

A THIRD
MORNING STAR
CHOIR BOOK

**Compiled and Edited
by Paul Thomas**

FOREWORD

A *Third Morning Star Choir Book* is a collection of unison music for the entire church year. It is intended for all types of choirs — mixed choirs, children's choirs, girls' choirs, ladies' choirs, junior choirs, boys' choirs, and male choruses.

The title was suggested by several passages of Scripture. At the Creation, we are told, "the *morning stars* sang together, and all the sons of God shouted for joy," Job 38:7. In the New Testament St. Peter admonishes the Christians, "You will do well to pay attention to this (the prophetic Word) as to a lamp shining in a dark place, until the day dawns and the *morning star* rises in your hearts," 2 Peter 1:19. In the last chapter of the Bible, Jesus Christ refers to Himself as "the Root and the Offspring of David, and the bright *Morning Star*," Revelation 22:16. The title, then, indicates both the purpose of the collection and the type of texts and music it contains.

A *Third Morning Star Choir Book* has features which are not present in the first two collections. All of the compositions are in unison, and because the tessitura and range is moderate, all of the numbers can be sung by both high and low voices. Several of the compositions are in parts. They may be sung in unison or in parts. Six of the compositions require one or several instruments in addition to a keyboard instrument for the accompaniment. A special feature is the inclusion of a Christmas cantata.

Directors of mixed choirs will especially welcome a volume of unison music. Such anthems lend variety to the choir program and also allow more rehearsal time for cantatas and other more challenging music. When a mixed choir sings unison music, the performance should be varied according to the nature of the text and the music. Some parts of a unison anthem should be sung by the entire choir, others by the male voices or by the treble voices or possibly also by solo voices.

The compositions were all written by master composers, as a glance at the Contents and Notes will show. The use of great music, *especially with children and young people*, is highly recommended. Only through firsthand acquaintance with the music of the great composers can children (and adults, too) learn to appreciate the creative gifts of genius.

Works by 15 composers from America, England, Czechoslovakia, Germany, Italy, and Norway, representing various schools of composition from the Middle Ages to the 20th century, are included. The texts are taken from the Bible, the great hymnody of the church, or the Christian liturgy. Most of the compositions are technically easy or only of medium difficulty. It should be remembered, however, that the numbers using obbligato instruments will require slightly more rehearsal time. Suggestions for use and methods of performance have been included in Contents and Notes.

May 1970

EDWARD W. KLAMMER

A Set of Instrumental Parts for those compositions requiring instruments is available. Order No. 97-4990.

CONTENTS and NOTES

WE PRAISE THEE, O GOD — *Te Deum Laudamus* Page 7

HENRY G. LEY. Born Dec. 30, 1887, at Chagford, Devon. Died 1962 at Windsor. Chorister at St. George's Chapel, Windsor. Studied with Parratt at the Royal College of Music in London and at Keble College, Oxford. Organist at Christ Church Cathedral, Oxford, and from 1926 to 1945 music director of Eton College. Composed works for orchestra, string quartet, violin, organ; church music; and songs. "We Praise Thee, O God" may be used as an anthem of praise on any festive occasion, especially church anniversaries and dedications. It may also be used as the canticle at Matins in place of the congregational setting contained in the hymnal. When performed by a mixed choir, some parts should be sung by the entire choir, some by the male voices alone, and some by the treble voices.

THE SUN SHALL BE NO MORE THY LIGHT Page 20

MAURICE GREENE. Born 1695 in London. Died Dec. 1, 1755, in London. He was organist at St. Paul's Cathedral and of the Chapel Royal of George II, master of the king's band, and professor of music at Cambridge University. He composed songs, theater music, and church music.

"The Sun Shall Be No More Thy Light" is a solo section from the anthem "Arise, Shine." It is suitable for general use. The various sections of the piece may be divided between the men and the women in a mixed choir.

GOD IS EVER SUN AND SHIELD Page 25

JOHANN SEBASTIAN BACH. Born at Eisenach, March 21, 1685. Died at Leipzig, July 28, 1750.

