



February, 2010



Greetings!

January
Clarksville, Tennessee

The new year is now under way, and at our house we've already fallen into our recurring January-February-March mode of making soup, composing music, teaching, practicing, watching British murder mysteries (*Midsomer Murders* and *Foyle's War*) and finalizing plans for the coming semester.

In the spirit of advanced planning, we thought we would send a little something extra your way. This newsletter edition includes teaching plans, warm-ups and learning activities for both February and March, as well as the anthem overviews through Easter. New warm-ups that appear in this edition are *Fruit Basket* and *The Ground Hog*, each composed for both chorister appeal and efficient teaching. This is also a great time of year to introduce the choristers to the sounds of different musical instruments.

One of the projects I'm working on during January and February is the final plan for my children's choir mission trip in April. Each year we travel to a church that has no children's choir program, but would like to have one. The choristers sing for worship (usually four to six anthems) and mingle with our host church's children. We then help the host church members evolve a plan for launching their own children's choir program. This is rewarding for all concerned, and gives our choristers an opportunity to make a lasting mission impact.

Soli Deo Gloria,

Carol McClure, Editor



Viva Voce!

K-2 Anthem Overviews

Anthem: *Wave Your Branches*

Text Source: Text by Gwendolyn Emery-Owings

Composer: Thomas Pavlechko

Worship Use: Palm Sunday

Feature: Drum, flute, handbells, processional possibilities

Vocal Range: e-b

Key: E minor

Meter: 2/2 (with one 3/2 measure in each stanza)

Accompanying Instruments: Drum (optional), flute, handbells (optional), piano

Teaching Overview: *Wave Your Branches* is an ideal anthem for Palm Sunday. Thomas Pavlechko's melody is simple and immediately memorable, and can be sung easily with waving palm branches in hand. The long instrumental introduction provides the opportunity for the children to process, but then sing in a stationary position. Use a minor ascending and descending minor pentachord (*do-re-mi-fa-sol-fa-mi-re-do*) as a preparatory warm-up for this anthem.

Anthem: *Easter Affirmation*

Text Source: Credal, adapted by Harriet Willoughby

Composer: Harriet Willoughby

Worship Use: Easter

Feature: Congregational participation

Vocal Range: d-c'

Key: D major/D Mixolydian

Meter: 4/4

Accompanying Instruments: Handbells (optional), organ (or piano)

Teaching Overview: *Easter Affirmation* is an easy choir-and-congregation anthem for Easter morning, even if the entire choir has been on Spring break during Holy Week. The congregational response echoes the refrain sung by the choir. The refrain itself is appropriate for communion/Eucharist use. Use an ascending Mixolydian modal scale as a warm-up for this anthem.

News Flash: Viva Voce Anthem Text Competition

Open to: Choristers in a choir using Viva Voce

Deadline: March 1, 2010 (via email to mark@sjmp.com)

Parameters: We're looking for a new Easter text written by a chorister (age 6-12), maximum of four stanzas, to be set by a composer of our choice, for use in the 2010-2011 Viva Voce curriculum.

Prize: \$100

Announcement of winner will be made in the May newsletter.

Winning text will be copyrighted by St. James Music Press.

Don't you think this is a great way to interest your choristers in writing hymn and anthem texts?



All glory, laud, and honor,
to thee, Redeemer, King,
to whom the lips of children
made sweet hosannas ring.
Thou art the King of Israel,
thou David's royal Son, who
in the Lord's name comest,
the King and Blessed One.



The company of angels
are praising thee on high,
and we with all creation
in chorus make reply.
The people of the Hebrews
with psalms before thee went;
our prayer and praise and an-
thems before thee we present.



Feb./Mar. Rehearsal Plan Grade K-2

Arrival at Choir Rehearsal

Background Music – Play recordings of Haydn’s *Creation* (Feb.)/Beethoven’s Ninth Symphony, Mvt. 4 (Mar.) every week as the choristers arrive.

Early Arrivers Activity – Play a game that early arrivers can join easily.

Week 1 – Play “Music Charades”. Have the choristers take turns acting out the meanings of musical symbols, including quarter (walking) note, rest, *accelerando*, *rallentando*, *legato*, *staccato*, etc.

Week 2 - Play “Rhythm Echo”. Have a choir helper clap an eight beat rhythm pattern comprised of quarter notes, quarter rests and/or eighth notes; the choristers clap the rhythm back.

Week 3 - Play Musical Symbol Charades.

Week 4 – Play “Rhythm Echo”.

Vocal Warm Ups (10 min.) Start every week with *legato* fire whistle sounds, consciously working this month to expand the choristers’ upper range. Continue with the *legato* counting warm-up, singing on higher pitches. Next, use *Love Is Little* and any familiar warm-ups (from 1st semester). Finally, sing ascending and descending minor pentachords in progressively higher keys each week.

Anthem Preparation:

Wave Your Branches

Week 1 - Read Matthew 21:1-11. Play the anthem CD. Review the ascending-descending D minor pentachord with the choristers. Teach mm. 23-24.

Week 2 - Ask the choristers to retell Matthew 21:1-11 in their own words. Play the anthem CD. Review mm. 23-24. Teach the rest of the anthem.

Week 3 - Use warm-ups and anthem CD to review the anthem, asking the choristers to pay attention to the instrumental parts. Sing through the anthem several times, paying close attention to the choristers’ exactitude of pitch/diction.

