

The Early American Collection

Star In The East

SATB

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Star in the East

Early American
Edited by Brad Holmes

f - mf with vigor (see performance notes)
vs. 2- Opt. solo quartet. Choir may hum parts.

1. Hail* thou blest morn when the great med - i - a - tor,
2. Cold on his crad - le the dew - drops are shin - ing,

(*see notes)

Down from the re - gions of glo - ry de-scends. She-pherds go wor - ship the
Low lies his head with the beasts of the stall. An - gels a - dore him in

- babe in the man - ger, Lo for his guard the bright an - gels at - tend.
slum - bers re - clin - ing, Mak - er and mon - arch and sav - vior of all.

17 *ff* Refrain *Si take tenor line down*

Brigh* - test and best of the sons of the morn - ing, Dawn on our dar - kness and

2.

23 *f*

lend us thine* aid.* Star in the East the hor - i* zon a - dorn - ing,

29 *p* Verse 3 *quartet*

Guide* where our in - fant re - deem - er is laid.* 3. Say,* shall we yield him in

35

cost - ly de - vo - tion, O - dors of ¹E - dom and off - rings di - vine.*

41 *cres...*

Gems from the moun - tain and pearls from the o - cean, Myrh from the for - rest and

(1. Edom- ancient near-east region. Possibly used because of reference to *wise men* in Obadiah, vs. 8.)

47 Claps (flat) 3
Women

+ (see notes)
ff Refrain
gold from the mine.* *Maheenih* Brigh* - test and best of the sons of the

Men Claps (flat)
(cupped)

52
morn - ing, Dawn on our dar - kness and lend us thine* aid.*

57
f
Star in the East the hor - i* - zon a - dorn - ing,

61

(cupped)

Guide* where our in - fant re - deem - er is laid.*

rall.

rall.

Performance Notes:

The direct simplicity of music from the shape-note tradition suggests a straightforward approach to singing. An unrefined vocal technique may be an advantage in the singing of this common music. Trained singers are encouraged to experiment with various methods to achieve an 'unlearned' sound. A bright, forward and vigorous tone is evident at present day shape-note conventions. Scooping accents (indicated by grace notes) are customary though they have a markedly different character than similar scooping of current pop music.

(*) Indicates places where singers may choose to glide through the diphthong to a secondary vowel. Scooping may precede this diphthong glide.

(+) A few sopranos may double the tenor part in their own octave. Some tenors may also double the soprano part down an octave. The resulting six-part texture may be used for contrast at the discretion of the director.

The director is encouraged to find ways to add variety to the music. For this purpose, dynamics have been added with the understanding that in the shape-note tradition, louder is usually better. Contrast may also be achieved by singing verses with solo voices. The choir may hum a verse. Parts may be dropped for a section. The rare addition of claps or stomps gives the music a rhythmic vibrancy recalling the Gaelic roots of some early American music. One rhythmic possibility is notated. Draw ideas from the text as you experiment with tone and texture.