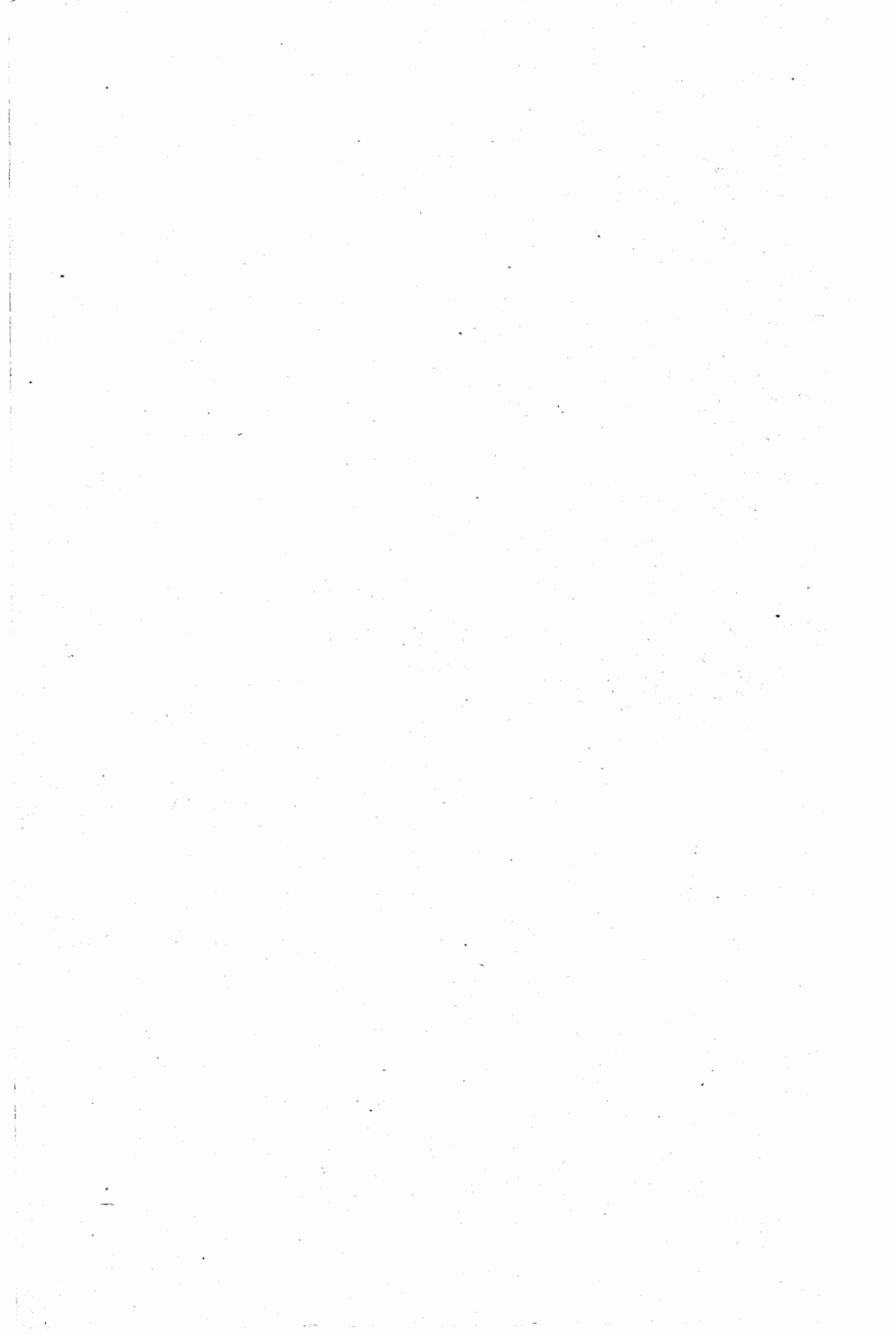


THE CHRISTIAN YEAR
A SERIES OF
CHURCH CANTATAS ~ BY DUDLEY BUCK

1. THE TRIUMPH OF DAVID
2. THE COMING OF THE KING (CHRISTMAS)
3. THE SONG OF THE NIGHT (MIDNIGHT SERVICE. THE VIGIL OF THE CIRCUMCISION. DEC. 31 11 P.M. TO JAN. 1)
4. THE STORY OF THE CROSS (GOOD FRIDAY)
5. CHRIST THE VICTOR (EASTER AND ASCENSION)

NEW YORK G. SCHIRMER



THE COMING OF THE KING



To
A. AUGUSTUS LOW, Esq.
Brooklyn, N. Y.

