



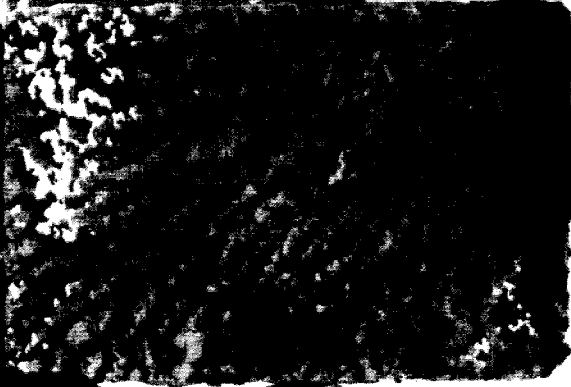
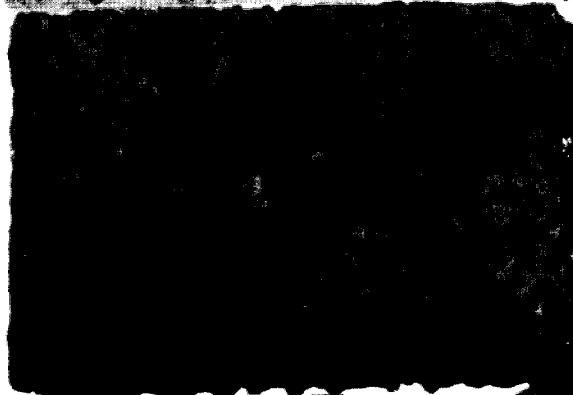
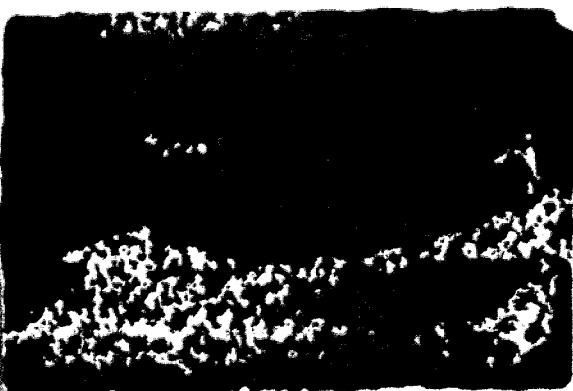
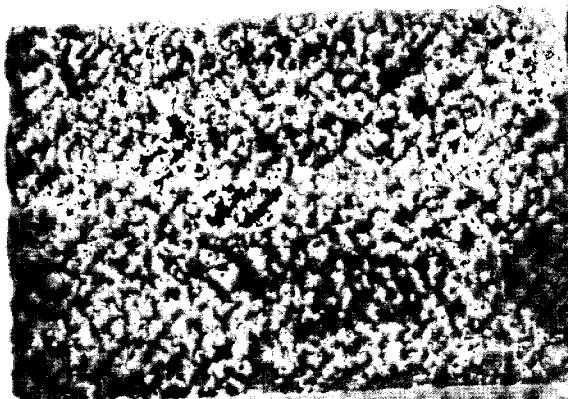
# 7



Set II

# ANTHEMS

FOR TREBLE CHOIRS



THEODORE  
BECK



# 7

# ANTHEMS

# FOR TREBLE CHOIRS

## Set II

For Treble Voices with Optional Instruments

Setting by  
**THEODORE BECK**



97-5163

\$1.90

## ***Editorial Note***

If for any reason the suggested accompaniment is impractical or impossible to realize, other suitable combinations that might be available could be employed.

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For additional settings of anthems for treble choirs and optional instruments by Theodore Beck, order No. 97-5218.

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To Carol

# The King Shall Come

3

Based on the Greek  
JOHN BROWNLIE (1859 - 1925)

SA and Guitar or Autoharp

Consolation  
Kentucky Harmony, 1816  
Setting by THEODORE BECK



1 The King shall come when morn - ing dawns And light tri - um - phant breaks;  
3 O bright - er than the ris - ing morn When He, vic - to - rious rose



When beau - ty gilds the east - ern hills And life to joy a - wakes.  
And left the lone - some place of death, De - spite the rage of foes.



