Fruhauf Music Publications

Ten Anthems for Choir and Organ

Notes and Texts

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Choral Meditation on **Picardy**

For full Music scores, please consult each separate titled booklet; for optimum viewing, 11”x17”printing is suggested.

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Notes & Texts

Sing The Waters Ever Flowing

Sing the Waters offers a traditionally metered and rhymed three-verse hymn text, combined with a preexisting familiar tune with historical roots. The first stanza sings of waters and the Spirit; the second verse evokes images of sunlight, rain and new growth; and finally, the third verse offers an exhortation to preserve a proverbial earthly Tree of Life, and also to invoke the inner presence of a gentle guiding Shepherd.

The hymn tune, *Nettleton,* is drawn from John Wyeth's **Repository of Sacred Music,** *Part Second*, (Harrisburg, Pennsylvania: (1813), where it was published in an altered version with the name, "Hallelujah." At one point in the tune's history of adoptions and adaptations, its authorship was ascribed to one Ahasel Nettleton (1783-1844), and that name has survived into present day hymnals as its proper tune name. [Hymnal Companion to **The Lutheran Book of Worship**, Philadelphia, 1981]

N.B. Regarding the keyboard accompaniment's notation: for piano, play the bass clef with left hand, optional *8ve b. ad lib.*, and treble clef played by right hand; for organ, play the bass clef in pedal ***mp*** *ad lib.*, treble clef melody played by right hand ***mf***, and left hand plays all down-stem notes below the melody with an ***mp*** registration. And about the front cover image: it is drawn from an extensive open file collection of unidentified Internet postings featuring inspirational landscapes. It is offered here on an open file sharing basis.

1. Sing the waters ever flowing with the blessings of the Lord!
   Sing the Spirit ever glowing with the wisdom of the Word!
   From the water springs redemption, with the promise of God's love;
   In the Spirit dwells a kindness, soothing balsam from above.

2. Feel the sunlight warming landscapes, and the breezes bearing grains;
   Myriad seedlings find their nurture in the earth, moist with new rains.
   See the starlight shining brightly, limning heavens yet unknown;
   Hear an anthem of one people sung in joyous heartfelt tones.

3. Guard this orb, our earthly dwelling, all too fragile — and so dear!
   Tend the trees of ancient lineage, wrought with labors, won with tears,
   That the children of our Maker might yet hearken to the call.
   Praise the Shepherd ever present, gentle Guide for one and all.



“Sing A New Song Unto The Lord”

Sing a New Song unto the Lord is an abbreviated English cantata in six movements. It encompasses multiple stylistic traits and combines a blend of traditional and innovative structural formats into its design. The Introduction presents the opening text, a familiar paraphrase drawn from The Psalms of David, in bold dotted rhythms. In contrast, Prayer I offers a hymn-like orison, scored for slow moving SATB voices and featuring a free soprano solo descant, floating above the choir. The Trio, a brief aria for soprano, introduces the text, “Alleluia,” in combination with a motivic theme that reappears in the fugal fifth movement, and again briefly in the penultimate coda of the Finale. The intervening Prayer II is similar to Prayer I, with the addition of an accompanimental solo voice, woven in soaring contrapuntal duet with the soprano soloist.

The fifth movement, Fugue, transforms the motivic theme of the aria from minor to major modality; it provides a contrapuntally imitative chase before giving way to the Introduction’s bold dotted rhythms, presented anew as a recapitulatory Finale. A quietly contrasting penultimate coda recalls the motivic ‘Alleluia’ and fugue theme in stretto, then is capped by a brief return of the introduction's declamatory éclat.

With the exception of the fugue's contrapuntal rigors, where the polyphonic textures are only occasionally doubled by the organ, A Festive Cantata is melodically and tonally conservative in its overall approach, and varied in structure, style and format. The organ plays an integral role in knitting the ensemble together with its accompanimental support.

I. Introduction: “Sing a new song unto the Lord!”

II. Prayer 1: Know us, good Lord, by our hopes and our dreams;
be our guide, O Lord, in our hopes and our dreams;
be our guide, O Lord, in our work and our play.
Calm us, good Lord, in our strife and our fears,
and enlighten us, O Lord, when we wander astray.