"God Is Ever Sun and Shield" is an alto aria from the cantata *Gott der Herr ist Sonn und Schild*, BWV 79, written for the Reformation festival of 1735. It may be used for Reformation festivals or for general use. The obbligato instrument may be either a flute or an oboe. Where these are not available, the part may be played on a violin.

I WILL SING NEW SONGS OF GLADNESS Page 33

ANTONIN DVOŘÁK. Born at Mühldhausen, Sept. 8, 1841. Died at Prague, May 1, 1904.

Dvořák was the most celebrated of the Czech national composers. He composed in all forms — opera, symphony, concerto, symphonic poems, songs, church music, oratorio, chamber music, and piano music.

"I Will Sing New Songs of Gladness" is suitable for Thanksgiving and New Year's Day and for general use.

THE LORD'S PRAYER Page 38

HEALEY WILLAN. Born Oct. 12, 1880, in Balham, England. Died Feb. 16, 1968, at Toronto, Canada. He received his musical education at St. Saviour's Choir School, Eastbourne; was church organist in London until 1913, when he went to Toronto as head of the theory department of the Royal Conservatory of Music. Willan composed in all media — symphony, concerto, opera, piano and organ works, songs, masses, motets, anthems, and carols.

"The Lord's Prayer" is set to its traditional plainsong melody with an accompaniment by Healey Willan. It may be chanted in any service. Also useful at church weddings.

BEFORE HIM Page 40

KNUT NYSTEDT. Born at Oslo, Norway, on Sept. 3, 1915. He studied organ with A. Sandvold in Oslo and Ernest White in New York, composition with B. Brustad in Oslo and Aaron Copland in the U. S. A. Has written numerous compositions in various forms, including many compositions for church use.

"Before Him" is based on a part of the Gospel for the 26th Sunday After Trinity and is most suitable for use on that day. It may also be used on the Last Sunday After Trinity.

THE ONLY SON FROM HEAVEN

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JOHANN SEBASTIAN BACH (See above).

"The Only Son from Heaven" is an extended chorale from the cantata *Jesus nahm zu sich die Zwölfe*, BWV 22. It may be sung in unison or in parts. The original instrumentation calls for oboe, strings, and continuo. It may, however, be performed with a single instrument, such as violin, oboe, or flute, and organ; or two violins, cello, and organ. It is suitable for Advent, Christmas, Epiphany (especially the Last Sunday After Epiphany), and for general use.

THE CHRISTMAS GOSPEL

Page 47

MARTIN MAYER. Born in Breslau, date unknown. Died 1671. Organist and teacher at St. Bernhardin in Breslau.

"The Christmas Gospel" is a setting of Luke 2:1-14 for solo voices or choir sections, as indicated in the score. The final chorus ("Glory to God in the Highest") may be sung by an SA, TB, or SATB choir. The work was originally intended to replace the reading (or chanting) of the Gospel on Christmas Day by the celebrant and was included in this collection specifically for such use today. It may also be sung by a children's choir in the traditional children's Christmas services or as a part of a Christmas concert.

BESIDE THY MANGER HERE I STAND

Page 63

MARTIN KÖLER (Colerus). Born 1620 in Danzig. Died in 1703 in Hamburg. Served as Kapellmeister at Wolfenbüttel, Gottorf, Bayreuth, Güstrow, and Hamburg.

"Beside Thy Manger Here I Stand" is suitable for Christmas and Epiphany. The entire work may be sung in unison, or the first four stanzas may be sung by a soloist and the fifth stanza in harmony by a choir. Flutes or oboes may be substituted for the violins. If a cello or bassoon is not available for the bass line, it may be played on a second manual of the organ with a combination including a 16' stop.

BEGONE, SATAN

Page 69

JAN BENDER. Born Feb. 3, 1909, in Haarlem, Netherlands. Studied at University of Leipzig, Bach Conservatory in Amsterdam, and the State Conservatory at Lübeck. Pupil of Hugo Distler. Held numerous positions as cantor, organist, and director of church music in Germany. Professor of composition at Wittenberg University, Springfield, Ohio.

