

The Nativity

a
Church Oratorio.

The words compiled,
and the music composed

— By —

H. J. STEWART,
MUS.D.

Orchestral parts (*manuscript*)
can be had on application to
the Publishers.

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To my Mother,

This work is gratefully and affectionately dedicated.

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(Time of performance, about one hour and twenty minutes.)

The Nativity.

A Church Oratorio.

The Words selected and the Music composed by H. J. STEWART, Mus.D.

The purpose of this work is to give musical expression to the great events attending the Advent and Birth of the World's Redeemer. These events comprise (i) the Annunciation; (ii) the Birth of Christ; (iii) the Epiphany, or the Manifestation of Christ to the Gentiles. Each division of the subject is preceded by sentences of Old Testament Scripture prophetic of the expected Messiah, and particularly of the incidents to be related in the text. The music is designed for the church rather than the concert-room, and the plan inaugurated by Bach in his Church Oratorios has been adhered to by the introduction of Chorals intended to be sung *by the people* as well as by the choir, thus making the Oratorio a great Service of Sacred Song, in which all worshippers can take part.

Part I.

THE ANNUNCIATION.

PRELUDE AND CHORAL RECIT: TENORS AND BASSES.

Behold a Virgin shall conceive, and bear a son, and shall call his name Immanuel.—Isaiah vii; 14.

Of the increase of his government and peace there shall be no end, upon the throne of David and upon his kingdom, to order it, and to establish it, with judgment and with justice from henceforth even forever. The zeal of the Lord of Hosts will perform this.—Isaiah ix: 7.

CHORAL.

[The congregation is requested to rise, and unite with the Choir in singing this Choral, and also the others which occur in the Oratorio.]

- | | |
|--|---|
| <p>1. Oh come, oh come, Immanuel,
And ransom captive Israel,
That mourns in lonely exile here
Until the Son of God appear.
Rejoice! Rejoice! Immanuel
Shall come to thee, oh Israel.</p> | <p>2. Oh come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell thy people save,
And give them victory o'er the grave,
Rejoice, etc.</p> |
| <p>3. Oh come, Thou Dayspring, come and cheer
Our spirits by Thine Advent here;
Disperse the gloomy clouds of night,
And death's dark shadow put to flight.
Rejoice, etc.</p> | |

RECIT: THE NARRATOR. (*Tenor.*)

The Angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a Virgin espoused to a man whose name was Joseph, of the house of David: and the Virgin's name was Mary. And the angel came in unto her and said:

THE ANGEL GABRIEL. (*Bass.*)

Hail! thou that art highly favored, the Lord is with thee; blessed art thou among women!

THE NARRATOR.

And when she saw him she was troubled at his saying; and the angel said unto her:

THE ANGEL GABRIEL.

Fear not, Mary, for thou hast found favor with God. And behold, thou shalt conceive and bring forth a son, and shall call his name *Jesus*. He shall be great, and shall be called the Son of the Highest; and the Lord God shall give unto him the throne of his father David, and he shall reign over the house of Jacob forever; and of his kingdom there shall be no end.

MARY. (*Soprano.*)

How can these things be?

THE ANGEL GABRIEL.

The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee; therefore also that holy thing which shall be born of thee shall be called the Son of God.

MARY.

Behold the handmaid of the Lord; be it unto me according to thy word.

THE NARRATOR.

And the angel departed from her.— St. Luke i.

CHORAL.

- | | |
|---|--|
| <p>1. Praise we the Lord this day,
This day so long foretold,
Whose promise shone with cheering ray
On waiting saints of old.</p> <p>2. The Prophet gave the sign
For faithful men to read;
A Virgin, born of David's line,
Shall bear the promised seed.</p> | <p>3. Ask not how this should be,
But worship and adore
Like her, whom heaven's majesty
Came down to shadow o'er.</p> <p>4. Meekly she bowed her head,
To hear the gracious word,
Mary, the pure and lowly maid,
The favored of the Lord.</p> <p>5. Jesu, the Virgin's son,
We praise Thee and adore,
Who art with God the Father one
And Spirit evermore. Amen.</p> |
|---|--|

SOLO, MARY.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For He hath regarded the low estate of His handmaiden: for behold, from henceforth all generations shall call me blessed. For He that is mighty hath done to me great things: and holy is His name. And His mercy is on them that fear Him, from generation to generation.— St. Luke i.

CHORUS.

Sing, oh daughter of Zion; shout, oh Israel; be glad and rejoice with all the heart, oh daughter of Jerusalem.

The Lord thy God in the midst of thee is mighty; He will save, He will rejoice over thee with joy; He will rest in His love; He will joy over thee with singing.— Zephaniah iii: 14, 17.

III
Part II.

THE BIRTH OF CHRIST.

CHORAL RECIT: TENORS AND BASSES.

Behold, a king shall reign in righteousness, and princes shall rule in judgment.—Isaiah xxxii: 1.

And thou, Bethlehem Ephratah, though thou be least among the thousands of Judah, yet out of thee shall He come forth unto me that is to be ruler in Israel: whose goings forth have been from old, from everlasting.— Micah v: 2.

CHORAL.

1. Love divine, all love excelling,
Joy of heaven, to earth come down!
Fix in us Thy humble dwelling,
All Thy faithful mercies crown.
Jesu! Thou art all compassion,
Pure, unbounded love Thou art;
Visit us with Thy salvation,
Enter every trembling heart.

2. Come, Almighty to deliver!
Let us all Thy life receive;
Suddenly return, and never,
Never more Thy temple leave.
Thee would we be always blessing,
Serve Thee as Thy hosts above,
Pray, and praise Thee without ceasing,
Glory in Thy perfect love. Amen.

RECIT: THE NARRATOR.

And it came to pass in those days that Joseph went up from Galilee, with Mary, his espoused wife, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her first-born son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn.

UNACCOMPANIED QUARTET.

A Christmas Carol.

1. All my heart this night rejoices,
As I hear, far and near,
Sweetest angel voices;
"Christ is born!" their choirs are singing,
Till the air everywhere
Now with joy is ringing.

2. For it dawns, the promised morrow,
Of his birth, who the earth
Rescues from her sorrow,
God to wear our form descendeth;
Of His grace to our race
Here His Son He lendeth.

3. Hark! a voice from yonder manger,
Soft and sweet, doth entreat—
Flee from woe and danger;
Brethren, come; from all that grieves you
You are freed; all you need
Here your Saviour gives you.

4. Come, then, let us hasten yonder:
Here let all, great and small,
Kneel in awe and wonder,
Love Him who with love is yearning;
Hail the Star, that from far
Bright with hope is burning.

THE FIELD NEAR BETHLEHEM.— *Midnight.*

["The night, like most nights of the winter season in the hill country, was clear, crisp, and sparkling with stars: There was no wind. The atmosphere seemed never so pure, and the stillness was more than silence: it was a holy hush, a warning that heaven was stooping low to whisper some good thing to the listening earth."— Lew Wallace, "*Ben Hur*."]]

INSTRUMENTAL PRELUDE.— *Andante Pastorale.*

RECIT: THE NARRATOR. (*Tenor.*)

And there were in the same country shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them:

THE ANGEL. (*Bass.*)

Fear not, for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. And this shall be a sign unto you: ye shall find the babe wrapped in swaddling clothes, lying in a manger.

THE NARRATOR.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

CHORUS.

Glory to God in the highest, and on earth peace, good-will to men.— St. Luke ii: 8, 14.

CHORAL.

- | | |
|--|--|
| <p>1. It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold.
"Peace on the earth, good-will to men,
From heaven's all gracious King."
The world in solemn stillness lay
To hear the angels sing.</p> | <p>2. Still through the cloven skies they come,
With peaceful wings unfurled;
And still their heavenly music floats
O'er all the weary world;
Above its sad and lowly plains
They bend on hovering wing,
And ever o'er its Babel sounds
The blessed angels sing.</p> |
| <p>3. Oh Prince of Peace, Thou knowest well
This weary world below;
Thou seest how men climb the way
With painful steps and slow,
Oh! still the jarring sounds of earth
That round the pathway ring,
And bid the toilers rest awhile
To hear the angels sing! Amen.</p> | |

THE NARRATOR.

And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another:

CHORUS. (*Male Voices.*)

Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

THE NARRATOR.

And they came with haste, and found Mary and Joseph, and the babe lying in a manger.— St. Luke ii: 15, 16.

SOLO. (*Contralto.*)

- | | |
|---|---|
| <p>1. Sleep, holy babe! upon Thy Mother's breast
Great Lord of earth, and sea and sky,
How sweet it is to see Thee lie
In such a place of rest.</p> | <p>2. Sleep, holy babe! Thine angels watch around,
All bending low with folded wings
Before the incarnate King of Kings
In reverent awe profound.</p> |
| <p>3. Sleep, holy babe! while I with Mary gaze
In joy upon that face awhile,
Upon the loving infant smile
Which there divinely plays.</p> | |

CHORUS.