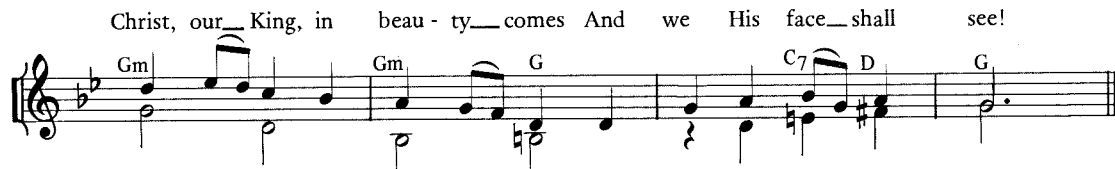
2 Not, as of old, a lit - tle child, To bear and fight and die, But  
Not as a lit - tle child To fight and die, But



crowned with glo - ry like the sun That lights the morn - ing sky. 4 O  
crowned with glo - ry That lights the sky.



bright - er than that glo - rious morn Shall this fair morn - ing be, When  
O than that glo - rious morn Shall this fair morn - ing be, When



Christ, our King, in beau - ty comes And we His face shall see!  
Christ, our King, comes, His face shall see!

97-5163

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# Oh, Come, Oh, Come, Emmanuel

SA and Organ

*Veni Emmanuel*  
Plainsong melody c.1200  
Setting by THEODORE BECK

Is.59:20

$\text{♩} = \text{about } 60$

Organ

*pp*

Soprano  
Alto

1 Oh, come, oh, come, Em - man - u - el, And ran - som cap - tive

Organ

Is - - ra - el, That mourns in lone - ly ex - ile here .Un -

Em -

til the Son of God — ap - pear. Re - joice! Re - joice! Em -

man - u - el Shall come to thee, O Is - ra - el.

man - u - el shall come.

Unison 2 Oh, come, Thou rod of Jes - se, free Thine own from Sa - tan's

Manual

tyr - an - ny; From depths of hell Thy peo - ple save And

give them vic - t'ry o'er the grave. Re - joice! Re - joice! Em -

man - u - el Shall come to thee, O Is - ra - el.

3 Oh, come, Thou Day - spring from \_\_\_\_\_ on high, And cheer us by Thy

draw - ing nigh; Dis - perse the gloom - y clouds \_\_\_\_\_ of night; And

death's dark shad - ows put \_\_\_\_\_ to flight. Re - joice! Re - joice! Em -

Re - joice! Re - joice! Em -

man - u - el Shall come to thee, O Is - ra - el.

Unison

4 Oh, come, Thou Key of Da - vid, come And

o - pen wide our heav'n - ly home; Make safe the way that leads — on

high And close the path to mis - er - y. Re - joice! Re -

joice! Em - man - u - el Shall come to thee, O Is - ra - el.



# A Child Is Born, the Son of God

SSA and Organ

WALTER ROSIN, 1971

Setting by THEODORE BECK

♩ = about 108

Organ  
Manuals

The organ introduction consists of two staves, treble and bass clef, in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note equals about 108. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with some chords in the right hand.

Unison voices

"A Child is born, the

The first system of the vocal entry shows unison voices on a single staff and organ accompaniment on two staves. The lyrics "A Child is born, the" are written below the vocal line. The organ accompaniment continues from the previous system.

Son\_\_\_\_\_ of God," a mes - sen - ger from heav'n pro - claimed.

The second system continues the vocal entry with the lyrics "Son\_\_\_\_\_ of God," a mes - sen - ger from heav'n pro - claimed." The organ accompaniment provides harmonic support for the vocal line.

He is the Christ; God's love\_\_\_\_\_ is \_\_\_ seen, is \_\_\_ seen in

The third system concludes the vocal entry with the lyrics "He is the Christ; God's love\_\_\_\_\_ is \_\_\_ seen, is \_\_\_ seen in". The organ accompaniment continues to support the vocal line.

this e-ter-nal gift which He has giv-en. Let us say thanks.

2 The world is His. He is the Lord, the Arch-i-ect who

2 The world is His He is the Lord, the One who

made it all. He is the Word; yet He has bound, has bound Him-

made it all. He is the Word; yet He has bound, has bound Him-

self to us and come to be our broth-er. Let us bow down.

self to us to be our broth-er. Let us bow down.

