## **SUNDAY SAVERS**

Five Anthems for the Church Year Easily Prepared in One Rehearsal

by

#### JAY ALTHOUSE

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

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# 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













### 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

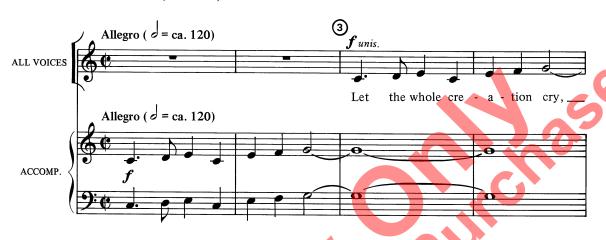
• SATB, No. 4285

• SAB/2-Part Mixed, No. 4286

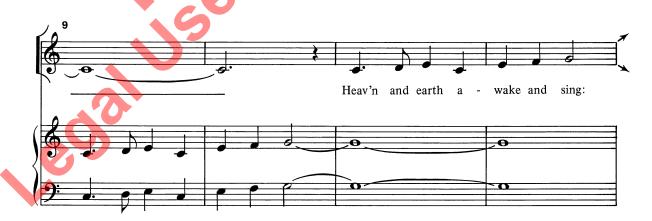
# LET THE WHOLE CREATION CRY

for two-part mixed voices, accompanied

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

























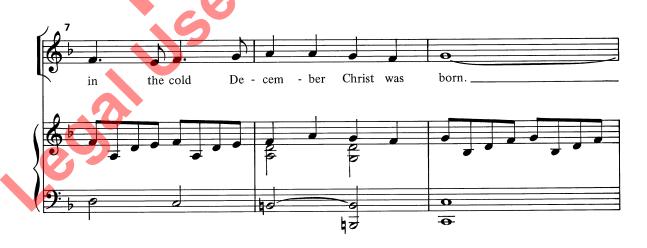
### THE EARLIEST CHRISTMAS MORN

for two-part mixed voices, accompanied

Words by PHILLIPS BROOKS (1835-1893)

















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



### 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











### 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)** 











