

Some Notes on the Series C Choral Selections

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Be Watchful, Be Ready - by John Behnke

--2-part with 3 octaves handbells (optional) or/and piano,

Repetitive sections with format: **A** (1-36) **B** (37-54) **A** (55-70) **C** (71-88) **A** (89-110)

A – unison start; m.20 short “echo” (imitation) section w. 2 parts

B – 1 verse of “Rise My Soul To Watch and Pray” (unison & 2-part)

A

C m.71 “echo” and 2-part

A’ Use of A melody & rhythm with words from B using the A melody

A Voice Cries Out -- by Paul Tate

--Cantor, 3-part choir, keyboard, congregation optional: guitar;

--would fit well in place of *The Verse* of the day

--also, you can purchase & download online two optional violin parts

--while this is most appropriate for Advent 2 (John the Baptist Sunday), Advent 3 also refers to John’s message.

You have all sorts of combinations & options by which to sing this piece.

Notice that on the last page the Refrain is reproduceable for your worship bulletin.

We’ll pretend that this is the first time the congregation hears it—

Refrain – Cantor alone (to introduce)

Verse 1 - Cantor alone

Refrain – Sop/Alto/Alto-1st Tenor

Verse 2 “

Refrain “ (as Congr. hears this more often, they can sing refrain)

Verse 3 “

Refrain “

Verse 4 Cantor mm.17-20 Choir mm.21-23

Final Refrain – Choir (& Congregation)

My Soul Doth Magnify – by John Purifoy

-- SATB with keyboard; optional violin or flute (on back page)

--Could be used for the *Magnificat* if you use “Evening Prayer” (Vespers) during Advent

-- You might use it as The Verse of Advent 4 or, perhaps, even in lieu of The Psalm, since it has poetic/psalmic properties.

Basic form for rehearsing: Intro & **A** (1-26) – modulates from G to Bb (2 flats)

B (27-52) modulates from Bb to B (4#s) to D (2#s) to G

A (53-70)

Coda (71-80)

For rehearsing, I suggest practice the first A part, then jump to the reprise A(m.53f) and run through. Then tackle part B and, lastly, the Coda

Star in the East -by William Pasch

--SATB a cappella

--use with either 4 handbells/chimes (marked; on back of copy) or finger cymbals or triangle

--from “*Southern Harmony*” and the “shape note” singing tradition (included clapping)

Options on Verse 1: Let’s use

v.1 (m.5) a-women b-men c – SATB in unison d.(mm.21-28) Sops. & Altos

v.2 (m.29) TB start SATB at m.37f

v.3 (m.45) Add handbells or finger cymbals to SATB

v.4 (m.61) notice softer volume and fermata ending (m.76)

v.5 (m.77) All sopranos and all tenors; then SATB with fermata

In A Lowly Manger Born – by Nancy Raabe

- 2-part (cheerful) use of rhythm instruments (claves, finger cymbals or triangle)
- the reason this is suggested for Epiphany is that it projects ahead to His earthly ministry

A¹ (m.7) unison against percussive rhythm instruments & piano (Note: 3/2 measure)
B (m.24) verse of “O That I Had A Thousand Voices” in unison (m.25-29), split (m.30f)
A² (m.42) uses music of A but different text
Interlude mm.58-62
A³ (m.63) uses music of A but different text; notice CANTUS FIRMUS of hymn melody (B) in lower voice for 6 measures
melody 71-72 in top voice slips to lower voice in mm.73-74; unite on m.75
Directors: note triple fermata in m.76—make sure to have eye contact with your pianist.

Jesus on the Mountain Peak -- by Brian Wren & John Eggert

- SATB w. organ (or piano); Trumpet (opt.) part on p.10
- Could be sung as an anthem or a congregational hymn cf. pg.11

v.1 Choir unison on melody; 4-part “Alleluia”
v.2 S/A unison -- w. women of the congregation (optional)
v.3 Option 1 -- SATB
Option 2 – T/B unison -- w. men of the congregation (optional)
v.4 All on melody – sopranos on descant (could have tenors double at the octave)

Create in Me -- by Terre Johnson

- SATB w. piano (key of D) -- gentle, undulating piano part, legato voices
- suggested for Ash Wednesday but useable on many Sundays, even Pentecost.
Perhaps you could use it for a general Offertory.