Blessed be the Lord God of Israel; for He hath visited and redeemed His people, and hath raised up a mighty salvation for us in the house of His servant David. To perform the mercy promised to our forefathers, and to remember His holy covenant. That we, being delivered out of the hand of our enemies, might serve Him without fear, in holiness and righteousness before him, all the days of our life.—St. Luke i: 68, 69, 72, 74.

Part III.

THE EPIPHANY; OR, THE MANIFESTATION OF CHRIST TO THE GENTILES.

CHORAL RECIT: TENORS AND BASSES.

There shall come a Star out of Jacob, and a Sceptre shall rise out of Israel.— Numbers xxiv: 17.

The people that walked in darkness have seen a great light; they that dwell in the land of the shadow of death, upon them hath the light shined.—Isaiah ix: 2.

CHORAL.

- | | |
|--|--|
| <p>1. Oh One with God the Father,
 In majesty and might,
 The brightness of His glory,
 Eternal Light of Light;
 O'er this our home of darkness,
 Thy rays are streaming now;
 The shadows flee before Thee,
 The world's true light art Thou.</p> | <p>2. Yet, Lord, we see but darkly:-
 Oh heavenly Light arise!
 Dispel these mists that shroud us
 And hide Thee from our eyes!
 We long to track the foot-prints
 That Thou Thyself hast trod;
 We long to see the pathway
 That leads to Thee our God.</p> |
| <p>3. Oh Jesu, shine around us
 With radiance of Thy grace;
 Oh Jesu, turn upon us,
 The brightness of Thy face.
 We need no star to guide us,
 As on our way we press,
 If Thou Thy light vouchsafest,
 Oh Sun of Righteousness!</p> | |

THE NARRATOR.

Now when Jesus was born in Bethlehem of Judea, behold, there came wise men from the east to Jerusalem, saying:

TRIO—THE THREE KINGS.

Where is he that is born King of the Jews? For we have seen His star in the East, and are come to worship Him.— St. Matthew ii: 1, 2.

SOLO. (*Bass.*)

- | | |
|--|---|
| <p>1. What star is this, with beams so bright,
 More beautiful than the noonday light?
 It shines to herald forth the King,
 And Gentiles to His cradle bring.</p> | <p>4. True love can brook no dull delay,
 Nor toil nor dangers stop their way;
 Home, kindred, fatherland, and all
 They leave at their Creator's call.</p> |
| <p>2. See now fulfilled what God decreed,
 "From Jacob shall a star proceed;"
 And eastern sages with amaze
 Upon the wondrous vision gaze.</p> | <p>5. O Jesu, while the star of grace
 Allures us now to seek Thy Face,
 Let not our slothful hearts refuse
 The guidance of that light to use.</p> |
| <p>3. The guiding star above is bright;
 Within them shines a clearer light,
 Which leads them on with power benign
 To seek the Giver of the sign.</p> | <p>6. All glory, Jesu, be to Thee
 For this Thy glad Epiphany,
 Whom with the Father we adore
 And Holy Ghost for evermore.</p> |

THE NARRATOR.

And lo, the star, which they saw in the East, went before them, till it came and stood over the place where the young child was. When they saw the star, they rejoiced with exceeding great joy.— St. Matthew ii: 9, 10.

CHORAL.

- | | |
|---|---|
| <p>1. The people that in darkness sat
A glorious light have seen;
The light has shined on them who long
In shades of death have been.</p> | <p>3. For thou their burden dost remove,
And break the tyrant's rod
As in the day when Midian fell
Before the sword of God.</p> |
| <p>2. To hail Thee, Sun of Righteousness,
The gathering nations come;
They joy as when the reapers bear
Their harvest treasures home.</p> | <p>4. For unto us a Child is born,
To us a Son is given,
And on His shoulder ever rests
All power in earth and heaven.</p> |

THE NARRATOR.

And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshiped him; and when they had opened their treasure they presented unto Him gifts; gold, and frankincense, and myrrh.

THE ADORATION OF THE MAGI.

Violin, Harp and Organ.

SOLO. (*Soprano.*)

- | | |
|---|--|
| <p>1. Once in royal David's city
Stood a lowly cattle-shed;
Where a mother laid her baby
In a manger for His bed;
Mary was that mother mild,
Jesus Christ her little child.</p> | <p>3. And our eyes at last shall see Him,
Through His own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And He leads His children on,
To the place where He is gone.</p> |
| <p>2. He came down to earth from heaven,
Who is God and Lord of all,
And His shelter was a stable,
And His cradle was a stall;
With the poor, and mean, and lowly,
Lived on earth our Saviour holy.</p> | <p>4. Not in that poor, lowly stable,
With the oxen standing by,
We shall see Him; but in heaven,
Set at God's right hand on high;
When, like stars, His children crowned,
All in white shall wait around.</p> |

FINAL CHORUS.

Great and marvellous are Thy works, Lord God Almighty; just and true are Thy ways, Thou King of Saints. Who shall not fear Thee, O Lord, and glorify Thy name? for Thou only art holy.

(*Fugue.*) For all the nations shall come and worship Thee.— Rev. xv: 3, 4.

Behold, the tabernacle of God is with men, and He will dwell with them, and they shall be His people, and God Himself shall be with them, and be their God.— Rev. xxi: 3.

O come, all ye faithful, joyful and triumphant,
O come ye, O come ye, to Bethlehem!
Come and behold Him, born the King of Angels!
O come let us adore Him, O come let us adore Him,
O come let us adore Him, Christ the Lord! Amen.

The Nativity.

PART I.

THE ANNUNCIATION.

№ 1. Prelude and Choral Recit.

Andante.(M.M. ♩ = 80.)
sempre legato.

H. J. STEWART.

The first system of the prelude consists of two staves. The treble staff begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include a forte *f* in the first measure and a mezzo-forte *mf* in the second measure.

The second system continues the prelude. It features a treble staff with eighth-note patterns and a bass staff with sustained chords. The instruction *(Adeste Fideles.)* is written in the right margin. The dynamic marking *gras* (likely a typo for *grasso*) is placed below the bass staff in the final measure.

The third system continues the prelude with similar eighth-note patterns in the treble and sustained chords in the bass.

The fourth system continues the prelude. The treble staff features more complex eighth-note figures. A *cresc.* (crescendo) marking is placed above the treble staff in the third measure.

The fifth system concludes the prelude. It is marked with a section letter *A* above the treble staff. The treble staff has a series of chords and eighth notes. The bass staff has sustained chords. Dynamic markings include a forte *f* and a sforzando *sf* in the final measures.

sf sf ff

sf sf trem. cresc. -

ff

C

CHORAL RECIT: TENOR & BASSES UNISON.

Be - hold, a Vir - gin shall con -

Trum-pet. poco rit. ff a tempo. mf

ceive, and bear a son, and shall call his name Im - u - el.

D

Of the in-crease of His gov-ern-ment and peace there shall be no

end, up-on the throne of Da-vid and up-on his king-dom, to

poco accel. *f* *mf* **Tempo I.**

or-der it, and to es-tab-lish it, with judg-ment and with jus-tice from

E *rit.* hence-forth e-ven for ev-er. *f* *riten.* The zeal of the

colla voce. *riten.*

Lord of Hosts will per-form this.

No. 2. Choral. "Oh come, oh come, Immanuel."

Moderato assai. (♩ = 69.)

Oh come, oh come, Im-man - u - el, And ran-som cap-tive Is - ra - el,

That mourns in lone-ly ex - ile here Un - til the Son of God appear.

(♩ = 80.)
VOICES IN UNISON. Harmony.

ff Re- joice! Re- joice! Im-man-u - el Shall come to thee, oh Is - ra - el. A - men.

- | | |
|---|---|
| <p>2. Oh come, Thou Rod of Jesse, free
Thine own from Satan's tyranny;
From depths of hell thy people save,
And give them victory o'er the grave.
Rejoice! Rejoice! Immanuel
Shall come to thee, oh Israel.</p> | <p>4. Oh come, Thou Key of David, come,
And open wide our heavenly home;
Make safe the way that leads on high,
And close the path to misery.
Rejoice! Rejoice! Immanuel
Shall come to thee, oh Israel.</p> |
| <p>3. Oh come, Thou Dayspring, come and cheer
Our spirits by Thine Advent here;
Disperse the gloomy clouds of night,
And death's dark shadow put to flight.
Rejoice! Rejoice! Immanuel
Shall come to thee, oh Israel.</p> | <p>5. Oh come, oh come, Thou Lord of Might,
Who to thy tribes, on Sinai's height,
In ancient times didst give the law
In cloud, and majesty, and awe.
Rejoice! Rejoice! Immanuel
Shall come to thee, oh Israel.</p> |

No 3. Dialogue.

