

**Pamela J. Marshall**

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# **Star in the East**

**eight horns**

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**Spindrift Music Company**

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Publishing contemporary classical music  
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# Star in the East

for eight horns

by Pamela J. Marshall

Duration approximately 3'45

## Notes

In the 1970s, I arranged several Christmas tunes for two horns and for two horns and voice so that my friends and I could perform them in the Boston subway.

My arrangements included a few standards, like Silent Night and God Rest Ye Merry Gentlemen, but I was more interested in less often heard music. I found several unfamiliar tunes in a folk song collection in the Boston Public Library (I'm not sure anymore what book it was, but I think it was Ruth Crawford Seeger's American Folk Songs for Christmas). I was enchanted by several of them and arranged them for our small group.

More recently, I rediscovered my collection and wanted to hear the tunes again. I arranged Star in the East for 8 horns (horn players love to play music for large ensembles). My setting has several variations and interludes.

Then I decided to expand that arrangement into a version for orchestra because I wanted to inject a little variety into the standard holiday programs. Along the way, I added two more tunes, making it a medley. The other tunes in Three Appalachian Carols are Can't You Hear the Lambs A'Cryin' and Tomorrow Shall Be My Dancing Day.

Star in the East is a lively modal hymn tune that I have seen in various hymnals, often under the name of Brightest and Best. It has many verses, which I've seen used with other tunes too. The words of the refrain are:

Brightest and best of the stars of the morning  
Dawn on our darkness and lend us thine aid.  
Star in the East, the horizon adorning  
Guide where our infant Redeemer was laid.

***Pamela J. Marshall***  
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# Star in the East

Traditional Carol

arranged by Pamela J. Marshall

**Allegro con spirito**

$\text{♩} = 112$

Horn 1  
Horn 2  
Horn 3  
Horn 4  
Horn 5  
Horn 6  
Horn 7  
Horn 8

9  
Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

A

18

Hn.1 *p*

Hn.2 *mf*

Hn.3 *p*

Hn.4 *mp*

Hn.5 *mp* *p*

Hn.6 *mp* *p*

Hn.7 *mp* *mf* *p*

Hn.8 *mp* *mf* *p*

26

B

Hn.1 *p* *mp*

Hn.2 *p* *mp*

Hn.3 *p* *mp* *mf*

Hn.4 *p* *mp* *mf*

Hn.5 *p* *mp* *mp* *mf*

Hn.6 *mp* *mp* *mf*

Hn.7 *mp* *mf*

Hn.8 *mp* *mf*

34

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

42

**C** *meno mosso*

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

51

Musical score for measures 51-59, featuring eight horn parts (Hn.1-Hn.8). The key signature is two sharps (F# and C#). The score includes dynamic markings such as *mf*, *p*, and *mp*. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the page.

60

Musical score for measures 60-68, featuring eight horn parts (Hn.1-Hn.8). A box containing the letter "D" is positioned above measure 60. The word "solo" is written above the first horn part in measure 60. Dynamic markings include *mp*, *p*, and *pp*. A large, semi-transparent watermark reading "PREVIEW" is overlaid diagonally across the page.

69

**E** a tempo

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

78  
Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

F

meno mosso

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

104

Hn.1 *mp* *mp* *p* *p*

Hn.2 *mp* *mp*

Hn.3 *mf* *mp* *p*

Hn.4 *mf* *mp* *p*

Hn.5 *mf*

Hn.6 *mf*

Hn.7 *mf*

Hn.8 *mf* *mp* *p*

110

Hn.1

Hn.2 *mp* *mp*

Hn.3 *p*

Hn.4

Hn.5 *p*

Hn.6 *p*

Hn.7 *p*

Hn.8 *p*

117 **G** a tempo

117 **G** a tempo

Musical score for measures 117-124. The score is for eight horns (Hn.1 to Hn.8) in a 2/4 time signature with a key signature of one sharp (F#). The tempo is marked 'a tempo'. The dynamics are: Hn.1 (mf), Hn.2 (mf), Hn.3 (mf), Hn.4 (mp), Hn.5 (mp), Hn.6 (p), Hn.7 (mf), Hn.8 (p).

125

125

Musical score for measures 125-132. The score is for eight horns (Hn.1 to Hn.8) in a 2/4 time signature with a key signature of one sharp (F#). The dynamics are: Hn.1 (mf), Hn.2 (mf), Hn.3 (mp), Hn.4 (mp), Hn.5 (mf), Hn.6 (mp), Hn.7 (mf), Hn.8 (mp).

**H**

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Hn.4 *f*

Hn.5 *mf* *f* *mf*

Hn.6 *f*

Hn.7 *f* *mf* *f*

Hn.8 *f*

142

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *f* *mf* *mp*

Hn.4 *mf* *mp*

Hn.5 *f*

Hn.6 *f* *mp*

Hn.7 *f*

Hn.8 *f*

accelerando

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

158 **J**  
poco piu mosso

Hn.1  
Hn.2  
Hn.3  
Hn.4  
Hn.5  
Hn.6  
Hn.7  
Hn.8

166

Hn.1 *f* *f* *mf*

Hn.2 *mf* *mf*

Hn.3 *mf*

Hn.4 *mf*

Hn.5 *f* *mf*

Hn.6 *mf* *mf*

Hn.7 *mf*

Hn.8 *mf*

172

Hn.1 *f* *mp*

Hn.2 *f* *mp*

Hn.3 *f* *mp*

Hn.4 *f* *mp*

Hn.5 *f* *mp*

Hn.6 *mf* *f* *mp*

Hn.7 *f* *mp*

Hn.8 *f* *mp*