

# Favorite Sacred Classics

## *for S.A.B. Choirs*

Five Beloved Masterwork Choruses Arranged for S.A.B. Voices...  
For Worship, Concerts and Contests

EDITED AND ARRANGED BY PATRICK M. LIEBERGEN

### Contents

|   |    |
|---|----|
| Foreword and Historical Overview . . . . .  | 2  |
| <i>Alleluia (from Exsultate, jubilate, K. 165)</i><br>Wolfgang Amadeus Mozart (1756-1791) . . . . .                                       | 4  |
| <i>Gloria (from Gloria)</i><br>Antonio Vivaldi (1678-1741) . . . . .  | 10 |
| <i>He, Watching Over Israel (from Elijah)</i><br>Felix Mendelssohn (1809-1847) . . . . .  | 18 |
| <i>Jesu, Joy of Man's Desiring (from Cantata No. 147, Herz und Mund und Tat und Leben)</i><br>Johann Sebastian Bach (1685-1750) . . . . . | 32 |
| <i>O Thou That Tellest Good Tidings to Zion (from Messiah)</i><br>George Frideric Handel (1685-1759) . . . . .                            | 38 |
| Church Year Index . . . . .   | 47 |
| S.A.B. Masterwork Chorus Index . . . . .  | 48 |



Cover art: *Stoke-by-Nayland*  
by John Constable (English 1176-1837)  
Oil on canvas (181 x 264mm)  
ca.1810-11.  
Tate Gallery, London, Great Britain.



Copyright © MCMXCVI by Alfred Music Publishing Co., Inc.  
All rights reserved. Printed in USA.

Cover design: Holly DeBord  
Music engraving: Jordan Music Engravers

# Foreword

**Favorite Sacred Classics for S.A.B. Choirs** is an indispensable collection of five beloved choral works representing the Baroque, Classic and Romantic eras. Suitable for concert or worship performance, these outstanding selections are great masterwork standards that deserve placement in any school or church choral library. The purpose of this collection is to provide S.A.B. choirs with appropriate voicings of distinctive choral works that, in view of their original choral textures, would otherwise be unavailable for performance by S.A.B. voices.

Featured works include Alleluia from Wolfgang Amadeus Mozart's *Exsultate, jubilate*; Gloria, the opening chorus from Antonio Vivaldi's *Gloria*; **He, Watching Over Israel** from Felix Mendelssohn's *Elijah*; **Jesu, Joy of Man's Desiring** from Johann Sebastian Bach's *Cantata No. 147, Herz und Mund und Tat und Leben*; and **O Thou That Tellest Good Tidings to Zion** from George Frideric Handel's *Messiah*. Any changes from the composers' original scores are noted in the following historical overview. Additionally, the editor has reduced for keyboard performance all original orchestral accompaniments and has added modern clefs as well as tempo and dynamic indications where appropriate. To assist with worship programming, a Church Year Index is provided on page 47. For a listing of additional Alfred masterwork publications for S.A.B. voices, please see page 48.

## Historical Overview

**Alleluia**—from *Exsultate, jubilate* by Wolfgang Amadeus Mozart (1756-1791)

Wolfgang Amadeus Mozart was one of the greatest musical geniuses of all time, and his work is exemplary of the Viennese Classical style. A child prodigy born in Salzburg, Austria, he became concertmaster for the Archbishop of Salzburg at the age of fourteen. Mozart excelled in composing all the musical forms of his time. One of his best-known sacred pieces is the motet for soprano and orchestra, *Exsultate, jubilate* (K. 165), which he composed in Milan, Italy, in 1773. The tuneful and famous melody from the third movement of this work is featured in this S.A.B. choral arrangement.

The source for this edition is *W.A. Mozarts Sämtliche Werke, Series 3/2*, published by Breitkopf and Härtel (1876-1905). The original appeared in F Major, up a perfect fourth from this edition, with an accompaniment of two oboes, two horns, strings, continuo and organ.

**Gloria**—from *Gloria* by Antonio Vivaldi (1678-1741)

Antonio Vivaldi was a renowned composer and violin virtuoso in Venice, Italy, during the Baroque era. A composer of numerous instrumental and vocal works, Vivaldi is especially revered today for his violin concertos. Vivaldi's *Gloria* is his most famous choral work and was originally scored for S.A.T.B. voices. The opening chorus of this work is featured in this S.A.B. choral arrangement.

