

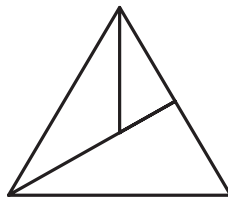
Classic British Anthems I

SAM

Arr.

Morten Schuldt-Jensen

DO NOT PHOTOCOPY



SAM-KLANG

DO NOT PHOTOCOPY

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SAM-Klang

The name **SAM-Klang** takes the three voice parts from the arrangements – Soprano, Alto and Men – and combines it with the Scandinavian and German words for 'sound' to create the portmanteau word 'sound together' or 'harmony'. The SAM-Klang series offers basic and advanced choral repertoire arranged for soprano, alto and one male voice-part. In addition to new repertoire and new arrangements, you will also find essential parts of the classical German, Scandinavian, French and English SATB repertoire, carefully and considerably reworked for SAM.

The arrangements retain the characteristic features of the original movements and have almost the same richness of timbre, resulting in works which sound nearly unchanged to an audience. Piano reductions of all choral movements facilitate rehearsal preparation. The arrangements offer development opportunities for all voice sections, bringing new life and new quality to SAM choir work. SAM-Klang enables youth choirs to gain access to classical choral literature and ensures that mixed choirs who face challenges in finding singers for all male voice parts continue to have access to well-loved repertoire.

For further information and to discover more about SAM-Klang, including recordings, translations, pronunciation guides, videos, existing and new volumes in the series, please visit www.sam-klang.com

Die **SAM-Klang** Serie bietet ein Basisrepertoire für Chöre in der Besetzung Sopran, Alt und einer Männerstimme. Neben neuem Repertoire und neuen Arrangements finden Sie hier auch wesentliche Teile des klassischen deutschen, skandinavischen, französischen und englischen SATB-Repertoires, sorgfältig und rücksichtsvoll für SAM umgearbeitet.

Die Arrangements bewahren die charakteristischen Züge der Originalsätze und haben beinahe dieselbe Klangfülle, sodass die Werke für das Publikum fast wie gewohnt klingen. Die Bearbeitungen bieten Entwicklungsmöglichkeiten für alle Stimmgruppen und bringen neues Leben und neue Qualität in die SAM-Chorarbeit. Klavierreduktionen sämtlicher Chorsätze erleichtern die Probenvorbereitung. SAM-Klang ermöglicht so u.a. Jugendchören den Einstieg in die klassische Chorliteratur und sichert auch gemischten Chören mit kleiner werdender Besetzung weiterhin den Zugang zum altbewährten und geschätzten Repertoire.

- Neuerscheinungen und das bereits vorliegende Repertoire,
- Erläuterungen zu Struktur und Satztechnik,
- Übersetzungen, Aussprachehilfen und Klangbeispiele
- Anregungen für die methodische und stimmtechnische Arbeit

finden Sie unter www.sam-klang.com

Morten Schuldt-Jensen was choral director of the Gewandhaus in Leipzig from 1999–2007 and has been professor of choral and orchestral conducting at the Freiburg University of Music since 2006.

In addition to his teaching activities, he has worked in Scandinavia and Germany with choirs and orchestras of all kinds and at every level including well-known European ensembles such as SWR Vocal Ensemble, RIAS Chamber Choir, the Gewandhaus Orchestra and the Akademie für Alte Musik. He performs regularly with his Danish choir Sokkelund Sangkor, with the Immortal Bach Ensemble and the Leipzig Chamber Orchestra, of which he is chief conductor and artistic director. His repertoire is wide-ranging – from early music to jazz and popular music – and he has won numerous prizes and recorded many highly acclaimed CDs. In addition, he writes and arranges choral music for several publishers, publishes musicological articles and gives lectures in Europe and the USA on interpretation, performance practice and conducting technique.

Morten Schuldt-Jensen war 1999–2007 Chordirektor am Gewandhaus zu Leipzig und ist seit 2006 Professor für Chor- und Orchesterdirigieren an der Musikhochschule Freiburg.

