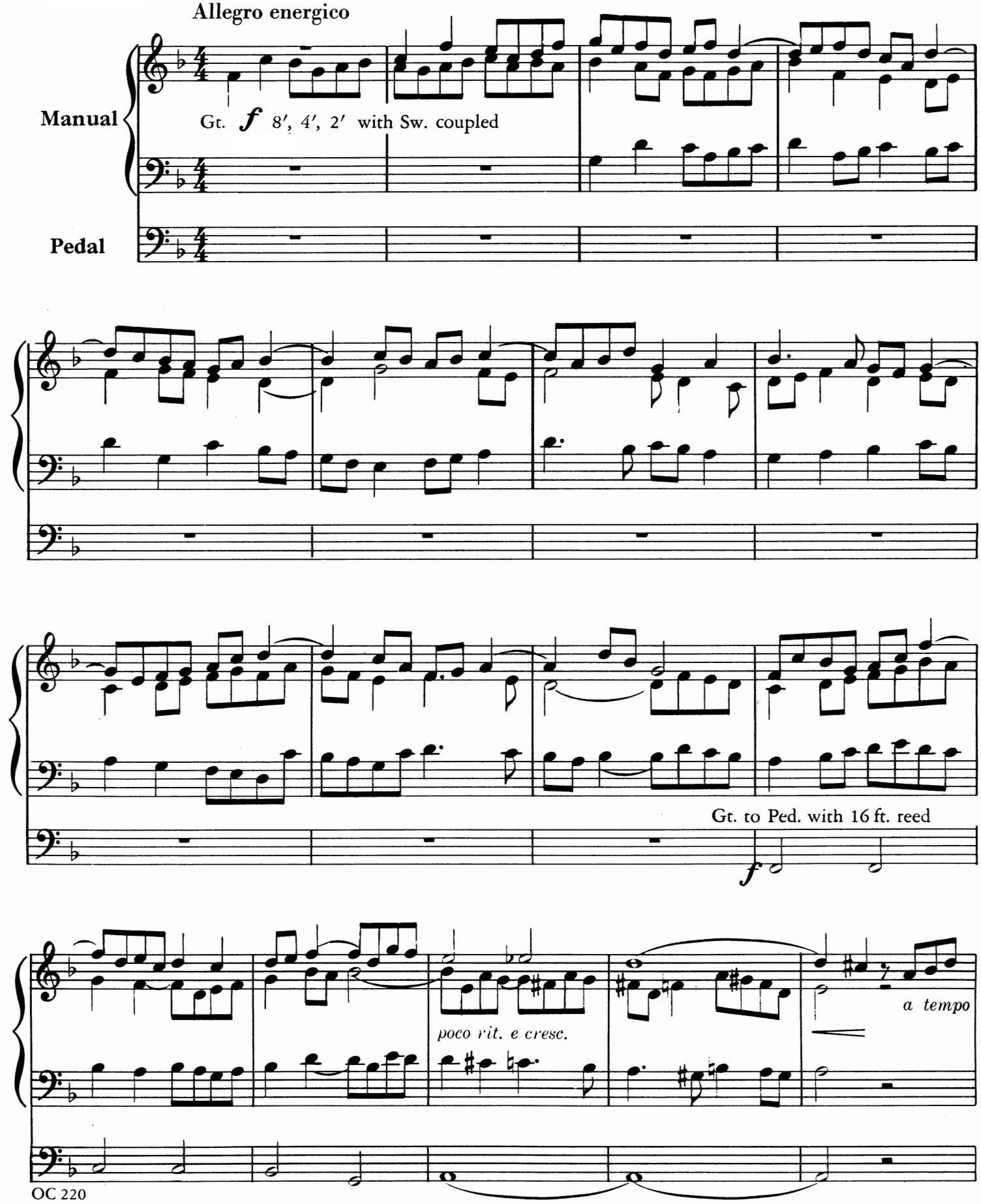
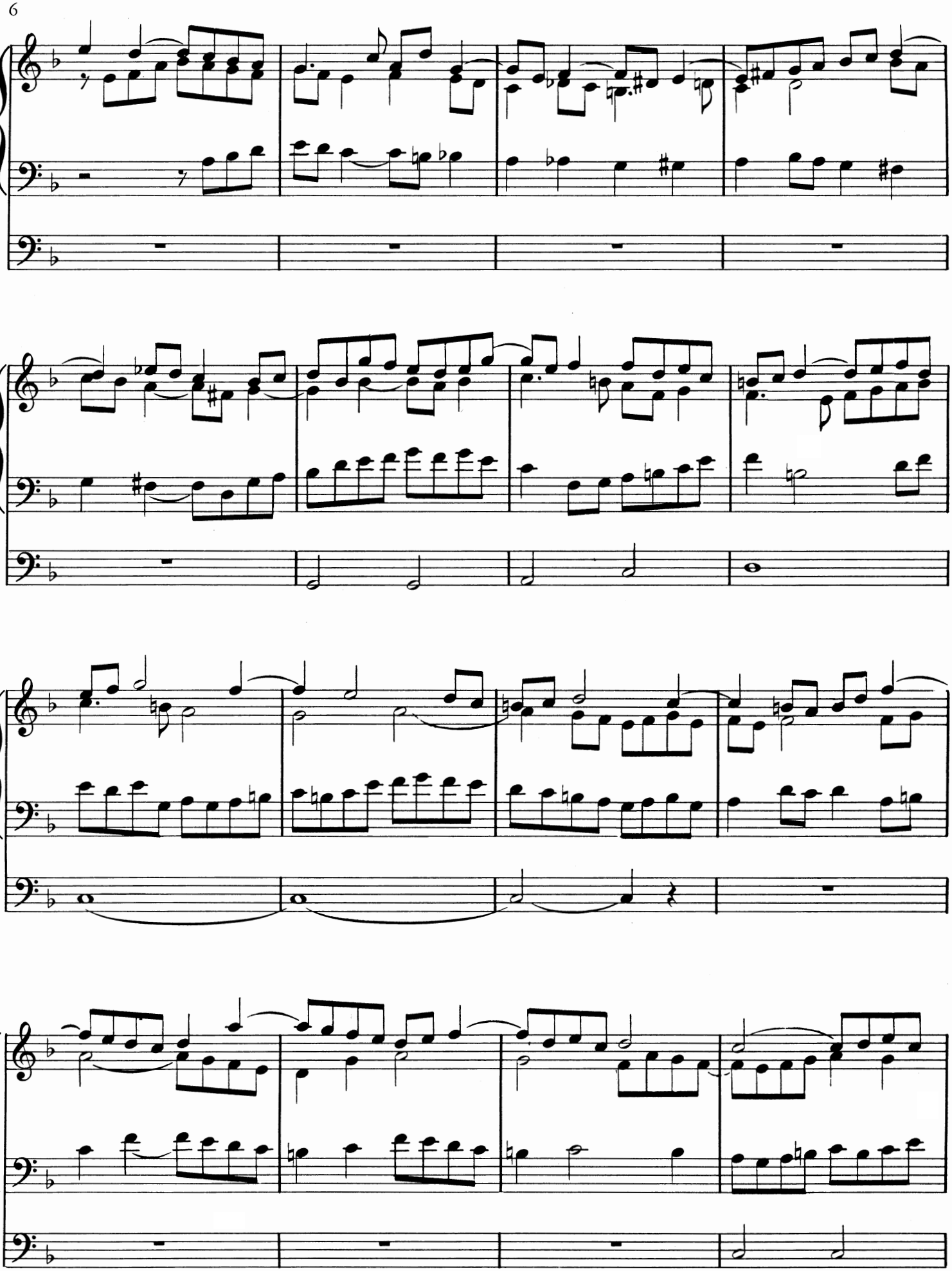
*Some editions give F instead of A.

