

MORNING *Star*

Celebrating the Everlasting Light of Christmas

Lloyd Larson



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Orchestration by Ed Hogan

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Foreword

Light is a prominent theme throughout scripture. The things of God, goodness, and eternal life are generally associated with light. In contrast, the things of Satan, evil, and death are associated with darkness. As God's chosen people, Israel awaited the promised Messiah. Enslaved in Egyptian bondage, they held to the faint glimmer of hope that one day their Savior would come and release them from their captivity. And so in God's perfect timing He did come: Jesus, the light of the world. The Morning Star did rise, a Star that still shines in the darkest of nights for people then and for us now.

The Christmas story is one of hope, one of redemption, and one of fulfilled promises from God. As Isaiah said, *The people who walked in darkness have seen a great light; on those living in the land of the shadow of death a light has dawned. (Isaiah 9:2)* This message, though, is not limited to a chosen nation of people we observe in the Old Testament. It is not an exclusive invitation given only to a small band of disciples devoted to a humble teacher from Nazareth. And it is not a "members only" event for first century persons who were eye witnesses to amazing healings and miracles.

This is a message for each of us at any stage of life's journey: the child or teenager who finds himself in a home unexpectedly abandoned by a parent; the young mother who finds her life's dreams shattered with news of a major health crisis; the middle-aged man whose successful career has been unexpectedly derailed with a job termination; the elderly woman who struggles with the emptiness of living out her remaining years without a beloved spouse. It is for these people – and all of us – that the message of Christ, the Light of lights, needs to be heard. Each of us has experienced our own days, perhaps extended seasons, of darkness. But Jesus said, *I am the light of the world. He who follows Me shall not walk in darkness, but have the light of life. (John 8:12)* This is the promise of Christmas!

As you partner with me and others in the presentation of this musical, I pray that you will find hope in its message and encouragement in the unconditional love of God. Hold fast to the promise that even in the darkest of nights, the Morning Star will rise! *Arise, shine for your light has come! And the glory of the Lord is risen upon you. (Isaiah 60:1)*

—Lloyd Larson

Production Notes

Morning Star is flexibly conceived for Advent and/or Christmas programming. Each individual anthem may be presented during the weeks leading up to Christmas, or the entire cantata may be performed as a whole in a single worship experience, depending on programming needs. Small and large choirs alike will find the choral writing appealing and versatile. Accompaniment options ranging from piano only to full orchestra with CD accompaniment or live instruments ensures maximum flexibility for your unique programming needs.

Some of the cover-art images and graphics from this work are available as free downloads. We hope that you can use them to assist in the making of your bulletins, posters, flyers, website and email announcements, and in any other way that's within your organization and in conjunction with performances of this work.

To access these files, please visit www.lorenz.com/downloads and navigate to the desired folder. PC users should right click and choose "Save Target As..." and Macintosh users should click and hold the link, then choose "Save Target As..." We have provided standard file formats that should be usable in most page layout or word processing software.

Due to the vast number of differences in computer system setups, we are unable to provide technical support for downloadable images/graphics by either phone or email.

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Companion Products

65/2075L	SATB Score
65/2079L	SAB Score
65/2076L	SATB Score with Performance CD
99/3633L	Stereo Accompaniment CD
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Orchestration by Ed Hogan for Fl 1-2, Ob (Sop Sax, Cl), Cl 1-2, Bsn (Bs. Cl), Hn 1-2 (Alto Sax, Cl), Tpt 1, Tpt 2-3 (Alto Sax), Tbn 1-2 (Bari T.C., Ten Sax), Tuba, Timp, Perc 1-2, Harp, Pno, Vln 1-2, Vla (Cl), Cello, Dbl Bass, Digital String Reduction

30/3369L	Full Score
30/3370L	Set of Parts
30/3371L	CD with Printable Parts
30/3372L	Full Score and Parts plus CD with Printable Parts

The image displays four staves of musical notation for vocal parts: Soprano, Alto, Tenor, and Bass. Each staff shows a melodic line starting with a whole note, followed by a half note with a sharp sign (#), and ending with a fermata. The Soprano staff is in treble clef, the Alto staff is in treble clef, the Tenor staff is in bass clef, and the Bass staff is in bass clef. The notes are positioned on the lines of the staves, indicating a rising melodic line.

Come, O Come, Emmanuel

Arranged with New Music
by Lloyd Larson

Slowly ♩ = ca. 66

① **“Break Forth, O Beauteous Heavenly Light”

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of five systems of two staves each (treble and bass clef). The first system begins with a circled '1' in a box, indicating the CD track number. The tempo is marked 'Slowly' with a quarter note equal to approximately 66 beats per minute. The dynamics start at *mp* (mezzo-piano). The score includes various musical notations such as chords, single notes, and rests. A *cresc.* (crescendo) marking appears in the third system. The score concludes with a *mf* (mezzo-forte) dynamic in the fifth system.

① indicates CD track number.