THE NARRATOR, THE ANGEL GABRIEL, AND THE BLESSED VIRGIN MARY.

TENOR SOLO.
Larghetto. (♩ = 72.)

THE NARRATOR. Quasi Recit.

The angel

Harp.

pp rit.

Larghetto. (♩ = 72.)

pp sostenuto.

rit.

Red.

Detailed description: This system contains the first two systems of the musical score. The top staff is a vocal line for the Tenor Soloist, starting with a rest followed by the lyrics 'The angel'. The middle system is the piano accompaniment, featuring a harp part with a *pp rit.* dynamic. The bottom system continues the piano accompaniment with a *pp sostenuto.* dynamic and a *rit.* marking. A 'Red.' (Reduction) symbol is placed below the piano part.

Ga - bri-el was sent from God un - to a ci - ty of Ga - li - lee,

p

Detailed description: This system contains the second system of the musical score. The top staff is a vocal line with the lyrics 'Ga - bri-el was sent from God un - to a ci - ty of Ga - li - lee,'. The piano accompaniment continues with a *p* dynamic.

nam - ed Na - zar - eth, To a Vir - gin es - pous - ed to a man whose name was

f

p

Detailed description: This system contains the third system of the musical score. The top staff is a vocal line with the lyrics 'nam - ed Na - zar - eth, To a Vir - gin es - pous - ed to a man whose name was'. The piano accompaniment features a *f* dynamic followed by a *p* dynamic.

A Largo (♩ = 56.) *poco rit.*

Jo-seph, of the house of Da-vid; and the Vir-gin's name was Mary.

mf Recit.

rit.

Tempo I. (♩ = 72.)

And the an-gel came in un-to her and said:

B THE ANGEL GABRIEL.

Hail!

Harp. *pp*

a tempo.

Hail! Thou that art high-ly favor-ed, the Lord is with thee; the

a tempo.

poco rit.

Lord is with thee; bless-ed art thou a-mong wo-men!

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'Lord is with thee; bless-ed art thou a-mong wo-men!'. The piano accompaniment consists of chords and melodic fragments in both hands. A 'poco rit.' marking is placed above the vocal line.

THE NARRATOR.

Recit.

And when she saw him she was troub-led at his say-ing;

The second system features a vocal line for 'THE NARRATOR' in recitative style. The piano accompaniment includes a 'rit.' marking and a section marked 'Allegro.' with a forte 'f' dynamic. A 'Ped.' (pedal) marking is present at the bottom left of the piano part.

THE ANGEL GABRIEL.

a tempo.

And the an-gel said un-to her: Fear not, Ma-ry, for

The third system features a vocal line for 'THE ANGEL GABRIEL' in a tempo. The piano accompaniment includes a 'Lento.' marking, a 'C' time signature change, and a 'Tempo I. (♩ = 72.)' marking. Dynamics include 'rit.' and 'p'.

D Con moto (♩ = 96.)
a tempo.

poco rit.

thou hast found fa - vor with God. And be - hold, thou shalt con -

p/rit.

trem.

rit.

p a tempo.

cresc.

ceive, and bring forth a son, and shalt call his name

cresc.

f rit.

E Lento (♩ = 69.)
Recit.

Je - sus. He shall be great, and shall be

f rit.

ff

ff

a tempo.

call - ed the Son of the High - - est; and the Lord God shall

mf sostenuto.

Recit.

give un - to him the throne of his fa - ther Da - vid, And he shall

a tempo.

reign o-ver the house of Ja-cob for - ev - er; and of his king-dom there shall be

a tempo.

MARY. Recit.

no end. *sf* How can these things be?

rit.

F *Larghetto.* (♩ = 72.)

HARP.

p

rit.

THE ANGEL.

The Ho-ly

rit.

rit.

Recit.

Ghost shall come up - on thee, And the pow'r of the High-est

lento.
pp

pp *lento.*

Larghetto. (♩ = 72.)

- shall o - ver-shad - ow thee; There-fore al - so that

lento.
pp

pp

ho - ly thing which shall be born of thee shall be call - ed the Son of

p *rit.* *f*

p *rit.* *f*

MARY.

Lento. Recit.

God, Be - hold the hand-maid of the

rit.

Tempo I. (♩ = 63.) THE NARRATOR.

Lord; be it un - to me ac - cord - ing to thy word. And the an - gel -

rit.

p *rit.*

Tempo I. (♩ = 72.)

— de - part - ed from her.

rit. *pp*

Tempo I. (♩ = 72.)

rit. *p* *dim.*

No. 4. Choral. "Praise we the Lord this day."

(♩ = 80.)

Praise we the Lord this day, This day so long fore - told, Whose promise shone with

cheer - ing ray On wait - ing saints of old. A - men.

2. The Prophet gave the sign
For faithful men to read;
A Virgin, born of David's line,
Shall bear the promised seed.
3. Ask not how this should be,
But worship and adore
Like her, whom heaven's majesty
Came down to shadow o'er.

4. Meekly she bowed her head,
To hear the gracious word,
Mary, the pure and lowly maid,
The favored of the Lord.
5. Blessed shall be her name,
In all the church on earth,
Thro' whom that wondrous mercy came,
The incarnate Saviour's birth.

6. Jesu, the Virgin's son,
We praise thee and adore
Who art with God the Father one
And Spirit evermore.

No 5. Solo. Mary. "My Soul doth magnify the Lord"

Andante. (♩ = 80) (Not too slow.)

p *cresc.*

MARY. A

My soul doth

f *p* *a tempo.* *dim.* *p*

mag - ni - fy, doth mag - ni - fy the Lord, and my spir - it hath re -

con espress.

joic - ed in God — my Sav - iour, my spir - it hath re -

joic - ed in God — my Sav - iour, my soul — doth

poco rit. *a tempo.*

poco rit. *a tempo.*

mag - ni - fy, doth mag - ni - fy the Lord, and my spir - it hath re -

cresc.

cresc.

joic - ed in God — my Sav - iour, re - joic - ed in

f

f

rit. *p* *p*

God my Sav - iour. For

rit. *p* *mf a tempo.* *p*

B *cresc.*

He hath re - gard - ed the low es - tate of His hand - maid - en; for be -

sf *cresc.*

hold from hence - forth all gen - er - a - tions shall call

f *rit.* **C** *a tempo.* *con forza.* *sf* *sf*

me bless - ed, For He that is might - y, He that is

f *rit.* *a tempo.* *f con forza.*

might - y hath done to me great things — And

con espress.
Ho - - - ly, Ho - - - ly, Ho - ly — is His

D *a tempo.*
name; And His mer - cy is on them, on them that

fear Him, from gen - er - a - tion to gen - er -

a tempo.
a - - - tion, His mer - cy is on them, on

cresc. - - - *rit.*

them — that fear Him from gen - er - a - tion to gen - er -

colla voce.

E *a tempo.*

a - tion. My soul doth mag - ni - fy, doth mag - ni - fy the Lord, and my

a tempo.

cresc. - - - *f*

spir - it hath re - joic - ed in God — my — Sav - iour, re - joic - ed in

cresc. - - - *f*

rit. **F** *p*

God my Sav - iour, re - joic -

rit. *p*

ad lib.

- ed in God my Sav - iour.

colla voce. *a tempo.* *rit.*

No. 6. Chorus "Sing, O Daughter of Zion."

Allegro. (♩ = 144.)

f Trumpet.

cresc.

SOP. *A ff*

ALTO. Sing! sing! O daugh-ter of

TEN. *ff*

BASS. Sing! sing! O daugh-ter of

ff

Zi - on, Shout! shout! O Is -

Zi - on, Shout! shout! O Is -

ra - el,

ra - el, Be glad and re -

B

Be

joice with all the heart, O daugh-ter of Je - ru - sa-lem, be glad and re -

Be
 glad and re-joyce with all the heart, O daugh-ter of Je - ru - sa-lem, O
 joyce with all the heart, O daugh - ter of Je -

glad and re-joyce with all the heart, O daugh-ter of Je - ru - sa-lem, Be
 daugh - ter of Je - ru - sa - lem, re-joyce with
 ru - sa - lem, Be glad and re-joyce with all the

glad, re-joyce, be glad and re-joyce with all the
 all the heart, O daugh - ter of Je - ru - sa -
 heart, O daugh - ter of Je - ru - sa - lem, of Je -
 Be glad and re-joyce with all the heart, O daugh-ter of Je -

heart, Be glad and re - joice, Be glad and re -
 lem, Be glad and re - joice, and re - joice,
 ru - sa - lem, Be glad and re - joice, be glad and re -
 ru - sa - lem, Be glad, re - joice, be glad, re - joice, Be

joice, O daugh - ter of Je - ru - sa - lem. **C**
 be glad and re - joice, Je - ru - sa - lem.
 joice, re - joice, Je - ru - sa - lem. Be
 glad and re - joice, re - joice, Je - ru - sa - lem.

re - joice, re - joice, O daugh - ter of Je -
 glad, be glad, O daugh - ter of Je -

ru - sa - lem.

ru - sa - lem.