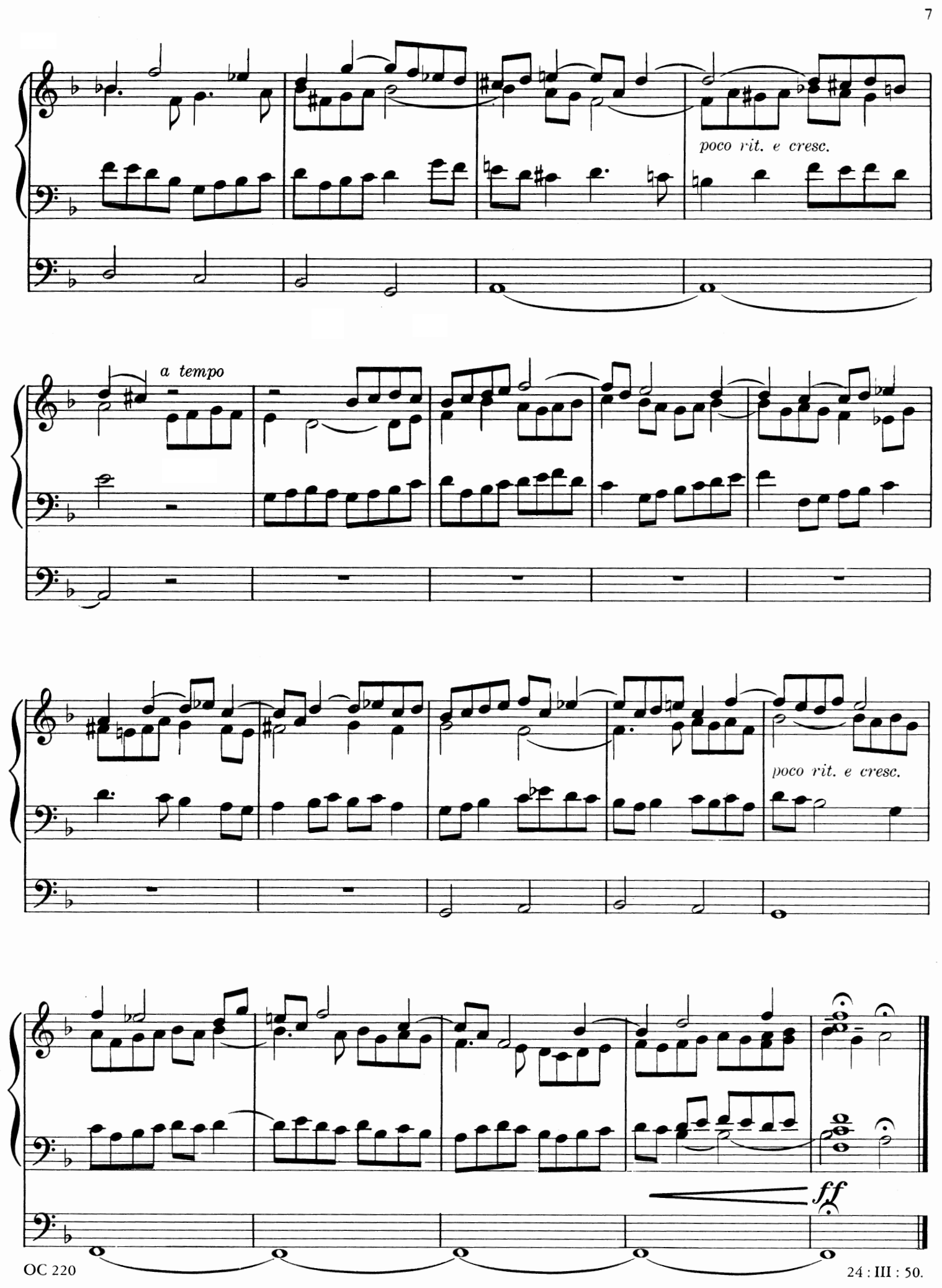
2. Chorale Prelude

On the Melody "Lasst uns alle froehlich sein"