Neben seiner Lehrtätigkeit hat er in Skandinavien und Deutschland mit Chören und Orchestern aller Art und auf jedem Niveau bis hin zu namhaften europäischen Ensembles gearbeitet (u.a. SWR Vokalensemble, RIAS-Kammerchor, Gewandhausorchester und Akademie für Alte Musik). Er konzertiert regelmäßig mit seinem dänischen Chor Sokkelund Sangkor, mit Immortal-Bach-Ensemble und Leipziger Kammerorchester, deren Chefdirigent und künstlerischer Leiter er ist. Sein breit gefächertes Repertoire von Alter Musik bis zu Jazz- und Populärmusik ist durch zahlreiche Preise und hochgelobte CDs dokumentiert. Darüber hinaus schreibt und arrangiert er Chormusik für mehrere Verlage, publiziert wissenschaftliche Artikel und hält Vorträge in Europa und den USA über Interpretation, Aufführungspraxis und Dirigiertechnik.

Classic British Anthems I

These five anthems, covering 130 years, are all mainstays of the British church and cathedral choir canon. Attwood, a pupil of Mozart, avoids the overtly florid, quasi-operatic verse anthem solos that had become prevalent among his contemporaries, although the dialogue on 'renew' in *Turn thy face from my sins* (1834) suggests he did not resist entirely. *Lead me, Lord* is the final section of the anthem 'Praise the Lord, my soul' (1861). Wesley, too, offers an antidote to then current trends, with a simple and beautiful melody alternating with chorus. Henry Balfour Gardiner's *Evening Hymn* (1907), a turn-to Evensong classic that features one of the most celebrated alto leads in Anglican church music and a commanding, but not difficult, organ part, sets the Latin hymn *Te lucis ante terminum*. Harris's *Holy is the true light* (1947), written in memory of a friend's wife, is captivating in its atmospheric beauty – a fitting choice for the funeral of the Queen Mother in 2002. Britten's *Jubilate* in C (1961), too, has a royal connection, written at the behest of the Duke of Edinburgh and performed, as he requested, at his funeral in 2021. A lively, scalar organ part offsets the melodies of paired voices and then the sometimes sombre, deliberately counterintuitive text settings such as 'be thankful unto him'

Klassische britische Kirchenlieder I

Diese fünf Kirchenlieder aus einer Zeitspanne von 130 Jahren sind allesamt Eckpfeiler des Repertoires der britischen Kirchen- und Cathedralchöre. Attwood, ein Schüler Mozarts, vermeidet hier die fast schwülstigen, opernhafte Anthemsoli, die bei seinen Zeitgenossen sehr beliebt waren, wenn auch der Dialog nach „renew“ in *Turn thy face from my sins* (1834) nahelegt, dass auch er diesen nicht ganz zu widerstehen vermochte. *Lead me, Lord* ist der letzte Abschnitt des Kirchenlieds „Praise the Lord, my soul“ (1861). Auch Wesley bietet hier mit einer einfachen, schönen Melodie, die sich mit dem Refrain abwechselt, einen Gegenentwurf zu der damals vorherrschenden Mode an. Henry Balfour Gardiners *Evening Hymn* (1907), zum lateinischen Text *Te lucis ante terminum* ein Klassiker in Abendandachten, enthält eine der berühmtesten Solopassagen für die Altgruppe innerhalb der Anglikanischen Kirchenmusik, sowie eine sehr präsent aber leicht spielbare Orgelstimme. Harris *Holy is the true light* (1947), zum Gedenken an die Frau eines Freundes komponiert, besticht durch seine stimmungsvolle Schönheit – sehr passend gewählt für das Begräbnis der Königinmutter im Jahr 2002. Britten's *Jubilate* in C-Dur (1961) ist ebenfalls mit einem königlichen Ereignis verknüpft: Es wurde auf Geheiß des Herzogs von Edinburgh geschrieben und wunschgemäß auf dessen Beerdigung im Jahr 2021 aufgeführt. Eine lebhaft Orgelstimme umspielt dialogisch die gepaarten Chorstimmen und umrahmt die zuweilen düstere kontraintuitive Vertonung von Textstellen wie "be thankful unto him".

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DO NOT PHOTOCOPY

Evening Hymn

Text taken from a Compline Hymn

Henry Balfour Gardiner (1877-1950)

Arr. Morten Schuldt-Jensen

Slowly $\text{♩} = 84$

Organ

mf Gt. & Sw. coupled

6

poco a poco cresc.

