

SUNDAY SAVERS

Five Anthems for the Church Year
Easily Prepared in One Rehearsal

by

JAY ALTHOUSE

CONTENTS

I.	GENERAL OR COMMUNION	
	O, That I Had a Thousand Voices	2
	Quick-and-Easy Rehearsal Suggestions	7
II.	GENERAL, CHRIST THE KING OR ASCENSION	
	Quick-and-Easy Rehearsal Suggestions	7
	Let the Whole Creation Cry	8
III.	CHRISTMASTIDE	
	The Earliest Christmas Morn	16
	Quick-and-Easy Rehearsal Suggestions	21
IV.	GENERAL, LENT OR HOLY WEEK	
	Quick-and-Easy Rehearsal Suggestions	21
	My Savior and My God	22
V.	GENERAL, TRINITY SUNDAY OR PENTECOST	
	Quick-and-Easy Rehearsal Suggestions	27
	O Come, Thou God of Grace	28

Full-Performance/Accompaniment Recording available separately, No. 3895

© Copyright 1994 Jubilate Music Group, LLC.
All Rights Reserved. Print in USA.

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC.

O, THAT I HAD A THOUSAND VOICES

A General or Communion Anthem

for two-part mixed voices, accompanied

Verse 1 by JOHANN MENTZER (1658-1734)

Additional words by JAY ALTHOUSE

Music by

JAY ALTHOUSE

Moderato (♩ = ca. 120) ③ *f unis.*

ALL VOICES

1. O, that I
2. O, that the

Moderato (♩ = ca. 120)

ACCOMP.

f

4

had a thou - sand voic - es,
peo - ple of all na - tions

7

And with a thou - sand tongues could tell
To God a thou - sand hymns could sing

11

Musical staff for voice, measures 11-14. The melody consists of quarter and eighth notes, ending with a half note on a fermata.

Of Him in whom the earth re - joic - es, _____
 And drink the cup of God's sal - va - tion _____

Piano accompaniment for measures 11-14. The right hand features chords and moving lines, while the left hand provides a steady bass line.

15

Musical staff for voice, measures 15-18. The melody continues with quarter and eighth notes, ending with a half note on a fermata.

Who all things wise - ly does and well. _____
 In peace to ev - 'ry liv - ing _____

Piano accompaniment for measures 15-18. The right hand features chords and moving lines, while the left hand provides a steady bass line.

19

Musical staff for voice, measures 19-22. The melody continues with quarter and eighth notes, ending with a half note on a fermata. A first ending bracket is present above the staff.

to p. 2, m. ③ 2.

thing. _____

Piano accompaniment for measures 19-22. The right hand features chords and moving lines, while the left hand provides a steady bass line. A first ending bracket is present above the staff.

to p. 2, m. ③ 2.

23 WOMEN

mp

God of the wind and wa - ters, and of the stars and

MEN

mp

mp

26

cresc. poco a poco

sky, Cre - a - tor of the earth and heav - ens,

cresc. poco a poco

cresc. poco a poco

29

f rit.

Praise the Lord most high.

f

f rit.

32 Broadly (♩ = ca. 100)

O, that I had a thou - sand voic - es, _____

Broadly (♩ = ca. 100)

36

And with a thou - sand tongues could tell _____

40

Of Him in whom the earth re - joic - es _____

43

Who all things wise - ly does and

46

cresc. poco a poco

well. _____ O, that I

49

rit.

ff

had a thou - sand voic - es.

QUICK-AND-EASY REHEARSAL SUGGESTIONS

O, THAT I HAD A THOUSAND VOICES is an uplifting general anthem that is also appropriate for Communion (especially World Communion), Peace Sunday, and Epiphany (the Baptism of Jesus). It may be especially useful as a “September Start-Up Anthem” for choirs returning from summer vacation.

Suggested corresponding lectionary readings include Genesis 1:1-19, Psalms 98 and 128, Matthew 26:26-30, and Philippians 4:1-9. One basic homiletical theme is that the voices of all nations should join in singing the Creator’s praise.