HEALEY WILLAN



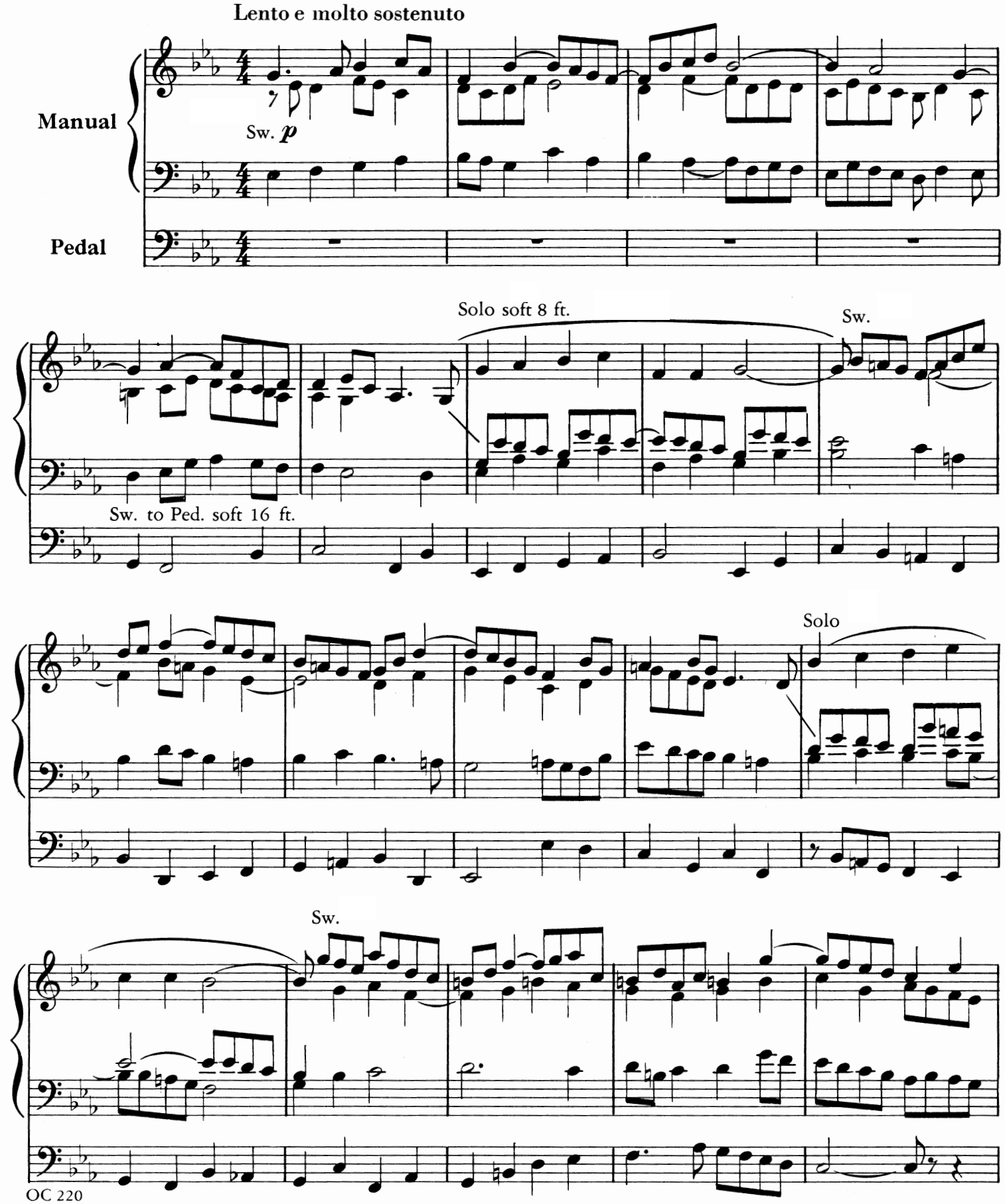


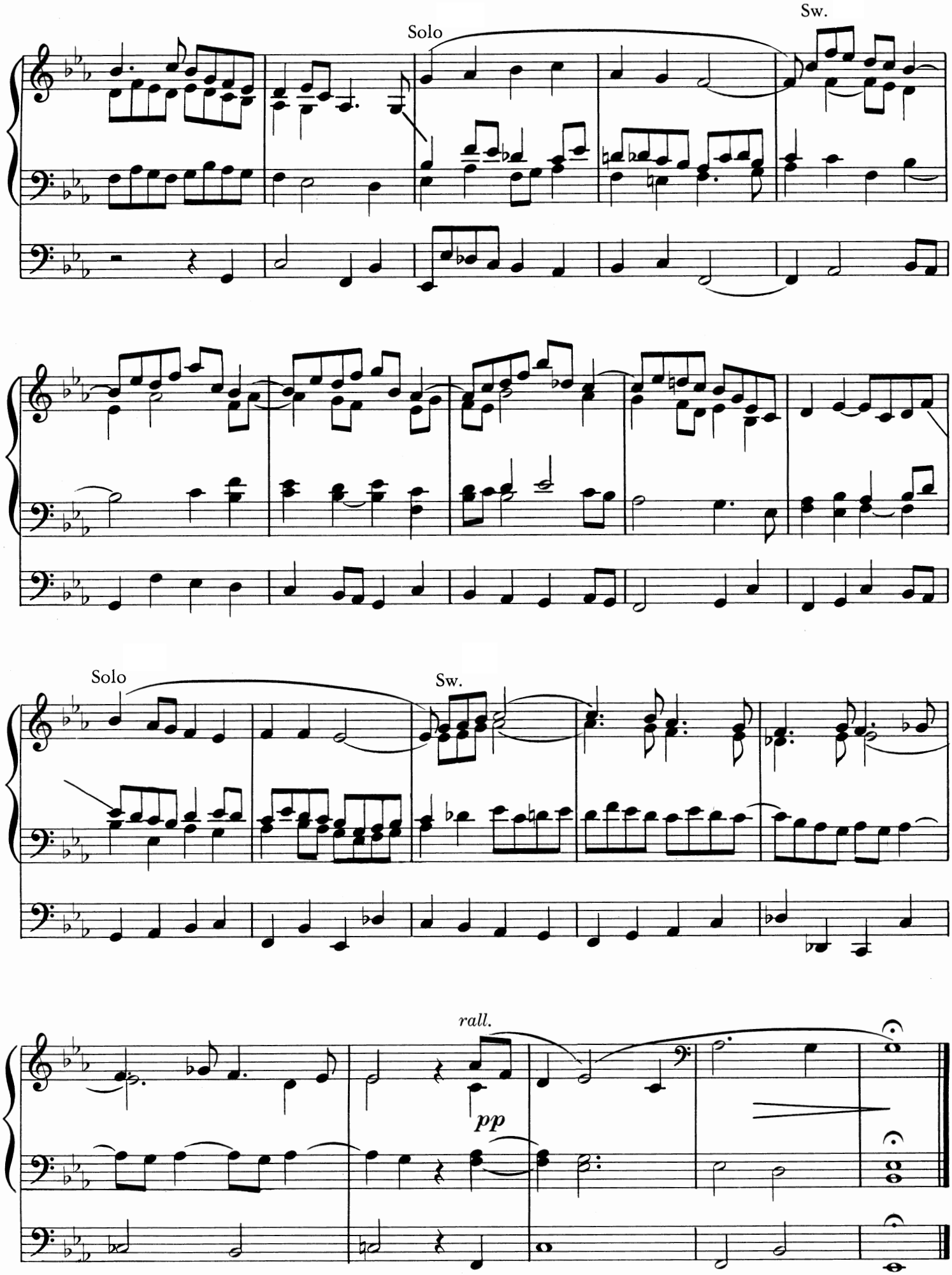

poco rit. e cresc.