11 S

Full voice: even tone

A

M

Te lu - cis an - te ter - mi - num Re -
Thee, Lord, be - fore the close of day, Mak -

Te lu - cis an - te ter - mi - num Re -
Thee, Lord, be - fore the close of day, Mak -

f

- rum Cre - a - tor pos - ci - mus Ut pro tu -
- er of all things, Thee we pray For thy dear

- rum Cre - a - tor pos - ci - mus Ut pro tu -
- er of all things, Thee we pray For thy dear

- rum Cre - a - tor pos - ci - mus Ut pro tu -
- er of all things, Thee we pray For thy dear

- a cle - men - ti - a Sis prae - sul et cus -
lov - ing - kind - ness' sake To guard and guide us

- a cle - men - ti - a Sis prae - sul, prae - sul et cus -
lov - ing - kind - ness' sake To guard, to guard and guide us

- a cle - men - ti - a Sis prae - sul, prae - sul et cus -
lov - ing - kind - ness' sake To guard, to guard and guide us

molto f

26

-to - di - a. _____
in thy way. _____

-to - di - a. _____
in thy way. _____

-to - di - a. _____
in thy way. _____

ff brighter tone

meno f

Gl. & Sw.

Sw. alone

*p rich tone **

* Soft reed. 4', 8', 16'.

p

Pro - cul re - ce - dant som - - - ni - a Et
 Ban - ish the dreams that ter - - - ri - fy, And

p

Pro - cul re - ce - dant som - - - ni - a Et
 Ban - ish the dreams that ter - - - ri - fy, And

p

Pro - cul re - ce - dant som - - - ni - a Et
 Ban - ish the dreams that ter - - - ri - fy, And

p

For rehearsal only/Nur für Einstudierungszwecke

pp

noc - ti - um phan - tas - - - ma - ta Hos - - - tem - que
 night's fan - tas - tic com - - - pa - ny: Keep - - - us from

pp

noc - ti - um phan - tas - - - ma - ta Hos - - - tem - que
 night's fan - tas - tic com - - - pa - ny: Keep - - - us from

pp

noc - ti - um phan - tas - - - ma - ta Hos - - - tem - que
 night's fan - tas - tic com - - - pa - ny: Keep - - - us from

pp

49

nos - trum Sa - tan's com - ty - pri - ran - me - ny: Ne De -

nos - trum Sa - tan's com - ty - pri - ran - me - ny: Ne De -

nos - trum Sa - tan's com - ty - pri - ran - me - ny: Ne De -

52

pol - fend - - lu - us an - from tur un - cor chas - - po - ti -

pol - fend - - lu - us an - from tur un - cor chas - - po - ti -

pol - fend - - lu - us an - from tur un - cor chas - - po - ti -

-ra.
-ty.

-ra.
-ty.

-ra.
-ty.

mp Sw.

f Gt. & Sw. with 16'

f

cresc.

66

Full voice: even tone

Prae - sta, Pa - ter pi - is - - si - me Pa -
 Pro - tect us, Fa - ther, God a - dor'd, Thou

molto f

70

- tri - - que com - par un - - i - ce Cum
 too, co e qual Son and Lord, Thou,

- tri - - que com - par un - i - ce Cum
 too, co - e - - qual Son and Lord, Thou,

Spi - - ri - tu Pa - ra - cli - to Reg -
 Ho - - ly Ghost, our Ad - - vo - cate, Whose

Spi - - ri - tu Pa - ra - cli - to Reg - nans, reg -
 Ho - - ly Ghost, our Ad - vo - cate, whose reign, whose

— Cum Spi - ri - tu Pa - ra - cli - to Reg - nans, reg -
 — Thou, Ho - ly Ghost, our Ad - vo - cate, whose reign, whose

- nans per om - - ne sae - cu - lum.
 reign can know nor bound nor date.

- nans per om - - ne sae - cu - lum.
 reign can know nor bound nor date.

- nans per om - - ne sae - cu - lum.
 reign can know nor bound nor date.

molto f

ff

82

ff *poco a poco dim.*

A - - - - - men,
A - - - - - men,

ff *poco a*

A - - - - - men, A - - - - -
A - - - - - men, A - - - - -

ff *poco a poco dim.*

A - - - - - men, A - - - - -
A - - - - - men, A - - - - -

87

A - - - - - men,
A - - - - - men,
dim.

- men, A - - - - - men.
- men, A - - - - - men,
poco dim.