Intro (1-5)
A (mm.6-22) **A**¹ (mm.23-39) – adds more SATB involvement
B (mm.40-49)
Bridge (50-54) – Introduction material
A² (55-71) – uses the music of the A section but the text is different
Coda (72-75)

Hope of the World -- by Taylor Davis/George Harkness

- SAB w. piano (use of flatted 7th)
- While suggested for Lent 4, certainly is useable for Advent or Epiphany Sundays

v.1 (m.5) Sop./Alto
v.2 (m.13) B on melody; Sop/Alto added (hum)
v.3 (m.21) 3-part (make sure to have Baritones take breath on m.21 after “strife”)
Bridge/Transition (mm.29-34) – use of imitation (echo) to modulate from key of C to E
v.4 (m.35) Starts strong on unison; splits at m.37
Coda (m.48-55) imitative (echo) motif as in Bridge

Oh, Love, How Deep -- by Raymond Haan (NPH downloadable)

- SATB w. organ; newly composed melody (not the one from the hymnal)
- While this is suggested for Palm Sunday, it fits many other festivals and Sundays

vv.1 & 3 use exact same musical arrangement -- unison to SATB to unison to SATB
v.4 also is very similar except for the last phrase, mm.50-58 that provides an ending.
v.2 Men (1st half) to SATB

Come to the Table -- by Jayne Nitz (NPH downloadable)

- SATB w. piano; Maundy Thursday or any communion Sunday, as during distribution
- * a good selection for those choirs that are small or have limited voice ranges

Each verse is a narrative that ends with a “Refrain” of Jesus’ words.

The verses are sung in unison (and are more recitative-like than melodious)

The "Refrain" is set in 4-part block harmony

- v.1 S/A in unison + Refrain v.2 T/B in unison + Refrain v.3 ALL in unison + Refrain
Codetta—mm.92-95.

In Silent Pain -- by Idle/Bell/arr. Bakken

- SATB w. piano (a "mystic" accompaniment reflects the melody)
- suggested for Good Friday but useable throughout Lent

- v.1 first half sung in unison—S/A then T/B; second half in 2-part S/A & T/B
v.2 SATB uses some dissonance and some open harmonies (octaves, fifths/fourths)
Choir members will need to use their "ear" to tune those harmonies correctly.
v.3 Melody in ATB; Soprano descant (goes up to F & G)

Finest of Wheat – by Ken Macek

- SATB, Cantor, Congregation, C instrument (flute or violin), Guitar, Piano
- LOTS OF OPTIONS/flexibility in singing this and very versatile in useability.
- guitar chords are in the score
- This could be used as The Verse of the Day over nearly the entire Easter Season, plus it offers texts for general use.
- The *General Verses* have a variety of uses, but highlight God's feeding of our souls as well as feeding our bodies. Hence, you might use one for Thanksgiving.

pp.2-3 REFRAIN (3-fold musical phrases of "Alleluia") – perhaps the first time it's used have the cantor/soloist sing the 1st phrase alone,
then add T/B with Cantor and S/A on lower harmonic support
then add Assembly with Cantor as SATB sings harmonic support
--As the congregation becomes acquainted with it, they could sing the entire Refrain which is printed on the back page for reproducing in worship bulletin.

pp.4-5 Here is *The Verse* for Easter Season's 6 Sundays plus a few alternatives

pp.6-7 Here is *The Verse for Ascension* and some General Verses

- "*Corpus Christi*" – Obviously you would not use the term, plus explain it to the choir.
- If you use *C.C.a* I would change the word "honey" to "water"
- I question the wording of *C.C.b*;
- C.C.c* would be useable during the several Sundays after Pentecost of Series B when the Gospel readings are derived from John 6 (feeding the 5000 and Jesus' extensive discourse on Himself as the "Bread of Life").

p.8 contains C-instrument part; Congregational refrain; alternative accompaniment

Peace I Leave With You -- by Jeffrey Bleresch

- SAB w. piano *2/3 of piece in key of Db (5 flats); last 1/3 in Bb (2 flats)*
- Text fits well with Easter 6 but could be used in a general way, too.

