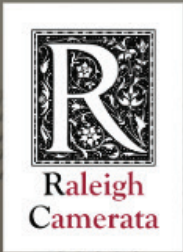


The Church Year in Music



HOLY TRINITY
ANGELICAN CHURCH

MAY 31, 2026

THE CHURCH YEAR IN MUSIC

Advent

Savior of the nations, come (Nun komm, der heiden Heiland)
tune, Johann Walter, 1524; lyrics, Martin Luther, 1524, after Ambrose, 397 AD

All sing:

1. Sav - ior of the na - tions, come, Vir - gin's Son, make here Thy home!
2. Not by hu - man flesh and blood, By the Spir - it of our God,

Mar - vel now, O heav'n and earth, That the Lord chose such a birth.
Was the Word of God made flesh— Wom - an's Off - spring, pure and fresh.

The image shows a musical score for the hymn 'Nun komm, der heiden Heiland'. It consists of four staves of music. The first two staves are for the vocal parts, with the first staff in treble clef and the second in bass clef. The last two staves are for the organ accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are written below the vocal staves.

Organ: Four Variations
Choir: Two movements from Cantata BWV 61
Movement 1: Overture

Friedrich Wilhelm Zachow (1663-1712)
Johann Sebastian Bach (1685-1750)
Movement 6: Choral

Christmas

Good Christian men, rejoice (In Dulci Jubilo)
tune and lyrics, 14th century German carol

All sing:

1. Good Chris-tian men, re-joice With heart and soul and voice;—
Give ye heed to what we say: Je-sus Christ is born to-day;
Ox and ass be-fore Him bow. And He is in the man-ger now.
Christ is born to-day! Christ is born to-day!

The musical score is written for voice and strings. It consists of four systems of music. Each system has a vocal line (treble clef) and a string line (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The first system includes a fermata over the word 're-joice'. The second system ends with a sharp sign (#) on the final note of the vocal line. The third system ends with a fermata over the word 'now'. The fourth system ends with a fermata over the final phrase 'Christ is born to-day!'.

Strings: transcribed from organ setting
Choir: Cantata BuxWV 52 (abridged)

Dieterich Buxtehude (1637-1707)
Buxtehude

Epiphany

Brightest and best of the stars of the morning
 tune, The Southern Harmony, 1835; lyrics, Reginald Heber (1783-1826)

All sing:

Unison

Gm(Em) Bb(G) Dm(Bm)

1 Bright - est and best of the stars of the morn - ing,

Cm(Am) Dm(Bm) Gm(Em)

1 dawn on our dark - ness, and lend us thine aid;

Gm(Em) Bb(G) Dm(Bm)

1 star of the east, the hor - i - zon a - dorn - ing,

Cm(Am) Dm(Bm) Gm(Em)

1 guide where our in - fant Re - deem - er is laid.

Refrain

Gm(Em) Dm(Bm) F(D) Gm(Em)

Bright - est and best of the stars of the morn - ing,

Cm(Am) Dm(Bm) Cm(Am) Dm(Bm)

dawn on our dark - ness, and lend us thine aid;

Gm(Em) Cm(Am) Gm(Em) Bb(G) Dm(Bm)

star of the east, the hor - i - zon a - dorn - ing,

Cm(Am) Dm(Bm) Gm(Em)

guide where our in - fant Re - deem - er is laid.

Organ: interlude

Choir: Star in the East

Anon, The Southern Harmony

Lent (part 1)

Chide me, O Lord, no longer (Ne veuilles pas, ô Sire)
tune, Genevan Psalter, 1542, harm. Claude Goudimel; lyrics, Psalm 6

All sing:

1. Chide me, O LORD, no long-er,
Nor chas-ten me in an-ger.
In mer-cy hear my groans;
O LORD, see how I lan-guish.
Heal Thou my bit-ter an-guish,
For trou-bled are my bones.