III. Trio: “Sing alleluia, alleluia, alleluia!”

IV. Prayer 2: Strengthen us, good Lord, for the tasks that we face,
and bring comfort, O Lord, through the night and by day.
Hear us, good Lord, in our psalms and our prayers;
grant us wisdom, O Lord, as we seek out our ways.

V. Fugue: “Sing alleluia, alleluia, alleluia!”

VI. Finale: “Sing! Sing a new song unto the Lord! Sing alleluia!



A Brief Mass Setting

A Brief Mass Setting for Voices and Organ provides a sonorous accompanied setting of the Eucharist. The choir/cantor/congregational unison parts are melodious and unified by recurring thematic materials. In all movements unison voice lines are doubled by the organ accompaniment for strong vocal support. This revised setting offers an eloquent enhancement to celebrations of Rite II Eucharists.

The **Gloria** appears in a thematic ABA' format, with an added **Amen**. The **Kyrie** ("Lord, have mercy") and **Alleluia** share one musical setting, a responsorial chant between cantor— or choir — and congregation. Likewise, the **Memorial Acclamation** ("Christ has died...") and **Amen** both share responsorial settings. The **Sanctus** ("Holy, holy") borrows freely from thematic materials presented in the "Lamb of God" text (derived from the mid-section of the **Gloria**). Those motifs return once more in the **Agnus Dei** (or "Lamb of God") setting.

Glory to God in the highest, and peace to all people on earth. We pray, heavenly Guide, almighty God and Spirit, we worship you, we give you thanks, we praise you for your presence. Lord Jesus Christ, only Son of the Spirit, O Lord, Lamb of God, you take away the sins of the world: have mercy on us; you are seated at the right hand of the Spirit: receive our prayers. For you alone are the Holy One, you alone are our Lord, you alone are the most high, Jesus Christ, with the indwelling Spirit, and the glory of God our Parent. Amen

1. **Kyrie, Christe, Kyrie**: Lord, have mercy. Christ, have mercy**.**
2. **Alleluia, alleluia!**

Memorial Acclamation

Christ has died. Christ is risen. Christ will come again.
Amen, amen, amen.

Sanctus

Holy, holy, holy One, God of power and might, heaven and earth are full of your glory.
Hosanna in the highest. Blessed are all who dwell in the name of our Guide.
Hosanna in the highest.

Agnus Dei

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God, you take away the sins of the world: have mercy on us.

Lamb of God, you take away the sins of the world: grant us peace.



An English Cantata

An English Cantata is a six-movement work for voices and organ, based on a familiar hymn melody, **The Eighth Tune** (or **Tallis Canon**), by Thomas Tallis (1505-1585), paired with texts by three English authors.

The opening movement, "We have but faith," is a setting of Verse 6 from the Preface of ***In Memoriam* A.H.H.**, an extended work by Alfred Lord Tennyson (1809-1892). *In Memoriam* was written over a number of years to memorialize the life and early passing in 1833 of Arthur Henry Hallam, a school friend from Tennyson's early years at Trinity College, Cambridge. Verse 1 of the opening chorus is set in a late Baroque contrapuntal texture and features voices in *concertato* with the organ. It includes augmented *cantus firmus* appearances of all four phrases of the Tallis hymn tune. The second movement, "Strong Son of God," is a brief tenor *arioso* setting of Verse 1 from *In Memoriam*. It is followed by an aria for soprano that quotes the text of Isaac Watt's (1674-1748) paraphrase of **Psalm 117**, "From all that dwells below the skies," familiar as the first verse of the **Doxology**.

Verse 7 of ***In Memoriam*** appears in the second stanza of the opening chorus, returning as the fourth movement with the text, "Let knowledge grow." The fifth movement is a duet for soprano and tenor featuring Watts's second verse from the **Doxology**, "Eternal are thy mercies, Lord." The text is shared between the two voices, with each one independent within its own thematic counterpoint. The concluding movement, similar to the first chorus, is contrapuntal in nature and again offers *cantus firmus* citations of **Tallis Canon**, in combination with a setting of the familiar **Doxology** text by Thomas Ken (1637-1711), "Praise God, from whom all blessings flow."

Throughout **An English Cantata**, the organ plays the role of a Baroque orchestra, providing essential bass lines and a lively *ritornello* that returns in *concertato* with extended contrapuntal choral interludes. The writing for voices and organ is technically challenging in that individual voices are often sung without the support of an organ accompaniment. In keeping with period practices, interpretive instructions are minimal, but the score could easily be augmented with an instrumental ensemble doubling various vocal lines.