A (mm.5-20) unison S/A(&B) with SAB in the last few measures

B (mm.21-28) unison

A (mm.29-45) like mm.5-20;

mm.37-44 sudden modulation (key change) down a third to emphasize text

Coda (mm.45-51) highlights the "peace" message

Gracious Spirit, Heavenly Dove -- by Browne/Purifoy

- 2 part voice with optional SATB segments; needs good piano player

v.1 unison in Key of C brief harmony m.11, then mm. 16-25

Transition/modulation to Key of D

v.2 Just a reminder to choir to sing large notes if you only sing 2-part; the notes are close m.32 perhaps change "choose" to "see." We can properly speak of "choosing" to follow the Lord; yet Arminian theology over-emphasizes our ability to choose to believe.

Coda (last page, mm.51-59) – note "rit. poco a poco" ; uses motifs from the verse

Be Thou My Vision -- arr. Heather Sorenson

- SATB w. piano; parts for oboe/violin/cello *very moving!—gentle and powerful*
- suggested for Pentecost 16 with the “cost of discipleship” but has many uses/applications as for Stewardship, Confirmation, Graduation

Intro. mm.1-9

v.1 (pp.3-5 mm.10-42) Starts unison S/A, then SATB; uses extended phrasings and ending

v.2 (pp.6-8 mm.41-71) SATB *note: Db 9th chord m.62 (tenors tune it with ear)*

Bridge mm.69-77 modulates key from Eb major/c minor to F major/d minor

v.3 (mm.78-end) Dramatic wide-spaced voicing (doubling at 8ve) mm.94—extended ending

- technically, the wording of verse 3 ends at m.107; mm.109-end could be considered a codetta

The Truth Will Set You Free -- James Chepponis

- Cantor, unison choir, soprano descant, piano or organ, C instrument (included in score)
- This could be used as a Psalm of the Day that focuses on God’s Word, or in place of *The Verse* or as an actual hymn since the congregation can keep singing the refrain between each verse.
- You wouldn’t have to sing all the verses on pp.6-7 if you wanted to keep this shorter in place of *The Verse* of the Day
- suggested for Reformation Day with its emphasis on The Word; certainly has more uses than that. For example, might be useable in Series A Epiphany when several Sundays are devoted to Jesus’ Sermon on the Mount.

p.2 Introduction

p.3 You could skip this. “Veritas” is Latin for “Truth.” The Latin phrase means “Truth will liberate you ^{plural}”— John 8:32.

pp.4-5 REFRAIN (You could drop the last 2 measures on p.5). You might include a little note in your worship bulletin under the listing of this selection that Veritas=Truth

pp.6-7 Could be done with just Voice 1 as a cantor and Voice 2 the choir (or segment of the choir)

- Or could be sung as a Duet, or as 2 groups of women, or as Women (Voice 1) *and* Men (Voice 2, 8ve lower)

Let All Mortal Flesh -- arr. Robert Hobby (mysterious, then BIG SOUND anthem)

- SATB, Brass, Timpani, Handbells, Organ, cymbals, optional Congregation
- Performance Options (3 different ones) listed inside the front cover
- suggested for *Christ the King* Sun. Also good for Christmas, Ascension, and other festivals highlighting the deity, humanity, and lordship of Christ or His 2nd Advent.
- keep the tempo moderately slow, dignified, and “mysterious”

v.1 Unison women — increasing number of women as verse proceeds (cf. mm.7—17—25)

v.2 Unison TB

v.3 A/B (and congregation) on melody; S/T on descant (Congregation reproducible part p.11)
--added instrumentation; even more added on v.4

v.4 BIG sound unison start, descant at m.10 (S/T)

Online Links to Hear/See/Order Music presented in the “Series C” Music Workshop

To make it easier for you (if you don't want to have to type or “cut and paste” all these links on your computer), **if you send me your e-mail, I can e-mail this to you in the text box so that all you have to do is click on this hot links and go directly to those pages.** It would save you lots of time and be so convenient for your future use. My email address is: rwlehmann@sbcglobal.net

Bryan Gerlach also mentioned to me that he would put it on WELS Connect (worship) (<https://connect.wels.net/AOM/ps/worship/Pages/default.aspx>) so that more individuals might use it.

N.B. I've included not only the publishers of the selections but also a couple of the large online music sheet companies -- Sheet Music Plus and JW Pepper --if you're not acquainted with them. There are certainly other online music companies you can order from. Certainly I encourage you to use our own NPH, but if there's a “run” and backorder on music, sometimes you can get it from stores with larger “warehouses” such as JW Pepper. Sheet Music Plus also has a huge warehouse but can, *sometimes*, take a little longer to send the music (in my experience).