The image shows a musical score for a vocal setting. It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first staff begins with a treble clef and a sharp sign. The music is in a simple, homophonic style. The lyrics are: "1. Chide me, O LORD, no long-er, Nor chas-ten me in an-ger. In mer-cy hear my groans; O LORD, see how I lan-guish. Heal Thou my bit-ter an-guish, For trou-bled are my bones." The score ends with a double bar line.

Strings: transcribed from vocal setting
Choir: Ne veuilles pas, ô Sire

Claude Le Jeune (c. 1528-1600)
Claude Goudimel (c. 1514-1572)

Lent (part 2)

O sacred head, now wounded (Herzlich tut mich verlangen)
tune, Hans Leo Hassler, 1601; lyrics, attr. Bernard of Clairvaux, 1153

All sing:

1. O sa - cred Head, now wound - ed, With grief and shame weighed down,

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains the vocal melody with lyrics underneath. The bass staff contains the organ accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The system ends with a double bar line.

Now scorn - ful - ly sur - round - ed With thorns, Thine on - ly crown;

The second system of musical notation continues the vocal melody and organ accompaniment. It features the same key signature and time signature as the first system. The system ends with a double bar line.

How art Thou pale with an - guish, With sore a - buse and scorn!

The third system of musical notation continues the vocal melody and organ accompaniment. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4. The system ends with a double bar line.

How does that vis - age lan - guish, Which once was bright as morn!

The fourth system of musical notation concludes the vocal melody and organ accompaniment. It features the same key signature and time signature as the third system. The system ends with a double bar line.

Organ: Chorale Prelude
Choir: Herzlich tut mich verlangen

Johann Philipp Kirnberger (1721-1783)
Samuel Scheidt (1587-1654)

Easter

Christ Jesus lay in death's strong bands (Christ lag in Todesbanden)
tune, Geystliche gesangk Buchleyn, 1524; lyrics, Martin Luther, 1524

All sing:

1. Christ Je - sus lay in death's strong bands, For our of - fens - es giv - en;
But now at God's right hand He stands And brings us life from heav - en;
There - fore let us joy - ful be And sing to God right thank - ful - ly
Loud songs of hal - le - lu - jah. Hal - le - lu - jah!

The image shows a musical score for a chorale. It consists of four systems of music, each with a vocal line (treble clef) and a bass line (bass clef). The lyrics are written below the vocal line. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a simple, homophonic style. The lyrics are: "1. Christ Je - sus lay in death's strong bands, For our of - fens - es giv - en; But now at God's right hand He stands And brings us life from heav - en; There - fore let us joy - ful be And sing to God right thank - ful - ly Loud songs of hal - le - lu - jah. Hal - le - lu - jah!"