D *ff*

Sing! Sing! O daugh-ter of Zi - on, Shout!

ff

Sing! Sing! O daugh-ter of Zi - on, Shout!

ff

8/16s

Shout! O Is - ra - el.

Shout! O Is - ra - el.

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly whole notes and rests. The piano accompaniment is in the right hand, with some chords and moving lines. The left hand has a steady bass line.

The piano accompaniment for the first system, marked *dim.* (diminuendo). It features a complex texture with many chords and moving lines in both the right and left hands.

The second system of the score includes vocal staves and piano accompaniment. The lyrics are: "The Lord thy God in the midst of thee is". The vocal parts have some melodic movement. The piano accompaniment is marked *p* (piano).

The third system of the score includes vocal staves and piano accompaniment. The lyrics are: "might - y, He will re - joice o - ver thee with joy, the". The vocal parts have some melodic movement. The piano accompaniment is marked *cresc.* (crescendo) and *p* (piano).

Lord thy God in the midst of thee is might -

Lord thy God in the midst of thee is might -

The Lord thy God in the midst of thee is might -

Lord thy God

y, He will save, He will save, He will

y, He will save, He will save, He will rest, will

y, He will save, He will save, He will rest, will

F

rest, will rest in His love, He will joy o-ver thee with

rest, will rest in His love, He will joy o-ver thee with

rest, will rest in His love, He will joy o-ver thee with

cresc. *f*

sing - ing, He will joy, will joy o - ver thee with sing -

sing - ing, He will joy, will joy o - ver thee with sing -

sing - ing, He will joy, will joy o - ver thee with sing -

cresc. *f*

p

ing. He will save, He will rest, will

ing. *p* He will save, He will rest, will

ing. He will save, He will rest, will

p

rest in His love, will rest in His love

rest in His love, will rest, will rest in His love

rest in His love, will rest, will rest in His love

rest in His love,

p **C**

The Lord thy God in the midst of thee is might - y,
 The Lord thy God in the midst of thee is might - y,
 The Lord thy God in the midst of thee is might - y,
 The Lord thy God

He will re - joice o - ver thee with joy and joy o - ver thee with
 He will re - joice o - ver thee with joy and joy o - ver thee with

H

sing - ing, And joy o - ver thee with sing - ing.
 sing - ing, And joy o - ver thee with sing - ing.

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes a *cresc.* marking.

Musical score for the second system, including vocal staves with *Sing!* markings and piano accompaniment with *ff* and *cresc.* markings.

Musical score for the third system, featuring vocal staves with lyrics and piano accompaniment.

Sing! O daugh - ter of Zi - on, Shout!

Sing! O daugh - ter of Zi - on, Shout!

Shout! O Is - - ra - el.

Shout! O Is - - ra - el.

K
Be glad and re - joice,
Be glad and re - joice,
Be glad and re -

Be glad and re - joice, O daugh-ter of Je - ru - sa - lem, be
and re - joice, O daugh-ter of Je - ru - sa - lem, be
joyce, be glad and re - joice, O daugh-ter of Je - ru - sa - lem, be
Be glad and re - joice, re - joice, Je - ru - sa - lem, be

Vivace. (♩ = 72.)

ff

glad, be glad and re-joice. Sing!

glad, be glad and re-joice. Sing!

glad, be glad and re-joice. Sing!

Vivace. (♩ = 72.)

ff

Sing! Sing, O daughter of Zi-

Sing! Sing, O daughter of Zi-

on, Sing! Sing! Sing, O

on, Sing! Sing! Sing, O

Adagio.

daugh - ter of Zi - - on, Shout, O Is -

daugh - ter of Zi - - on, Shout, O Is -

Adagio.

rit.

Vivace.

ra - el. _____

ra - el. _____

Vivace.

ff

END OF PART I.

PART II.

THE BIRTH OF CHRIST.

No. 7. Choral Recit, "Behold a King"

Maestoso. (♩ = 92.)

TENOR & BASSES.

unis. *f*

Be-hold, a King shall reign in

right-eous-ness, and prin-ces shall rule in judg-ment. And

thou, Beth-le-hem Eph-ra-ta, though thou be least a-mong the thousands of Judah, yet out of

the shall He come forth un-to me, that is to be rul-er in Is-ra-el, whose

go-ings forth have been from old, from ev-er - last - ing.

No. 8. Choral, "Love divine."

Andante. (♩ = 76.)

I Love di - vine, all love ex - cell - ing, Joy of heav'n to earth come down!

Fix in us Thy hum - ble dwell - ing, All Thy faith - ful mer - cies crown.

Je - su! Thou art all com - pas - sion, Pure, un - bound - ed Love Thou art;

Vis - it us with Thy sal - va - tion, En - ter ev' - ry trembling heart. A - men.

2 Come, Almighty to deliver!
 Let us all Thy life receive;
 Suddenly return, and never,
 Never more Thy temple leave.
 Thee would we be always blessing,
 Serve Thee as Thy hosts above,
 Pray, and praise Thee without ceasing,
 Glory in Thy perfect love.

3 Finish then Thy new creation;
 Pure and spotless may we be;
 Let us see Thy great salvation
 Perfectly restored in Thee!
 Changed from glory into glory,
 Till in heaven we take our place,
 Till we cast our crowns before Thee,
 Lost in wonder, love, and praise!

No 9. Recit. Tenor. "And it came to pass."

Andante. (♩ = 76.) THE NARRATOR.

And it came to pass in those days that

Jo-seph went up from Gal-i-lee with Ma-ry, his espous-ed wife, out of the cit-y of

A
Naz - a - reth, un - to Ju - dae - a, un - to the cit - y of Da - vid, which is

rit. call - ed Beth - le - hem. *Recit.* And so it was that while they were

rit. *sf a tempo.* *p*

there the days were ac - com - plish - ed that she should be de -

liv - er - ed. And she brought forth her first - born Son, and

wrap - ped Him in swad - dling clothes, and laid Him in a man - ger, be - cause there was no

rit.
room for them in the inn.

p rit. lento.

No 10. Quartet. "All my heart this night rejoices."

(A Christmas Carol.)

Allegretto. (♩. = 56)

mf SOPRANO. *p*

1 All my heart this night re-joices, As I hear,
 2 Hark! a voice from yonder manger, Soft and sweet,

CONTRALTO.

mf TENOR. *p*

1 All my heart this night re-joices, As I hear,
 2 Hark! a voice from yonder manger, Soft and sweet,

BASS.

cresc. *f*

soft and clear, Sweet-est an-gel voi-ces; "Christ is born," their choirs are sing-ing,
 doth en-treat, Flee from woe and dan-ger; Breth-ren come, from all that grieves you

cresc. *f*

soft and clear, Sweet-est an-gel voi-ces; "Christ is born," their choirs are sing-ing,
 doth en-treat, Flee from woe and dan-ger; Breth-ren come, from all that grieves you

cresc. *f*

(The accompaniment is for rehearsal only.)

Till the air ev'-ry-where Now with joy_ is ring - ing.
 You are freed, all you need, Here your Sav - iour gives you.

Till the air ev'-ry-where Now with joy_ is ring - ing.
 You are freed, all you need, Here your Sav - iour gives_ you. *p*

For it
 Come then

p *poco rit.*
 For it dawns, the promised morrow of His birth, who the earth Res - cues from her
 Comethen let us has - ten yon - der, Here let all, great and small, Kneel in awe and

p *poco rit.*
 For it dawns, the promised morrow of His birth, who the earth Res - cues from her
 Comethen let us has - ten yon - der, Here let all, great and small, Kneel in awe and

dawns — the
 let — us

p *poco rit.*

p a tempo. *p*

sor-row. God to wear our form de-scend-eth; Of His grace to our race,
won-der. Love Him who with love is yearn-ing; Hail the star, that from far

p a tempo. *p*

sor-row. God to wear our form de-scend-eth; Of His grace to our race,
won-der. Love Him who with love is yearn-ing; Hail the star, that from far

p a tempo. *p*

f *poco rit.*

Here His Son He lend - - - eth.
Bright with hope is burn - - - ing.

f *p* *poco rit.*

He lend - - - eth.
is burn - - - ing.

f *p* *poco rit.*

Here His Son He lend - - - eth, He lend - - - eth.
Bright with hope is burn - - - ing, is burn - - - ing.

f *p* *poco rit.*

lend - - - eth.
burn - - - ing.