*Tune: ERMUNTRE DICH by Johann Schop, 1641; harm. by J. S. Bach, 1734.

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2 Quickly, steadily ♩ = ca. 116

15

dim. rit. *mp*

Narrator 1: Words of hope sustained God’s chosen people as they awaited the promised

18

Messiah. A star will come out of Jabob; a sceptor will rise out of Israel. (*Numbers 24:17*)

21

24

SA

***“O Come, O Come, Emmanuel”**

mp

O come, O come, Em - man - u -

*Words: Latin Hymn, 12th c., tr. by **John M. Neale**, 1851. Tune: VENI EMMANUEL, Plainsong, adapt. by **Thomas Helmore**, 1854.

el, and ran - som cap - tive Is - ra -

el, that mourns in lone - ly

ex - ile here un - til the Son of

36

God ap - pear.

39

3

mp

O come, Thou Day - spring,

42

come and cheer *mp* our spir - its by Thine

O come and cheer our

Morning Star

17

Words by
Susan Bentall Boersma

Music by
Lloyd Larson

Tenderly, expressively ♩ = ca. 72

10

p

4 SA

TB *mp*

Draped a - cross a mid-night sky, a veil of

mp

7 *mp* 11

hid-den deep with-in the

stars, a shroud of si - lent night;

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10

veil, an az-ure spark, a burst of glo-ry bright. Em-man - u-
mp

13 *mf*

el, Em-man - u - el, with Your bril - liance mark the

16

hour. Set us free from sin's dark pow'r, ban - ish

19 *mel. mp*

mp Shat-ter dark-ness with Your

shad-ows of the night.

22 (12)

light, Em-man - u - el.

26

mp

mel. Ris - ing

Chosen by God

25

Words and Music by
Lloyd Larson

Quoting PICARDY,
Traditional French Melody, 17th c.

(16) Pensively, very freely ♩ = ca. 56

Musical notation for measures 1-4 of section 16. The piece is in 2/2 time and B-flat major. The right hand plays a pensive melody starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand is mostly silent, with a few chords in the final measure. The dynamic is marked *p*.

Musical notation for measures 5-8 of section 16. The melody continues with a half note D5, followed by quarter notes E5, F5, and G5. The left hand provides harmonic support with chords in the final two measures. The dynamic is marked *p*.

Musical notation for measures 9-12 of section 16. The melody continues with a half note A5, followed by quarter notes B5, C6, and D6. The left hand features a crescendo leading to a *mp* dynamic. The final measure has a 3/4 time signature change.

Musical notation for measures 13-16 of section 16. The melody continues with a half note E6, followed by quarter notes F6, G6, and A6. The left hand features a *rit.* marking. The piece concludes in 3/4 time.

(17) Tenderly ♩ = ca. 88

Musical notation for measures 19-22 of section 17. The piece is in 3/4 time and B-flat major. The right hand plays a tender melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The left hand plays a steady accompaniment of quarter notes. The dynamic is marked *p*.

23

poco rit.

a tempo

Solo (or SA)

27

mp

“Cho - sen by God, you've been cho - sen by God,” the

31

an - gel said un - to me. “You shall

35

bear the Son of the Most High God; He shall

39

18

come to set His peo - ple free."

43

Solo (or TB)
mp

"Cho - sen by God, you've been cho - sen by God," the

47

an - gel said un - to me. "You shall

51

raise the Son of the Most High God; He shall

come to set His peo - ple free.”

mp

“Do not
TB mp

be a - fraid,” the an - gel

mf

mf

said, “this Child is sent from

mf

O Little Town of Bethlehem

35

Words by **Phillips Brooks**, 1868,
and **Lloyd Larson**

Arranged with New Music
by **Lloyd Larson**

Tunes: **IRBY** by **Henry J. Gauntlett**, 1849,
and **FOREST GREEN**, Traditional English Melody

23 Tenderly, freely ♩ = ca. 76

4

7 *mp*

10 *rit.*

13 24 Steady tempo ♩ = ca. 108

13

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16

Piano accompaniment for measures 16-18. The music is in a 7/8 time signature with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

19 SA

mp

Vocal and piano accompaniment for measures 19-21. The vocal line begins with a rest in measure 19, followed by the lyrics "O lit - tle town of" in measure 20. The piano accompaniment continues with a consistent rhythmic pattern. The dynamic marking *mp* (mezzo-piano) is indicated above the vocal line.

22

Vocal and piano accompaniment for measures 22-24. The vocal line contains the lyrics "Beth - le - hem, how still we see thee lie! A -". The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line.

25

(25)

Vocal and piano accompaniment for measures 25-27. The vocal line contains the lyrics "bove thy deep and dream - less sleep the si - lent stars go". The piano accompaniment continues with its established rhythmic and harmonic structure. A circled measure number (25) is placed above the vocal line at the start of the first measure of this system.