The Coming of the King

CANTATA

FOR

Advent and Christmas-tide

COMPOSED FOR

SOLO VOICES AND CHORUS

WITH

ORGAN ACCOMPANIMENT

BY

Dudley Buck

Vocal Score Pr. 75c net
Book of words \$3.50 per hundred

NEW YORK: G. SCHIRMER

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It will greatly facilitate the speedy study of this Cantata if separate rehearsals be held

WITH PIANO

before uniting the voices with the Organ. There should be at least one for Tenors and Basses, and one for Sopranos and Altos. In this way vocal independence can readily be secured, which is hardly possible otherwise on account of the treatment of the organ accompaniments in certain places. Much will depend upon judicious handling of the organ. The registration given is only suggestive.

While this work is not designed to be performed in its entirety at a Christmas-Day service, yet various excerpts will suggest themselves, and the author trusts that a consecutive performance may prove useful at "special musical services" during Advent and Christmas-tide

D. B.



THE COMING OF THE KING.

CANTATA FOR
ADVENT AND CHRISTMAS-TIDE.

MUSIC BY
DUDLEY BUCK.

No. 1. NOËL! *Prelude for Organ.*

*"The people that walked in darkness have seen a great light."
—ISAIAH, ix. 2.*

No. 2. PROPHECY.

SOPRANO SOLO.

O Jerusalem, look about thee toward the East, and behold the joy that cometh to thee from God!

Put off the garment of thy mourning!

Put on the comeliness of thy glory, which shall be on thy head as a diadem from the Everlasting!

The mountains shall break forth into singing;

The trees of the field shall clap their hands.

All they of Saba shall come, bringing gold and incense.

For he that shall come is nigh;

Even now he is nigh at hand, thy Saviour.

Thou shalt weep no more: he will be very gracious unto thee.

At the voice of thy cry he will hear, and straightway will answer thee.

Arise! arise, O Jerusalem!

Look about thee toward the East!

Unto thee cometh thy King, and thy Redeemer.

No. 3. ADVENT.

CHORUS.

Awake! awake! put on thy strength, O Zion!

Put on thy beautiful garments, O Jerusalem, thou holy city!

And thou—Bethlehem-Ephrathah!—thou who art the least among the thousands of Judah, out of thee shall He come forth who shall rule in Israel!

For a Branch shall come forth out of the stem of Jesse, and shall stand for an ensign unto the people, and to it shall the Gentiles seek.

SOPRANO AND ALTO DUG.

He shall feed his flock like a shepherd :
He shall gather the lambs with his arm, and carry them in his bosom ;
and He shall gently lead those that are with young.

CHORUS.

Awake, then, awake ! put on thy strength, O Zion !
Awake, thou that sleepest, and arise from the dead, and Christ shall
give thee light !

No. 4a. THE ANNUNCIATION.

ALTO SOLO.

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

No. 4b.

TENOR SOLO.

Hail ! hail, thou that art highly favored,
The Lord is with thee !
Blesséd art thou among women.
Fear not, for thou hast found favor with God.
Behold, thou shalt bring forth a son,
And shalt call his name Jesus.
He shall be great, and shall be called
The Son of the Highest.
And o'er the house of Jacob He shall reign for ever.

No 5 ACROSS THE DESERT.

MALE CHORUS. (THE CARAVAN OF THE MAGI.)

We march through the cool of the night,
And we halt when the day fiercely glows :
When darkness descends on our sight
See the West a new radiance disclose.
O Star in the western sky,
In the East thy ray we descried !
And have followed where e'er thou didst guide :
Now *must* the Messiah be nigh.

Full many a weary league we've passed,
Our journey's end is near at last :
Steadfast the path we will pursue,
Judea's land is now in view.

Then march on through the cool of the night,
March on till the day fiercely glows ;
For we know we are guided aright
By the star which our course ever shows.

