

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.

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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
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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

Soprano

Alto

Baritone

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 presented in a grand staff format (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Slowly' with a quarter note equal to approximately 66 beats per minute. The score is divided into systems, with measure numbers 1, 3, 6, 9, and 12 indicated at the beginning of their respective systems. The first system (measures 1-2) includes a circled '1' in a box, indicating a CD track number, and the dynamic marking *mp*. The second system (measures 3-5) begins with a measure rest of 3 measures. The third system (measures 6-8) also begins with a measure rest of 3 measures. The fourth system (measures 9-11) includes a *cresc.* marking. The fifth system (measures 12-14) includes a *mf* marking. The score concludes with a final cadence 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 Jacob; 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 -

This system contains measures 27, 28, and 29. It features a vocal line in the bass clef and a piano accompaniment in grand staff. The vocal line begins with a whole rest in measure 27, followed by a half note 'el,' in measure 28, and continues with 'and ran - som cap - tive Is - ra -' in measure 29. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

el, that mourns in lone - ly

This system contains measures 30, 31, and 32. The vocal line has a whole rest in measure 30, then 'el,' in measure 31, and 'that mourns in lone - ly' in measure 32. The piano accompaniment continues with complex chordal textures and melodic fragments.

ex - ile here un - til the Son of

This system contains measures 33, 34, and 35. The vocal line has a whole rest in measure 33, then 'ex - ile here' in measure 34, and 'un - til the Son of' in measure 35. The piano accompaniment concludes the phrase with sustained chords and a final melodic line.

36

God ap - pear.

39

③

mp

O come, Thou Day - spring,

42

come and cheer our spir - its by Thine

mp

O come and cheer our

Morning Star

17

Words by
Susan Bentall Boersma

Music by
Lloyd Larson

Tenderly, expressively ♩ = ca. 72

The musical score is arranged in three systems. The first system (measures 1-4) features a piano introduction with a circled measure number '10' at the start. The tempo is marked 'Tenderly, expressively' with a quarter note equal to approximately 72 beats per minute. The piano part is marked 'p' (piano). The second system (measures 5-6) includes a vocal line for Soprano Alto (SA) and Bass (B). The vocal line is marked 'mp' (mezzo-piano). The lyrics are: 'Draped a - cross a mid-night sky, a veil of'. The piano accompaniment continues with 'mp' dynamics. The third system (measures 7-10) continues the vocal line with lyrics: 'hid-den deep with-in the stars, a shroud of si - lent night;'. The piano accompaniment also continues. A circled measure number '11' is placed above the vocal line in the final measure of this system.

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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
mf

16

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

19 *mel. mp*

Shat-ter dark-ness with Your

mp

shad-ows of the night.

22 (12)

light, Em-man - u - el.

26

mp

Ris - ing

mp cresc.

Star to break in - to the
cresc.
 out of Is - ra - el, a Morn - ing Star to break in - to the

13

night!

f

night, to break in - to our night, our
f
 night, our

rit.

mel.

a tempo

night! Em - man - u - el, Em - man - u -

36

el, with Your bril-liance mark the hour. Set us

39

free from sin's dark pow'r, ban-ish shad-ows of the

42 *mp* (14)

night. Shat-ter dark-ness with Your light, Em-man-u-el.

mp

Chosen by God

25

Words and Music by

Lloyd Larson

Quoting PICARDY,

Traditional French Melody, 17th c.

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

5

10

15

(17) Tenderly ♩ = ca. 88

19

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23

poco rit.

a tempo

27

Solo (or SA)
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

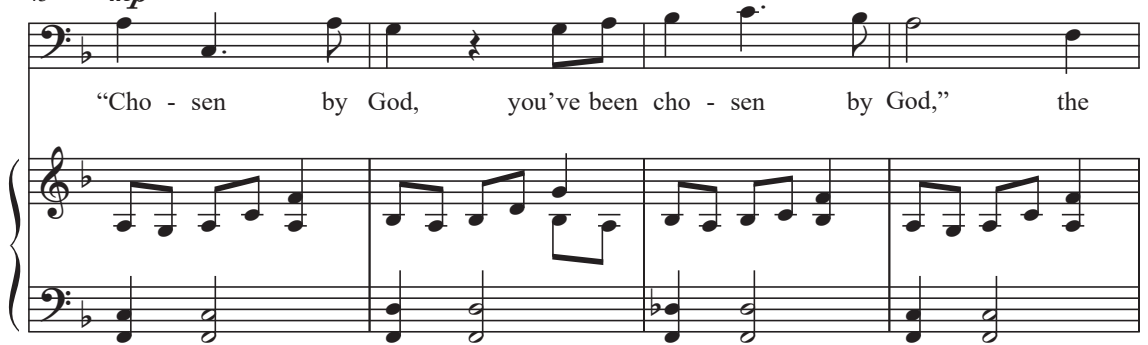
39

18



come to set His peo - ple free."

43

Solo (or B)
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

B *mp* “Do not

be a - fraid,” the an - gel

mf

mf

said, “this Child is sent from

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

p

mp

rit.

13 24 **Steady tempo** ♩ = ca. 108

p

p

p

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16

Piano accompaniment for measures 16-18. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes and rests.