In Rehearsal:

- Sightread the anthem on a neutral syllable such as “naw.”
- Sing the anthem again on “naw” while carefully tuning the ascending and descending scales. Instruct the singers to sing big steps ascending and small steps descending in order to compensate for the downward pull of gravity.
- By now the notes are secure. Add the text. Caution the choir to sing with a basic feeling of two pulses per measure and sensitive text declamation.

LET THE WHOLE CREATION CRY is an invigorating general praise anthem that may be especially appropriate for Christ the King Sunday, Ascension, or services focusing on stewardship, new members, or world mission.

Suggested corresponding lectionary readings include Psalm 148, Matthew 25:31-46, Acts 1:1-11, and Revelation 1:5-8. One basic homiletical theme is that Jesus is Lord and King, bringing eternal life to all who serve God.

In Rehearsal:

- Sightread the anthem on staccato “doo,” striving for a bright, articulate sound.
- Sing the anthem a second time on “doo,” listening for and enhancing each “call” in the active call-and-response of the choral texture. Singers should be cautioned to sing slightly softer on the sustained note values immediately after each “call” so that the responding voices may be clearly heard.
- Finally, add the text, singing legato while maintaining the intensive energy of the staccato.

Additional voicings of these anthems are available in separate octavo editions:

- O, That I Had a Thousand Voices
 - SATB, No. 4234
- Let the Whole Creation Cry
 - SATB, No. 4285
 - SAB/2-Part Mixed, No. 4286

LET THE WHOLE CREATION CRY

for two-part mixed voices, accompanied

Adapted from Psalm 148 by
STOPFORD BROOKE, alt. (1832-1916)

Music by
JAY ALTHOUSE

Allegro (♩ = ca. 120)

ALL VOICES

f unis.

Let the whole cre - a - tion cry,

ACCOMP.

f

5

"Glo - ry — to the Lord on high!"

9

Heav'n and earth a - wake and sing:

13

WOMEN

"Praise Him! Praise Him! He is our

MEN

King!"

21

decresc.

(25)

mf

Praise Him an - gels from a - bove, _____

mf

Praise Him an - gels from a - bove, _____

mf

29

Ev - er__ bright and fair in love. _____

Ev - er__ bright and fair in love. _____

33

Sun and moon, lift up your voice, _____

Sun and moon, lift up your voice, _____

37

Night and stars in God re - joice.

Night and stars in God re - joice.

41

From the north to south-ern pole Let the might - y cho - rus roll.

45

Heav'n - ly an - gels loud and strong Raise their voice _____ in

49 *cresc.*

song. *cresc.*

cresc.

53 *f*

Ser - vants work - ing for the Lord, _____

f

Ser - vants work - ing for the Lord, _____

f

57

Proph - ets_ burn - ing with His word, _____

Proph - ets_ burn - ing with His word, _____

61

2nd Time to Coda (p. 15, m. 85)

All who work and all who wait _____
All who work and all who wait

2nd Time to Coda (p. 15, m. 85)

This system contains measures 61-64. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. A large red watermark is overlaid on the page.

65

praise Him, praise Him, for He is

This system contains measures 65-68. The vocal line continues with the lyrics "praise Him, praise Him, for He is". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A large red watermark is overlaid on the page.

69

great!

dim.

This system contains measures 69-72. The vocal line concludes with the word "great!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A large red watermark is overlaid on the page.

73

mf

Men and wo - men, young and old, Know His glo - ries man - i - fold.

mf

mf

77

cresc.

With one voice this song we raise and sing His praise! _____

and sing His

81

D. S. al Coda (p. 12, m. 53)

cresc.

praise! _____

D. S. al Coda (p. 12, m. 53)

cresc.

f

85

CODA

praise Him, praise Him, for He

CODA

89

91

is great, He is great,

cresc.

94

He is great!

ff

THE EARLIEST CHRISTMAS MORN

for two-part mixed voices, accompanied

Words by
PHILLIPS BROOKS (1835-1893)

Music by
JAY ALTHOUSE

Andante (♩ = ca. 88-92) (opt. solo) *mp* ③

WOMEN

Andante (♩ = ca. 88-92)

ACCOMP.

mp

The sky can still re -

4

mem - ber the ear - liest Christ - mas morn, when

7

in the cold De - cem - ber Christ was born.