No. 11. The field near Bethlehem. Midnight.

["The night, like most nights of the winter season in the hill country, was clear, crisp, and sparkling with stars: There was no wind. The atmosphere seemed never so pure, and the stillness was more than silence: it was a holy hush, a warning that heaven was stooping low to whisper some good thing to the listening earth." Lew Wallace, "Ben Hur." Chap. XI.]

PRELUDE. Pastorale.

Larghetto. (♩ = 56.)

Oboe.

pp

dim. -

Flute. A

pp

cresc.

dim. -

poco rit.

pp

a tempo.

B

cresc.

rit.
dim.
perdendost. pp

C THE NARRATOR. (Tenor.)
Recit.

And there were in the same country shepherds a - bid - ing in a field, Keeping

p

D Andante. (♩ = 72.)

watch o-ver their flocks by night; And lo! the An-gel of the Lord came up-

rit.
p
p trem.
f

on them, And the glo-ry of the Lord — shone round a - bout them, And

ff
p
ff
p

Largo.

f *Recit.*

they were sore a - fraid; And the An-gel said un-to them:

E Larghetto. (♩ = 80.)
a tempo.

THE ANGEL.

Fear not, for be -

(Harp.)

p

Larghetto. (♩ = 80.)
a tempo.

hold I bring you good tid-ings of great joy, good

V

tid - ings which shall be to all peo -

The first system of music features a vocal line in the upper staff with lyrics "tid - ings which shall be to all peo -". The piano accompaniment consists of two staves: the right hand plays a complex, flowing sixteenth-note pattern, while the left hand provides a steady bass line. The music is in a minor key and 3/4 time.

F *cresc.*

ple. For un - to you is born this day in the

The second system begins with a dynamic marking of **F** (forte) and a *cresc.* (crescendo) instruction. The vocal line continues with the lyrics "ple. For un - to you is born this day in the". The piano accompaniment maintains the sixteenth-note texture in the right hand and a rhythmic bass line in the left hand, with a *cresc.* marking in the lower staff.

f *fz*

cit - y of Da - vid, a Sav - iour, a Sav - iour, a

The third system features a vocal line with lyrics "cit - y of Da - vid, a Sav - iour, a Sav - iour, a". The piano accompaniment continues with the sixteenth-note pattern, marked with *f* (forte) and *fz* (forzando) dynamics. The system concludes with a final *f* marking.

riten. *Recit.*

Sav - iour which is Christ the Lord. And

riten.

rit.

C *a tempo.* (♩ = 69.)

this shall be a sign un-to you: Ye shall find the babe wrapped in swaddling clothes,

mf Recit. *p a tempo.*

rit. **H THE NARRATOR. (Tenor.)**

ly-ing in a man-ger. And sud-den-ly there was with the An-gel a

a tempo. (♩ = 80.)

rit. *trem.*

Full Swell, (closed)

cresc.

mul - ti-tude of the heav'n-ly host, prais-ing God and say - ing:

cresc. *poco rit.*

J Andante maestoso. (♩ = 78.)

ff

Glo - ry to God! Glo - ry to God! Glo - ry to

Glo - ry to God! Glo - ry to God! Glo - ry to

sf *ff* *ff*

God in the high - - - est!

God in the high - - - est!

ff

K *p* *cresc.* **L**

And on earth, peace, peace, good will to - - ward_ men.

And on earth, peace, peace, good will to - - ward_ men.

p *p* *ff*

Glo - ry to God! Glo - ry to God!

Glo - ry to God! Glo - ry to

Glo - ry to God! in the high - est.

God! Glo - ry to God in the high - est.

M

And on earth peace, peace, good will to - ward men.

And on earth peace, peace, good will to - ward men.

Harp. *p*

dim.

And on earth peace, peace,

And on earth peace, peace,

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "And on earth peace, peace,". The bottom two staves are piano accompaniment in bass clef. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a *dim.* marking. The key signature is two sharps (F# and C#).

N

good will to - ward men.

good will to - ward men.

pp

pp

The second system of the score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics "good will to - ward men." and a large **N** above the staff. The bottom two staves are piano accompaniment in bass clef. The piano part features a melodic line in the right hand and a harmonic line in the left hand, with *pp* markings. The key signature is two sharps (F# and C#).

No. 12. Choral. "It came upon the midnight clear."

(♩ = 80.)

1. It came up - on the mid-night clear, That glo-rious song of old, From
 An - gels bend - ing near the earth To touch their harps of gold. "Peace
 on the earth, good will to men, From heav'n's all gra-cious King," The
 world in sol-emn still-ness lay To hear the An-gels sing. A - men.

rit.

2 Still through the cloven skies they come,
 With peaceful wings unfurled,
 And still their heavenly music floats
 O'er all the weary world;
 Above its sad and lowly plains
 They bend on hovering wing,
 And ever o'er its Babel-sounds
 The blessed Angels sing.

3 Yet, with the woes of sin and strife
 The world has suffered long;
 Beneath the Angel-strain have rolled
 Two thousand years of wrong;
 And man at war with man hears not
 The words of peace they bring:—
 Oh! listen now ye men of strife,
 And hear the Angels sing!

4 Oh Prince of Peace, Thou knowest well
 This weary world below;
 Thou seest how men climb the way
 With painful steps and slow.
 Oh! still the jarring sounds of earth
 That round the pathway ring,
 And bid the toilers rest awhile
 To hear the Angels sing!

No 13. Recit. and Chorus. "Let us now go even unto Bethlehem."

Moderato. (♩ = 72.)

THE NARRATOR. (Tenor.)
Recit.

And it came to pass as the

rit.

Angels were gone a-way from them in-to heav-en, The shep-herds said one to an - o - ther:

Moderato. (♩ = 84.)

TENOR I.

Let us now go

TENOR II.

Let us now go e - ven un - to

BASS I.

Let us now go e - ven un - to Beth - le - hem, to

BASS II.

Let us now go e - ven un - to Beth - le -

e - ven un - to Beth-le-hem and see this thing which is come to pass, which the
 Beth-le-hem, to Beth-le-hem and see this thing which is come to pass, which the
 Beth-le-hem, to Beth-le-hem and see this thing which is come to pass, which the
 hem, to Beth-le-hem and see this thing which is come to pass, which the

Lord hath made known, made known un - to
 Lord hath made known, made known un - to
 Lord hath made known; Let us
 Lord hath made known, made known un - to

us, Let us now go un - to Beth - le - hem, to

us, to Beth - le - hem, to

now go e - ven un - to Beth - le - hem, to Beth - le - hem, to

us, Let us now go e - ven un - to Beth - le - hem, to

f

THE NARRATOR. (Tenor.)
Recit.

Beth - le - hem! And they came with

Beth - le - hem!

sf p. Beth - le - hem!

p. Beth - le - hem!

f

rit.

haste, and found Ma - ry, and Jo - seph, and the Babe ly - ing in a man - ger.

p

No. 14. Solo. Contralto. "Sleep, Holy Babe."

Larghetto. (♩ = 116.) *p con espress.*

Sleep, ————— sleep, ho-ly babe! — Up-

p *pp*

on Thy Moth-er's breast, — Great Lord of earth and sea and sky, How sweet it is — to

poco rit.

see Thee lie ————— In such — a place — of rest. —————

poco rit.

p Sleep, — *pp* sleep.

rit.

A
p a tempo.

Sleep, ho-ly babe! — Thine an-gels watch a - round, All bending low — with fold-ed

p a tempo.

wings, — Be-fore the in-car - - nate King of Kings, — In rev²rent awe pro -

rit.

rit.

found, — In rev - 'rent awe — pro - found.

B

a tempo.

Sleep, ————— sleep, ho - ly babe, while I with Ma - ry

a tempo.

gaze — In joy up-on that face a-while, up - on the lov - ing in - fant smile, —

poco rit.

———— which there ——— di - vine - - ly plays. ———

poco rit.

p

Sleep, —————

pp rall.

Sleep. —————

rall.

pp

No 15. Chorus. "Blessed be the Lord God of Israel."

Allegro moderato. (M.M. ♩ = 188.)

SOP.

ALTO.

TEN.

BASS.

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are currently silent, indicated by horizontal lines. The piano accompaniment begins with a series of chords in the right hand and a simple bass line in the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

The second system continues the piano accompaniment. The vocal staves remain silent. The piano part features a more active right hand with eighth-note chords and a bass line with quarter notes. A dynamic marking of *ff* (fortissimo) appears in the right hand.