"Begone, Satan" is most fitting for Invocavit, the First Sunday in Lent; however, it may also be used for general purposes. Although originally written for children's voices (in the series *Gospel Motets for Equal Voices*), the composition is also most effective when sung by mixed voices.

It should be noted that the "devil in music" (*diabolus in musica*), the interval of an augmented fourth, is used throughout the composition.

O DOMINE JESU CHRISTE — Lord Jesus Christ

Page 72

LUDOVICO VIADANA. Born in 1560 in Viadana, near Mantua. Died at Gualtieri in 1645. His real name was Ludovico Grossi. He was a Franciscan monk and served as maestro di cappella at Mantua Cathedral and also at Venice. He published many madrigals and much church music, including 100 motets with organ accompaniment, which he called *Concerti Ecclesiastici*.

"O Domine Jesu Christe" was originally for alto (a fifth lower) and continuo. It is suitable for Lent or for general use.

COME UNTO ME, ALL YE THAT LABOR

Page 75

HEALEY WILLAN (See above).

"Come unto Me, All Ye That Labor" is from *Twelve Sayings of Jesus*. It is suitable for Lent, the Third Sunday After Pentecost (Trinity II), or for general use.

A LAMB GOES UNCOMPLAINING FORTH

Page 78

HANS FRIEDRICH MICHEELSEN. Born at Hennstedt in 1902. He studied at Hamburg and Berlin. Was active as organist and choirmaster in Berlin until 1938. After World War II he settled in Hamburg, where he became a professor at the Hochschule für Musik in 1954. He composed numerous works in many forms, including a Singspiel, *Münchhausen*.

"A Lamb Goes Uncomplaining Forth" is suitable for Lent in general and specifically for Ash Wednesday and Good Friday. It may also be used with the melody played on a violin, oboe, flute, or clarinet.

AWAKE, MY HEART, WITH GLADNESS

Page 81

HERBERT PETER is a church musician and composer in East Germany.

"Awake, My Heart, with Gladness" is for Easter and the Easter season. The trumpet part may be omitted.

ALLELUIA

Page 84

GEORG PHILIPP TELEMANN. Born March 14, 1681, at Magdeburg. Died June 25, 1767, at Hamburg. Held numerous positions as organist and choirmaster in churches in various German cities. From 1721 until his death he was Kapellmeister in Hamburg. He was a prolific composer in all forms. Among his compositions are 12 series of cantatas and motets for the church year, 44 passions, and 32 installation numbers for pastors.

"Alleluia" is suitable for Easter and the Easter season, or any festive occasion. It would make an excellent Easter prelude for organ and trumpet.

COME, HOLY GHOST, GOD AND LORD

Page 87

JOHANN HERMANN SCHEIN. Born in Grünhain, Saxony, Jan. 20, 1586. Died at Leipzig Nov. 19, 1630. Cantor at St. Thomas Church, Leipzig, from 1616 until his death. Together with his contemporaries Schütz and Scheidt, he is one of the three great "S's" in German music history.

"Come, Holy Ghost, God and Lord" may be sung as indicated, by two treble voices and one male voice, or the *cantus firmus* may be sung in unison by mixed or male voices with instruments (violins, oboes, flutes) playing the two treble parts. The work is suitable for Pentecost, installations, confirmation, and for general use.

It may also be performed as an instrumental composition with two treble instruments on the soprano parts and a trombone playing the tenor chorale melody.

We Praise Thee, O God

Te Deum laudamus

HENRY G. LEY, 1887-1962

Con moto

VOICES

f

We praise Thee, O God, we ac -

MANUAL

Gr. & Sw. *f*

PEDAL

knowledge Thee to be the Lord. All the earth doth wor - ship

The descants which are printed in small notation are optional.

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20 The Sun Shall Be No More Thy Light*

Is. 60:19

MAURICE GREENE, 1696-1755

Andante moderato

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante moderato'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. The vocal line is a simple melody with lyrics written below it.

The sun shall be no more thy light — by
day, — nei-ther for bright-ness shall the moon give light un -

*Solo from the anthem "Arise, Shine." Original key, c minor.