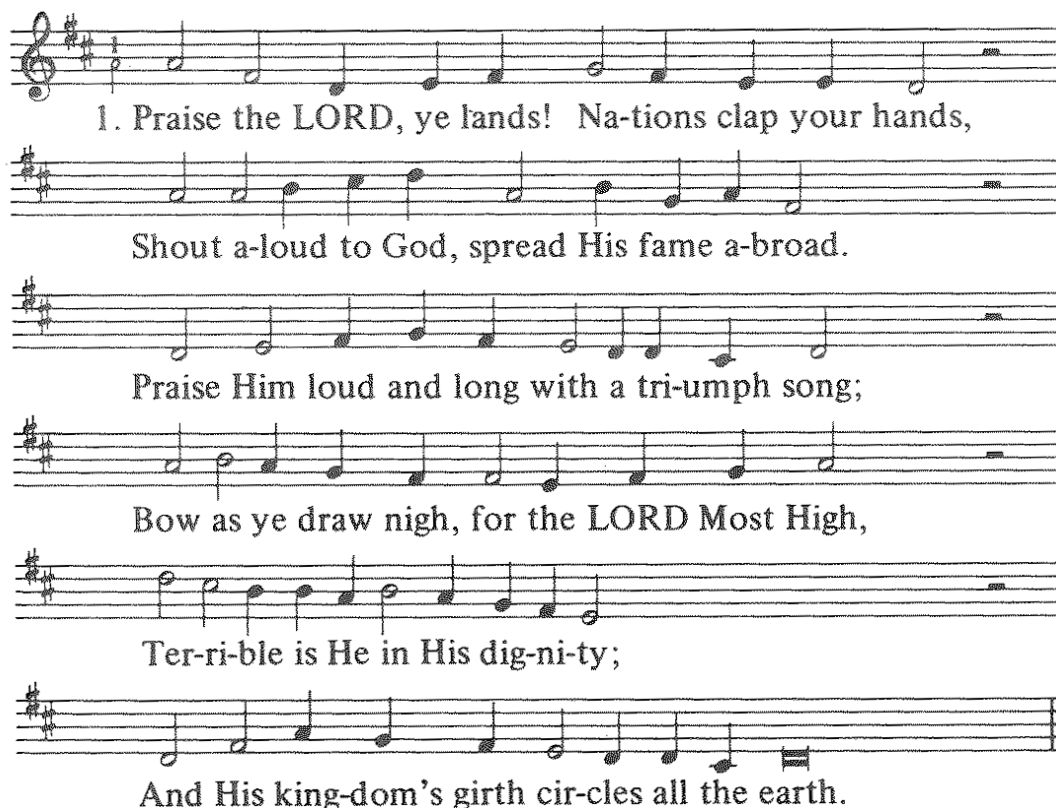
Organ: Chorale Prelude, BWV 695
Choir: Chorale

J. S. Bach
Johann Crüger (1598-1662)

Ascension

Praise the Lord, ye lands (Or sus tous humains)
tune, Louis Bourgeois, 1551; lyrics, Psalm 47

All sing:



1. Praise the LORD, ye lands! Na-tions clap your hands,
Shout a-loud to God, spread His fame a-broad.
Praise Him loud and long with a tri-umph song;
Bow as ye draw nigh, for the LORD Most High,
Ter-ri-ble is He in His dig-ni-ty;
And His king-dom's girth cir-cles all the earth.

Strings: transcribed from vocal setting
Choir: Or sus tous humains

Goudimel
Jan Pieterszoon Sweelinck (1562-1621)

Pentecost

Come, Holy Ghost, our souls inspire (Veni Creator Spiritus)
tune, Plainsong (mode VIII); lyrics, attr. Rhabanus Maurus, 776-856

All sing:

1. Come, Ho - ly Ghost, our souls in - spire, and light - en
with ce - les - tial fire. 2. Thou the a - noint - ing
Spi - rit art, who dost thy seven - fold gifts im - part.
7. Teach us to know the Fa - ther, Son, and thee, of
both, to be but One, 8. that through the a - ges
all a - long, this may be our end - less song:
9. praise to thy e - ter - nal mer - it,
Fa - ther, Son, and Ho - ly Spi - rit.

Organ, Viola: transcribed from organ setting

Scheidt


Choir: Veni Creator

Anon, Archives of the Cathedral of Puebla, Mexico, mid 17th c.

Trinity

All glory be to thee, most high (Allein Gott in der Höh sei Ehr)
tune, attr. Nikolaus Decius, 1539; lyrics, Nikolaus Decius, 1525

All sing, interspersed with organ variations:



1 All glo - ry be to God on high, and peace on earth from
2 O Lamb of God, Lord Je - sus Christ, whom God the Fa - ther
3 You on - ly are the Ho - ly One, who came for our sal -

hea - ven, and God's good will un - fail - ing - ly be
gave us, who for the world was sac - ri - ficed up -
va - tion, and on - ly you are God's true Son, who

to all peo - ple giv - en. We bless, we wor - ship you, we raise for
on the cross to save us; and, as you sit at God's right hand and
was be - fore cre - a - tion. You, on - ly, Christ, as Lord we own and,

your great glo - ry thanks and praise, O God, Al-might - y Fa - ther.
we for judg - ment there must stand, have mer - cy, Lord, up - on us.
with the Spi - rit, you a - lone share in the Fa - ther's glo - ry.