3 All men need hope, need hope, so they can

3 All men need hope. We share the news, so they can smile and

Pedals

hope once more. He is the Joy. This news, God for -

hope once more. He is the Joy. This news, that God, that God for -

gives, frees us to serve — Let us shout Joy.

gives man's sins, frees us to serve all peo-ple. Let us shout — Joy.

S. I., S. II. *Broadly*

4 Bow down; say

Alto *ff Broadly*

4 Shout joy; bow down; say

*ff Broadly*

The Fath - er, who for us  
 thanks!  
 4 Has

thanks \_\_\_\_\_ to God the Fath - er, who in love for us

who died, a - rose, a - rose, as -  
 sent His Son, has sent His Son

has sent His Son, who died, \_\_\_\_\_ a - rose, a - rose, as -

ced ed. Let \_\_\_\_\_ us sing praise.  
 As - - - - - ced - ed. Let us sing praise.

ced - ed, so that we might \_\_\_\_\_ have His Spir - it. Let us sing \_\_\_\_\_ praise.

# Wondrous Love

SA and Organ

*The Sacred Harp*

*The Sacred Harp*  
Setting by THEODORE BECK

♩ = about 60

Organ

The organ introduction is written in 2/2 time. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes and half notes.

Soprano

Alto

What

What

The vocal parts for Soprano and Alto are shown with rests, indicating they are silent during the organ introduction. The organ accompaniment continues with the same pattern as in the previous section.

won - drous love is this, O my soul, O my soul, what won - drous love is

love is this, my soul, my soul, what — love is

The vocal parts enter with the lyrics. The Soprano and Alto lines are written on a single staff. The organ accompaniment continues with the same pattern as in the previous section.

this, O my soul, That caused the Lord of Life to bear the heav - y

musical notation for the first system, including vocal line and piano accompaniment.

this, my soul, That caused the Lord to bear the

cross, What won - drous love is this, O my soul, O my soul, what

musical notation for the second system, including vocal line and piano accompaniment.

cross, What love is this, my soul, my soul, what

won - drous love is this, O my soul.

musical notation for the third system, including vocal line and piano accompaniment.

love is ——— this, my soul.

musical notation for the fourth system, including piano accompaniment.

What won - drous love is this, O my soul, O my soul, what

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment starts with a whole rest, then a half note G3, followed by a series of chords and moving lines in both hands.

won - drous love is this, O my soul, that Christ should lay a - side His

The second system continues the vocal line with quarter notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with chords and moving lines, including a prominent bass line with a low G3.

crown for my — soul, What won - drous love is this, O my soul, O my

The third system features a vocal line with a half note G4, followed by quarter notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with chords and moving lines, including a prominent bass line with a low G3.

soul, what won - drous love is this, O my soul.

The fourth system concludes the vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with chords and moving lines, including a prominent bass line with a low G3.

# Lamb of God, Pure and Holy

15

SSA (unaccompanied)

O Lamm Gottes, unschuldig

Christl. Kirchenordnung

Erfurt, 1542

Setting by THEODORE BECK

John 1:29

NIKOLAUS DECIUS, 1531

♩ = about 92

Lamb of God, pure and ho - - ly, Who  
Ev - er pa - tient and low - - ly, Thy -

Musical notation for the first system, including vocal line and piano accompaniment.

Lamb of God, pure and ho - - ly, Who  
Ev - er pa - tient and low - - ly, Thy -

on the cross didst suf - fer. Lamb of God, pure and  
self to scorn didst of - fer. Ev - er pa - tient and

Musical notation for the second system, including vocal line and piano accompaniment.

on the cross didst suf - fer. All sins Thou  
self to scorn didst of - fer. fer. All sins Thou

ho - ly, Who didst suf - fer. All  
low - ly, To scorn didst of - fer. fer.

for us, Else had de - spair reigned o'er us: Have

Musical notation for the third system, including vocal line and piano accompaniment.

bor - est for us, Else had de - spair o'er us: Have,

sins for us, Else had de - spair o'er us: Have,

mer - cy on us, O Je - - - sus!