- - - - - men, A - - - - - men, A - - - - - men,
- - - - - men, A - - - - - men, A - - - - - men,

p

A - - - men, A - - - men, A - - -
A - - - men, A - - - men, A - - -

A - - - men, A - - - men, A - - -
A - - - men, A - - - men, A - - -

A - - - men, A - - - men, A - - -
A - - - men, A - - - men, A - - -

men.
men.

men.
men.

men.
men.

Holy is the true light

From the Salisbury Diurnal
Trans. George H. Palmer (1842-1933)

William Henry Harris (1883-1973)
Arr. Morten Schuldt-Jensen

Slowly but quietly moving

p mistico

S
Ho - - ly is the true light, and pass - ing

A
Ho - - ly is the true light, and pass - ing

M
Ho - - ly is the true light, and pass - ing

For rehearsal only/Nur für Einstudierungszwecke

5

won - der - ful, lend - ing ra - - - diance to them that en -

won - der - ful, lend - ing ra - diance to them that en -

won - der - ful, lend - ing ra - diance to them that en -

sost.

9

-dured in the heat of the conflict: from Christ they in -

-dured_ in the heat_ of the con - flict: from Christ they in -

-dured_ in the heat of the con - flict: from Christ, from

p

p

p

p

14

-he - rit a home of un - fad - - ing splen - dour,

-he - rit a home_ of un - fad - - ing splen - dour, where -

Christ they in - he - rit un - fad - - - - ing

cresc.

cresc.

cresc.

18

cresc.

where - in they re - joice with
 -in they re - joice, they re - joice with
 splen - dour, where - in they re - joice with

22

f

mf espress.

glad - ness ev - er - more, with
 glad - ness ev - er - more, with glad - ness,
 glad - ness ev - er - more, with glad - ness,

26

glad - ness ev - - er - more, ev - er -
espress. *dim.*
 with glad - ness, glad - - - ness_ ev - er -
espress. *dim.*
 with glad - ness, glad - - - ness ev - er -

30

-more. Al - le - lu - ia, Al - le - lu - ia.
p *pp*
 -more. Al - le - lu - ia, Al - le - lu - ia.
p *pp*
 -more. Al - le - lu - ia, Al - le - lu - ia.
p *pp*

Jubilate Deo in C

Psalm 100

Benjamin Britten (1913-76)
Arr. Morten Schuldt-Jensen

Lively
S

f

O be joy - ful

A

M

f

O be joy - ful

Lively
Organ

f

Man.

4

in the Lord, all ye lands:

f

Serve the Lord

in the Lord, all ye lands: Serve the Lord

with glad - ness and come be-fore his pre-sence with a
 with glad - ness and come be-fore his pre-sence with a

This block contains the musical score for measures 8 through 11. It features a vocal line with lyrics and a piano accompaniment. The time signature is 3/4. The lyrics are: "with glad - ness and come be-fore his pre-sence with a" (repeated for both vocal parts).

12 *f* Be ye sure — that the Lord he is —
 song. *f* Be ye sure — that the Lord he is
 song.

This block contains the musical score for measures 12 through 15. It features a vocal line with lyrics and a piano accompaniment. The time signature is 3/4. The lyrics are: "Be ye sure — that the Lord he is —" (repeated for both vocal parts) and "song." (repeated for both vocal parts). A dynamic marking of *f* (forte) is present.

16

God:

God: *f* it is he_ that hath_ made_ us and not

it is he that hath made us and not

20

mf cresc. we are his peo - ple,___ and the

mf cresc. we_ our - selves; we are his peo - ple,___

mf cresc. we our - selves; we are his peo - ple,___ we are the

24

sheep of his pas - ture. *f* O go your way,
 and his sheep. *f* O go your way
 sheep of his pas - ture.

cresc. *f*

28

go your way in - to his gates with thanks -
 in - to his gates
 go your way with thanks -

33

f

- giv - ing and in - to his courts with praise:

f

and in - to his courts with praise:

f

- giv - ing and in - to his courts with praise:

37

very quietly *pp*

— be thank-ful un-to him,

pp

— be thank-ful un-to him,

pp

— be thank-ful un-to him,

very quietly

pp

pp

and speak good of his name.

and speak good of his name.

and speak good of his name.