I. Chorus: We have but faith: we cannot know For knowledge is of things we see;
And yet we trust it comes from thee, A beam in darkness: let it grow.

IV. Chorus: Let knowledge grow from more to more, But more of reverence in us dwell;
That mind and soul, according well, May make one music as before.

II. Aroso for Tenor:
Strong Son of God, immortal Love, Whom we, that have not seen thy face,
By faith, and faith alone, embrace, Believing where we cannot prove.

III. Aria for Soprano:
From all that dwell below the skies let the Creator's praise arise!
Let the Redeemer's name be sung through ev'ry land, by ev'ry tongue!

V. Aria for Soprano and Tenor:
Eternal are thy mercies, Lord, and truth eternal is thy word:
thy praise shall sound from shore to shore till suns shall rise and set no more.

VI: Doxology, Chorus:
Praise God, from whom all blessings flow; Praise him, all creatures here below;
Praise him above, ye heavenly host: praise Father, Son, and Holy Ghost.
Alleluia! alleluia! Alleluia!



“Sing Joyful Hymns”

Sing Joyful Hymns and Songs of Praise is a three-verse hymn anthem for voices and organ, based on an original text and tune. The text is trinitarian in nature: its first verse refers to the creation of the world and the gift of a savior; the second verse celebrates the life of Jesus of Nazareth and his sacrifice for humankind; and the third verse portrays the wonder and glory of the Holy Spirit as an invisible but guiding force, and an integral component of a triune divinity.

As a musical setting, the anthem begins with an organ introduction, then presents the hymn in unison voices with organ accompaniment. The second verse is a gentle three-voice motet (with keyboard *ad lib*.), followed by an extended transition that builds dynamically up to the triumphant third verse; “Shout psalms of thankfulness” is sung by unison voices and soprano descant, accompanied by a free harmonization. A brief codetta recalls elements of the transition that leads from the second verse into the third one.

Sing Joyful Hymns is not without its unique performance challenges, and it includes an optional *a capella* setting of the second verse for three voices. The organ accompaniment will contribute a telling dramatic presence — both harmonically and contrapuntally — in the final verse.

I. Sing joyful hymns and songs of praise to the Lord,
to God the Source, and Author of the Word.
Behold the starry firmament, the earth, and the skies!
Our dear Creator made the sun to rise,
and sowed the seeds of life, then sent a child to awake
in human souls the love of one accord.

2. Christ Jesus, blessed Son of God, was to share
in life’s abundance, and in death’s despair:
He walked on earth to bring to all new word of a life
that offers freedom from the bonds of strife.
That very babe was sacrificed for all here below;
would that his name be always in our prayer.

3. Sing psalms of thankfulness, rejoice in the name:
the Holy Spirit nourishes the flame
of life eternal, guiding us and showing the way
with hope and strength and faith by night and day.
From Three-in-One spring gifts of God’s restoring grace:
for such great love join voice in glad acclaim!



“Unnumbered Through The Ages”

Unnumbered through the Ages is an expanded three-verse hymn anthem for SATB choir and organ. Based on an original text and melody, it celebrates the lives, spirits and legacies of countless saints through the ages. The anthem was conceived in the Anglo-Catholic tradition and would be appropriate for All Saints observances, but the imagery of light and enlightenment also embodies the spirit of Epiphany.

A bold fanfare introduces the first verse, sung in unison with organ accompaniment. An extended organ interlude presents and develops a counter-theme sixteen measures in length. Following a motivic modulatory transition, the second verse reintroduces the counter-theme, combined with the hymn tune as sung by paired choral voices. The opening fanfare returns to herald the third verse’s bold statements of consecutive phrases of the hymn tune, interspersed with brief accompanimental interpolations. The *codetta* adds a traditional ‘Amen’ based on the counter-theme.

Although conservative in terms of technical demands on vocal ensembles, the anthem’s organ accompaniment offers significant challenges throughout. Its performance will be greatly enhanced by imaginative use of an accompanying instrument.

1. Unnumbered through the ages, the panoply of Saints
   is writ’ on myriad pages, inscribed with thoughts and deeds.
   Each life, a glowing lantern, lights the visage of the Lord
   for prophets, priests, and sages, for teachers of the Word.