The musical score is written for two-part mixed voices (WOMEN) and piano accompaniment (ACCOMP.). It is in 4/4 time and B-flat major. The tempo is Andante, with a metronome marking of approximately 88-92 beats per minute. The music is marked *mp* (mezzo-piano). The score consists of three systems. The first system shows the vocal line starting with a rest, followed by the lyrics 'The sky can still re -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system begins at measure 4 with the lyrics 'mem - ber the ear - liest Christ - mas morn, when'. The third system begins at measure 7 with the lyrics 'in the cold De - cem - ber Christ was born.'. A large red watermark 'Legal Use Preview Only Requires Purchase' is overlaid diagonally across the entire page.

10 WOMEN *(tutti) mf* 11

No star un - folds its glo - ry, no —

MEN *mp* *mf*

O — no

13

trum - pet sound is blown, but tells the Christ - mas

16

sto - ry in mu - sic of its own.

20

mp (23)

O an - gels sweet and

decresc.

mp

24

splen - did thron - g in our hearts and sing of

27

cresc. *mf*

Him, the new - born Christ, our Lord and King. _____ 'Till

cresc. *mf*

King, our King.

cresc.

31

we, too, bold - ly press - ing where once the shep - herds

mf

34

trod, climb Beth - l'em's hill of bless - ing and

37

find the Son of God. *O

*O LITTLE TOWN OF BETHLEHEM: words by Phillips Brooks, music by Lewis Redner (1831-1908).

40

lit - tle town of Beth - le - hem, how still we see thee lie. A -

44

bove thy deep and dream-less sleep the si - lent stars go by.

48

(opt. solo) **mp** *rit.* **p** (tutti)

The sky can still re - mem-ber the ear - liest Christ-mas morn.

mp *rit.* **p** *Slower*

QUICK-AND-EASY REHEARSAL SUGGESTIONS

THE EARLIEST CHRISTMAS MORN is a gentle anthem for Christmas Eve, Christmas Day, or Christmastide. It incorporates the beloved hymn *O Little Town of Bethlehem*.

Suggested corresponding lectionary readings include Psalm 111, Isaiah 9:1-6, and Luke 2:1-20. One basic homiletical theme is an invitation to all people to welcome the Savior as the humble shepherds did long ago.

In Rehearsal:

- Sightread the anthem on a neutral syllable such as “noo.”
- Repeat the anthem, singing “noo” on constantly pulsing eighth notes. Caution the singers to precisely align the vocal parts with the eighth note pulse in the accompaniment.
- Add the text without sacrificing the inner feeling of eighth note pulse or the legato articulation that it produces. Carefully declaim the text and perform the anthem with a basic feeling of two pulses per measure, generally breathing in four-measure phrases.

MY SAVIOR AND MY GOD is a general anthem that may be especially appropriate for Lent, Holy Week, or services focusing on stewardship, mission, baptism, and confirmation.

Suggested corresponding lectionary readings include Psalm 51, John 1:29-34, and 1 Peter 1:13-25. One basic homiletical theme is The Lamb of God, whose sacrifice offers eternal salvation for all who commit their lives to God's Truth.

In Rehearsal:

- Sightread the anthem softly on a neutral, focused syllable such as “noo,” singing the phrase contours with careful dynamic shading.
- Repeat the anthem, singing “noo” on constantly pulsing eighth notes. Caution the choir to sing each of the dotted quarter notes with a very subtle intensification through the value of each note, thereby contributing to the shape and flow of each phrase.
- Repeat the anthem singing the text, inflecting the natural word stresses while maintaining the artful phrasing. Singers should be cautioned to avoid the temptation to rush the tempo in m. 14-21 and 31-38, feeling the inner pulse as articulated by the accompaniment. The observance of liquid four-measure phrases in these sections will contrast the slightly more declamatory nature of the other verses.

