

410-859

Schütz: Praise Ye the Lord (Psalm 117)
SATB *a capella*

Parker

Psalms *for* Bartholomäus III.

Schütz: Praise Ye the Lord

Text by Henry S. Drinker
adapt. and edited by Alice Parker



Selah Publishing Co.

Praise Ye the Lord

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Commissioned by the Robert Dale Chorale as a gift from Robert and Joyce Herrema,
in loving memory of Robert's sister, Barbara Jeanne Guikema

III. Schütz: Praise Ye the Lord

SATB a capella

Psalm 117, para. Henry S. Drinker

Heinrich Schütz (1585–1672), arr. Alice Parker
from the *Becker Psalter*

Bright, marcato ♩ = c. 76

S. *f* Praise ye the Lord with one ac - cord, all

A. *f* Praise ye the Lord with one ac - cord, all na -

T. *f* Praise ye the Lord with

B.

na - tions praise and bless him. Ye peo - ple all up -

- tions praise, all na - tions praise and bless him. Ye peo - ple all up -

one ac - cord, all na - tions praise and bless him. Ye

All na - tions praise and bless him.

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4
6

on him call, your God and Lord con - fess him. Praise
on him - call, your God and Lord, your God and Lord con - fess him. Praise
peo - ple all up - on him call, your God and Lord con - fess him. Praise
Your God and Lord con - fess him. Praise

9

ye and bless his kind - li - ness, his mer - cy far ex - tend - ing. His
ye and bless his kind - li - ness, his mer - cy far ex - tend - ing. His
ye and bless his kind - li - ness, his mer - cy far ex - tend - ing. His
ye and bless his kind - li - ness, his mer - cy far ex - tend - ing. His

mf *f* *mf* *mf* *mf*

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5

12

prom - ise as - sures, his truth en - dures and his grace is nev - er end -

prom - ise as - sures, his truth en - dures and his grace is nev - er end -

prom - ise as - sures, his truth — en - dures and his grace is nev - er end -

prom - ise as - sures, his truth — en - dures and his grace is nev - er end -

15

mp lightly ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic -

mp lightly ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic -

mp lightly ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing! *mf* Al - le - lu - ia, al - le - lu - ia, re - joic -

mp lightly ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic -

mp

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6

18 *mf*

ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic -

mf

ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic -

f

ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic -

mf

ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic -

21 *f*

ing! Al - le - lu - ia, re - joic - ing!

f *mp*

ing! Al - le - lu - ia, re - joic - - - ing! Praise

f *f*

ing! Al - le - lu - ia, re - joic - ing! Praise ye the Lord with

f *f*

ing! Al - le - lu - ia, re - joic - ing! Praise ye the Lord with

Praise Ye the Lord

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24 *mp*

All na - tions praise and bless him. —
ye the - Lord with one ac - cord, all na - tions praise and bless him. —
one ac - cord, all na - tions praise — and bless him. — *f* Ye
one ac - cord, all na - tions praise, all na - tions praise and bless him. — *f* Ye

Musical score for measures 24-26. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mp* and *f*. The lyrics are: "All na - tions praise and bless him. — ye the - Lord with one ac - cord, all na - tions praise and bless him. — one ac - cord, all na - tions praise — and bless him. — *f* Ye one ac - cord, all na - tions praise, all na - tions praise and bless him. — *f* Ye"

27 *mp*

Your God and Lord con -
Ye peo - ple — all up - on him call, your God and Lord con -
peo - ple — all up - on him call, your God and Lord — con -
peo - ple all up - on him — call, your God — and — Lord, your God and Lord con -

Musical score for measures 27-30. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *mp*. The lyrics are: "Your God and Lord con - Ye peo - ple — all up - on him call, your God and Lord con - peo - ple — all up - on him call, your God and Lord — con - peo - ple all up - on him — call, your God — and — Lord, your God and Lord con -"

Praise Ye the Lord

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8

30

mp

fess him. — Praise ye and bless his kind - li - ness, His mer - cy

mp

fess him. — Praise ye and bless his kind - li - ness, His mer - cy

mp

fess him. — Praise ye and bless his kind - li - ness, His mer - cy

mp

fess him. — Praise ye and bless his kind - li - ness, His mer - cy

mp

33

mf

far ex - tend - ing. His prom - ise as - sures, his truth en - dures and his

mf

far ex - tend - ing. His prom - ise as - sures, his truth en - dures and his

mf

far ex - tend - ing. His prom - ise as - sures, his truth — en - dures and his

mf

far ex - tend - ing. His prom - ise as - sures, his truth — en - dures and his

mf

f

f

f

f

Praise Ye the Lord

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36 9

grace is nev-er end - ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

grace is nev-er end - ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

grace is nev-er end - ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

grace is nev-er end - ing. Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

39

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

Al - le - lu - ia, al - le - lu - ia, re - joic - ing!

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10
42 *mf*

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

mf

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

mf

Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

mf

Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

45 *f*

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

f

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

f

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

f

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, al - le - lu - ia, re - joic - ing! Al - le - lu -

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11

48

Slower, più f

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, re - joic - ing!

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, re - joic - - - ing!

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, re - joic - ing!

ia, al - le - lu - ia, re - joic - ing! Al - le - lu - ia, re - joic - - - ing!

più

Psalms for Barbara

- I. Schütz: I Praise You, Lord (Psalm 30)
- II. Schütz: How Lovely Is Your Dwelling (Psalm 84)
- III. Schütz: Praise Ye the Lord (Psalm 117)

These three settings bring together a remarkably large number of participants. Their source is the *Becker Psalter* of Heinrich Schütz, composed and compiled in the years leading up to 1627, revised and enlarged as opus 14, and published in 1661. The texts were German verse paraphrases of the entire 150 Psalms by the Leipzig theologian Cornelius Becker. Schütz composed 103 new melodies for these brief hymns, and set all of them in delightfully varied harmonizations based on modal scales. He had made several settings for the choirboys in his training, but developed the whole volume only after the death of his wife in 1625.

If we begin with the antecedents of these poems, the anonymous early singers who gave us the Hebrew Psalms, and follow their handing down through countless translations in different tongues to the present, we come to the three translators here represented. Jaroslav Vajda, a Lutheran of Slavic descent, living in St. Louis, Missouri, has written many memorable hymn texts. Jean Janzen, of Russian Mennonite descent, lives in Fresno, California, and has many published secular and sacred poems. Henry S. Drinker was a physician and music-lover who lived in Philadelphia, Pennsylvania, in the first part of the 20th century; he translated all the Bach and Schütz choral works in his busy life.

My work here has been principally as compiler and editor. The Psalms are presented substantially as Schütz wrote them (exactly in the case of “How Lovely Is Your Dwelling”), with some added repetitions and very careful enhancements of the voicing to suit the occasion. The editorial markings are all mine.

I have long believed that the music of the *Becker Psalter* belongs in the library of every devotee of sacred music, alongside the chorales of J.S. Bach. They have so much to teach us of complexity within simplicity, of sinuous subtlety in rhythm, melody, and harmony, and of expressive text-setting. Composers, choirs, and organists adept in this music will be better musicians, as well as having a wider vision of the possibilities of the hymns used in our daily worship.

All these people are gathered together in these three anthems in the name of a woman who lived life to the fullest, reminding us of music and poetry’s endless power to console and delight us even in loss.

—Alice Parker