2. On paths unmarked, unknowing of purpose or of quest,
   undaunted visionaries prepared a gentler world.
   With steadfast will they ventured forth to frame a kinder time,
   e’er drawing strength from Godhead to gain their sojourn’s goals.

3. Thus countless pilgrims wander the byways of the Saints:
   for all who pause to ponder the lessons of their lives,
   the Maker’s peace will dawn anew, the Spirit reawaken,
   to warm faint heart with courage and heal the soul with love.
   “Alleluia, amen, alleluia, amen.”



“Creator Spirit, Hear Us, Gentle Shepherd”

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Creator Spirit, hear us, gentle Shepherd is a three-verse hymn anthem, appropriate for multi-seasonal occasions in the church calendar. It is a morning song, as well as a prayer for new awakenings. In the first verse, the presence of the Creator Spirit is invoked in a four-voice harmonized setting; the second verse offers an expressive orison seeking transformation and enlightenment from an in-dwelling spirit. Following a brief modulatory transition, the third verse is a unison prayer for the guidance of an all-transcending power; a brief Amen adds an affirmative closing.

Creator Spirit is conservative in its harmonies and textures, but rich in content and traditional symbolism. It is presented in the format of an abbreviated neo-Anglican verse anthem; the text displays occasional old English usages and idioms, including honorific capitalizations. Appearances of archaic second-person familiar possessive pronouns and/or adjectives can easily be amended as desired.

And an N.B. from the publisher: This anthem is offered as an occasional selection to accompany any number of applicable events, seasons or celebrations. It is a musical simulacrum, with strong leanings toward an Anglo-Catholic sacred choral art form that has endured through centuries of evolution and practice. *Creator Spirit* is provided here as music and poetry — perhaps an anachronism in this day and age, nonetheless it combines an inspirational text with a stirring tune. The full score includes an additional two page reduction in hymnal format, with all three verses of the text underlying a unison voice staff, and the three-stave organ accompaniment below.

1. Creator Spirit, hear us, gentle Shepherd: guide our worship now,
   that by thy grace we be restored, and in thy light our strength might grow.
   Accept our gifts of song and word: with new-found sense imbue their flow.

2. Reshape thine earthly children: grant the gift of clear and open mind,
   and fresh resolve to better sense thy wondrous force and powers that bind
   with kindly love, while freeing the soul its dearest dreams to seek and find.

3. Let voice and music speak one tongue of truth; may hymns and psalms display
   our fondest hopes and prayers unsung. Lord, guide us lest we go astray;
   uphold thy faithful children as we join in song to greet this day.



“A Whispered Prayer”

A Whispered Prayer sings of the healing powers of the Creator as manifested in daily life by the forces of nature and spirit. The text portrays elements of strife and resolution, storm and appeasement, as being integral parts of a greater plan — and the workings of an invisible omnipresent Spirit.

An organist's score offers the hymn text and tune (for unison voices) with an organ accompaniment; the first three verses are sung in sequence, followed by a brief organ interlude, and concluding with a free harmonization of the fourth verse.

1. A whispered prayer that rises up, a grain that finds the furrow;
   The healing of a gentle touch to warm a heart with kindness;
   The gathering clouds with promises of rain to nourish all below:
   How rare these gifts of Spirit’s love: they hint of life eternal!

2. The morning sun that lights our world and stars to dot the heavens;
   A voice that speaks in soothing tones to calm a troubled spirit;
   How tears of grief can overflow with pain but cleanse an anguished soul:
   These are the seasons of the Earth that offer life eternal.

3. The inner glow when eye meets eye, a breeze that stirs the leaves;
   A fleeting glance that limns a face with beams of God’s kind graces;
   How cares and toils can mount a thousand-fold, then melt before a smile!
   What wondrous blessings from above: sweet songs of life eternal!

4. A lilting hymn that tells of love, a flower’s fragile blossom;
   The nearness of a kindred soul to join a timeless voyage,
   With dawning days and twilight hours to frame our orb’s celestial skies
   These marvels are the bread of life, the feast of life eternal.



“A Starlit Night It Was In Bethlehem”

A Starlit Night It Was In Bethlehem is a hymn-based verse anthem on an original text and tune, composed in the tradition of an English Christmas carol. Each of the four verses is presented in a contrasting manner, with transitional interludes provided by the organ accompaniment.