The piano accompaniment consists of a treble and bass clef system. The treble clef part features a melodic line with some grace notes and rests. The bass clef part provides a harmonic foundation with sustained chords and moving bass lines.

sustained
For the Lord is gra - cious, —

sustained
For the Lord is gra - cious, —

sustained
For the Lord is gra - cious, —

The piano accompaniment continues with a similar texture to the previous section. The treble clef part has a more active melodic line, while the bass clef part maintains a steady harmonic accompaniment. The overall mood is contemplative and reverent.

53

pp smooth

in tempo

his mer-cy, his mer-cy is ev-er - last - ing:—

pp smooth

his mer-cy, his mer-cy is ev-er - last - ing:—

pp smooth

his mer-cy, his mer-cy is ev-er - last - ing:—

in tempo

pp

ppp

59

p cresc.

pp cresc.

and his truth en -

and his truth en - dur - - eth

pp cresc.

and his truth en - dur - - eth from

sim.

slow cresc.

pp

- dur - eth from gen - er - a - tion to gen - er - a -
 from gen - er - a - tion to gen - er - a -
 gen - er - a - tion to gen - er - a - tion, to gen - er - a -

- tion. *f* Glo - ry
 - tion. *f* Glo - ry
 - tion. *f* Glo - ry

73

be to the Fa - ther, and to the

be to the Fa - ther, and to the

be to the Fa - ther, and to the

77

Son: and to the Ho - - ly

Son: and to the Ho - - ly

Son: and to the Ho - - ly

81

Ghost. *f* As it was — in the be-gin - ning,

Ghost. *f* As it was — in the be-gin - ning,

Ghost. *f* As it was — in the be-gin - ning,

86

is now_ and ev - er_ shall be:

is now_ and ev - er_ shall be:

is now and ev - er shall be:

90

very quietly

pp 3
 world with-out end,
pp 3
 world with-out end,
pp 3
 world with-out end,

very quietly

pp
 world with-out end,
pp
 world with-out end,
pp
 world with-out end,

95

più p

più p 3
 world with-out end.
più p 3
 world with-out end.
più p 3
 world with-out end.

ppp

ppp 3
 world with-out end.
ppp 3
 world with-out end.
ppp 3
 world with-out end.

101

in tempo

ppp

f

A - - - - - men, A - men,

A - - - - - men,

A - - - - - men,

in tempo

f

f

107

A - men, A - men, A - men, A - men,

f

A - men, A - men, A - men, A - men,

f

A - men, A - men, A - men, A - men,

111

Musical score for measures 111-113. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts sing "A - men, A - men, A - - - -". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with sustained notes. Time signatures change from 2/4 to 3/4 and back to 2/4.

114

Musical score for measures 114-115. The vocal parts end with "- men.". The piano accompaniment features a right-hand part with a sixteenth-note scale and a left-hand part with sustained notes. The piece concludes with a double bar line and a fortissimo (*ff*) dynamic marking.

Lead me, Lord

Psalm 5:8, 4:9

Samuel Sebastian Wesley (1810-76)

Arr. Morten Schuldt-Jensen

Lento ♩ = 69
Organ

5 **SOLO**
S p

Lead me, Lord, lead me in thy right - eous-ness,

9

make thy way plain be - fore my face.

13 *FULL*

S *p*
 Lead me, Lord, lead me in thy right - eous-ness,

A *p*
 Lead_ me,___ Lord,___ Lord,___ lead me in thy right - eous-ness,

M *p*
 Lead me, Lord,___ lead me in thy right - eous - ness,___

p

17

make thy way plain be - fore my face.

make thy way plain be - fore my___ face.

make thy way plain be - fore my face.

