FLEXIBLE ANTHEMS FOR ADVENT AND CHRISTMAS

Not just for choirs, these anthems work especially well for soloists and small ensembles.

ADVENT ANTHEMS/UNISON, 2 AND 3 PART

Adam lay ybounden  
Matthew Larkin  
Cypress Choral Music
For SSA unaccompanied voices, this Canadian composer's mystical interpretation of the 15th-century text is perfect for a talented treble trio.

Adam lay ybounden  
Peter Warlock  
St James Music Press (SJMP)
This traditional Lessons and Carols anthem is set here for either unison, two-part, SAB, or SATB, a piece a choir or any size can sing successfully.

Adam lay ybounden  
Martha Burford  
SJMP
For two or four parts in canon.

Advent Carol  
Alfred Fedak  
SJMP
This is an energetic setting of Orientis Paribus with a text based on Isaiah 35 for SAB.

Advent Processional  
Richard Proulx  
GIA
This unison piece, using the text, Creator of the stars of night, and tune, Conditor alme siderum, incorporates four bells (or chimes), finger cymbals, and drum. It would make a wonderful start to the Advent season.

Advent Dialogue  
K. Lee Scott  
AMSI
A setting for 2-part mixed choir of the classic Advent hymn, “Watchman, tell us of the night,” paired with a new tune by Scott. The keyboard accompaniment works especially well with organ, beginning softly and building to a dramatic conclusion.

An Advent Processional (Rorate caeli)  
David Hurd  
GIA
Do you have a cantor or small vocal ensemble plus a bunch of experienced handbell ringers? This Advent anthem uses 15 bells which could be spaced around the room. The text from Isaiah complements the Advent readings in Year B.

And the Father will Dance  
Mark Hayes  
Hinshaw
This rollicking anthem is beloved by many choirs and is arranged for SAB. It is also available in four parts.

The Apple Tree  
David Ashley White  
Selah
A lyrical 2-part arrangement (SATB setting also available). The flute part is “optional” but highly recommended. Try this as a vocal duet. An excellent choice for Advent Lessons and Carols.

Ave Maria  
Chris Bearer  
SJMP
A beautiful setting for SAB that doesn’t sound like it’s missing the tenor part!

Comfort, Comfort Now My People  
arr. Richard Proulx  
Aureole
Mostly 2-part with one SAB section, this setting for unaccompanied voices captures the dance-like character of the hymn tune. Optional parts for finger cymbals and tambourine are included; the piece is equally effective without percussion. The piece would work as a SAB trio.
I Sing of a Maiden  Rob Lehman  SJMP
*A gorgeous setting of this text for guitar, flute, and oboe with 2-part choir.*

Lo! He Comes  Roland Martin  SJMP
*This is an arrangement of the hymntune Helmsley for unison choir. SATB parts are provided if they are available.*

Magnificat  Ruth Elaine Schram  Augsburg Fortress
*2-part anthem for treble voices with keyboard accompaniment and optional flute. This would make a lovely soprano/alto duet for Advent 3 or 4. Part of the “Children Sing” series, but not just for kids!*

Maria walks amid the thorn  David Cherwien  Choristers Guild
*An excellent choice for Advent 4, this unison anthem is easily done by children and adults alike. If four parts are available, the last two measures of text can be expanded to SATB.*

O Come, O Come Emmanuel  Richard Shephard  SJMP
*Lovely arrangement of the familiar tune for unison voices with a prelude and extended interludes for keyboard and two C-instruments. Useful as a vocal solo or duet.*

On Jordan’s Bank  Simon Andrews  SJMP
*This is a fun arrangement of a familiar hymn tune to a familiar text. For 2-part choir and keyboard.*

People, Look East  Tom Mitchell  Choristers Guild
*This popular Advent carol arranged for SAB uses finger cymbals and parts are also available for flute or oboe.*

People, Look East  Craig Phillips  Selah
*A lively arrangement of the Besançon carol for unison choir (or vocal solo) and organ or piano accompaniment. An optional descant graces the final stanza. Eleanor Farjeon’s poetic imagery captures the season’s sense of anticipation.*

Prepare to Receive Him  Bach/Currie  GIA
*This is an arrangement of an alto aria from the Christmas Oratorio and can be done with keyboard, strings and/or winds.*

Rejoice in the Lord Always  Henry Purcell, arr. Katherine K Davis  E.C. Schirmer
*Purcell’s classic “Bell Anthem” arranged for SSA voices. Perfect for a trio of excellent treble singers. Especially appropriate for Advent 3B and C.*

Sing and Rejoice  Sam Batt Owens  GIA
*From the “Not for Children Only” series, this anthem uses 7 bells/chimes and is for unison voices.*

There’s a Voice in the Wilderness  Craig Phillips  Selah
*For unison or 2-part chorus this piece uses the familiar tune found in The Hymnal 1982. A flute could be added to good effect. A wonderful anthem for Advent 2 or 3.*
The Truth from Above  
Michael McCabe  
Randall Egan

This anonymous text, well known from Lessons and Carols services, receives a fresh setting by McCabe. The arrangement is mostly in unison; the concluding unaccompanied SATB section can be sung in unison with the organ playing the vocal parts.

