

Morning Star

Based on a Moravian Carol

by Francis Hagen

arr. Scott Watson

Complete Band Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
5 - Bb Clarinet 1
7 - Bb Clarinet 2
3 - Bb Bass Clarinet
2 - Eb Alto Sax 1
2 - Eb Alto Sax 2
2 - Tenor Sax

1 - Baritone Sax
4 - Bb Trumpet 1
5 - Bb Trumpet 2
6 - F Horn
10 - Trombone
Baritone
Bassoon
2 - Euphonium T.C.
4 - Tuba

1 - Bells
2 - Percussion 1
Snare Drum
Bass Drum
2 - Percussion 2
Suspended Cymbal
Triangle
1 - Timpani

About the music –

MORNING STAR

“Morning Star, O Cheering Sight!” is a beloved Christmas hymn of the Moravian church. Its text, which derives from the Biblical reference to Christ as the “bright morning star” (Revelation 22:16) was written in Europe by Johann Scheffer in the 17th century. The tune was composed to the poem in the U.S. by Moravian organist/choirmaster, Francis Hagen, in the 19th century. The Moravians, well-known for the importance of music in their worship, sing this hymn during the Christmas eve candlelight service with a child soloist leading the congregation responsively.

This arrangement for young band maintains the classical sophistication and grandeur of the original hymn, while exploiting its traditional antiphonal setting. Consider presenting to your students in band the historical importance of the Moravian church in America via this wonderful musical gem.

About the composer -



Scott Watson, born 1962 in Upper Darby, Pennsylvania has composed for concert, radio, and theater and received recognition for his work from ASCAP, the American Composers Forum, the American Music Center and others. About Watson's music, *The Instrumentalist* says "outstanding...with beautiful melodies and interesting harmonies" (Mark Hosler), *Percussive Notes* says "written with supreme craft" (Cort McClaren), *PMEA News* says "Watson skillfully transforms his zest for life into his own brand of unique musical exuberance. His scoring for winds, brass, and percussion is excellent" (Kenneth Laudermilch), and the Allentown *Morning Call* says "Watson exhibited a great deal of skill in managing the resources of the

orchestra...he will very likely become a force to be reckoned with" (Philip A. Metzger). His music for band has several times been named to *Bandworld Top 100* and Japan Band Clinic *Yamaha Recommends 100 Pieces for Band* listings, and is frequently named J.W. Pepper “Editor’s Choice.”

Recent projects include commissions for MusicAlliance (Ohio) Summer Honor Band Camp (with a grant from the National Endowment for the Arts); the Lehigh County (Pennsylvania) Bandmasters Association, the Massachusetts Instrumental & Choral Conductors Association; the International Horn Society Meir Rimmon Fund; and an American Composers Forum **Continental Harmony** project commission for the Twin Falls (Idaho) Municipal Band. Watson has been pleased and honored to serve as guest conductor and/or adjudicator for various band festivals as well.

Watson received his MM and DMA in Composition from Temple University. He now teaches instrumental and elective music in the Parkland School District (Allentown, PA). In addition, He serves as adjunct professor teaching music education/music technology courses for Villanova University, Cairn University, and Central Connecticut State University and Applied Composition for Valley Forge Christian College.

Morning Star

CONDUCTOR
Duration - 3:25

Based on a Moravian Carol

Francis Hagen
(1815-1907)
arr. Scott Watson

Moderato ♩ = 96

2 3 4 5 a2 6

Flute
Oboe

B♭ Clarinets 1, 2

B♭ Bass Clarinet

E♭ Alto Saxophones 1, 2

B♭ Tenor Sax.

E♭ Baritone Sax.

B♭ Trumpets 1, 2

F Horn

Trombone/Baritone/Bassoon

Tuba

Bells

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Suspended Cymbal,
Triangle)

Tri. *mf*

(medium hard mallets)

Timpani

TUNE: B♭, E♭

mf *p* *mf* *p*

(hard rubber mallets)

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This musical score page contains measures 7 through 12 of the piece "The Rose Tree". The instrumentation includes Flute/Oboe, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1 & 2, Horns, Trombones/Euphoniums/Bassoons, Tuba, Bells, Percussion 1, Percussion 2, and Timpani.