19 SA

mp

O lit - tle town of

Vocal and piano accompaniment for measures 19-21. The vocal line (SA) begins with a rest and then enters with the lyrics "O lit - tle town of". The piano accompaniment continues with a similar rhythmic pattern to the previous system.

22

Beth - le - hem, how still we— see thee lie! A -

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

25

(25)

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

Vocal and piano accompaniment for measures 25-27. The vocal line continues with the lyrics "bove thy deep and dream - less— sleep the si - lent— stars go". The piano accompaniment maintains its rhythmic accompaniment.

28 SA

by.
B

mp

Yet — in thy dark — streets shin - eth 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

mf

For

40

Christ is born of Ma - ry, and gath - ered — all a -

mf

43

mp *mf* [27]

For Christ is born, the an - gels keep their
bove, while mor - tals sleep the an - gels — keep their

46

mel.

watch of won - d'ring love. O — morn - ing stars, to -

watch of — won - d'ring love.

49

geth - er pro - claim the ho - ly birth, —

and

52

sing to God the King, and peace to all the

prais - es sing to God — the — King, and peace to — all the

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 B

Where did He come— from?

6 Ba - by in the man - ger. Solo

Where did He come— from?

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8

B Ma - ry's ba - by boy. Solo B 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

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

24

SA *mp*

who is that sing - in'? A - sing - in' out the sto - ry.

26

Solo

SA

Who is that sing - in'? An - gels tell the news.

28

Solo

SA

Who is that sing - in'? A - wing - in' 'bout in glo - ry.

They come, come from the glo - ry. Yes, they come, -

32 (35)

— they come from the glo - ry. They come from the

mf

35 *mf*

mf

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

Why Do the Shepherds Sing?

Words by
John Parker

Music by
Lloyd Larson

(39) Joyously ♩ = ca. 120

Piano introduction in 4/4 time, key of B-flat major. The music is marked *mf* (mezzo-forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

4 SA *mp*
Shep-herds were liv - ing out in the field

B

Vocal entry for the first line. The Soprano (SA) part begins with a rest for four measures, then enters with the melody. The Bass (B) part has a whole rest for the entire line. The music is marked *mp* (mezzo-piano).

f *mp*

Piano accompaniment for the first line. The right hand has a rhythmic pattern of chords, marked *f* (forte) initially and *mp* (mezzo-piano) later. The left hand has a simple bass line.

7
keep - ing their watch — one night, when *mp*

Vocal entry for the second line. The Soprano (SA) part continues the melody. The Bass (B) part has a whole rest for the entire line. The music is marked *mp* (mezzo-piano).

Piano accompaniment for the second line. The right hand continues with chords and a melodic line. The left hand continues with a simple bass line.

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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

31

sing? _____

mp

For years we have wait - ed

34

mp

an -

for a sign, a proph - e - cy — ful - filled,

37

43

nounc - ing the dawn — of God's King - dom ac - cord - ing to — His

Morning Star (Finale)

Arranged with New Music
by **Lloyd Larson**

47 Tenderly, expressively ♩ = ca. 76

**"Silent Night! Holy Night!"

5 SA *p*

Oo

B *p*

Oo

9 *p*

Oo

*Tune: STILLE NACHT by Franz Gruber, 1818.

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13

Vocal line for measures 13-16. The melody is written in a treble clef with a key signature of three flats. It features a long, sweeping line with a fermata over the final measure. The lyrics "Oo" are written below the staff.

Piano accompaniment for measures 13-16. The right hand plays a rhythmic eighth-note pattern, while the left hand provides harmonic support with chords and single notes.

17

Vocal line for measures 17-20. The melody continues with a long line and a fermata at the end. The lyrics "Oo" are written below the staff.

Piano accompaniment for measures 17-20. The right hand features a more complex rhythmic pattern with eighth and sixteenth notes, while the left hand continues with harmonic accompaniment.

21

Vocal line for measures 21-24. The melody concludes with a long line and a fermata. The lyrics "Oo" are written below the staff.

Piano accompaniment for measures 21-24. The right hand plays a melodic line with some grace notes, while the left hand provides a steady harmonic accompaniment.

72
25

Musical score for measures 25-29. The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature has three flats. The vocal line starts with a half note G4, followed by a quarter rest, then a half note G4, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mp* (mezzo-piano) and *p* (piano). A fermata is placed over the vocal line in measure 29.

29

poco rit.

a tempo

rit.

Musical score for measures 30-32. The score continues with the vocal line and piano accompaniment. The tempo markings *poco rit.*, *a tempo*, and *rit.* are applied to the vocal line. The piano accompaniment features chords and moving lines. Dynamics include *mp* and *p*. A fermata is placed over the vocal line in measure 32.

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

32

Musical score for measures 33-34. The score features a vocal line and a piano accompaniment. The key signature has three flats. The vocal line starts with a half note G4, followed by a quarter rest, then a half note G4, and continues with a melodic line. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mp* and *p*. A fermata is placed over the vocal line in measure 34. The instruction "Lift" is written below the vocal line.

Slightly faster, gently ♩ = ca. 84

Musical score for measures 35-38. The score features a piano accompaniment. The key signature has three flats. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano).

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.

58

I'm gon - na let it shine!

61

This lit - tle Light of mine, I'm gon - na let it shine!

64

This lit - tle Light of mine,