Week 4 - Invite the flutist and percussionist to practice with the choristers as they prepare the anthem for worship use.



Christians,
welcome Easter
Day! Christ
our Lord rose
from the grave!
Join together
to proclaim:

Christ has died;
Christ has risen;
Christ will
come again!

Alleluia! Amen!

Anthem Preparation:

Easter Affirmation

Week 1 - Play the anthem CD for the choristers. Teach an ascending Mixolydian D scale (lowered 7th) to the choristers, demonstrating to them where this is used in the anthem. Teach the words to the creed, “Christ has died; Christ has risen; Christ will come again.”

Week 2 - Review the Mixolydian D scale and creed. Play the anthem CD for the choristers. Teach the anthem refrain and coda.

Week 3 - Review the refrain and coda. Play the anthem CD. Teach the opening stanza. Sing through the entire anthem several times.

Week 4 - Practice the anthem with handbells and piano in the choir room to prepare for worship presentation.

Week 5 - Practice the anthem with handbells and organ in the sanctuary to prepare for worship presentation. Have adult choir members join the choristers as they rehearse to get the choristers accustomed to singing with the congregation.

Learning Time

This is variable, depending on the length of your rehearsal.

Activity #1: Hymn-of-the-Month - *Fairest Lord Jesus* (Feb.)/*All Glory, Laud and Honor* (Mar.) Sing through the first stanza of the hymn each week. Ask choristers questions about the month’s hymn text.

Activity #2: Music Skills Game Time

Each week, play a team game based on the January *Viva Voce* Learning Activities. Week 1 - Musical Symbols; Week 2 - Warm-Up Singing; Week 3 - Rhythm Reading; Week 4 - Combination of Activities. Award team prizes each week.

Activity #3: Liturgics - Lent/Holy Week

Briefly review the Church Year and the colors of Lent after singing *The Church Year*. Talk about Lent (including Ash Wednesday) and Holy Week, introducing a new fact about the season each week. Idea: Teach the choristers *Hot Cross Buns* and serve buns on Ash Wednesday. On Mar. 31, discuss Easter.

Listening Time

Listen to Lenten hymns on CD and/or selections from Haydn’s *Creation* (Feb.)/Beethoven’s *Symphony No. 9*, Mvt. 4 (Mar.). Schedule visits from guest instrumentalists.

Rehearsal Conclusion

Thank the choristers and pray with the choristers.

Grade 3-6 Anthem Overviews

Anthem: *Create in Me a Clean Heart, O God*

Text Source: Psalm 51:10, 12

Composer: Gwendolyn Emery-Owings

Worship Use: Lent/Communion/Holy Week

Vocal Part(s): Unison with optional second part

Vocal Range: e-c#’ (optional f#’)

Key: B minor

Meter: 2/2

Accompanying Instrument: Organ (or piano)

Anthem Warm-Ups: Melodic fragment, m. 4-8, on “loo” and with text

Optional Part II (m. 30-50) for pitch and intonation

Staccato singing for pitch accuracy

Teaching Points: Tuning of pitches, harm. and mel. intervals (m. 30-50)

Breath support of long phrases and final notes of phrases

Executing subtle dynamic shading

Anthem: *The Simplest and the Best*

Text Source: Jennette Threlfall (1821-1880)

Included Hymn Tune: MUNICH

Composer: Albert V. Fedak

Worship Use: Palm Sunday

Vocal Part(s): Two-part

Vocal Range: c#-d’

Key: D major

Meter: 4/4

Accompanying Instrument(s): Handbells and organ , or piano only

Anthem Warm-Ups: Melodic fragment, m. 15-16 (*mi-la-do-fi-sol*)

Long phrase, m. 59-63

Teaching Points: Tuning of pitches and intervals, m. 47-65

Breath support for four-measure phrases

Anthem: *It Is I!*

Text Source: Text from Chapter 9, *Homily on the Pasch*, Melito of Sardis (d. ca. 180)

Composer: Carson P. Cooman

Worship Use: Easter

Vocal Part(s): Unison with optional second part

Vocal Range: d-f’

Key: D tonic with shifting key center

Meter: 4/4

Accompanying Instrument: Organ

Anthem Warm-Ups: Melodic fragment, m. 8-9 (*sol-do-ti-sol*)

Melodic fragment, m. 29-32

Teaching Points: Listening for and understanding shifting key center

Executing tempo change, m. 67-68



How many instruments can your choristers identify by their individual sounds?

How many hymn texts/ titles can your choristers identify when they hear the hymn tune played on the piano or organ?

Have your choristers enjoyed the benefit of a session with your church organist, learning to listen for and identify the different sounds made by the organ?

February/March Rehearsal Plan Grade 3-6

Arrival at Choir Rehearsal

Background Music – Play recordings of Haydn’s *Creation* (Feb.) and Beethoven’s *Symphony No. 9, Mvt. 4* (Mar.).

Early Arrivers Activity – Play a game that early arrivers can join easily.

Vocal Warm Ups (at least 10 minutes)

Use a selection of warm-ups that the choristers learned during the first semester of choir, focusing again on beautiful lines, breath support, range, vowel placement, choral blend, intonation, diction – or any combination that will continue to unify the choristers’ choral acuity. Add anthem-based warm-ups as needed (suggestions in *Anthem Overviews*), as well as selections from the new warm-ups included in this newsletter. Build in time at this point to work on interval and rhythm reading with the choristers, using anthems or hymns.