- Measures 7-8:** Flute/Oboe and Clarinets 1 & 2 play eighth-note patterns. Flute/Oboe has accents (>) and a crescendo leading to *f*. Clarinets have accents (>) and a crescendo leading to *f*.
- Measure 9:** Flute/Oboe plays a half note G4. Clarinets play a half note G4. Alto Saxophones 1 & 2 play a half note G4. Trumpets 1 & 2 play a half note G4. Horns play a half note G4. Trombones/Euphoniums/Bassoons play a half note G4. Tuba plays a half note G4. Bells are silent. Percussion 1 plays a half note G4. Percussion 2 plays a half note G4. Timpani plays a half note G4.
- Measure 10:** Flute/Oboe plays a half note A4. Clarinets play a half note A4. Alto Saxophones 1 & 2 play a half note A4. Trumpets 1 & 2 play a half note A4. Horns play a half note A4. Trombones/Euphoniums/Bassoons play a half note A4. Tuba plays a half note A4. Bells are silent. Percussion 1 plays a half note A4. Percussion 2 plays a half note A4. Timpani plays a half note A4.
- Measure 11:** Flute/Oboe plays a half note B4. Clarinets play a half note B4. Alto Saxophones 1 & 2 play a half note B4. Trumpets 1 & 2 play a half note B4. Horns play a half note B4. Trombones/Euphoniums/Bassoons play a half note B4. Tuba plays a half note B4. Bells play a half note B4. Percussion 1 plays a half note B4. Percussion 2 plays a half note B4. Timpani plays a half note B4.
- Measure 12:** Flute/Oboe plays a half note C5. Clarinets play a half note C5. Alto Saxophones 1 & 2 play a half note C5. Trumpets 1 & 2 play a half note C5. Horns play a half note C5. Trombones/Euphoniums/Bassoons play a half note C5. Tuba plays a half note C5. Bells play a half note C5. Percussion 1 plays a half note C5. Percussion 2 plays a half note C5. Timpani plays a half note C5.

The score includes various dynamics such as *p*, *f*, *mf*, and *rit.* (ritardando). There are also markings for articulation like accents (>) and slurs. A large red watermark "TRM MUSIC PUBLISHER, INC." and the URL "http://trmusic.com" are overlaid diagonally across the page.

13 *a tempo* 14 15 *a2* - *Ob.* 16 17 18

Fl. Ob. *p* *p*

Cls. 1, 2 *p*

B.Cl.

A. Sxs. 1, 2 *p* *a2*

T. Sax. *p*

B. Sax.

Tpts. 1, 2 *p*

Hn. *p*

Tbns/Bar/Bsn. *p*

Tuba *p*

Bells

Perc. 1 *p*

Perc. 2

Timp.

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19 20 21 22 23 24

Fl. Ob. *mf* *+ Ob.*

Cls. 1, 2 *mf* *a2*

B.Cl. *mf*

A. Sxs. 1, 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1, 2 *mf*

Hn. *mf*

Tbns/Bar/Bsn. *mf*

Tuba *mf*

Bells *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Timp. *mf*

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Morning Star

31 32 33 *a tempo* 34 35 36

Fl. Ob. *p* *mf*

Cls. 1, 2 *p* *mf*

B.Cl. *mf*

A. Sxs. 1, 2 *p* *mf*

T. Sax.

B. Sax.

Tpts. 1, 2 *p*

Hn. *mf*

Tbns/Bar/Bsn. *a2* *p* *mf*

Tuba *p*

Bells *mf*

Perc. 1

Perc. 2 *p* *mf*

Timp. *p*

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37 38 39 40 41 42

Fl. Ob. *a2* *p* *f*

Cls. 1, 2 *a2* *p* *f*

B.Cl.

A. Sxs. 1, 2 *a2* *f*

T. Sax.

B. Sax.

Tpts. 1, 2 *a2* *p* *f*

Hn. *p* *f*

Tbns/Bar/Bsn. *p* *f*

Tuba *f*

Bells

Perc. 1 B.D. *p* *f*

Perc. 2 *p* *f*

Timp. *p* *f*

Fl.
Ob.*mf**p*

- Ob.

Cls. 1, 2

p

B.CI.

A. Sxs. 1, 2

p

T. Sax.

B. Sax.

Tpts. 1, 2

p

Hn.

p

Tbns/Bar/Bsn.

p

Tuba

p

Bells

*mf**p*

S.D.

Perc. 1

*mf**p*

Perc. 2

*mf**p*

Timp.

*mf**p*

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49

50

51

52

53

54

Fl.
Ob.

+ Ob.

*mf**a2*

Cls. 1, 2

mf

B.Cl.

*mf**a2*

A. Sxs. 1, 2

*mf**a2*

T. Sax.

mf

B. Sax.

mf

Tpts. 1, 2

mf

Hn.

mf

Tbns/Bar/Bsn.

mf

Tuba

mf

Bells

mf

Perc. 1

mf

Perc. 2

Timp.

mf

Fl.
Ob.*mp* *cresc.**f*

Cls. 1, 2

mp *cresc.**f*

B.Cl.

mp *cresc.**f*

A. Sxs. 1, 2

mp *cresc.**f*

T. Sax.

mp *cresc.**f*

B. Sax.

mp *cresc.**f*

Tpts. 1, 2

mp *cresc.**f*

Hn.

*mp**mf**f*

Tbns/Bar/Bsn.

mp *cresc.**f*

Tuba

mp *cresc.**f*

Bells

mp *cresc.**f*

Perc. 1

mp *cresc.**mf*

Perc. 2

mp *cresc.**f*

Timp.

mp *cresc.**f*

61

62 *poco piu mosso*63 **Maestoso** ♩ = 80

64

65

Fl. Ob.

Cl. 1, 2

B. Cl.

A. Sxs. 1, 2

T. Sax.

B. Sax.

Tpts. 1, 2

Hn.

Tbns/Bar/Bsn.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

tr

a2

a2

a2

a2

mf *f*

mf *f*

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