-- Richard Wm. Lehmann

Be Watchful, Be Ready - by John Behnke

<http://www.cph.org/p-5947-be-watchful-be-ready.aspx>

or <http://www.sheetmusicplus.com/title/be-watchful-be-ready-sheet-music/16713317>

A Voice Cries Out -- by Paul Tate

<http://www.wlp.jspaluch.com/12015.htm>

or <http://www.jwpepper.com/A-Voice-Cries-Out/10423954.item#.U76sMZRdWSo>

My Soul Doth Magnify – by John Purifoy

<http://www.sheetmusicplus.com/title/my-soul-doth-magnify-sheet-music/19886786>

or <http://shawneepress.com/viewcloserlook.do?id=35028962&lid=-1&whatsnew=30&subsiteid=204&>

Star in the East -by William Pasch

<http://store.augsburgfortress.org/store/product/19856/Star-in-the-East>

Augsburg/Fortress

or <http://www.sheetmusicplus.com/title/star-in-the-east-sheet-music/19973524> Sheet Music Plus

or <http://www.jwpepper.com/Star-in-the-East/10461678.item#.U76p7pRdWSo> JW Peppers

You might also enjoy this rendition of “Star in the East” by Brad Holmes (downloadable @ \$1.50/copy)

<http://bradholmesmusic.com/arrangements-publications/star-in-the-east>

In A Lowly Manger Born – by Nancy Raabe

<http://store.augsburgfortress.org/store/product/19844/In-a-Lowly-Manger-Born>

or <http://www.jwpepper.com/In-a-Lowly-Manger-Born/10461666.item#.U76pV5RdWSo>

Jesus on the Mountain Peak -- by Brian Wren & John Eggert

<http://www.cph.org/p-20636-jesus-on-the-mountain-peak.aspx>

Create in Me -- by Terre Johnson

http://www.morningstarmusic.com/viewitem.cfm/item_id/50-3078

or <http://www.sheetmusicplus.com/title/create-in-me-sheet-music/19937198>

Hope of the World -- by Taylor Davis/George Harkness

<http://store.augsburgfortress.org/store/product/9433/Hope-of-the-World>

Oh, Love, How Deep -- by Raymond Haan

<http://online.nph.net/p-15314-oh-love-how-deep-how-broad-how-high-downloadable.aspx>

Come to the Table (does *not* have a midi or MP3 version for you to hear) -- by Jayne Nitz
<http://online.nph.net/p-4950-come-to-the-table-pdf.aspx>

In Silent Pain -- by Idle/Bell/arr. Bakken
<http://online.nph.net/p-10887-in-silent-pain-the-eternal-son.aspx>

Finest of Wheat -- by Ken Macek
<http://www.sheetmusicplus.com/title/finest-of-wheat-sheet-music/19821343>

Peace I Leave With You -- by Jeffrey Blerch
<http://www.cph.org/p-18849-peace-i-leave-with-you.aspx>
or <http://www.jwpepper.com/Peace-I-Leave-with-You/10279668.item#.U74BZpRdWSo>

Gracious Spirit, Heavenly Dove -- by Browne/Purifoy
<http://www.sheetmusicplus.com/title/gracious-spirit-heavenly-dove-sheet-music/19831987>

Be Thou My Vision -- arr. Heather Sorenson
<http://www.jwpepper.com/Be-Thou-My-Vision/10306565.item#.U74AvJRdWSo>

The Truth Will Set You Free -- James Chepponis
http://www.giamusic.com/search_details.cfm?title_id=4343

Let All Mortal Flesh -- arr. Robert Hobby
<http://www.sheetmusicplus.com/search?Ntt=Let+All+Mortal+Flesh+b+y+Robert+Hobby>

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Here's one that is good (and simple) for the Pentecost season or other Sundays of commitment or endearment to the Lord. The words are very poetic and symbolic. You can use it as a solo or small group or choir, sing it to piano or guitar, plus it has a clarinet counter melody:

So the Lord Is To Me...by Dan Schutte, publ. by OCP. You can purchase and download on line.
See-- <http://www.ocp.org/compositions/85804>

Another of Schutte's beautiful solos is Mary's Magnificat entitled **God, My Savior**
See-- <http://www.ocp.org/compositions/66444>

(You probably know Dan Schutte best for his famed "Here I Am, Lord.")