Anthem Preparation

February is a great time to work ahead on both Palm Sunday and Easter anthems, especially considering that Spring break weeks take choristers out of rehearsals during March. If you’re using student handbell players to play on *The Simplest and the Best*, be sure to give them ample time for rehearsal during February and March.



Learning Time

Both February and March game sheets and learning activities follow the pattern of those presented in the Fall 2009 *Viva Voce* newsletters. If your choristers responded well January’s carnival format, you might want to continue to use this during the Spring semester. Discuss details of Lent and Holy Week, including traditions of Lenten observances in different cultures. On March 31, discuss Easter observances and traditions.

Some time in February or March, you may also want to build in some time for the choristers to review memory of previous hymns of the month, as you continue to have the choristers learn *Fairest Lord Jesus* (Feb.) and *All Glory, Laud and Honor* (Mar.). Also, the Viva Voce Anthem Text Competition provides you with a great opportunity to begin teaching your choristers about text writing. Feel like you need help? Invite an English professor from a local college or university to come visit one week.

One more thought -- schedule visits from instrumentalists and with the church organist to explore the range of instrumental tones and colors.

Listening Time

Have the choristers listen to and discuss the music of the *Composers of the Month*: Haydn (Feb.) and Beethoven (Mar.), as well as having them listen to Lenten anthems. This is also a good time of year to visit with the church organist for an introduction to the instrument.

Rehearsal Conclusion

Sing *The Choristers’ Benediction* to conclude the rehearsal.

Echo Singing (February/March edition) Lowered 7, Raised 4

♩ = 72

Use each of the above lines in its entirety as an echo singing exercise. Demonstrate for the choristers how they will do the exercise. Count aloud a bar of 4/4 time before you begin. Play a measure on the piano; sing the echo exactly in rhythm on the syllable "loo", with no help from the piano; continue until the line is completed.

Interval Identification - Sixths, Thirds

The Ground Hog

CM

Carol McClure (BMI)

$\text{♩} = 108$

Treble

Piano

Mis-ter Ground-hog, this is your day, e-ven though it's not your birth-day;

4

Treb.

Pno.

When you come out of your ground hole, will you see your sha - dow?

6

Treb.

Pno.

Mis - ter Ground-hog, can you hint or tell us if there will be win - ter

8

Treb.

Pno.

For an - oth - er month or two? We're read - y now for Spring!

Warm Up: Fruit Basket

Carol McClure (BMI)

Andante ♩ = 72

Treble

Piano

Green grapes, Yel-low ba-na-nas,

4

Treb.

Pno.

Pret-ty pur-ple pas-sion fruit, all in a bas-ket.

6

Treb.

Pno.

Green grapes, Yel-low ba-na-nas,


9

Treb.

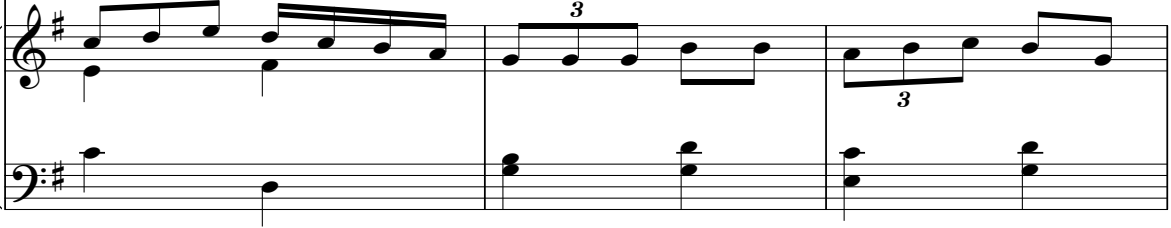
Pno.

Pret-ty pur-ple pas-sion fruit, all in a bas-ket.

11

Treb. 

Green grapes, Yel - low ba - na - nas,

Pno. 

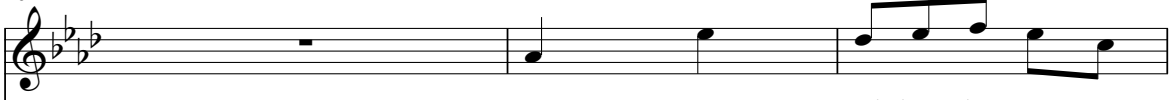
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Treb. 

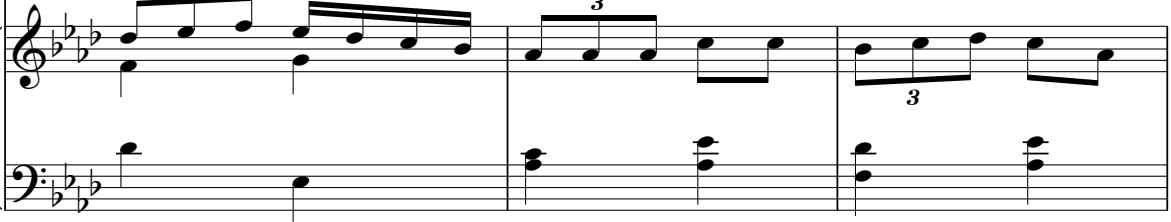
Pret - ty pur - ple pas - sion fruit, all in a bas - ket.