a tempo
poco rit. e cresc.
ff

3. Chorale Prelude

On a Melody by Orlando Gibbons

HEALEY WILLAN




Solo
Sw.
Solo
Sw.
rall.
pp

4. Chorale Prelude

On a Melody by Melchior Vulpius

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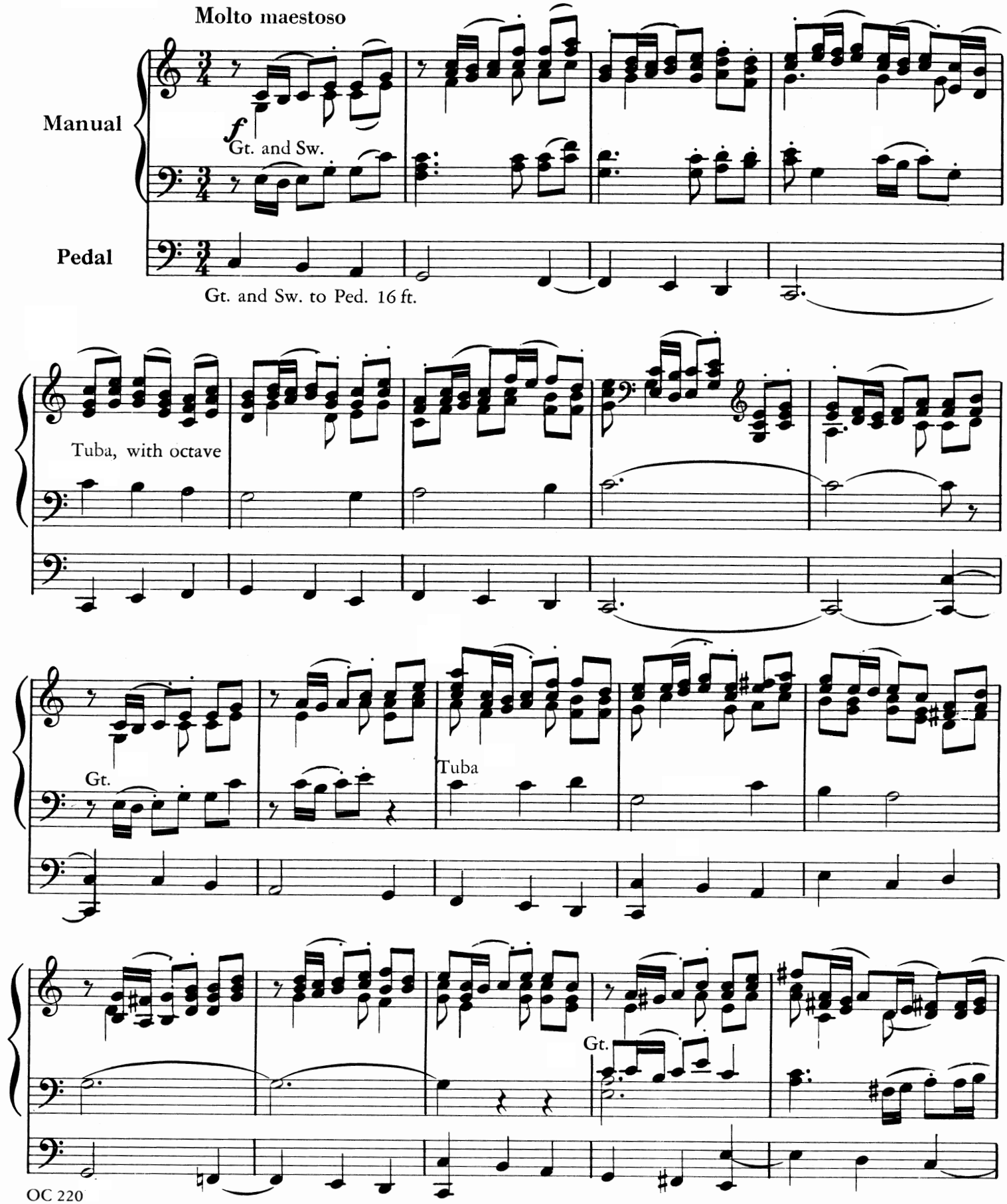
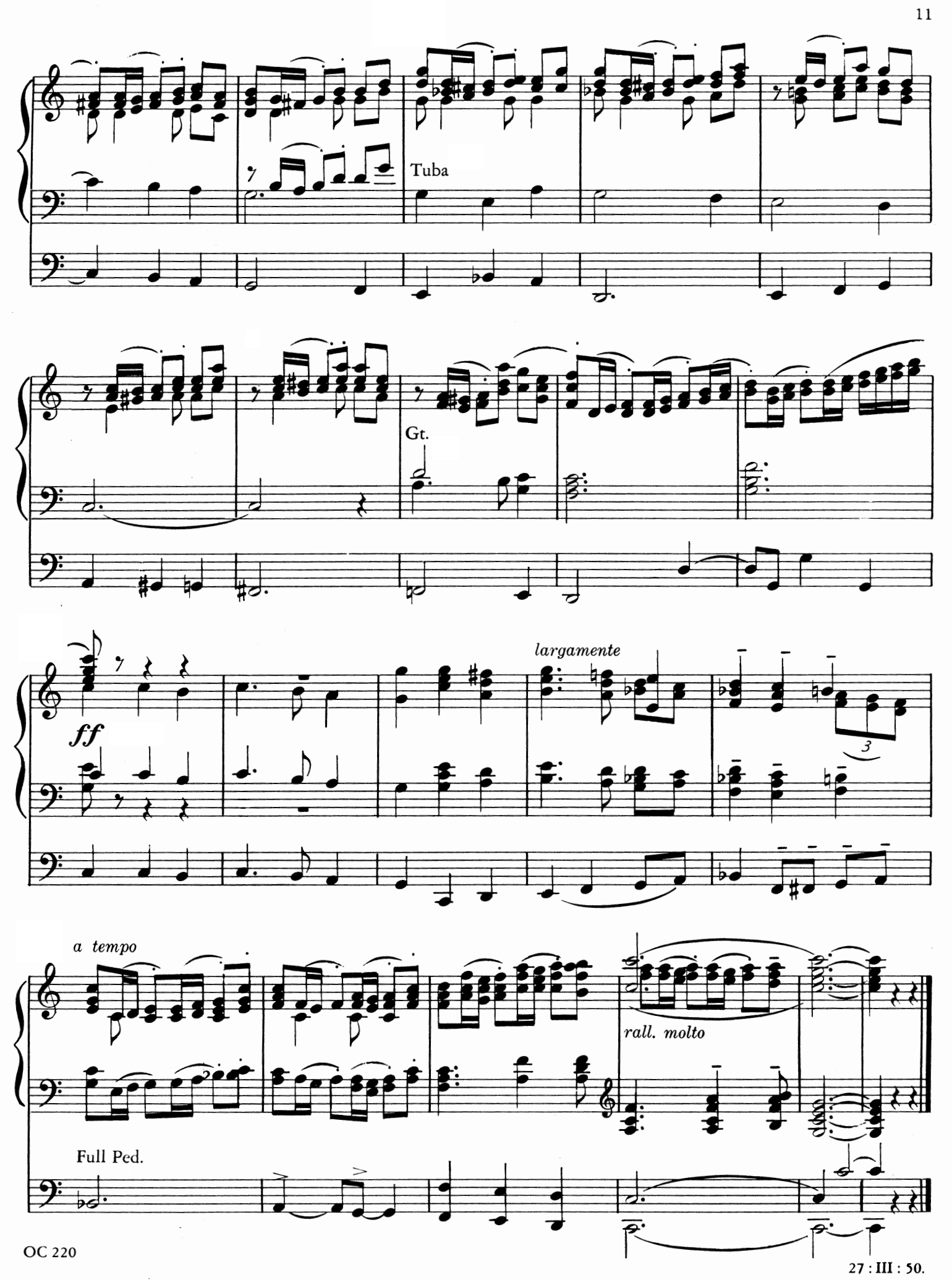
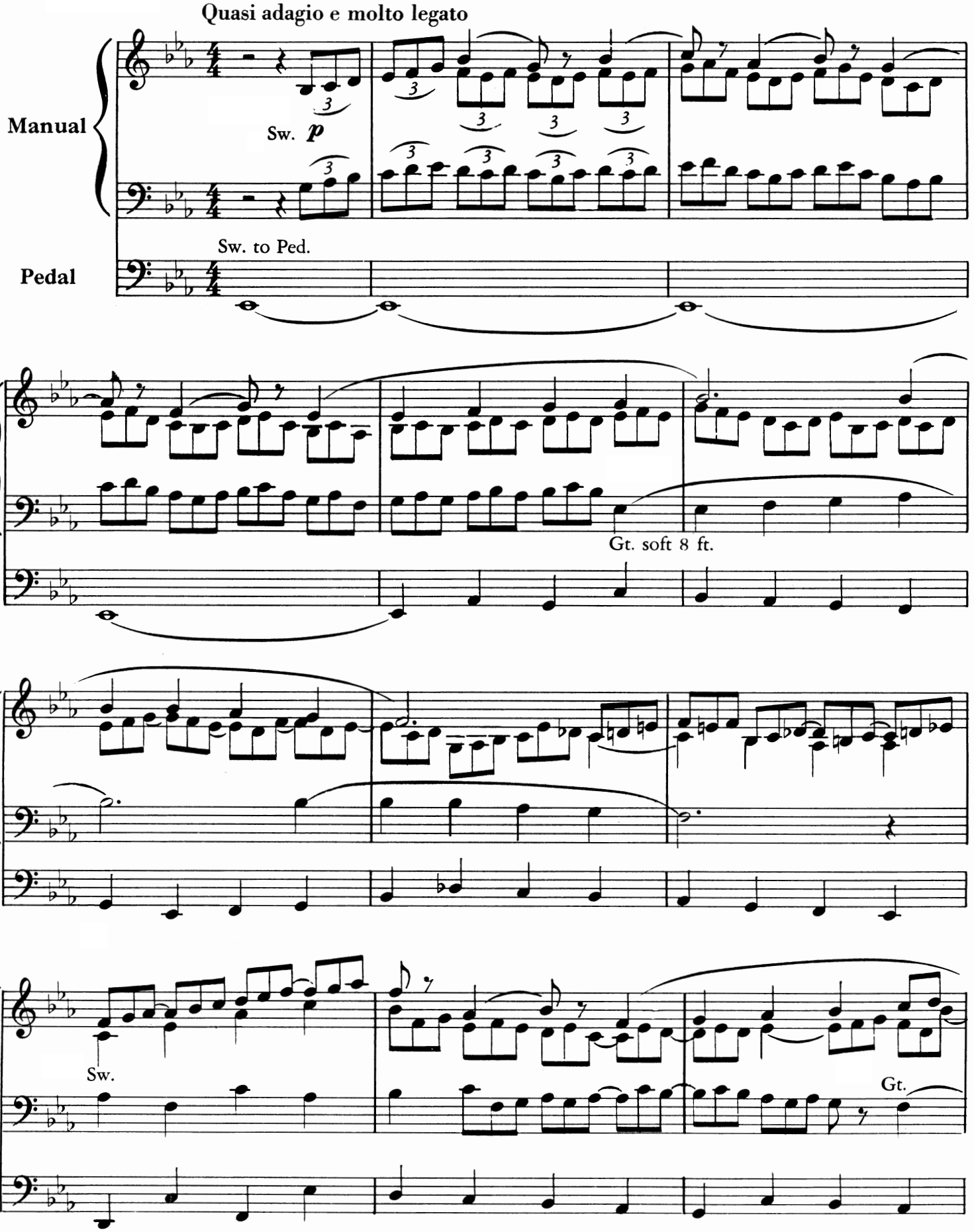