p

21 SOLO

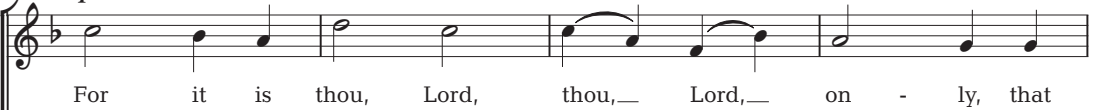
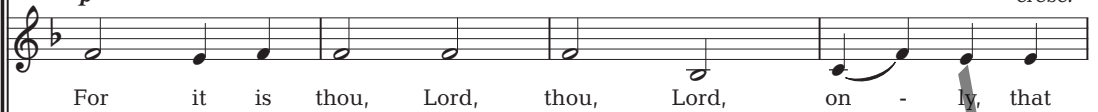
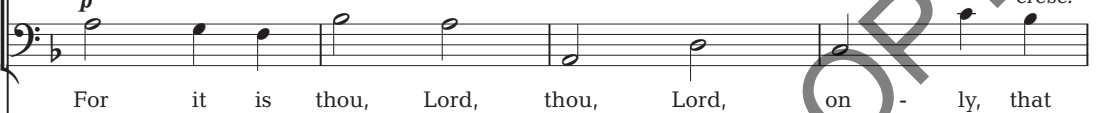
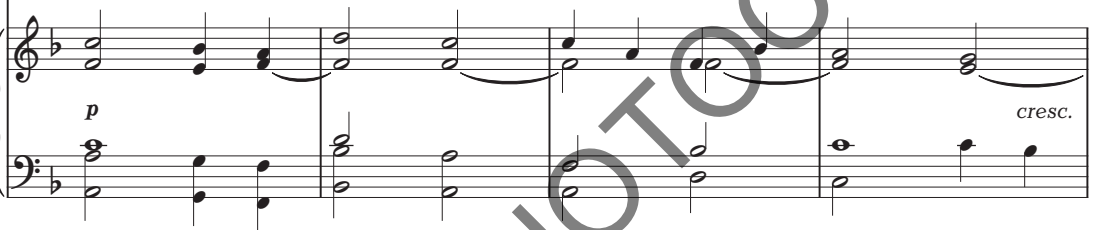
For it is thou, Lord, thou, Lord, on - ly, that

25 *cresc.*

dim.

mak - est me dwell in safe - - ty.

cresc. *p*

29 FULL
*p**cresc.**p**cresc.**p**cresc.**p**cresc.*

33

*dim.**p**rit.**dim.**p**dim.**p**rit.**dim.*

Turn thy face from my sins

Psalm 51:9-11

Thomas Attwood (1765-1838)

Arr. Morten Schuldt-Jensen

S **Larghetto** $\text{♩} = 60$ **SOLO**

Turn thy face from my sins,

Organ
Diapasons

6

and put out all my mis - deeds. Make me a

12

clean heart, O God, and re - new a right spi - rit with - in me, re -

18

- new, re - new, re - new, re - new a right spi - rit with-

24

- in me, re - new a right spi - rit with - in me.

30

S FULL

Turn thy face from my sins, and put out all my mis-

A
Turn thy face from my sins, and put out all my mis-

M
Turn thy face from my sins, and put out all my mis-

- deeds. Make me a clean heart, O God, and re -

- deeds. Make me a clean heart, O God, and re -

- deeds. Make me a clean heart, O God, and re -

- new a right spi - rit with - in me, re - new, re - new, -

- new a right spi - rit with - in me, re - new,

- new a right spi - rit with - in me, re - new, re -

47

re - new, re - new a right spi - rit with - in

re - new, re - new a right spi - rit with - in

- new, re - new a right spi - rit, a right spi - rit with - in

52

me, re - new a right spi - rit with - in me.

me, re - new a right spi - rit with - in me.

me, re - new a right spi - rit with - in me.

57

* SOLO

Cast me not a - way, a - way

62

from thy pre - sence, and take not thy Ho - ly

67

Spi - rit from me, and take not thy Ho - ly Spi - rit

72

from me, thy Ho - ly Spi - rit from me.

* The repeat is now usually omitted.

77

* FULL

Cast me not a - way, a - way

Cast me not a - way, a - way

Cast me not a - way, a - way

82

from thy pre - - sence, and take not thy Ho - ly

from thy pre - - sence, and take not thy Ho - ly

from thy pre - - sence, and take not thy Ho - ly

* The repeat is now usually omitted.

Spi - rit from me, and take not thy Ho - ly Spi - rit

Spi - rit from me, and take not thy Ho - ly Spi - rit

Spi - rit from me, and take not thy Ho - ly Spi - rit

from me, thy Ho - ly Spi - rit from me.

from me, thy Ho - ly Spi - rit from me.

from me, thy Ho - ly Spi - rit from me.

Classic British Anthems I

SAM

Arr.
Morten Schuldt-Jensen

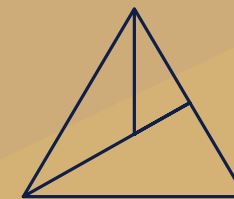


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