The third system introduces the vocal entry. The vocal staves are marked with *ff* and contain the lyrics "Bless - - ed! Bless - - ed!". The piano accompaniment continues with the same rhythmic pattern as the previous system.

The fourth system shows the vocal parts continuing with the lyrics "Bless - - ed! Bless - - ed!". The piano accompaniment features a dense texture of chords in the right hand and a bass line with quarter notes and some eighth-note patterns.

Bless-ed be the Lord God of Is - - ra - el;
Is - ra - el;
Bless-ed be the Lord God of Is - ra - el;

Bless-ed be the Lord God of Is - - ra - - el.
Bless-ed be the Lord God of Is - - ra - - el.

A

For He hath vis - it - ed and re - deem - ed His

For He hath vis - it - ed and re - deem - - ed His
 peo - ple, For He hath vis - it - ed and redeem'd His

va

For He hath vis - it - ed and re - deem - ed His
 peo - ple, For He hath vis - it - ed and redeem'd His
 peo - ple, hath vis - it - ed and re - deem - ed,

For He hath vis - it - ed and re - deem - - ed His
 peo - ple, For He hath vis - it - ed and redeem'd His
 peo - ple, hath vis - it - ed and re - deem - - ed,
 re-deem'd His peo - - ple, hath vis - it - ed and re - deem - - -

sf

peo - ple, re - deem - ed His
 peo - - - ple, re - deem - - - ed His
 re - deem - ed His peo - ple, re - deem'd His
 ed His peo - - - ple, His peo - - -

peo - ple, For He hath vis - it - ed and re -
 peo - - - ple, For He hath vis - it - ed and re -
 peo - ple, For He hath vis - it - ed and re - deem - ed His
 ple, For He hath vis - it - ed and re - deem - ed His

deem - ed His peo - ple, His peo - ple, For He hath
 deem - ed His peo - ple, For He hath vis - it - ed.
 peo - - - ple, For He hath vis - it - ed and re -
 peo - ple, re - deem - ed his peo - ple, For He hath

vis - it - ed and re - deem - ed His peo - ple, — For He hath
 — and re-deemed His peo - - - ple, His peo - ple,
 deem - ed, and re - deem - ed His peo - - - ple,
 vis - it - ed and re - deem - ed His peo - ple, For He hath

vis - it - ed and re - deem - ed His peo - ple. **B**
 For He hath vis - it - ed His peo - ple.
 For He hath vis - it - ed His peo - ple.
 vis - it - ed and re - deem - ed His peo - ple.

ff And hath rais - ed up a might - y sal - va - tion, A might - y sal -
ff And hath rais - ed up a might - y sal - va - tion, A might - y sal -

va - tion for us, In the house of His ser - vant

va - tion for us, In the house of His ser - vant

Dav - id, In the house of his ser - vant Dav - - -

Dav - id, In the house of his ser - vant Dav - - -

id. To per - form the

id. To per - form the

mer - cy prom - is - ed to our fore - - fa - thers, And to re -
 mer - cy prom - is - ed to
 mer - cy prom - is - ed to our fore - - fa - thers, And to re -
 mer - cy prom - is - ed to

mem - ber His Ho - ly cov - e - nant, That we being de - liv - er'd out of the
 mem - ber His Ho - ly cov - e - nant, That we being de - liv - er'd out of the

hand of our en - e - mies, might serve Him with - out
 hand of our en - e - mies, might serve Him with - out

p
 fear, in ho - li - ness, and right - eous - ness be - fore Him,
 fear, in ho - li - ness, and right - eous - ness be - fore Him,

The first system of the score consists of four staves. The top two staves are vocal staves with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a piano (*p*) dynamic. The piano part includes arpeggiated chords and sustained notes.

all the days of our life.
 all the days of our life.

The second system continues the vocal and piano parts. The piano accompaniment features a prominent arpeggiated pattern in the right hand, which becomes more complex and rhythmic towards the end of the system. A *cresc.* (crescendo) marking is present above the piano part.

D
ff
 Bless - - - ed! Bless - - - ed!
ff
 Bless - - - ed! Bless - - - ed!

The third system features a key change to D major, indicated by a large 'D' above the first staff. The dynamics are marked *ff* (fortissimo). The vocal staves have lyrics with long dashes indicating sustained notes. The piano accompaniment consists of sustained chords in the left hand and rhythmic patterns in the right hand.

ff

The fourth system is primarily piano accompaniment. It features a dense, rhythmic texture with many sixteenth notes in the right hand and sustained chords in the left hand. The dynamic remains *ff*.

Bless-ed be the Lord God of Is - - ra - el, Bless-ed be the
Is - ra - - el,
Bless-ed be the Lord God of Is - ra - el, Bless-ed be the

Lord God of Is - ra - - el, _____
Lord God of Is - ra - - el, _____

For He hath vis - it - ed and re - deem - ed, re -
For He hath vis - it - ed and re - deem - ed, re -
For He hath vis - it - ed, and re -
vis - it - ed and re - deem - ed His peo - - - ple, re -

deem - ed His peo - ple, For He hath vis - it - ed and re-

deem - ed His peo - ple, For He hath vis - it - ed and re-

sf *ff* *ff*

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand. Dynamics include *sf* and *ff*.

deem - ed His peo - ple, For He hath vis - it - ed and re-

deem - ed His peo - ple, For He hath vis - it - ed and re-

sf *ff* *ff*

The second system is identical in layout to the first, with four staves (two vocal, two piano) and the same lyrics and musical notation.

Slower.

sf deem - ed His peo - ple, *ff* For He hath vis-it-ed and re-decm-ed His peo-ple, re-
sf deem - ed His peo - ple, *ff* For He hath vis-it-ed and re-decm-ed His peo-ple, re-
sf deem - ed His peo - ple, *ff* For He hath vis-it-ed and re-decm-ed His peo-ple, re-

sf *ff* *Slower.* *sf* *sf*

rall - - en - tan - do. *a tempo.*

deem - ed His peo - - - ple!

deem - ed His peo - - - ple!

rall - - en - tan - do. *a tempo.*

END OF PART II.

THE EPIPHANY,

OR THE MANIFESTATION OF CHRIST TO THE GENTILES.

No 16. Choral Recitative. "There shall come a star."

Maestoso. (♩ = 88.)

TENORS AND BASSES UNISON.

There shall come a star out of Ja-cob, and a

ff Trumpet.

mf

scep-tre shall rise out of Is - ra - el. The peo-ple that walk-ed in

f

mf

dark-ness have seen a great light, they that dwell in the land of the shad-ow of

rit.

poco rit.

death, up-on them hath the light shin-ed.

Largo.

mf colla voce.

a tempo.

f

No 17. Choral. "O One with God the Father."

Moderato. (♩ = 80.)

1. Oh One with God the Fa - ther In maj - es - ty and might, The

bright-ness of His glo - - ry, E - ter - nal Light of Light; O'er

this our home of dark - ness Thy rays are stream-ing now; — The

in unison. shad - ows flee be - fore Thee, The world's true light art Thou. A - men. *harmony.*

2. Yet, Lord, we see but darkly:—
 Oh heavenly Light arise!
 Dispel these mists that shroud us
 And hide Thee from our eyes!
 We long to track the foot-prints
 That Thou Thyself hast trod;
 We long to see the pathway
 That leads to Thee our God.

3. Oh Jesu, shine around us
 With radiance of Thy grace;
 Oh Jesu, turn upon us
 The brightness of Thy face.
 We need no star to guide us,
 As on our way we press,
 If Thou Thy light vouchsafest,
 Oh sun of Righteousness.

No 18. Recit and Trio. "Where is He that is born King?"

Moderato. (♩ = 88.) *THE NARRATOR. (Tenor.) Recit.*

Now when Je-sus was born in

Beth-lehem of Ju-dae-a, be-hold there came wise men from the East to Je-ru - sa-lem say - ing:

Andante con moto. (♩ = 84)

mf *THE THREE KINGS.*

1st Tenor.

Where is He that is born King of the Jews?

2d Tenor.

Where is He that is born King of the Jews?

Bass.

Where is He that is born King of the Jews?

p

cresc. -

Where is He? Where is He?

Where is He? Where is He?

f.

Where is He that is born King of the Jews?

Where is He that is born King of the Jews?

A

p

For we have seen His Star in the east, And are

For we have seen His Star in the east, And are

cresc. -

come to wor-ship Him, — are come to wor-ship Him, — are

come to wor-ship Him, — are come to wor-ship Him, — are

The first system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A 'cresc.' marking is placed above the first vocal staff.

B

come to wor - ship Him. — Where is

come to wor - ship Him. — Where is

The second system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. A section marker 'B' is placed above the first vocal staff. The piano part continues with a similar accompaniment style. A 'cresc.' marking is placed above the piano accompaniment staff.