Wake Awake  
John Horman  
Hinshaw

For three part mixed voices, this piece incorporates Wachet auf along with a dance-like counter melody

Who at My Door is Standing  
K. Lee Scott  
Hinshaw

For 2–part chorus, this lovely piece is an arrangement of the English folk song, Sally Gardens.

Zechariah’s Song  
David Ashley White  
Choristers Guild

A fun 2-part piece to sing for Advent 2 or 3.

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<th>CHRISTMAS ANTHEMS/UNISON, 2 AND 3 PART</th>
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| **Antiphonal Carol**  
Paul Manz  
Morning Star

A classic, unison arrangement of a Bavarian carol, alternating with stanzas of "Vom Himmel Hoch" (From heaven above to earth I come). Have one soloist or group sing the carol sections and another sing the chorale melody. Organ or piano accompaniment.

| **Away in a Manger**  
David Ashley White  
Selah

This SATB anthem is mostly unison; an inner 4-part stanza could be sung in unison with organ or piano playing the vocal parts. A solo instrument - flute, oboe, or violin - is needed, and harp accompaniment is especially effective in place of the keyboard part. A simple, peaceful, Christmas gem.

| **Balulalow**  
Elizabeth Poston  
Boosey & Hawkes

A gentle lullaby for the Christ child, scored for 2-part treble voices and keyboard accompaniment (which could also be adapted for harp). This would be effective as a duet.

| **Before the Marvel of This Night**  
David Ashley White  
Selah

A two part anthem and the composer notes that the voicing should be flexible. A flute, oboe, or violin and handbells make this a piece that can bring out the creativity of the director.

| **Before the Paling of the Stars**  
John Boda  
Concordia

For sopranos and altos, a beautiful setting of a Christina Rosetti text.

| **Born Today**  
Richard Proulx  
GIA

For unison voices and ten handbells, all choirs will find this a rewarding piece.

| **The Cherry Tree Carol**  
setting by Sarah MacDonald  
Encore Publications

A new arrangement of the 13th century English traditional carol for 2-part treble voices and organ accompaniment.

| **Dost Thou in a Manger Lie**  
Martha Burford  
SJMP

For SAB choir and organ or piano and one handbell.
An arrangement of "A la ru," this SATB anthem works perfectly as a unison anthem or as a solo. The accompaniment is scored for piano or harp; the harp is especially effective. Spanish language text.

Gloria from Missa Brevis for Three Voices    Stephanie Martin    Cypress Choral Music
Scored for SSA, TTB, and SAB – take your pick! Especially effective with women's voices. Beautiful unaccompanied choral writing for a trio or sextet of your most gifted singers. Latin text.

Hallelu    Stephen Paulus    Schott
This hauntingly beautiful SA anthem works equally well with a mixed ensemble. It could also be sung as a solo or duet. The piano or organ accompaniment can also be performed on the harp.

He Whom Joyous Shepherds Praised    Gerald Near    Aureole
An easy arrangement of Quem Pastores; SAB

Hodie, Christus Natus Est    Michael Bedford    Choristers Guild
Unison or 2-part anthem, with the second part being an antiphonal “echo.” Latin refrain with verses in English. Rollicking accompaniment works well on piano or organ. Upbeat and joyful, intended for children’s choirs but could also work with adults and intergenerational ensembles.

The Holly and the Ivy    Richard Shepherd    SJMP
For two-part choir and organ, this setting of the traditional tune gets much of its motion from the accompaniment.

Holy Child, Blessed Child    Thomas Pavlechko    SJMP
A lovely two-part anthem or could be used as a duet.

I Wonder As I Wander    setting by Mark Schweizer    SJMP
Arrangement for solo voice with oboe or other C instrument. Consider having a soloist sing this from the back of a darkened church as a prelude on Christmas Eve.

Jesus, Jesus, Rest Your Head    arr. John Jacob Niles    G. Schirmer
A simple folk song arranged for solo singer. Available for both high and low voice with keyboard accompaniment.

Laudamus te (from Gloria)    Antonio Vivaldi    various editions
A joyful duet for two sopranos from Vivaldi’s Baroque masterpiece. Don’t forget about choral classics that may already be in your library or available on www.cpdl.org.

Lo, How a Rose E’er Blooming    Bruce Neswick    SJMP
A lovely new setting of the familiar text. Scored for SATB, it can be sung effectively in unison with keyboard accompaniment.