Following a brief introduction, the first verse is presented in four-voice harmony by choir and organ; the introspective words portray the mother Mary at cradleside, filled with wonder, awe and fear for her new born child. In the second verse, an alto solo depicts mother and child in their starlit nighttime tableau. A modulatory transition leads to the third verse, set for three voices; here the *crèche* scene is viewed from a wider perspective with angels ranged as guardians around the crib.

After a brief retransition to the original tonic key, the fourth and final verse offers a free harmonization of the hymn tune, sung by unison voices and sopranos singing a descant. The text is celebratory and prophetic of the joys of the Christmas feast and birth of a new era. A closing “Hallelujah” rings out the anthem with a triumphant peal.

A Starlit Night is a festive work that makes technical demands on the performing ensemble: in addition to an *a cappella* verse, the concluding free harmonization assigns the hymn tune's melodic line to unison voices, without accompanimental support.

1. A starlit night it was in Bethlehem, as Mary lay awake, in wonder that
the Lord could place such holy diadem upon an infant babe born there below
in humble quarters, that a Rose should stem from Jesse’s kin, to live on earth and grow.

2. As myriad pinpoint lights bedecked the sky, a restless child, unknowing, stretched his frame
and clenched two tiny hands; and at his cry, his mother drew him near and spoke his name.
She hugged him close as if she could deny his fragile fate, defy all moral claims.

3. And so it came to pass on Christmas night: a fragile babe, newborn, in manger lay,
as holy Angels, bathed in radiance bright, stood ranged about his crib in wing-éd array
to shield the Lamb from harm and human plight, that He might live to see the dawning day.

4. Shout psalms of praise! Lift joyous strains, and sing in grateful wonder at the Heav’n’s accord:
how winter’s chills are warmed by signs of spring, with promise of new life to seal God’s Word.
May peace e’r reign; let Christmas bells now ring to mark the birth and life of Christ adored!



Choral Meditation on Picardy

Choral Mediation on "Let all mortal Flesh Keep Silence" is a four-verse unison hymn anthem for unison voices (bass and treble) and organ accompaniment. The traditional text is drawn from the Liturgy of St. James, paraphrased by Gerard Moultrie (1829-1885), and it was first published in the second edition of *Lyra Eucharistica*, 1864. The original folk verse associated with the tune takes its name from the province of its origin; it was transcribed and published in *Chansons populaires des provences de France* (1860), and later adopted for use in *The English Hymnal* (1906).

Both conservative and muted in nature, a unison setting of the first verse is characterized by a brief descending counter-motif in the organ accompaniment. The second verse introduces a free canon (at the octave), again in the accompaniment and echoing phrases of the hymn tune as sung by the voices. The third verse is set in a contrasting key and introduces a fanfare-like figuration that is repeated against consecutive phrases of the melody, building toward a dramatic pause, then concluded by the stanza's final phrase. The original key returns for the final verse, presenting a free canon (at the octave), again in the organ accompaniment. A brief organ cadence recalls the fanfare figuations of the third verse.

Given that *"Let all mortal flesh keep silence"* is traditionally a communion hymn, this setting could provide an appropriate eucharistic anthem throughout the church year. It appears in traditional services of Advent Lessons and Carols, but it might also be appropriate as an an offertory suitable for the season of Epiphany, in view of its strong textual reference to the bringing of light and banishing of darkness. While making minimal technical demands on singers and organist, the sonorities and textures of Picardy portray an extraordinarily sublime text.

1. Let all mortal flesh keep silence, and with fear and trembling stand;
   ponder nothing earthly minded, for with blessing in his hand
   Christ our Lord to earth .. descen…deth, our full homage to demand.

2. King of kings, yet born of Mary, as of old on earth he stood,
   Lord of lords in human vesture, in the Body and the Blood
   he will give to all.. the faith… ful… his own self for heavenly food.

3. Rank on rank the host of heaven spreads its vanguard on the way,
   as the Light of Light descendeth from the realms of endless day,
   that the pow'rs of hell.. may va…nish… as the darkness clears away.

4. At his feet the six-winged seraph; cherubim with sleepless eye,
   veil their faces to the Presence, as with ceaseless voice they cry,
   "Alleluia, al..le-lu…ia! Alleluia, Lord Most High!"







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