God Is Ever Sun and Shield*

JOHANN SEBASTIAN BACH, 1685-1750

Based on Ps. 84:11
English version, M. E. BUTLER

**OBOE
or
FLUTE

UNISON
CHORUS

CONTINUO

5

*From the cantata "Gott der Herr ist Sonn und Schild," BWV 79

**Original score has "Oboe Solo." Original parts have "Flauto traverso."

I Will Sing New Songs of Gladness* 33

ANTONIN DVOŘÁK

Risoluto maestoso

f *f₂* *f₂* *p*

mf
I will sing new

pp *rit.* *a tempo* *p*

songs of glad-ness, I will sing Je - ho - va's prais-es

*From *Biblical Songs*, Opus 99, 1894.

The Lord's Prayer

Gregorian
Setting by HEALEY WILLAN, 1959

Our — Fa-ther, who art in heav - en, Hal - low - ed — be

The first system of musical notation for 'The Lord's Prayer'. It consists of a vocal line in a soprano clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Our — Fa-ther, who art in heav - en, Hal - low - ed — be'.

Thy — name; Thy king - dom come; — Thy will be done —

The second system of musical notation. The lyrics are: 'Thy — name; Thy king - dom come; — Thy will be done —'.

on earth as it — is — in heav - en; Give us this day our

The third system of musical notation. The lyrics are: 'on earth as it — is — in heav - en; Give us this day our'.

dai - ly bread; — And for - give us our tres - pass - es,

The fourth system of musical notation. The lyrics are: 'dai - ly bread; — And for - give us our tres - pass - es,'.

Before Him

Matthew 25:32-33
 From the Gospel for
 the 26th Sunday after Trinity*

KNUT NYSTEDT, 1963

(♩ = 60) *f*

UNISON CHOIR

And be-fore Him will be—

ORGAN

f

gath-er'd all the na-tions,

and He will sep-a-rate them one from an-oth-er, as a

shep-herd sep-a-rates the sheep— from the goats,—

*Also suitable for the Last Sunday after Trinity.

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The Only Son from Heaven

(For Christmas, Epiphany, or General Use)

Text: ELIZABETH CRUCIGER, c. 1500-35
Tr., ARTHUR T. RUSSELL, 1806-74, alt.
St. 3, Greek Triodion, GEORGE R. WOODWARD

Melody: *Herr Christ, der einig Gotts Sohn*
15th century/Erfurt, 1524
Setting by J. S. BACH,* 1685-1750

Oboe, Violin I**

Violin II

Viola

Continuo

5

The on - ly Son from heav - en,
By God the Fa - ther giv - en,

*From the cantata "Jesus nahm zu sich die Zwölfe," BWV 22.

**The phrase marks above the notes are for the oboe, those below the notes are for the violin.

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The Christmas Gospel

Luke 2: 1-14

MARTIN MAYER, 1676

Symphonia
(With quiet movement)

*VIOLINS I&II
or
RECORDERS*

Musical notation for Violins I&II or Recorders and Continuo, measures 1-4. The Violins part is in treble clef with a key signature of one flat and common time. The Continuo part is in grand staff (treble and bass clefs) with the same key signature and time signature. Fingerings are indicated by numbers 4, 5, and 6.

Musical notation for Violins I&II or Recorders and Continuo, measures 5-8. The Violins part continues with a melodic line. The Continuo part provides harmonic support. Fingerings are indicated by numbers 5, 6, 7, and 4.

Musical notation for Violins I&II or Recorders and Continuo, measures 9-12. The Violins part concludes with a final chord. The Continuo part ends with a final cadence. Fingerings are indicated by numbers 6, 5, 4, and 5.