Additional voicings of these anthems are available in separate octavo editions:

The Earliest Christmas Morn

- SATB, No. 4283
- SAB/2-Part Mixed, No. 4284

My Savior and My God

- SATB, No. 4249
- SAB, No. 4250
- 2-Part Mixed, No. 4251

MY SAVIOR AND MY GOD

for two-part mixed voices, accompanied

Words by RALPH E. HUDSON (1843-1901), alt.,
with additional words by JAY ALTHOUSE

Music by
JAY ALTHOUSE

Tenderly (♩ = ca. 80)

ACCOMP. *mp*

4 WOMEN (1st time) *mp* ⑤

1. My life, my love I give to Thee, Thou Lamb of God who

MEN (2nd time)

Thou who died on Cal - va - ry, to save my soul and

8

died for me. O may I ev - er faith - ful be, my

set me free. I'll ded - i - cate my life to Thee, my

11

1. *to p. 22, m. ⑤* 2. *mf*

Sav - ior and my God. I'll

mp *mf*

Sav - ior and my 2. O God.

1. *to p. 22, m. ⑤* 2.

14

live for Him who died for me, how rich - er than my

mf

17

life will be. I'll bow to Him on bend-ed knee, my

20

Sav - ior and my God. My

mp

decresc.

23

life, my love I give to Thee, Thou Lamb of God who

p

Oo _____ give to Thee who

mp

26

died for me. O may I ev - er faith - ful be, my

cresc. *mp*

died for me. O

29 *mf* 31

Sav - ior and my God. I'll live for Him who

mf

32

died for me, how rich er then my life will be. I'll

35

bow to Him on bend-ed knee, my Sav - ior and my

38

mp

God. I'll live for Him who

decresc.

mp

41

rit.

died for me, my Sav - ior and my God.

mp

rit.

QUICK-AND-EASY REHEARSAL SUGGESTIONS

O COME, THOU GOD OF GRACE is a general anthem that may be especially appropriate to Trinity Sunday or Pentecost.

Suggested corresponding lectionary readings include Psalm 8, Proverbs 8:22-31, John 16:12-15, and Romans 5:1-5. One basic homiletical theme is the One God in three forms, Father, Son, and Holy Spirit, the source of love and peace.

In Rehearsal:

- Sightread the anthem on “naw,” discovering in the process the phrases that are sung in unison and those that are sung in two-parts.
- Sing the anthem a second time, adding the text and securing the pitches.
- Rehearse a final time, cautioning the singers to carefully inflect the text and to avoid giving undue stress to the pick-up notes to each phrase. For example, at the beginning, the word “come” is far more important than is the word “O.” Thus, give “come” slightly more stress than “O.” Whenever the word “alleluia” is sung (m. 9-10, etc.), sing a strong downbeat on the syllable “le,” then decrescendo slightly through the syllable “ia” to avoid accenting the final syllable of that word. In general, observe four-measure phrases.

O COME, THOU GOD OF GRACE

for two-part mixed voices, accompanied

Words by
WILLIAM EVANS (1851-1915)

Music by
JAY ALTHOUSE

Moderato (♩ = ca. 112)

ACCOMP. *mf*

4 WOMEN *mf* ⑤

O come, thou God of grace; dwell in this ho - ly
songs to Thee we sing; glad hearts to Thee we

MEN *mf*

8

place.
bring. Al - le - lu - ia, al - le - lu - ia! A -

12

1. *mf* to p. 28, m. ⑤ 2.

men. Glad men. Be

1. *mf* to p. 28, m. ⑤ 2.

⑬

mf

in each song of praise which here Thy peo-ple raise. Let

20

mf

ev-ry an-ten rise like in-cense to the skies. To

24

God, the One in three all praise and glo - ry be. Al -

28

le - lu - ia, al - le - lu - ia! A - men.

32

Be *mf*

36

mf

in each song of praise which here Thy peo - ple raise. Let

40

cresc.

rit.

f

ev - 'ry an - them rise like in - cense to the skies. O

mf

cresc.

f

44

More broadly

come, thou God of grace; dwell in this ho - ly place. Al -

More broadly

f

48

le - lu - ia, al - le - lu - ia! A -

51

men. Al - le - lu - ia, al - le - lu - ia!

54

Al - le - lu - ia!

cresc. *rit.* *ff*