Since Vivaldi's choral works are currently not included in publications of his collected works, the editor has worked from a wide variety of sources to produce this arrangement. Vivaldi's original appeared in D Major, the same key as this arrangement, with an accompaniment of oboe, trumpet, strings and continuo.

### **He, Watching Over Israel—**from *Elijah* by Felix Mendelssohn (1809-1847)

In his brief life of only thirty-eight years, Felix Mendelssohn composed a great amount of music in most of the instrumental and vocal forms of the early Romantic era. Mendelssohn's oratorio *Elijah* was first conducted by the composer in 1846 for the Birmingham Music Festival in England. Originally written in German, the oratorio is usually heard today in Mendelssohn's English version. Its text is based upon the Old Testament story (1 Kings 17) in which the prophet Elijah predicts three years of drought because the children of Israel have turned away from God.

**He, Watching Over Israel** is one of the most famous choruses from *Elijah* and was originally scored for S.A.T.B. voices. The source for this edition is *Mendelssohns Werke*, Volume 1, published by Breitkopf and Härtel (1874-1877). The original was in D Major, up a major third from this S.A.B. arrangement, with an accompaniment of woodwinds, trumpets, timpani, strings and continuo.

### **Jesu, Joy of Man's Desiring—**from *Cantata No. 147, Herz und Mund und Tat und Leben* by Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach was a musical genius who lived at the end of the Baroque era. One of the greatest composers of all time, he wrote in almost every musical genre of his time. Many of Bach's sacred choral works, including the majority of his chorale cantatas, were composed while he was Cantor of St. Thomas' Church in Leipzig, Germany. The famous melody of **Jesu, Joy of Man's Desiring** appears in the sixth and tenth movements of Bach's *Cantata No. 147, Herz und Mund und Tat und Leben*. Written for the Feast of the Visitation, the cantata was first performed in Leipzig on July 2, 1723.

The source for this edition is *Johann Sebastian Bachs Werke*, Volume 30, published by Breitkopf and Härtel (1851-1926). The original was scored for S.A.T.B. voices in G Major, the same key as this S.A.B. arrangement, with an accompaniment of trumpet, strings and continuo. The editor has added an alternate second verse which may be appropriate for Advent.

### **O Thou That Tellest Good Tidings to Zion—**from *Messiah* by George Frideric Handel (1685-1759)

George F. Handel was a renowned international composer of instrumental and vocal works at the end of the Baroque era. Born in Germany in the same year as Johann Sebastian Bach, he is especially known for his large-scale English oratorios. Handel's beloved oratorio *Messiah* was composed in only twenty-four days in 1741 and first performed in Dublin in 1742, with the composer conducting.

The text of *Messiah* was compiled by Charles Jennens from scriptural passages detailing the prophecies, birth, life, death and resurrection of Jesus Christ. **O Thou That Tellest Good Tidings to Zion**, originally for S.A.T.B. voices, is from Part I of this oratorio. Its text focuses on the biblical prophecy of God's plan of redemption through the coming of His Son, the Messiah. In the oratorio, this chorus' melody is first introduced by an alto soloist before being repeated immediately with the same text by the choir. This S.A.B. arrangement is based upon the choral setting of this text.

The source of this edition is *Georg Friedrich Händels Werke*, Volume 45, published by Breitkopf and Härtel (1902). The original was in D Major, up a major second from this edition, with an accompaniment of strings and continuo. The editor has provided a six measure introduction and shortened the instrumental postlude from twelve to six measures.

# ALLELUIA

## A General or Easter Anthem

for S.A.B. voices, accompanied

from *Exsultate, jubilate*, K. 165

by WOLFGANG AMADEUS MOZART (1756-1791)

Edited and arranged by PATRICK M. LIEBERGEN

Lively and rhythmically (♩ = ca. 120)

ACCOMP.

*f*

6 SOPRANO

ALTO

BARITONE

9 *unis.*  
*mp*

Al - le - lu - ia, al - le - lu -

12

*unis.*

ia, — al - le - lu - ia, al - le - lu - ia, al - le -

*mp*

# GLORIA

## A General or Christmas Anthem

for S.A.B. voices, accompanied

English setting by  
PATRICK M. LIEBERGEN

from *Gloria*  
by ANTONIO VIVALDI (1678-1741)

Edited and arranged by PATRICK M. LIEBERGEN

Joyously and rhythmically (♩ = ca. 120)

ACCOMP.

4

7

10

13