He, that is born King of the Jews? Where is

He that is born King of the Jews? Where is

The third system of the musical score consists of three staves. The top two staves are vocal staves with lyrics. The bottom staff is a piano accompaniment. The piano part continues with a similar accompaniment style. A 'cresc.' marking is placed above the piano accompaniment staff.

He? Where is He? Where is He that is
 He? Where is He? Where is He that is

The first system of the score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal lines begin with a dynamic marking of *sf* (sforzando). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

born King of the Jews? For we — have seen His
 born King of the Jews? For we — have seen His

The second system continues the musical score. It features two vocal staves and a piano accompaniment staff. A common time signature 'C' is placed above the first vocal staff, with a dynamic marking of *p* (piano) below it. The piano accompaniment includes a section with a *ff* (fortissimo) dynamic marking. The lyrics are: "born King of the Jews? For we — have seen His".

Star in — the east and are come to wor-ship Him, — are
 Star in — the east and are come to wor-ship Him, — are

The third system of the score includes two vocal staves and a piano accompaniment staff. The lyrics are: "Star in — the east and are come to wor-ship Him, — are". The piano accompaniment features a *cresc.* (crescendo) dynamic marking. The overall texture is consistent with the previous systems, with vocal lines and a supporting piano accompaniment.

come to worship Him, — Where is He that is born King of the
 come to worship Him, — Where is He that is born King of the

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "come to worship Him, — Where is He that is born King of the". The piano accompaniment consists of a right hand with a busy sixteenth-note pattern and a left hand with a simpler bass line. Dynamics include a forte (*f*) marking and a *cresc.* (crescendo) instruction.

D
p
 Jews? For we — have seen His Star in — the east, And are
 Jews? For we — have seen His Star in — the east, And are

The second system begins with a section marked **D** and *p* (piano). It features three vocal staves and piano accompaniment. The lyrics are "Jews? For we — have seen His Star in — the east, And are". The piano accompaniment has a right hand with a sixteenth-note pattern and a left hand with a bass line. Dynamics include *p* and *f* markings.

come to wor - ship Him. —
 come to wor - ship Him. —

The third system features three vocal staves and piano accompaniment. The lyrics are "come to wor - ship Him. —". The piano accompaniment continues with a sixteenth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

No 19. Solo. Bass. "What star is this."

Andante. (♩ = 88.)

p

BASS SOLO.

What

poco rit. *a tempo.*

star is this with beams so bright, More beaut - eous than the noon-day

light, It shines to her-ald forth the King, And

cresc.

cresc.

Gen - - tiles to His cra-dle bring. See now ful - filled what

f **A**

f

God de-creed, "From Ja - cob shall a star pro-ceed," And

God de-creed, "From Ja - cob shall a star pro-ceed," And

cresc. e accel. *rit.* *pp*

East-ern sag - es with a - maze Up - on the wondrous vis - - - ion

cresc. e accel. *rit.*

p *pp* *rit.*

gaze; Up - on the won-drous vis - ion

p *rit.*

B

gaze.

a tempo. *p*

The guid - ing star a - bove is bright, With - in them

shines a clear - er light — Which leads them on — with pow'r be -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a bass clef and contains the lyrics "shines a clear - er light — Which leads them on — with pow'r be -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

nign — To seek the Giv - er of the sign. True

rit. **C** *a tempo.*

The second system continues the musical score. The vocal line lyrics are "nign — To seek the Giv - er of the sign. True". Above the vocal line, there are performance markings: "rit." (ritardando) and a section marked "C" for "Crescendo" followed by "a tempo." (return to tempo). The piano accompaniment includes a "rit." marking and a "a tempo." marking.

love can brook no dull de - lay, Nor toil, nor dan - ger stop the way;

The third system of the musical score features the vocal line lyrics "love can brook no dull de - lay, Nor toil, nor dan - ger stop the way;". The piano accompaniment continues with its characteristic rhythmic accompaniment.

.Home, kin - dred, fa - ther - land and all — They leave at

cresc. *accel.* *f*

The fourth system concludes the musical score. The vocal line lyrics are ".Home, kin - dred, fa - ther - land and all — They leave at". Above the vocal line, there are performance markings: "cresc." (crescendo), "accel." (accelerando), and "f" (forte). The piano accompaniment also includes "cresc." and "accel." markings.

D

rit.

their Cre - a - tor's call.

rit. *rit.*

p

O Je - - su, while the star of grace Al -

p *allegro.*

lures us now to seek Thy face, Let not our sloth-ful hearts re -

fuse The guid - ance of that light to use. All

E

f

glo - ry, Je - su, be to Thee, For this Thy glad E -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "glo - ry, Je - su, be to Thee, For this Thy glad E -". The piano accompaniment consists of chords and moving lines in both the right and left hands.

cresc.

ph - - a - ny, Whom with the Fa - ther we a - dore, And

cresc.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ph - - a - ny, Whom with the Fa - ther we a - dore, And". Both the vocal and piano parts are marked with a crescendo (*cresc.*) dynamic.

f *rit.* *p*

Ho - ly Ghost for ev - - - er more.

f *p* *0*

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Ho - ly Ghost for ev - - - er more." and ends with a fermata. The piano accompaniment is marked with dynamics *f*, *p*, and *0* (piano). The vocal line is marked with *f*, *rit.*, and *p*.

rall.

Je - - - su, we Thee a - dore.

colla voce.

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "Je - - - su, we Thee a - dore." and ends with a fermata. The piano accompaniment is marked with *colla voce.* and *rall.* (rallentando).

No 20. Recit. Tenor. "And lo, the star"

THE NARRATOR. (Tenor.)

And lo! the star which they saw in the east went be - fore them till it

came and stood o - ver the place where the young child was.

When they saw the star they re - joiced — with ex -

ceed - ing great joy.

No 21. Choral. "The people that in darkness sat."

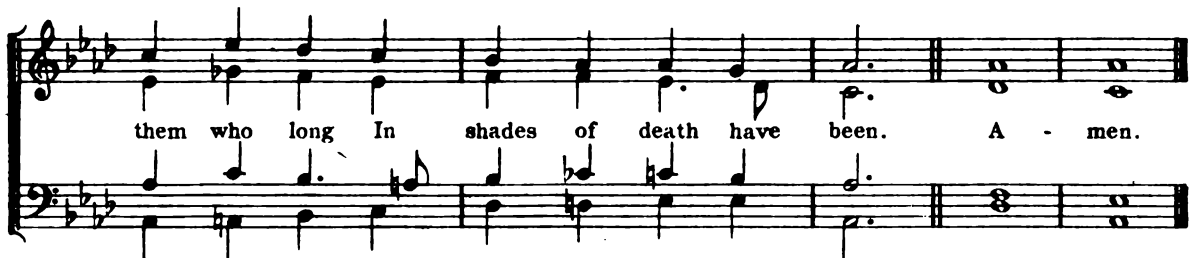
(♩=84)



1. The peo - ple that - in dark - ness sat A



glo - rious light have seen; The light has shined on



them who long In shades of death have been. A - men.

- | | |
|--|--|
| <p>2. To hail Thee, Sun of Righteousness,
The gathering nations come;
They joy as when the reapers bear
Their harvest treasures home.</p> <p>3. For Thou their burden dost remove,
And break the tyrant's rod
As in the day when Midian fell
Before the sword of God.</p> <p>4. For unto us a Child is born,
To us a Son is given,
And on His shoulder ever rests
All power in earth and heaven.</p> | <p>5. His name shall be the Prince of Peace,
The Everlasting Lord,
The Wonderful, the Counsellor,
The God by all adored.</p> <p>6. His righteous government and power
Shall over all extend;
On judgment and on justice based,
His reign shall have no end.</p> <p>7. Lord Jesus, reign in us, we pray,
And make us Thine alone,
Who with the Father ever art,
And Holy Spirit, One.</p> |
|--|--|

No 22. Recit. Tenor. "And when they were come."

THE NARRATOR. (Tenor.)

Recit.

And when they were come in-to the house they saw the young child with

Ma-ry His moth-er, And fell down and wor-shipped Him.

And when they had o-pen-ed their trea-sures they pre-sent-ed un-to Him

gifts, gold, and frank-in-cense, and myrrh.

Nº 23. The Adoration of the Magi.

VIOLIN SOLO.

Adagio. (♩ = 96.)

VIOLIN SOLO.

p con espress. ⁴ *gva.*

⁺ HARP. *sempre arpeggio.*

p sempre legato.

+ The Harp is silent until the 45th measure.

⁴ The passages marked *gva* may be so rendered, if preferred, when the Solo is repeated.