Pno. 

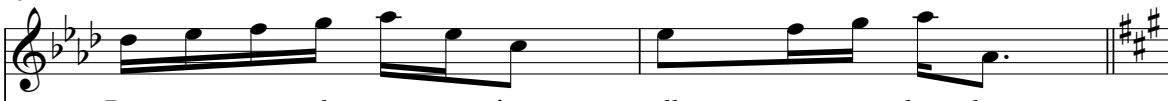
16

Treb. 

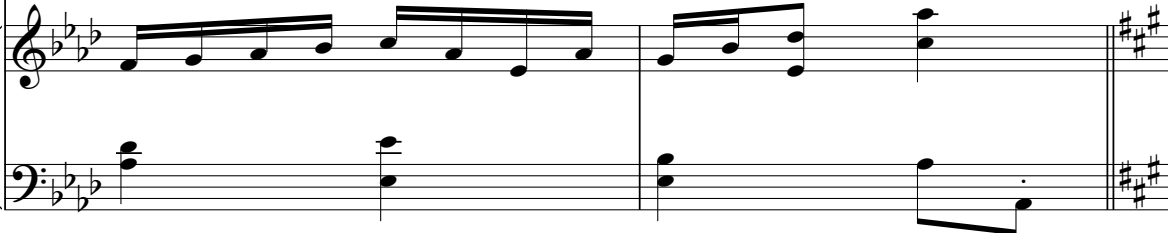
Green grapes, Yel - low ba - na - nas,

Pno. 

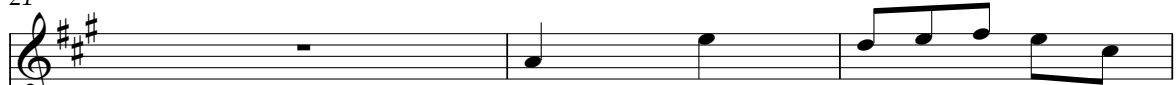
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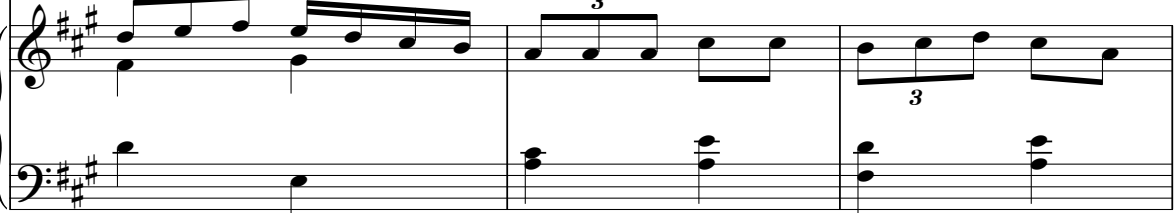
Treb. 

Pret - ty pur - ple pas - sion fruit, all in a bas - ket.

Pno. 

21

Treb. 

Pno. 

Green grapes, Yel - low ba - na - nas,

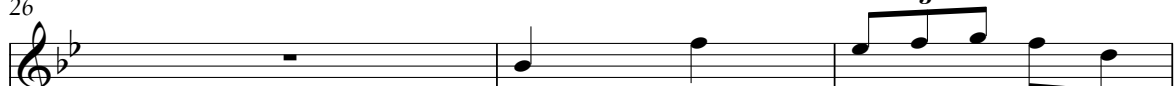
24


Treb. 

Pret - ty pur - ple pas - sion fruit, all in a bas - ket.

Pno. 

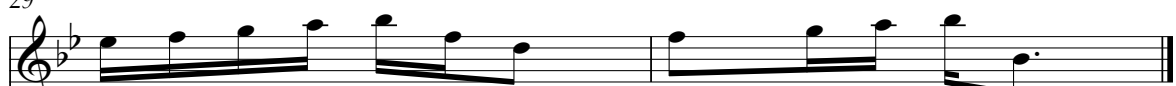
26

Treb. 


Pno. 

Green grapes, Yel - low ba - na - nas,

29

Treb. 

Pret - ty pur - ple pas - sion fruit, all in a bas - ket.

Pno. 

FEBRUARY

Hymn-KNOWLEDGE-y

Hymn-of-the-Month Information Page

Hymn of the Month: *Fairest Lord Jesus*

Hymn Tune: **CRUSADERS' HYMNN**

Hymn Text Source: *Munster Gesangbuch*, 1677

Hymn Tune Source: *Schlesische Volkslieder*, 1842

Text Background: Little is known of the origin of this hymn text. There are unsubstantiated legends surrounding the hymn's origin. Some think that the hymn was sung by twelfth century German Crusaders, particularly by their children, as they traveled to the Holy Land. Another more plausible account, is that it was one of the hymns sung by followers of John Hus, a small group of Silesia (now Poland) Silesian Christians. The hymn tune was published in his *Schlesische Volkslieder* in 1842. The English adaptation first was published in Willis' *Church Chorals and Choir Studies* in 1850.

Text: Fairest Lord Jesus, ruler of all nature,
 O thou of God and man the Son,
 Thee will I cherish, Thee will I honor,
 Thou, my soul's glory, joy, and crown.

Fair are the meadows, fairer still the woodlands,
Robed in the blooming garb of spring:
Jesus is fairer, Jesus is purer
Who makes the woeful heart to sing.