Beside Thy Manger Here I Stand

PAUL GERHARDT, 1607-1676
Tr., W. M. CZAMANSKE, 1873-1964

MARTIN KÖLER, c. 1670-1703
and JOHANN SEBASTIAN BACH, 1685-1750

1. Ritornello

VIOLIN I

VIOLIN II

CONTINUO

5

10

15

Begone, Satan

Matt. 4:10 RSV

From the Gospel for Invocavit
The First Sunday in Lent

JAN BENDER
Opus 32, No. 10

Piano introduction in 4/4 time, marked with a tempo of 72. The music is in G major and consists of two staves. The right hand features a melodic line with a sequence of chords and eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Fingerings are indicated with numbers 1-5. A first ending bracket is shown at the end of the introduction.

Single: *All:* 5

Then Je - sus said to him: "Be - gone, Sa-tan! be-gone.

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in G major and features a melodic line with a sequence of chords and eighth notes. The piano accompaniment is in 4/4 time and features a rhythmic accompaniment with eighth notes. A first ending bracket is shown at the end of the line. A pedaling instruction (Ped.) is shown below the piano accompaniment.

(Single ad lib.)

Sa - tan! be - gone, for it is writ - ten: 'You shall

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in G major and features a melodic line with a sequence of chords and eighth notes. The piano accompaniment is in 4/4 time and features a rhythmic accompaniment with eighth notes. A first ending bracket is shown at the end of the line.

10 *(All ad lib.)*

wor - ship the Lord your God, you shall wor - ship the Lord your God and

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in G major and features a melodic line with a sequence of chords and eighth notes. The piano accompaniment is in 4/4 time and features a rhythmic accompaniment with eighth notes. A first ending bracket is shown at the end of the line.

*This piece can be sung between stanza 1 and 3 of the Hymn of the Week.

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O Domine Jesu Christe

Lord Jesus Christ

LUDOVICO VIADANA, c. 1560-1627

O Do - mi - ne Je - su Chri - ste,
 Lord Je - sus Christ, O Lord Je - sus, ,

The first system of the musical score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady bass line of quarter notes (G2, F2, E2, D2) and a treble line of chords and single notes.

Je - su Chri - ste, pas - tor bo - ne,
 O Lord Je - sus Christ, Thou good Shep - herd,

The second system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar harmonic support.

ju - stos con - ser - va, pec - ca - to - res ju - sti - fi -
 pre - serve Thy peo - ple, and jus - ti - fy the sin -

The third system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides harmonic support throughout.

From *Cento Concerti Ecclesiastica*, 1602. Time values halved.

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Come unto Me, All Ye That Labor and Are Heavy Laden

Matt. 11: 28-30

HEALEY WILLAN, 1880-1963

Quietly

Je - sus

mf

said: "Come_ un - to

Me, all ye that la - bor and are heav - y_ lad - en,

A Lamb Goes Uncomplaining Forth

PAUL GERHARDT, 1647
Tr., composite

An Wasserflüssen Babylon
WOLFGANG DACHSTEIN, 1525
Setting by HANS FRIEDRICH MICHEELSEN

A Lamb goes un - com - plain - ing forth, The
This lamb is Christ, the soul's great Friend, The
From morn till eve my theme shall be Thy

guilt of all men — bear - ing; And la - den with the
Lamb of God, our — Sav - ior; Him God the Fa - ther
mer cy's won - drous — mea - sure; To sac - ri - fice my -

sins of earth, None else the bur - den — shar - ing!
chose to send To gain for us His — fa - vor.
self for Thee Shall be my aim and — plea - sure.

Awake, My Heart, with Gladness

PAUL GERHARDT, 1647
Tr., JOHN KELLY, 1867

JOHANN CRÜGER, 1647
Setting by HERBERT PETER, 1966

TRUMPET
ad lib.

(Oboe, flute, or violin may be substituted.)

A - wake, my heart, with glad - ness, See what — to - day — is
The Foe in tri - umph shout - ed When Christ lay in — the
This is a sight that glad - dens: What peace it does im -

Alleluia

GEORG PHILIPP TELEMANN, 1681-1767

Vivace

Al - le - lu - ia! Al - le - lu -

ia!

Al - le - lu - ia!

Originally a minor third higher.

From the cantata "Jauchzt, ihr Christen, seid vergnügt" (*Der Harmonische Gottesdienst*, 1725-26), for the Third Easter Day.

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