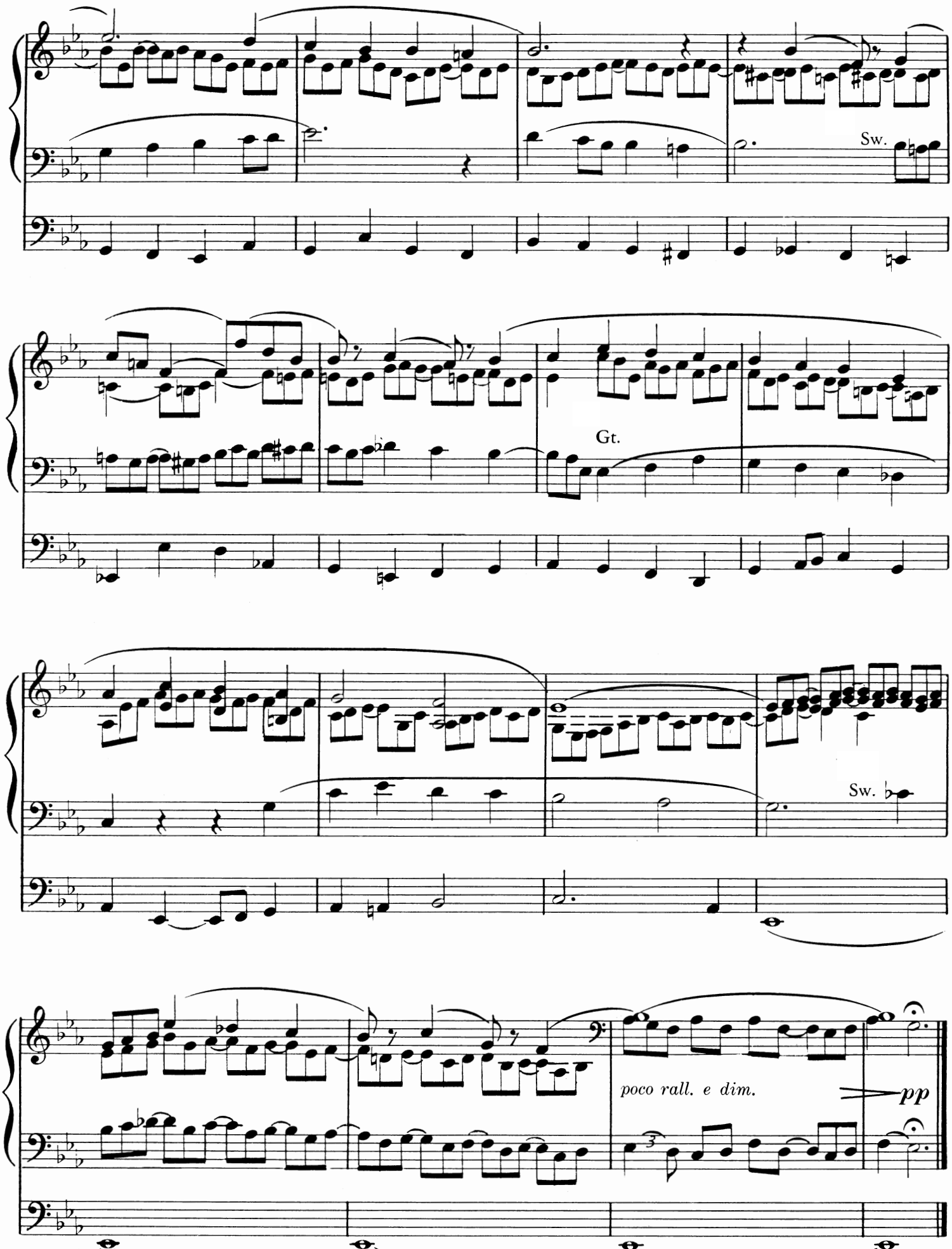

Tuba
Gt.
largamente
ff
3
a tempo
rall. molto
Full Ped.

5. Chorale Prelude

On the Tune "Bevan," by John Goss

HEALEY WILLAN




Sw.
Gt.
Sw.
poco rall. e dim.
pp

6. Chorale Prelude

On the Melody "O wie selig"

In Memoriam, Francis Henry Coombs

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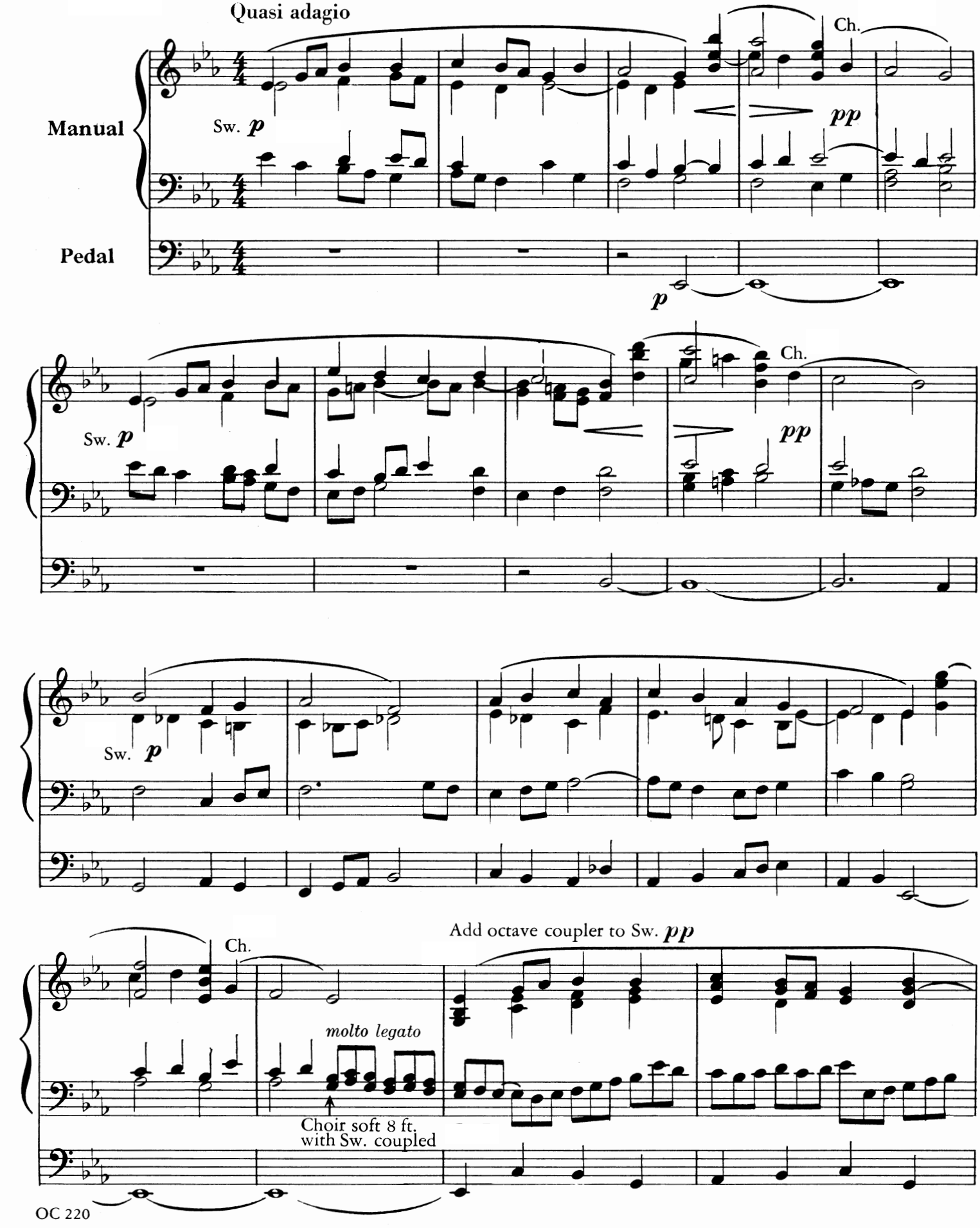