The musical score is organized into three systems, each consisting of three staves. The top staff is for the voice, and the bottom two are for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include *rit.* (ritardando), *a tempo.* (at tempo), and *cresc.* (crescendo). A section marked with a bracket and the number 8 is repeated. The score concludes with a final cadence.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a melodic phrase marked with a fermata and a first ending bracket. The second staff is the piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes and chords, with a *rit.* marking and a *p* dynamic. The third staff is the piano accompaniment in bass clef, providing harmonic support with sustained chords and a *p* dynamic.

The second system continues the piano accompaniment from the first system. It features two staves: the upper staff in treble clef with flowing eighth-note passages and the lower staff in bass clef with sustained chords. The dynamics remain at a piano level.

The third system of the score includes a harp part. The top staff is a vocal line with a *pp* dynamic. The middle staff is the piano accompaniment in treble clef, featuring a harp part with a *pp* dynamic. The bottom staff is the piano accompaniment in bass clef, also with a *pp* dynamic.

◆ Harp begins here.

No 24. Soprano Solo. "Once in Royal David's City."

Moderato. (♩ = 84.) *SOPRANO SOLO.*

Once in Roy-al

Da - vid's ci - ty, — Stood a low - ly cat - tle - shed, Where a — moth-er

laid her ba - by, — In a man-ger, for his bed.

A

Ma - - ry was that moth - er mild, Je - sus Christ her

rit. **B** *a tempo.*

lit - tle child.

p

He came down to earth from heav - en, Who is God and

p

Lord of all, And His shel - ter was a - sta - ble, And His

poco rit. **C** *p a tempo.*

cra - die was a stall; — With the poor, and mean and low - ly,

poco rit. *p a tempo.*

rit. *a tempo.*

Lived on earth — our Sav - iour Ho - - ly.

rit.

D *p*

And our eyes at last shall

p *p* *p*

see Him, Thro' His own re-deem-ing love, For that child so dear and

gen - - tle, Is our Lord from Heav'n a - - bove, And He leads His chil - dren

f poco rit. *a tempo.*

cresc. *f rit.* *a tempo.*

on To the place where He is gone.

poco rit.

cresc.

Not in that poor low - ly sta - ble, With the ox - en

E *a tempo.*

f a tempo.

stand - ing by, We shall see Him, but in heav - en,

cresc.

sf

cresc. *rit.*

Set at God's right hand on high, When like

f a tempo.

stars His chil - dren crowned, All in white shall wait a -

f a tempo. *f*

ad lib.

round, When like stars His chil - - dren crowned, All in

cresc. *colla voce.*

rit.

white shall wait a - round.

rit.

No 25. Final Chorus. "Great and marvelous are Thy works."

Maestoso. (♩ = 112.)

ff

ff SOP.

Great and mar - vel - ous are Thy works,

ALTO.

ff TEN.

Great and mar - vel - ous are Thy works,

BASS.

ff

Lord God Al - might - - - y,

Lord God Al - might - - - y,

The first system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a simple harmonic structure with sustained notes in the vocal parts and a more active accompaniment.

Just and true are Thy ways, Thou King of Saints.

Just and true are Thy ways, Thou King of Saints.

The second system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano accompaniment features a more rhythmic and melodic pattern compared to the first system.

A

Great and mar - vel - ous are Thy -

Great and mar - vel - ous, great and mar - vel - ous are Thy

Sw.

The third system of the musical score consists of four staves. The top two staves are vocal lines for two voices, both with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The system begins with a section marked 'A' and includes a piano dynamic marking 'f'. The piano accompaniment is more complex and features a 'Sw.' (Swell) marking at the end.

works, Lord God Al - might - - y, Just and

works, Lord God Al - might - - y, Just and

ff Gt. Sw.

true are Thy ways Thou King of Saints,

true are Thy ways Thou King of Saints,

ff Gt.

B

p Who shall not fear Thee, O Lord, and glo - ri - fy

p Whoshall not fear Thee, O Lord, and glo - ri - fy

dim. *p* Sw.

Thy Name? For Thou on - ly art Ho - - - ly, Thou on - ly art

Thy Name? For Thou on - ly art Ho - - - ly, Thou on - ly art

Ho - ly.

Ho - ly. For all the na - tions shall

(♩ = 96.)

For all the na - tions shall

come and wor - ship be - fore Thee, shall come and wor - ship, shall

♠ Should this fugue be considered too long for performance, it may be omitted by proceeding at once from here to the sign ♠ on page 102.

f
For
come and wor - ship, shall come and wor - ship be - fore - Thee, For
come and wor - ship be - fore - Thee, For all the na - tions shall

all the na - tions shall come and wor - ship be - fore Thee, shall
all the na - tions shall come and wor - ship, shall come,
come and wor - ship, shall come and wor - ship be - fore
For

Red. 8^{va}

come and wor - ship, shall come and wor - ship be - fore - Thee shall
shall come and wor - ship be - fore
Thee. shall come and wor - ship,
all the na - tions shall come and wor - ship, shall come and

come and wor - ship be - fore Thee.
 Thee, For all the na - tions shall come and
 shall come and wor - ship, and wor - ship be - fore
 wor - ship be - fore Thee, for all the na - tions shall come and

D
 For all the na - tions shall come and wor - ship be -
 wor - ship be - fore Thee, For all the na - tions shall come and
 Thee, be - fore Thee, For all the na - tions shall come and
 wor - ship be - fore Thee.

fore Thee, and wor - ship be - fore Thee, all the
 wor - ship, for all the na - tions, for
 wor - ship, for all the na - tions shall
 For all the na - tions shall come and wor - ship, shall

na - tions shall come and wor - ship be - fore
 all - the na - tions shall come and wor -
 come and wor - ship be - fore Thee, for all the
 come and wor - ship be - fore Thee,

Thee, for all the na - tions shall come and wor - ship be - fore
 - ship be - fore Thee, For all the
 na - tions shall come and wor - ship be - fore Thee, for all
 For all the na - tions shall come and wor - ship, shall

E
 Thee. For
 na - tions shall come and wor - ship be - fore Thee, shall
 the na - tions shall come and wor - ship, shall
 come and wor - ship, shall come and wor -

all the na - tions shall come and wor - ship, shall
 come and wor - ship, shall come and wor - ship, shall
 come and wor - ship, for all the na - tions shall
 - ship be - fore Thee, for all the na - tions shall

come and wor - ship, shall come and wor - ship be -
 come and wor - ship, shall come and wor - ship be -
 come and wor - ship, shall come and wor - ship be -
 come, for all the na - tions shall come, for all the na - tions shall

fore Thee, shall wor - ship be - fore Thee,
 fore Thee, For all the na - tions
 fore Thee, For all the
 come and wor - ship be - fore Thee,

For all the
 For all the na - tions shall come and
 na - tions shall come and wor -

For all the

na - tions shall come and wor - ship, shall come and
 wor - ship be - fore Thee, be - fore
 - ship be - fore Thee, shall come and

na - tions shall come and

wor - ship, and wor - ship be - fore Thee.
 Thee, and wor - ship be - fore Thee.
 wor - ship, and wor - ship be - fore Thee.

wor - ship be - fore Thee.

F *ff* For all the

all the na - tions shall come and wor - ship be -
 na - tions shall come and wor - - ship, and wor - ship be -
 all the na - tions shall come and wor - ship be -
 na - tions shall come and wor - - ship, and wor - ship be -

fore Thee, shall come and wor - - - ship,
 fore Thee, shall come and wor - - - ship,
 fore Thee, shall come and wor - - - ship,
 fore Thee, shall come and wor - - - ship,

come _____ and wor - - ship, come _____ and

come _____ and wor - - ship, come _____ and

wor - - - - - ship be - fore _____ Thee, be -

wor - - - - - ship be - fore _____ Thee, be -

fore _____ Thee, For all the na - tions shall come and

fore _____ Thee, For all the na - tions shall come and

rit.

wor - ship, shall come — and wor - ship be - fore — Thee.

wor - ship, shall come — and wor - ship be - fore Thee.

rit.

trem.

Moderato. (♩ = 96.)

Be - hold the Ta - ber - na - cle of God is with men, and He will dwell with

Moderato. (♩ = 96.)

them, and they shall be His peo - ple, and God Him - self — shall be with

a tempo.
O come all ye faith - ful, joy - ful and tri -
rit. them and be their God. *ff* *a tempo.* O come all ye faith - ful, joy - ful and tri -

ff
rit. *ff a tempo.*

um - phant, O come ye, O come ye to Beth - le - hem.
um - phant, O come ye, O come ye to Beth - le - hem.
Beth - le - - hem.

Come and be - hold Him, Born the King of An - gels, O come let us a -
O come -
Come and be - hold Him, Born the King of An - gels, O come let us a -
O come -