Fair is the sunshine, fairer still the moonlight,
And all the twinkling starry host:
Jesus shines brighter, Jesus shines purer
Than all the angels heaven can boast.

Beautiful Savior! Lord of all the nations!
Son of God and Son of Man!
Glory and honor, praise, adoration,
Now and forevermore be thine.

Hymn-KNOWLEDGE-y
Ideas for Using the Materials

Week 1

- Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.
- Sing the hymn (as many or as few stanzas as you like).
- Ask questions from the *Introductory Discussion* page.
- Remind the choristers about the Hymn-KNOWLEDGE-y certificate each of them will be earning at the end of the choir year, by memorizing the first stanza of each *Hymn-of-the-Month*.

Week 2

- Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.
- Sing the hymn (as many or as few stanzas as you like).
- Continue with or review questions from the *Introductory Discussion* page.
- Hand out a copy of Hymn-KNOWLEDGE-y Word Scramble to each chorister for work during rehearsal or as a take-home project.

Week 3

- Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.
- Sing the hymn (as many or as few stanzas as you like).
- Ask the choristers to tell you anything they can remember by memory from the previous weeks' discussions about the hymn text, its writer and composer.
- Hand out a copy of Hymn-KNOWLEDGE-y Memory Game to each chorister for work during rehearsal or as a take-home project.

Week 4

- Hand out a hymnal.
- Sing the entire hymn.
- Ask any students who would like to do so to sing as a group, by memory, the first stanza of *Fairest Lord Jesus* to earn the February credit for his/her Hymn-KNOWLEDGE-y certificate.

Hymn-KNOWLEDGE-y

Fairest Lord Jesus

Introductory Discussion

Materials Needed for Each Chorister:

Hymnal

Hymn-KNOWLEDGE-y Hymn-of the Month Information Page

(The director/leader will need a Bible.)

1. Have the choristers sing *Fairest Lord Jesus*.
2. Have the choristers read the information page.
3. Choose from the following questions to ask the choristers about the hymn text writer and composer.

What is the origin of the hymn text?

Tell me something about the hymn text background.

What is the name of the hymn tune?

What is the background of the hymn tune?

4. Choose from the following questions to ask the choristers about the hymn text.

STANZA 1 and Questions

Read Matthew 28:18-20.

What does “ruler of all nature” mean?

What do the words, “my soul’s glory, joy and crown” mean?

STANZA 2 Questions

Read Psalm 19:1-4, Acts 14.15-17 and 17.24-29, Rom. 1.19-20.

What does the phrase “Jesus is fairer” mean?

What does the line, “who makes the woeful heart to sing” mean?

STANZA 3 Questions

Read Hebrews 1:1-4

What does the phrase “Jesus shines brighter/purer than all the angels” mean?

STANZA 4 Questions

What does the phrase, “Lord of the nations” mean?

Read Revelation 5:8-14. Of what is Christ worthy?

Hymn-KNOWLEDGE-y Word Scramble

Unscramble the words found in the text of *Fairest Lord Jesus*.

As you unscramble each word, find the word in the hymn text and circle it.

Note: some words appear more than one time in the text.

Circle the word EVERY time it appears in the text.

Fairest Lord Jesus, ruler of all nature,
O thou of God and man the Son,
Thee will I cherish, Thee will I honor,
Thou, my soul's glory, joy, and crown.

Fair are the meadows, fairer still the woodlands,
Robed in the blooming garb of spring:
Jesus is fairer, Jesus is purer
Who makes the woeful heart to sing.

Fair is the sunshine, fairer still the moonlight,
And all the twinkling starry host:
Jesus shines brighter, Jesus shines purer
Than all the angels heaven can boast.

Beautiful Savior! Lord of all the nations!
Son of God and Son of Man!
Glory and honor, praise, adoration,
Now and forevermore be thine.

TRIFASE _____

RICHHES _____

SWAMEOD _____

HERGTIRB _____

ROSIVA _____

HENISS _____

LURRE _____

RODANOTIA _____

RHNOO _____

VNEEHA _____

EURRP _____

NWORC _____

FLOWUE _____

RETUNA _____

YROLG _____

OYJ _____

GLEANS _____

RYASTR _____

THERA _____

DRLO _____

Hymn-KNOWLEDGE-y Memory Game

Text: *Fairest Lord Jesus*

Hymn Text Source: *Munster Gesangbuch*, 1677

Fill in the blanks with missing words from the *Fairest Lord Jesus* text from memory.
Word choices appear at the bottom of this page.

_____ Lord Jesus, ruler of all _____,
O thou of God and man the _____,
Thee will I _____, Thee will I honor,
Thou, my soul's _____, joy, and _____.

Fair are the _____, fairer still the _____
_____ in the _____ garb of spring:
Jesus is fairer, Jesus is _____
Who makes the _____ heart to sing.

Fair is the _____, fairer still the _____,
And all the _____ starry host:
Jesus shines _____, Jesus shines _____
Than all the angels heaven can boast.

_____ Savior! Lord of all the _____!
Son of God and Son of _____!
Glory and _____, praise, _____,
Now and _____ be thine.