THE THREE MAGI.

“ We three kings of Orient are,”
Melchior, Gaspar, and Baltasar,
Seeking him, who, by yon sign,
Must be born as Lord divine.

MELCHIOR.

Royal gifts with us we bring,
Well beseeming such a king.
Home and friends we've left behind,
All—the wondrous Child to find.

GASPAR.

Him by prophets long foretold,
Writ in mystic scrolls of old ;
Fairest fruit of Judah's line,
We would hail as Lord divine.
For “ we three kings ” etc.

CHORUS.

Then march on through the cool of night,
Still march on till the day fiercely glows ;
For we know we are guided aright
By the star which our course ever shows.

No. 6. THE PLAINS OF BETHLEHEM.

FEMALE CHORUS.

And there were, in that 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 :

TENOR SOLO.

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.

FEMALE CHORUS.

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

FULL CHORUS.

Glory to God in the highest, and peace on earth, good will to men.

No. 7. THE DEPARTURE OF THE SHEPHERDS.

BASS SOLO.

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

MALE CHORUS.

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

SOPRANO SOLO.

And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

CONGREGATION, WITH FULL CHOIR.

Tune "Yorkshire."

*Words by John Byrom, 1763.
Melody by R. Wainwright, 1793.*

Christians, awake ! salute the happy morn
Whereon the Saviour of mankind was born;
Rise, and adore the mystery of love,
Which hosts of angels chanted from above.
With them the joyful tidings first begun,
Of God incarnate and the Virgin's Son.

Let us, like these good shepherds, then employ
Our grateful voices to proclaim the joy ;
Trace we the Babe, who hath retrieved our loss,
From his poor manger to his bitter cross.
Treading his steps, assisted by his grace,
Till man's first heavenly state again takes place.
Amen.

No. 8. THE VIRGIN'S LULLABY.

ALTO SOLO.

Sleep, my Jesu, sleep, my best,
In thy lowly manger rest.
Mother's hand thy hands enfolding,
In ecstasy her babe beholding ;
While the oxen and the sheep,
Wond'ring, watch thy gentle sleep.
Lullaby, lullaby,
Sing lullaby !

Thou the mystical conceivéd !
Thou the prophecy achievéd !
Of thee may I not be bereavéd
O Jesu mine !

Then sleep, my Jesu, sleep, my best,
Softly by my lips caressed.
Mother sings thy cradle-song,
And the angels hither throng,
While the stars gleam overhead,
Watching round thy humble bed.
Lullaby, lullaby,
Sing lullaby!

No. 9. THE QUESTIONING OF THE MAGI.

HEROD.

Come hither, sages from a distant land!
What purpose strange hath led your steps so far?
I hear of curious questions that ye ask,
As to a '*king*,' new-born within our realm!
Forget ye not that here King Herod rules alone,
And that *he* questions ye!

THE MAGI, AND RETAINERS.

We bow down to thee, great king,
As least of all thy subjects.
But in the East we have seen his star,
And have hither come from afar
The new-born prince to find.—
The question we would ask,
After our weary task,
is this:
Where, where is he who shall set Israel free?
For we are come to worship him.

HEROD.

Say on, ye learned men,
When did this star appear?

MAGI.

'Twas many months ago:
Fulfilment must be near.

HEROD (*scornfully*).

Did not your ancient lore
Predict—as oft before—
The very place of birth
Of this new "Lord of Earth?"

MAGI.

Yea, even so, the signs that we revere
Have led our footsteps here ;
Thus runs the prophecy :

“ Thou, Bethlehem-Ephratah ! Thou that art the least among the thousands of Judah, out of thee shall he come forth who shall rule in Israel.”

HEROD (*aside, and troubled*).

Accurséd prophecy ! 'tis the same tale I've heard from the chief-priests and scribes !

(*to the Magi*)

“ In Bethlehem,” said ye ?

MAGI.

In Bethlehem of Judea !

HEROD (*with feigned graciousness*).

If so it be, the place is nigh at hand.
'Tis but a little hamlet of our land.
Go then, ye Magi ! search the place with care,
In this your quest I fain would have a share.
Seek ye the Babe ! and—should the tale prove true—
Bring me swift word, that I may worship too.
Ye have our royal warrant !—Go in peace !