Maria Walks Amid the Thorn    Mark Schweizer    SJMP
For SAB choir and flute with the traditional tune for this text.

Masters in this Hall    William H. Brown, Jr.    Concordia
A rollicking SAB setting of a familiar carol.
O Magnum Mysterium (for solo voice)  Morten Lauridsen  Peer Music Classical
Lauridsen’s choral masterpiece from Lux Aeterna has been adapted for solo voice with organ or piano accompaniment. If you have a professional caliber soprano or tenor soloist, this is a beautiful option for Christmas Eve.

O Sleep Now, Holy Baby (A la ru)  arr. Hal H. Hopson  Morning Star
For unison or 2-part chorus, optional C instrument, and keyboard. The second part is a delightful and memorable countermelody. Spanish and English texts are provided. Try a soloist on the verses and a small ensemble or congregation on the refrain.

Rise Up, Shepherd, and Follow  Spiritual, various arrangers and keys, also in Lift Every Voice and Sing II, Church Publishing, Inc.
A rousing spiritual from the African American tradition. The call and response structure allows for alternation between a soloist and a small ensemble.

Suo Gân  James Kirkby  SJMP
This lovely setting of a traditional Austrian lullaby is set for SA or SSA. If three treble parts are not available a flute or oboe can play the upper part.

Sweet Little Jesus Boy  Spiritual, various arrangers and keys
A reflective spiritual from the African American tradition.

Sweet was the Song the Virgin Sang  Larry Reynolds  Aureole
A lovely setting for unison choir, flute, and organ. It could also be done as a soprano solo.

Tomorrow Shall Be My Dancing Day  John Gardner  Oxford University Press
This exuberant SATB anthem with organ or piano accompaniment is equally effective when sung in unison. The optional descant can be added on the final stanza. Percussion parts (available on rental) provide additional excitement. Bonus: this anthem can be reused on the First Sunday after the Epiphany.

The Wexford Carol  Don Michael Diece  SJMP
For two-part choir and keyboard and C instrument.

What Child is This  Malcolm Archer  SJMP
For unison or two part choir. The second part may be played by a C instrument.

COLLECTIONS
Sacred Songs for Small Choirs  Stephanie Martin  Renforth Music
16 short pieces with flexible voicing, including rounds and canons, for use throughout the liturgical year (including selections for Advent and Christmas). Elegant, contemplative music for worship.

Quires in Quarantine  Various  SJMP
A collection of downloadable music that works for solos, duets, and small ensembles – perfect for social distancing. New selections are added regularly. Available from St. James Music Press at https://sjmp.com
ADVENT HYMNS FROM THE HYMNAL 1982 (H82) AND WONDER, LOVE, AND PRAISE (WLP) ARRANGED AS ANTHEMS

H82 60  Creator of the stars of night - Conditor alme siderum

- Alternate men and women for stanzas
- If a C instrument is available, use it for the melody and a pedal point on G in the Organ
- Random handbells on Eb, F, G, Bb, Db or to punctuate phrases (best to omit accompaniment for this option)
- Sopranos and Tenors on the melody; Altos and Basses organum (melody a fourth lower)
- Use alternate rhythm on one stanza

H82 265  The angel Gabriel from heaven came - Gabriel's Message

- Sopranos and Altos sing Mary's parts; Tenors and Basses sing Gabriel's parts
- All sing “Gloria!” and Stanza 4.
- Sopranos and Altos sing parts on some stanzas
- Add C instrument on the Alto line

H82 53  Once he came in blessing - Gottes Sohn ist kommen

- Use accompaniment for voice parts in choir on selected stanzas
- Put Sopranos on the alto line an octave up for a descant or use C instrument

H82 70  Herald, sound the note of judgment - Herald, Sound

- All on Stanza 1; Men on Stanza 2; Women on Stanza 3; all on Stanza 4; all on the Refrain
- Use a French horn if available

H82 69  What is the crying at Jordan? - St. Mark's, Berkeley

- Men drone on G and D; Women sing melody; Altos sing their part from the accompaniment on the inner stanzas
- Best sung unaccompanied except for a pedal drone on G and D
- Use a shruti box on G and D if available
- Add a G4 handbell at the beginning of each phrase

H82 61, 62  Sleepers, wake! A voice astounds us  Wachet auf

- Use Hymn 61 for Stanza 1; 62 for Stanza 2; and 61 for Stanza 3
- Divide the stanzas by phrase – Men on Phrases 1-3; Women on Phrases 4-6; all on the remaining phrases
H82 67  Comfort, comfort ye my people - Psalm 42

- Use one or two C instruments – one on the melody, one on the alto or tenor part
- Use a drum
- Choir sing parts from accompaniment

WLP 722  The desert shall rejoice – Sterling

- All on the first line; divide stanzas by voice parts
- Altos can sing their parts if only two parts are available
- Add a C instrument and a small drum