<i>fairest</i>	<i>sunshine</i>	<i>seat</i>	<i>woeful</i>
<i>twinkling</i>	<i>nature</i>	<i>honor</i>	<i>forevermore</i>
<i>Son</i>	<i>purser</i>	<i>purser</i>	<i>adoration</i>
<i>glory</i>	<i>blooming</i>	<i>crown</i>	<i>robed</i>
<i>brighter</i>	<i>beautiful</i>	<i>moonlight</i>	<i>cherish</i>
<i>meadows</i>	<i>Man</i>	<i>woodlands</i>	<i>nations</i>

MARCH

Hymn-KNOWLEDGE-y

Hymn-of-the-Month Information Page

Hymn of the Month: *All Glory, Laud and Honor*

Hymn Tune: **ST. THEODULPH**

Text Writer: **Theodulph of Orleans** wrote *All Glory, Laud and Honor* while he was in prison, suspected of plotting against the emperor. Theodulph (born around 760) was abbot of a monastery in Firenze (Florence), Italy. In 781, Charlemagne appointed him Bishop of Orleans, France. However, when Charlemagne died, his son, Louis the Pious accused Theodulph of treason, and he was imprisoned in Angiers in 818.

Text Translator: **John Mason Neale** (1818-1866)

Composer: **Melchior Teschner** (1584-1635) was born in Silesia. He studied theology, philosophy, and music in Frankfurt. He held the position of Cantor of the Protestant Kirche zum Kripplein Christi in Fraustadt.

Text:

All glory, laud, and honor to thee, Redeemer, King!
To whom the lips of children made sweet hosannas ring.
Thou art the King of Israel, thou David's royal Son,
Who in the Lord's Name comest, the King and Blessed One.

The company of angels are praising thee on high;
And mortal men and all things created make reply.
The people of the Hebrews with palms before thee went;
Our praise and prayer and anthems before thee we present.

To thee before thy passion they sang their hymns of praise;
To thee, now high exalted, our melody we raise.
Thou didst accept their praises; accept the prayers we bring,
Who in all good delightest, thou good and gracious King.

Hymn-KNOWLEDGE-y
Ideas for Using the Materials

Week 1

- Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.
- Sing the hymn (as many or as few stanzas as you like).
- Ask questions from the *Introductory Discussion* page.
- Remind the choristers about the Hymn-KNOWLEDGE-y certificate each of them will be earning at the end of the choir year, by memorizing the first stanza of each *Hymn-of-the-Month*.

Week 2

- Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.
- Sing the hymn (as many or as few stanzas as you like).
- Continue with or review questions from the *Introductory Discussion* page.
- Hand out a copy of Hymn-KNOWLEDGE-y Word Scramble to each chorister for work during rehearsal or as a take-home project.

Week 3

- Hand out a hymnal and a copy of the *Hymn-of-the-Month Information Page* to each chorister.
- Sing the hymn (as many or as few stanzas as you like).
- Ask the choristers to tell you anything they can remember by memory from the previous weeks' discussions about the hymn text, its writer and composer.
- Hand out a copy of Hymn-KNOWLEDGE-y Memory Game to each chorister for work during rehearsal or as a take-home project.

Week 4

- Hand out a hymnal.
- Sing the entire hymn.
- Ask any students who would like to do so to sing as a group, by memory, the first stanza of *All Glory, Laud and Honor* to earn the November credit for his/her Hymn-KNOWLEDGE-y certificate.

Hymn-KNOWLEDGE-y
All Glory, Laud and Honor
Introductory Discussion

Materials Needed for Each Chorister:

Hymnal

Hymn-KNOWLEDGE-y Hymn-of the Month Information Page

(The director/leader will need a Bible.)

1. Have the choristers sing *All Glory, Laud and Honor*.
2. Have the choristers read the information page.
3. Choose from the following questions to ask the choristers about the hymn text writer and composer.

Who wrote the hymn text?

Tell me something about the hymn text writer.

Where was the hymn text writer when he wrote the text?

What is the name of the hymn tune?

Who composed the hymn tune?

Tell me something about the composer.

4. Choose from the following questions to ask the choristers about the hymn text.

STANZA 1 Questions

What are the three actions of praise mentioned in the opening of this stanza?

What do the words, "David's royal Son" mean?

STANZA 2 Questions

Read the first two lines of this stanza. Can you paraphrase these?

What are three forms of worship mentioned in this stanza?

STANZA 3 Questions

Read the third stanza. Can you paraphrase this stanza?

What does the phrase, "Who in all good delightest" mean?

Hymn=KNOWLEDGE=y Word Scramble

Unscramble the words found in the text of *All Glory, Laud and Honor*.
As you unscramble each word, find the word in the hymn text and circle it.

Note: some words appear more than one time in the text.

Circle the word EVERY time it appears in the text.

All glory, laud, and honor to thee, Redeemer, King!
To whom the lips of children made sweet hosannas ring.
Thou art the King of Israel, thou David's royal Son,
Who in the Lord's Name comest, the King and Blessed One.

The company of angels are praising thee on high;
And mortal men and all things created make reply.
The people of the Hebrews with palms before thee went;
Our praise and prayer and anthems before thee we present.

To thee before thy passion they sang their hymns of praise;
To thee, now high exalted, our melody we raise.
Thou didst accept their praises; accept the prayers we bring,
Who in all good delightest, thou good and gracious King.