MAGI.

Hail to King Herod ! thanks for grace bestowed !
Thy servants go to seek the hallowed Babe's abode.

(*departing*).

O joy, behold the star again !
Sing out in happy chorus !
“ To Bethlehem ” ! be our refrain,
Lead on, O star, before us !

Ah, look again ! it standeth still
And downward throws its light ;
Behold a stable 'neath the hill
Revealed unto our sight.

Our journey's o'er ! the star is gone
O haste, to greet the newly born,
And worship at his feet.

Hosanna ! hosanna !
Hosanna to the Son of David !

HEROD (*alone, and angrily*).

Farewell, ye Magi ! seek in vain !
Not idly will king Herod yield his sway !
By all the gods of old—the youthful brood shall die !
Yea, every babe of two years old and under.
So, in the general slaughter, shall be swept away
This infant ' king,' whose star now threatens mine.
Haste, Herod, haste, to issue thy decree !

DISTANT CHORUS OF WOMEN.

In Ramah there was a voice heard,
Lamentation, and weeping, and great mourning ;
Rachel weeping for her children,
And would not be comforted,
Because they were not.

No. 10. THE ADORATION.

SOPRANO SOLO.

And when they had come unto the house they saw the young child,
and Mary his mother, and fell down and worshipped him. And when
they had opened their treasures they presented unto him gifts, gold,
frankincense and myrrh.

MALE VOICES.

And being warned of God in a dream that they should not return
unto Herod, they departed into their own country another way.

No. 11. ADESTE FIDELES.

*Melody by
John Reading, 1680.*

FEMALE VOICES.

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 !

MALE VOICES.

Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heaven above !
Glory to God ! glory in the highest !
O come, let us adore him, etc.

CONGREGATION (WITH FULL CHOIR).

Yea, Lord, we greet thee,
Born to be our Saviour,
King, thou art come to set the nations free.
Word of the Father, now in flesh appearing.
O come, let us adore him, etc.

CHOIR.

Hosanna! hosanna!
Hosanna in the highest!
Amen.

THE COMING OF THE KING

The Coming of the King.

Cantata for Advent and Christmas-tide.

No 1. Noël.

Prelude for Organ.

"The people that walked in darkness
have seen a great light?"

Isaiah IX, 2.

Adagio. (♩ = 70.)

DUDLEY BUCK.

Sw. St. D., Salic. and Bourdon 16'

Manual. *pp*

Pedal.

poco a poco accel. fin al - (♩ = 96.)
Man. 16' off; add Sw.

r. h.

Ped. Bourdon, coupled to Sw. (or Ch.)

Op. D. and Fl. 4'

r. h.

l. h.

sf p poco accel.

Prepare Sw. St. Diap.,
Quintadena, Salic. and Fl. 4'. (Trem.)

Ch. 8' *p*

rall.

Sw.

Un pochettino più moto. (♩ = 102.)

Sw.

("Holy Night!" Old German Carol.)

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a melodic line with slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing harmonic support. A dynamic marking 'Sw.' is present in the upper staff. Below the staves, the text "(Holy Night!" Old German Carol.) is written.

Ch.

Sw. l. h.

This system contains the next two staves of music. The upper staff continues the melodic line. The lower staff features a more active accompaniment with sixteenth-note patterns. A dynamic marking 'Ch.' is in the upper staff, and 'Sw. l. h.' is in the lower staff.

(Trem. off.)

pp

Sw. f

Gr. f

This system contains the final two staves of music in this section. The upper staff has a dynamic marking 'pp' and a 'Trem. off.' instruction. The lower staff has a dynamic marking 'Gr. f'. The system concludes with a double bar line and a key signature change to two sharps (F#, C#).

Allegro, molto agitato.

All^o

Sw.

Gr.

ff

rall.

Sw. ff

This system contains the first two staves of the new section. The upper staff starts in 3/4 time and changes to 4/4 time. It features a dynamic marking 'ff' and a 'rall.' instruction. The lower staff has a dynamic marking 'Gr.'. The system concludes with a double bar line and a key signature change to two flats (Bb, F).