WLP 724  People, look East – Besançon

- Use a C instrument for an introduction and to play on selected stanzas.
- Use C instrument on the tenor line.
- Do one stanza in a two part canon

CHRISTMAS HYMNS FROM THE HYMNAL 1982 AND WONDER, LOVE, AND PRAISE (WLP) ARRANGED AS ANTHEMS

H82  80 – From heaven above to earth I come – Vom Himmel Hoch

- Divide stanzas between men and women;
- Add handbells at the eighth rests;
- If SATB parts are available use the accompaniment and have choir sing parts, a cappella if possible;
- Use parts of a chorale prelude on the tune for an introduction

H82  82 – Of the Father’s love begotten – Divinum mysterium

- Three stanzas with plainsong rhythm and last stanza metrically;
- Use handbells to punctuate plainsong at the pauses (Eb, F, G, Bb, Db, Eb) and randomly on the last stanza;
- Have men drone on Eb and Bb for a stanza;
- Use a C instrument on the alto line in accompaniment 8va higher

H82  88 – Sing, O sing, this blessed morn – England’s Lane

- Try unison on the first and last stanzas and use men and women alternately on the inner stanzas; SATB, if available on a stanza; a soloist, if available could sing one stanza; all would sing the Refrain;
- A descant using parts of the alto and tenor lines can be sung on the last stanza;
- Use a C instrument on the melody, on the descant on one of the inner stanzas, and on the last stanza
H82 91 – Break forth, O beauteous heavenly light – *Ermuntre dich*
- If SATB is available, sing in parts;
- Men on first phrase, women on second phrase, all on remaining phrases;
- With a couple of minor adjustments, the men could sing the tenor line with women on the melody.

H82 92 – On this day earth shall ring – *Personent hodie*
- Alternate women and men on the inner stanzas; all sing refrain;
- Use handbells on the upper notes of the refrain.

H82 95 – While shepherds watched their flocks – *Hampton*
- Alternate men and women on the odd numbered stanzas; parts, if available on the even numbered stanzas;
- C instrument on the even numbered stanzas on the alto or tenor lines; if two instruments are available have them play those parts together;
- Use Winchester Old (94) in place of one of the verses (must transpose up a step).

H82 98 – Unto us a boy is born – *Puer nobis nascitur*
- As written in the hymnal, it is already an anthem;
- Alternate women and men on stanzas.

H82 99 – Go tell it on the mountain – *Go Tell It on the Mountain*
- All on the Refrain in parts if available;
- Use sopranos on the melody of the verses with other parts singing ‘ooh’;
- Use tenors on the melody of a verse with other parts singing ooh; sopranos sing the tenor part 8va higher.

H82 103 – A child is born in Bethlehem – *Puer natus in Bethlehem*
- Alternate women and men on stanzas with all singing the Refrain;
- Use hand bells, if available. If not, have the handbell part played on the piano;
- On one of the inner stanzas us equal note rhythm, not using the accompaniment.

H82 104 – A stable lamp is lighted – *Andújar*
- Alternate men and women on the stanzas;
- Use a C instrument on the melody;
- An anthem version of this hymn is available (GIA G-4121) for piano, organ, flute, and choir. Use just the accompaniment and have the choir sing from the hymnal.

H82 110 – The snow lay on the ground – *Venite adoremus*
- Alternate men and women on stanzas; if enough singers are available have them sing the soprano and alto parts from accompaniment;
- Could be sung with a guitar on the chords given in the hymnal.
**H82** 113 – Oh, sleep now, holy baby – *A la ru*
- Use a guitar for the accompaniment using chords in hymnal; note that guitar and keyboard do not sound together;
- Have a soloist sing the stanza in Spanish and the choir sing repeat it in English;
- Ask altos to sing their part from the accompaniment

**H82** 114 – Twas in the moon of wintertime – *Une jeune pucelle*
- Sopranos sing the melody and other parts sing ooh on from the accompaniment;
- Use alternative accompaniment for a stanza or two;
- Add a rain stick, drum, or finger cymbals

**H82** 491 – Where is this stupendous stranger – *Kit Smart*
- Alternate men and women on stanzas;
- Use alternative accompaniment and have altos, tenors, and basses sing ooh; while sopranos sing melody

**WLP** 725 – Holy night, blessed night – *Sheng Ye Jing*
- Learn a stanza in Mandarin. Pronunciation instructions are found in the Leader’s Guide of WLP;
- Use a solo instrument for the melody while the organ plays the lower parts for a stanza or two;
- Use wind chimes if available;
- Use handbells either to punctuate the end of each phrase or randomly. Use a pentatonic scale (D, E, F#, A, B)

**WLP** 726 – Where is this stupendous stranger – *Mariposa*
- Another setting of this lovely text. See 491 in H82 above.

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*Wonder, Love, and Praise*
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