Musical notation for the fourth system, including vocal line and piano accompaniment.

have mer - cy on us, O Je - - - sus!

have mer - cy, O Je - - - sus, Je - - - sus!



# O Christ, Thou Lamb of God

SAA\* unaccompanied

John 1:29  
From the German, 1528

Christe, du Lamm Gottes  
Johann Bugenhagen's *Kirchenordnung*  
Braunschweig, 1528  
Setting by THEODORE BECK

♩ = about 63

world, —

O Christ, Thou Lamb of God, that tak-est a-way the sin of the world, —  
— have mer-cy up-on us! O Christ, Thou Lamb of God, that  
have mer-cy up-on us! O Christ, Thou Lamb, that  
tak-est a-way the sin of world, have mer-cy on us!  
tak-est a-way the sin of the world, — have mer-cy up-on us!  
have mer-cy on us!  
O Christ, Thou Lamb of God, that tak-est a-way the sin of world,  
O Christ, Thou Lamb, that tak-est a-way the sin of the world,  
O Christ, that tak-est a-way the sin, Grant  
Grant us thy peace! Grant grant us thy peace, peace!  
Grant us thy peace! — A - - - men.  
us thy peace! — A - - - men.

97-5163

\* If the 3rd voice is impractical to realize, a suitable instrument could be substituted. However, one or more voices on the part may be sufficient.

To Paul Bunjes  
**This Joyful Eastertide**

SSA and Handbells (or  
 Recorders or Trumpets) and Chimes

GEORGE R. WOODWARD (1848-1934)

*Vruechten*  
 17th - century Dutch tune  
 Setting by THEODORE BECK

♩ = 'about 104

Handbells\*

\* If necessary, other available instrumental combinations could be substituted for the Handbells or double these parts (Recorders, Strings, Brass, Woodwinds)

Chimes (or Tone Bars) Handbells

Sop I This

Sop II

Alto

joy - ful Eas - ter - tide, A - way with sin and sor - row.

This Eas - ter - tide, A - way, sin and sor - row.

This joy - ful Eas - ter - tide, a - way with sin and sor - row.

My love, the Cru - ci - fied, Has sprung to life this

The Cru - ci - fied Has sprung life this

My love, the Cru - ci - fied Has sprung to life this

mor - row. Had Christ, who once was

mor - row. Had Christ, who was

mor - row. Had Christ not,

slain, Not burst His three-day pris - on, Our faith had been in vain; But

slain, Not burst His three-day pris - on, Our faith had been in vain; But

Not burst His three-day pris - on, Our faith were vain; But

now has Christ a - ris - en, a - ris - en, a - ris - en, but now has Christ a -

now has Christ a - ris - en, a - ris - en, a - ris - en, has Christ a -

now \_\_\_\_\_ has Christ a - ris - en, a - ris - en, but now has Christ a -

ris - en.

ris - en.

ris - en.

Sopr. I

2 Death's flood has lost its chill Since Je - sus crossed the riv -

Sopr. II

2 Death lost its chill Since Je - sus crossed the riv

- er. Lov - er of souls, from ill My

- er. Lov - er of souls, My

pas - sing soul de - liv - - er. Had

pas - sing soul de - liv - - er. Had

Christ, who once was slain, Not burst His three-day pris - on, Our

Christ Not burst His three-day pris - on, Our

faith had been in vain; But now has Christ a - ris - en, a - ris - en, a -  
 faith were vain; But now, but now has Christ a - ris - en, a -

Ring out loud and clear

ris - en, but now has Christ a - ris - - en.  
 ris - en, but now has Christ a ris - - en.

+ Chimes

Slightly slower Handbells

Unison Voice

3 My flesh in hope shall rest And

Perc. Triangle soft sticks  
 Gong Cymbal *pp*

for a sea-son slum - - ber. Till trump from east to

*pp* soft sticks

west Shall wake the dead in num - - ber. Had

*pp*

Christ, who once was slain, Not burst His three-day pris - on, Our faith had been in

vain; But now has Christ a - ris - en, a - ris - en, a - ris - en, but

soft sticks

Gong: Prime Gong for a strike in proportion to volume crescendo

now has Christ a - ris - en.

5, or more, small bells





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