

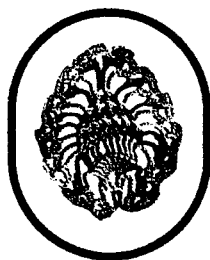
*Four Classic Hymns*

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All Glory, Laud And Honor  
O Savior, Thou Who Wearest A Crown  
Now Thank We All Our God  
A Mighty Fortress Is Our God

*For Organ*

Johann Sebastian Bach



# All Glory, Laud and Honor

*Valet will ich dir geben*

Music—Melchior Teschner (1584-1635)

Harmonization by—Johann Sebastian Bach (1685-1750)

Edited— Franklin Eddings

$\text{♩} = 80$

*Triumphantly*

The musical score is presented in three systems, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked 'Triumphantly' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as chords, arpeggios, and melodic lines, with fingerings and articulations indicated throughout. The first system (measures 1-5) features a series of chords and arpeggios in the right hand, while the left hand provides a steady bass line. The second system (measures 6-10) continues the harmonic progression with more complex chordal textures. The third system (measures 11-15) concludes the piece with a final cadence. The score is divided into three systems, with measures 1-5, 6-10, and 11-15 respectively. The first system ends with a repeat sign, and the second system ends with a double bar line. The third system ends with a final cadence.

Melchior Teschner was born in 1584 at Fraustadt in Silesia near the German-Czech-Polish border where he served as schoolmaster and a Lutheran cantor. In 1614 he became pastor in nearby Oberpritschen and in Leipzig the following year. This chorale melody, based on a 9th Century Latin text, was published to which is now sung "All Glory, Laud and Honor." No other music of his is known. Melchior died at Oberpritschen Dec. 1, 1635. More than a century later, Johann Sebastian Bach gave this hymn tune two characteristic harmonizations using one in his "St John Passion" under the title *Valet will ich dir geben*. The English text was provided by John Mason Neale in 1851.

# O Savior, Thou Who Wearest A Crown

also known as "O Sacred Head Now Wounded"

*O Haupt voll Blut und Wunden*

Music—Hans Leo Hassler (1564-1612)

Harmonizations by—Johann Sebastian Bach (1685-1750)

Edited— Franklin Eddings

♩ = 60

*With contemplation*

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The first system (measures 1-5) is marked *I-II mf-p*. The second system (measures 6-10) is marked *I mf*. The third system (measures 11-15) is marked *I mf*. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 3, 5, 4-5, 4, 3, 2, 3-1, 3, 4, 3, 2, 1, 2). The key signature is one sharp (F#) and the time signature is 4/4.

Known as the Passion Chorale, Hans Leo Hassler's chorale appeared in 1601. Hassler was born October 25, 1564 in Nuremberg. He studied under Andrea Gabrieli in Venice and held many significant posts as church organist at Augsburg (1585-1600), then at Frauenkirche, Nuremberg, Ulm and Dresden. While attending the coronation of Emperor Matthias, he died at Frankfurt, June 8, 1612. This chorale, *O Haupt voll Blut und Wunden*, was a favorite of Johann Sebastian Bach who uses it five times in his "St. Matthew Passion" (1729). It also appears in his "Christmas Oratorio" and in five cantatas.

# Now Thank We All Our God

*Nun danket alle Gott*

Music—Johann Crüger (1598-1662)

Harmonizations by—Johann Sebastian Bach (1685-1750)

Edited— Franklin Eddings

♩ = 72

*With dignity*

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system (measures 1-5) is marked **I f** and includes fingering numbers (4, 1) and accents. The second system (measures 6-10) is marked **II mp** and includes fingering numbers (3, 4, 5, 4, 1, 2, 2, 3, 4, 2) and accents. The third system (measures 11-15) includes fingering numbers (5, 4, 5, 3, 4, 4, 1, 2, 3, 4, 5, 2) and accents. The score concludes with repeat signs and a final fermata.

Over the years, this hymn has been sung at many national commemorations such as the Diamond Jubilee of Queen Victoria. Catherine Winkworth provided the translated English text in 1858. The German text, *Nun danket alle Gott*, was written by Martin Rinkhart during the Thirty Years War (1618-1648). Johann Crüger, born April 9, 1598, at Grossbreesen bei Guben in Prussia, was a major contributor of Lutheran hymns in the 17th Century. He studied with Paul Homberger in Regensburg and in 1622 was appointed cantor at St. Nicholas Church in Berlin where he served until his death February 23, 1662. His chorale *Nun danket* first appears in 1647 with *Jesu, meine Freude* and *Schmücke dich, O lieber Seele*, all harmonized in numerous settings by Johann Sebastian Bach.

# A Mighty Fortress Is Our God

*Ein' feste Burg ist unser Gott , BWV 302*

\* Attributed to—Martin Luther (1483-1546)

Harmonization by—Johann Sebastian Bach (1685-1750)

Edited— Franklin Eddings

♩ = 56  
*With majesty*

The musical score is presented in three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The first system (measures 1-5) is marked *I f* and *With majesty*. The second system (measures 6-10) is marked *III mp* and *I f*. The third system (measures 11-15) continues the piece. The score includes a grand staff with treble and bass clefs, and a separate bass line with a bass clef. Fingerings, dynamics, and articulation marks are clearly indicated throughout the piece.

\* “A Mighty Fortress Is Our God” is frequently referred to as “The Battle Hymn of the Reformation” and today it is sung in nearly all Christian congregations. Both the tune and text are attributed to Luther, the great leader of the German Reformation, and it is believed to have been published first in Klug’s *Geistliche Lieder* in 1529, although there are no existing copies of that first edition. The text is based on Psalm 46. Two centuries later, Bach made at least three choral harmonizations of the hymn tune and a chorale-prelude setting for organ (*BWV 720*).

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