28 SA

by.
TB

mp

Yet in thy dark streets shineth the

31

mp

the hopes and fears of

ev - er - last - ing Light;

34

(26)

all the years are met in thee to - night.

cresc. poco a poco

He Come from the Glory

Words by **Jean Anne Shafferman**
and Traditional

Arranged with New Music by **Lloyd Larson**
Incorporating **THE VIRGIN MARY HAD A BABY BOY,**
Traditional West Indian Spiritual

32 Joyous, steady tempo ♩ = ca. 116 (in "2")

3 SA *mp*

Solo *mp* The TB

Where did He come— from?

6 Ba - by in the man - ger. Solo

Where did He come— from?

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8

Ma - ry's ba - by boy. ———

TB Solo TB A -

Where did He come — from?

10

sleep - in' in the man - ger. He come, come from the glo -

12

(33)

ry. ——— Yes, He come, — He come from the glo - ry.

15 *mf*

He come— from the glo - ry,— He come— from the

mf

18

glo - ri - ous King - dom. He come— from the glo - ry,—

21 34 Solo *mp*

He come— from the glo - ri - ous King - dom. And I won - der

Why Do the Shepherds Sing?

Words by
John Parker

Music by
Lloyd Larson

(39) Joyously ♩ = ca. 120

Piano introduction in B-flat major, 4/4 time. The music is marked *mf* (mezzo-forte). It features a melody in the right hand and a bass line in the left hand, both starting with a half note rest followed by a quarter note.

4 SA *mp*

Shep-herds were liv - ing out in the field

TB

Vocal entry for Soprano Alto (SA) and Tenor Bass (TB). The SA part begins with a half note rest followed by a quarter note, then a half note, and a quarter note. The TB part has a half note rest. The music is marked *mp* (mezzo-piano).

f *mp*

Piano accompaniment for the first vocal line. The right hand has a melody with a *f* (forte) dynamic, and the left hand has a bass line with a *mp* (mezzo-piano) dynamic. The music is in B-flat major, 4/4 time.

7

keep - ing their watch — one night, when

mp

Vocal entry for Soprano Alto (SA) and Tenor Bass (TB). The SA part begins with a half note rest followed by a quarter note, then a half note, and a quarter note. The TB part has a half note rest. The music is marked *mp* (mezzo-piano).

Piano accompaniment for the second vocal line. The right hand has a melody with a *f* (forte) dynamic, and the left hand has a bass line with a *mp* (mezzo-piano) dynamic. The music is in B-flat major, 4/4 time.

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9

sud - den - ly split - ting the east - ern sky, there

11 40

shone a heav - en - ly light.

13 *mf*

mf Run - ning, they came— in - to

Run - ning and shout - ing, they came— in - to town,— pro -

15

town with joy - ous mirth, tell - ing the peo - ple what
claim - ing with joy - ous mirth,

18

they had heard a - bout a glo - ri - ous

20 41 *f*

birth. Why do they sing?—

23

Why do they shout?— What is this cel - e - bra-tion a - bout?

26

What is the mean - ing of the news they bring?

28

Why do the shep - herds sing? Why do the shep - herds

mf

Morning Star (Finale)

Arranged with New Music
by **Lloyd Larson**

(47) Tenderly, expressively ♩ = ca. 76

**“Silent Night! Holy Night!”

5 SA *p*

Oo

TB

p

Oo

9

p

Oo

*Tune: STILLE NACHT by Franz Gruber, 1818.

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13

Musical score for measures 13-16. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef) with a 'Oo' vocalization. The second system is a piano accompaniment with a treble clef and a bass clef. The music is characterized by long, sweeping melodic lines in the vocal and piano parts.

17

Musical score for measures 17-20. This system continues the piece with three systems of staves. The vocal line (treble clef) and bass line (bass clef) are present, with the 'Oo' vocalization appearing again. The piano accompaniment (treble and bass clefs) provides harmonic support with a mix of chords and moving lines.

21

Musical score for measures 21-24. The final system of the page contains three systems of staves. The vocal line (treble clef) and bass line (bass clef) continue, with the 'Oo' vocalization. The piano accompaniment (treble and bass clefs) concludes the section with sustained chords and melodic fragments.

mp

Oo

mp

mp

29

poco rit. *a tempo* *rit.*

Oo

poco rit. *a tempo* *rit.*

[48] Slightly faster, gently ♩ = ca. 84

32

mp

Lift

Slightly faster, gently ♩ = ca. 84

36 *"Morning Star"

up your eyes, your Light has come. O hear the an - gels sing!

mp

For

Christ is born in Beth-le-hem, Mes - si - ah, King of kings!

mf

The

mf

Morn-ing Star now shines a - bove, the Ev - er - last - ing Light.

mf

*Words and Music by **Lloyd Larson**.

poco rit.

Re-ceive the Light. The King is

Go, share the Light. King is

poco rit.

49 Joyously ♩ = ca. 120

52 to - night!

born — to - night, to - night!—

born to - night, to - night!—

Joyously ♩ = ca. 120

55 *mf* *"This Little Light of Mine"

mf This lit - tle Light of — mine,—

*African American Spiritual.