Sw. *dim.* Gr. *mp*

ritard. *mp* Gr. *p* uncoupled. Ped. Prepare Sw. Vox. H.(or Oboe) St. D. Ped.

Andante non troppo. (♩ = 65.)

Sw. Trem. *mf* Ch. *p* Man. *quasi recitando.*

rallent. Trem. off. Prepare Gr. *ff* Pedal coupled to Sw.

Allegro vivace. (♩ = 62.)

Gr. *accel.* Gr. *ff*

add Full Sw. to Gr.

V

0

V

0

0

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with slurs and ties. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains a complex accompaniment with many chords and some slurs. The bottom staff is a bass clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs and ties. Performance markings include 'add Full Sw. to Gr.' in the middle of the system, and 'V' and '0' in the bottom staff.

Sw. closed.

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs and ties. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature, containing a complex accompaniment. The bottom staff is a bass clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs and ties. Performance markings include 'Sw. closed.' in the middle of the system.

Gr. *f*

cresc.

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs and ties. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature, containing a complex accompaniment. The bottom staff is a bass clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs and ties. Performance markings include 'Gr. *f*' in the middle of the system and '*cresc.*' in the bottom staff.

ff

V 0

Detailed description: This system contains three staves. The top staff is a treble clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs and ties. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature, containing a complex accompaniment. The bottom staff is a bass clef with a key signature of one sharp and a common time signature, featuring a melodic line with slurs and ties. Performance markings include '*ff*' in the middle of the system and 'V 0' in the bottom staff.

First system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of complex chords and melodic lines across all staves.

Second system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music includes dynamic markings and performance instructions.

Reduce Sw. to Piano.

Sw. *ff*

rit.

Sw.

Ch.

Gr. to Ped. off.

Third system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is marked with a tempo and mood instruction.

Poco lento e tranquillo.

p sempre.

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues with complex chordal textures and melodic passages.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a piano (*p*) dynamic marking.

Second system of musical notation, including a *ritard.* (ritardando) marking and a tempo change to *Allegro.* It features a *f* (forte) dynamic marking and a section labeled "Sw. reeds." (Soprano reeds). A *cresc.* (crescendo) marking is present at the end of the system.

Third system of musical notation, including a *rall.* (rallentando) marking and a *Gr.* (Grave) dynamic marking. It features a *cresc.* (crescendo) marking. A *Pedal.* marking is present in the bass clef.

Fourth system of musical notation, starting with the tempo marking *Poco maestoso, alla marcia.* It features a *fff* (fortississimo) dynamic marking and the text "Adeste Fideles?" written below the bass clef. The system includes various musical notations such as slurs and fingerings.

Fifth system of musical notation, continuing the piece with various musical notations including slurs, triplets, and fingerings.

First system of a musical score in G major (one sharp). It consists of three staves: two treble clefs and one bass clef. The top staff features a complex melodic line with many accidentals and slurs. The middle staff has a more rhythmic accompaniment. The bottom staff contains bass notes, some marked with 'V' and '0'. Fingering numbers 1, 2, 4, 2, 1, 3 are indicated under the top staff in the third measure.

Second system of the musical score. It includes the same three-staff layout. Annotations include "Ch. and Sw. both hands." above the first measure and "Sw." above the second measure. "Ch. and Sw." is also written below the second measure. The notation continues with various melodic and harmonic elements across the staves.

Third system of the musical score. It features the same three-staff layout. The annotation "Gr. ff" (Grand fortissimo) is placed above the second measure. The bottom staff shows bass notes with 'V' and '0' markings. The system concludes with a final melodic flourish in the top staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#), and the time signature is 6/4. The music features complex chordal textures and melodic lines. A dynamic marking *poco string.* is present in the first measure of the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout and key signature. The music includes various rhythmic patterns and melodic phrases. A dynamic marking *lunga Pausa.* is located in the final measure of the system.

Third system of musical notation, concluding the page. It features the same three-staff layout and key signature. The tempo is marked *Adagio.* and the performance style is *St. D. off.*. The system includes dynamic markings *mp*, *dim.*, and *pp*. A performance instruction *sta ad lib.* is written above the final measures. A subtitle *Sw. St. D., Salie & Fl. 4.* is located below the grand staff. The system concludes with a *pp* dynamic marking.