SDELBSE _____

ULDA _____

ERERDEME _____

LEASIR _____

RHOON _____

GNIK _____

LIDRENCH _____

GLEANS _____

GANRPSII _____

SHEERWB _____

SLAMP _____

SMYHN _____

LYDOME _____

OGDO _____

DATELEX _____

SPRISEA _____

RESARPY _____

COUSARGI _____

STHANME _____

LOYRA _____

Hymn-KNOWLEDGE-y Memory Game

Text: *All Glory, Laud and Honor*

Fill in the blanks with missing words from the *All Glory, Laud and Honor* text from memory. Word choices appear at the bottom of this page.

All glory, laud, and honor to thee, _____, King!
To whom the ____ of _____ made sweet _____ ring.
Thou art the King of _____, thou David's _____ Son,
Who in the Lord's Name comest, the King and _____ One.

The company of _____ are _____ thee on high;
And _____ men and all things _____ make reply.
The people of the _____ with _____ before thee went;
Our praise and _____ and _____ before thee we present.

To thee before thy _____ they sang their _____ of praise;
To thee, now high _____, our _____ we raise.
Thou didst accept their _____; accept the _____ we bring,
Who in all good _____, thou _____ and _____ King.

<i>exalted</i>	<i>good</i>	<i>hymns</i>	<i>Redeemer</i>
<i>delightest</i>	<i>passion</i>	<i>children</i>	<i>created</i>
<i>lips</i>	<i>hosannas</i>	<i>mortal</i>	<i>gracious</i>
<i>blessed</i>	<i>praising</i>	<i>prayer</i>	<i>melody</i>
<i>angels</i>	<i>palms</i>	<i>anthems</i>	<i>praises</i>
<i>Hebrews</i>	<i>Israel</i>	<i>royal</i>	<i>prayers</i>

FEBRUARY

Listening/Music History

Composer of the Month: **Franz Joseph Haydn** (1732-1809)



Haydn was an **Austrian** composer of the **Classical** period, born in **Rohrau**. He was one of twelve children in an extremely musical family. Haydn's **father played the harp** and his **mother was a singer**.

At the age of eight, Haydn became a **choirboy** at the **Vienna Cathedral**. As a teenager, he worked as a **freelance musician** and composer.

Haydn's longest and most famous tenure was as **Kapellmeister** for **Prince Esterhazy**, a wealthy Hungarian patron of the arts with his **own orchestra**. While working for the prince, Haydn composed eleven **operas**, sixty **symphonies**, five **masses**, thirty **sonatas**, one **concerto** and hundreds of shorter pieces.

Haydn moved to **London** for a period of time after Prince Esterhazy died. There he composed the well known set of **twelve London Symphonies** (No. 93-104), **1791-1795**.

Upon returning to Vienna, Haydn wrote his famous **oratorio**, ***The Creation***. This work is considered a tribute to Haydn's **love of God** and **love of nature** (Haydn was an avid **hunter** and **fisherman**).

Haydn was known for his **optimistic attitude** and great **sense of humor**. He demonstrated his humor in his composition of the ***Farewell Symphony*** (No. 45), in which the musicians exit the stage a few at a time as their parts are finished, leaving the **conductor alone on stage** at the end of the performance.

Suggested Listening:

The Creation

Farewell Symphony

Composer of the Month: Suggested Listening Activities

1. Have the choristers listen to *The Heavens Are Telling* from *The Creation*.
Ask these questions:
In *The Heavens Are Telling*, can you hear the voices and the instruments?
What instruments do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
What does the text mean?
How does Haydn paint the text with the music he wrote?
2. Have the choristers listen to the final movement of the *Farewell Symphony*.
Ask the following questions:
Is the piece always loud or always soft?
What instruments do you hear?
Does this movement end loudly or softly?
What instruments do you hear in the final bars of the piece?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to portions of the *The Creation* while they play *Haydn Word Search*.
4. Have the choristers listen to the final movement of the *Farewell Symphony* while they play *Music History Matching Game: Franz Joseph Haydn*.

Music History: Haydn Word Search

L R A F A R E W E L L S
A S O L Z A S O L Y E Y
C I N A O R T C M C R M
I N Q C I T E O S H M P
S G O O R U R E O O D H
S E Z N O O H N N I N O
A R E D T W A E A R Y N
L L N U A I Z H T B O Y
C A N C R T Y P A D I V
R C O T O B R Z N R I A
W H S O A S K O R C P R
S U G R I T L G Y K L B
A H A R C R E A T I O N

Austrian

Farewell Symphony

sonata

oratorio

conductor

harp

Esterhazy

London

singer

Creation

choirboy

Classical

Music History Matching Game
Franz Joseph Haydn

Fill in each blank with one of the words from the column on the right.

- | | |
|--|------------------------------------|
| 1. Franz Joseph Haydn was born in (country) _____. | <i>Farewell Symphony</i> |
| 2. Haydn lived and composed during the _____ period, in the ____ and early ____ centuries. | choirboy |
| 3. Haydn's father played the _____; Haydn's mother was a _____. | symphonies |
| 4. As an eight year old, Haydn became a _____ at the cathedral in _____. | <i>The Creation</i> |
| 5. Bach composed choral works, including _____ and 104 _____. | <i>Kapellmeister</i> |
| 6. Bach served as the _____ for Prince _____. | 18 th /19 th |
| 7. Haydn's famous oratorio, written near the end of his life is _____. | Esterhazy |
| 8. One of Haydn's most famous (and humorous) works is the _____. | Austria |
| | masses |
| | singer |
| | Classical |
| | harp |
| | Vienna |

MARCH

Listening/Music History

Composer of the Month: **Ludwig van Beethoven (1770-1827)**



Beethoven was a **German** composer whose works served as the **bridge between** the **Classical** and **Romantic** periods. He was born in **Bonn** in 1770. As a child, Beethoven studied **piano, organ and viola**.