Organ: Four Variations
Choir: Allein Gott in der Höh sei Ehr

Sweelinck
Michael Praetorius (1571-1621)

Participants

Raleigh Camerata

Allison Willet
violin

Molly Barnes
violin

Suzanne Rousso
viola

Sarah Wines
cello

Emily Buccola
violone

Holy Trinity Chamber Singers

Christina Atkins

Vange Lutfy

Cecil Burt

Christopher Short

Holly Burt

Scott Southern

Aaron Cates

Isabella Stollenmaier

Olivia Daming

Melissa Sullivan

Cynthia Harris

Paul Harris
organ and director

The music on today's program is tied to the major feasts of the liturgical calendar, utilized in most branches of the Christian Church. Since at least the 4th century, these special days have been established as the main organizing principle in the succession of Sundays through the year. They correspond to the redemptive events in the life of Jesus Christ: his incarnation, his manifestation to the world, his suffering and death, his resurrection and ascension to heaven, and his sending of the Holy Spirit for the forming and equipping the church. Trinity Sunday, as the culmination of the church year, celebrates the Holy Trinity as the way in which God reveals himself to mankind, Father, Son, and Holy Spirit.

Much of the music in the church through the ages has been similarly organized. Congregations, especially in the aftermath of the Reformation, have sung hymns and chorales specific to these liturgical seasons. Many of these melodies have been in continuous use since the 16th century and earlier, testifying to their power, relevance, beauty, and solidity as vehicles for a congregation's worship. Composers through the ages have used the simple melodies as the basis for more elaborate compositions for choirs, organ, instrumental ensembles, or a combination. Many of these compositions were intended for use in church services as an adjunct to the congregation's singing of the simple melodies that underly them. This would include the pieces based on German chorales on today's program: the settings by Zachow, the two Bach works, Buxtehude, Kirnberger, Scheidt (*Herzlich tut mich*), Crüger, and the two works based on *Allein Gott* by Sweelinck and Praetorius. Other traditions did not use music in the services except the unison singing of Psalms. The Genevan Psalms in our Lent and Ascension segments fall in this category. The more elaborate pieces based on these tunes by Le Jeune, Goudimel, and the first Sweelinck piece were composed for use in homes and other contexts outside of church worship.

The Epiphany selection, *Star in the East*, is from a much later period. It comes from an American hymn repertoire known as "Shape Note." This unique musical and notational style originated in New England, and was common in hymnals beginning around 1800. These hymns were used for *a cappella* singing, both in church and community contexts.

The organ in today's performance

The organ used today is a new acquisition for Holy Trinity Anglican Church, built earlier this year by Harpsichord Clearing House in Rehoboth, MA. The case is solid walnut with four inset carved panels, and the wooden keyboard is plated with Blackwood naturals and curly maple sharps.

It is a digital continuo and choir organ built with Hauptwerk technology. It features four samples of continuo organ to allow for flexibility in choice of stops (sounds that represent a row of pipes on a pipe organ) and other features. Each sample has five stops, controlled by levers on the left side. Most of today's program uses the main Baroque sample, containing the following stops:

8' Rohrflöte
4' Spitzflöte
2' Oktave
1 1/3' Larigot
8' Krummhorn

The solo organ pieces on the program were all chosen to be playable on an organ of this type, with only one manual (keyboard), and lacking a pedalboard. We are playing at standard Baroque pitch, one half step lower than modern pitch, and an unequal temperament common in the 18th century. This allows the common keys to sound with greater purity.

Texts and translations

Nun komm der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

Amen, amen!
Komm, du schöne Freudenkrone, bleib nicht lange!
Deiner wart ich mit Verlangen.