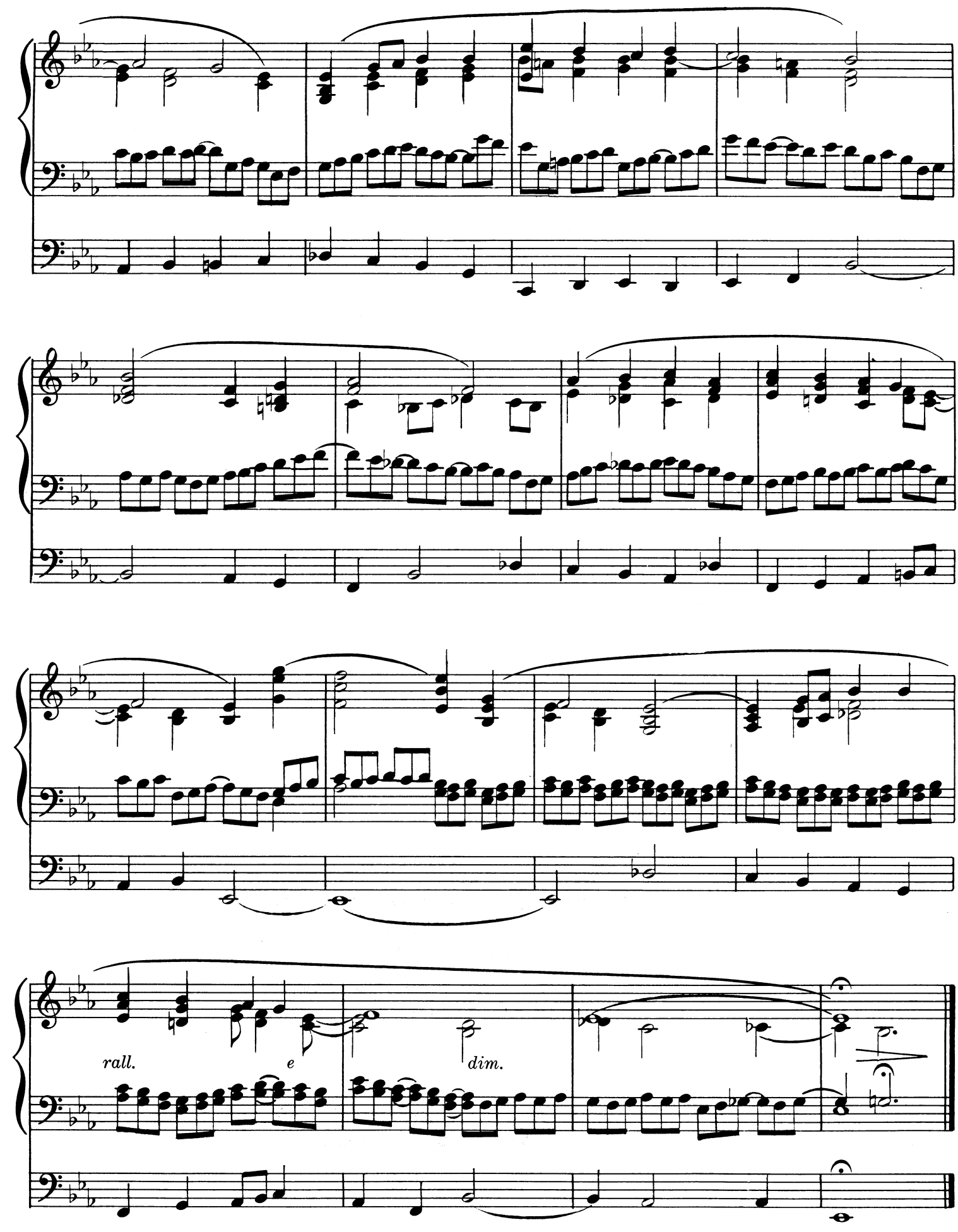
rall.
e
dim.