When he was seventeen, Beethoven journeyed to **Vienna**, hoping to meet Mozart and to study composition with him. It is not known if Beethoven succeeded in doing so, but he did choose to live in Vienna, working as a **conductor, composer and performer**.

When he was in his twenties, Beethoven began to **lose his hearing**, but he **continued to perform, compose and conduct**, even after he was totally **deaf**.

Beethoven composed **concertos, sonatas, chamber music, operas, and nine symphonies**, as well as shorter pieces for the piano, including the famous *Für Elise*.

Beethoven's most recognizable symphonies are the Fifth Symphony and the Ninth Symphony. The **Fifth Symphony** is known for its **first four notes** (can you sing this short **motif**?). The **Ninth Symphony** is known for its fourth movement, which includes the melody *Ode to Joy* (can you sing this melody?). Beethoven was **completely deaf when he conducted the premiere** of the Ninth Symphony.

Beethoven's most famous **choral works** are the mass, *Missa solemnis*, and the **oratorio, *Christ on the Mount of Olives***.

Suggested Listening:

Ninth Symphony (fourth movement)

Christ on the Mount of Olives

Fifth Symphony (first movement)

Composer of the Month: Suggested Listening Activities

1. Have the choristers listen to the fourth movement of the *Ninth Symphony*.
Ask these questions:
How does the movement begin, loudly or quietly?
What instruments and voices do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
How long is it before the voices enter?
Read the text (download it) to the choristers.) How does Beethoven paint the text with the music he wrote?
2. Have the choristers listen to the *Hallelujah* from the *Christ on the Mount of Olives*. Then, review the Bible story with the choristers.
Ask the following questions:
Is the piece loud or always soft?
What instruments do you hear?
What voices do you hear?
What are some words that describe the music?
Is the pulse (beat) of the music prominent (easy to hear) or not?
3. Have the choristers listen to the first movement of the *Fifth Symphony* while they play *Beethoven Word Search*.
4. Have the choristers listen to the fourth movement of the *Ninth Symphony* while they play *Music History Matching Game: Ludwig van Beethoven*.

Music History: Beethoven Word Search

M I S S A S I C E M N V
L S O L Z A S O B O N N
C I L A O R T N M U R O
M N E C C T E C D N O R
S G M O R U R E E T M A
N I N T H S H R N O A T
A R I D T Y A T F F N O
A L S H A M Z O T O T R
N A N C R P A P A L I I
N C K T O H R S N I C O
E H S O A O K O S V P R
I U H R I N L R Y E L B
V I O L A Y E A T S O N

Bonn

Missa solennis

concerto

oratorio

mass

Mount of Olives

piano

Vienna

Romantic

Ninth Symphony

deaf

viola

Music History Matching Game
Ludwig van Beethoven

Fill in each blank with one of the words from the column on the right.

- | | |
|--|-------------------|
| 1. Ludwig van Beethoven was born in (city) _____, but lived in _____. | <i>Ode to Joy</i> |
| 2. Beethoven's music served as a bridge from the _____ period to the _____ period. | concertos |
| 3. Beethoven played the _____, the _____ and the _____. | organ |
| 4. Beethoven wrote _____ symphonies; the Ninth Symphony's fourth movement contains the melody _____. | nine |
| 5. Beethoven composed five _____ for the piano. | oratorio |
| 6. Beethoven's famous _____ is <i>Christ on the Mount of Olives</i> . | four |
| 7. Beethoven's Fifth Symphony is famous for its opening _____ notes. | Bonn |
| 8. Beethoven was completely _____ when he conducted the premiere of the _____ Symphony. | viola |
| | deaf |
| | piano |
| | Classical |
| | Ninth |
| | Romantic |
| | Vienna |

Liturgics: The Season of Lent
(Grades 3-6)

Q: What is Lent?

A: Lent is the forty day period before Easter, not including Sundays, beginning on Ash Wednesday and ending on Holy Saturday (the day before Easter Sunday).

Q: Why are Sundays not included in Lent?

A: Sunday is the day we celebrate Christ's resurrection.

Q: Why are the forty days called Lent?

A: They are called Lent because that is the Old English word for spring, the season of the year during which they fall. Lent is also known as *Quadragesima*, the Latin word for "the forty days."

Q: Why is Lent forty days long?

A: Forty days is a traditional number days of preparation in the Bible. Moses stayed on the Mountain of God forty days (Exodus 24:18 and 34:28), Elijah traveled forty days before he reached the cave where he had his vision (1 Kings 19:8), Nineveh was given forty days to repent (Jonah 3:4), and, prior to beginning his ministry, Jesus spent forty days in wilderness fasting and praying. (Matthew 4:2).

Q: When does Lent begin?

A: Lent begins on Ash Wednesday. Many Christians have their foreheads signed with ashes in the form of a Cross as they worship on Ash Wednesday.