In dulci jubilo, nun singet und seid froh! Unsers
HerzensWonne, leit in praesepio, und leuchtet als
die Sonne, matris in gremio. Alpha es et O!
O patris caritas, o nati lenitas! Wir wären all
verloren per nostra crimina, so hat er uns er
worben coelorum gaudia: eia wären wir da!
Ubi sunt gaudia, nirgends mehr denn da! Da die
Engel singen, o nova cantica, und die Schellen
klingen, in Regis curia: eia wären wir da!

Now come, Savior of the heathens,
known as the Virgin's child,
over whom the whole world marvels,
that God had ordained such a birth for him.

Amen! Amen!
Come, you lovely crown of joy, do not delay,
I await you with longing.

With sweet rejoicing now sing and be glad! Our
hearts' delight is lying in a manger and shines like
the sun on his mother's lap. You are the Alpha
and Omega.
O love of the father, O leniency of the son! We
were all lost through our sins until you gained for
us the joys of heaven: O that we were there!
Joys are there as in no other place! There the an-
gels sing a new song and the bells ring out in the
court of the king: O that we were there!

Brightest and best of the sons of the morning,
Dawn on our darkness and lend us thine aid;
Star in the east, the horizon adorning,
Guide where our infant Redeemer is laid.

Cold on his cradle the dew drops are shining;
Low lies his bed with the beasts of the stall;
Angels adore Him, in slumbers reclining,
Wise men and shepherds before him do fall.

Ne veuilles pas, o Sire,
Me reprendere en con ire,
Moy qui táy irrité,
Ne'en ta fureur terrible
Me punir de l'horrible
Tourment qu'ay merité.

Don't be angry, O Lord,
Take back your wrath from me,
I'm the one who angered you:
Do not, in your terrible fury,
Punish me for the horrible
Torment that I have merited.

Herzlich thut mich verlangen
nach einem selgen End;
weil ich hier bin umfangen
mit Trübsal und Elend.
Ich hab Lust abzuschneiden
von dieser argen Welt;
seh'n mich noch ewger Freuden:
o Jesu, komm nur bald.

My heart yearns deeply
for a blessed end;
for here I am encompassed
by sorrow and misery.
I long to depart
from this wicked world;
I yearn for eternal joys:
O Jesus, come soon.

Christ lag in Todesbanden
Für unsre Sünd gegeben,
Er ist wieder erstanden
Und hat uns bracht das Leben;
Des wir sollen fröhlich sein,
Gott loben und ihm dankbar sein
Und singen halleluja,
Halleluja!

Christ lay in death's bonds
given over for our sins,
he has risen again
and brought us life;
therefore we should be joyful,
praise God and be thankful to him
and sing Hallelujah,
Hallelujah!

Or sus, tous humains, Frappez en vos mains,
Qu'on oye sonner, Qu'on oye entonner
Le nom solennel de Dieu Éternel.
C'est le Dieu très-haut Que craindre il nous faut,
Le grand Roy qui fait Sentir en effect
Sa force au travers De tout l'univers.

Now all peoples, clap your hands
Let there be heard intoned the
solemn Name of the Eternal God.
This, God most high, We should fear Him,
He makes Himself felt throughout everything,
His strength throughout the entire universe.

Veni creator Spiritus,
Mentes tuorum visita,
Imple superna gratia,
Que tu creasti pectora.

Come, creator Spirit,
Visit the souls of your own;
With your divine grace
Fill the hearts which you have created.

Allein Gott in der Höh sei Ehr
Und Dank für seine Gnade,
Darum, dass nun und nimmermehr
Uns rühren kann ein Schade.
Ein Wohlgefalln Gott ans uns hat;
Nun ist gross Fried ohn Unterlass.
All Fehd hat nun ein Ende.

All glory be to God on high,
Who hath our race befriended!
To us no harm shall now come nigh,
The strife at last is ended;
God showeth His good will to men,
And peace shall reign on earth again;
Oh, thank Him for His goodness!