No 2. Prophecy.

"O Jerusalem, look about thee?"

Soprano Solo.

Poco maestoso. (quasi Marcia.) (♩ = 86.)

Organ.

mf Gr. and Sw.

Man. Ped.

f Sw.

mf Man.

O Je - ru - sa - lem, Je - ru - sa - lem, look a -

bout thee toward the East! and be - hold, be - hold the joy that

Gr. *mf* Ped.

*) The introduction to this number should only be played when the previous "Prelude for Organ" is omitted, or when the piece is used as a detached Offertory. Otherwise, the Solo-voice should begin here, after a short pause at the conclusion of the Organ Prelude.

In case of omission of "Prelude," the words of this Solo should appear upon programme as No 1, the other numbers following in changed numerical order.

As to the Solo itself, although apparently written in recitative style, it should be sung in nearly strict time, in order to properly declaim the text.

com-eth to thee from God. Put

Sw. *mf dim.* Gr. & Sw. *f*
Man. Ped.

off the gar-ment of thy mourn-ing; put on the come-li-ness of thy

Sw. *p* Gr. *mp*
Ped.

glo-ry, which shall be on thy head as a di-a-dem from the

Sw. *mp*
Man.

Ev-er-last-ing. A little Faster.

Gr. *mf* *p*
Ped.

For the

Sw. Gr. *mf* Sw.

Joyously.

mountains shall break forth in-to sing - ing: the trees of the field shall clap their

hands. All they of Sa-ba* shall come, shall

come bringing gold and incense. For

Slightly slower.

he that shall come is nigh, ev-en now he is nigh at hand, thy

Sav-iour, thy Sav-iour. Thou shalt

* Pronounce "Sah-bah"

Tempo I.

weep no more, thou shalt weep no more, he will

be ver-y gracious un-to thee: At the voice of thy cry he will

Ped. *mf* *p* Man.

hear, and straight-way will answer thee. For the

Ped. *p* *mf* Gr. Man.

moun-tains shall break forth in-to sing-ing; the

Sw. *p* Ped.

trees of the field shall clap their hands. All

they — of Sa-ba shall come, shall come bringing gold and

Gr. Man. Sw.

in- cense. A - rise! a - rise! a -

Gr. mf

rise, — O Je - ru - sa - lem! Look a - bout thee toward the

colla voce. Sw. mp Man.

East! Un - to thee cometh thy King, and thy Re - deem -

f Lento. (long.) Gr. f. Sw. pp Man.

er.

Gr. mp rall. Ped.

No 3. Advent.
Awake! put on thy strength, O Zion!
(Chorus.)

Allegro con spirito. (♩ = 120.)

Organ. *f*

SOPRANO. *ff*
A - wake! a - wake!

ALTO.
A - wake! a - wake! a - wake!

TENOR. *ff*
A - wake! a - wake! a - wake!

BASS. *ff*

put on thy strength, O Zi - on! A - wake! a - wake! a -

put on thy strength, O Zi - on! A - wake! a - wake! a -

wake! _____ put on thy strength, O Zi - on! _____

wake! _____ put on thy strength, O Zi - on! _____

Sw.

Sw.

put on thy strength! _____ thy strength! _____

put on thy strength! _____

put on thy strength! _____

put on thy strength! _____ thy strength! _____

put on thy strength! _____ thy strength! _____

without ritard.

without ritard.

Sw. reeds off.

Ped. mp

Semi-Chorus.
(The same Tempo.)
mp SOPRANOS. *p*

Put on thy beau - ti - ful gar - ments, O Je - ru - sa - lem, Je -

mp ALTO. *p*

(The same Tempo.)

Sw. *p*

ru - sa - lem, thou ho - ly cit - y: put on thy beau - ti - ful

Ch.

Basses.
(with Tenor *ad lib.*)

gar - ments thou ho - ly, thou ho - ly cit - y: And

Sw. *mf*
dim. (add reeds to Sw.) *mf*

thou, thou, Beth-le-hem Eph-rah-tah! thou who art the least among the

Gr. Ped. *p* Sw. *cresc.*

Full Chorus. *ff*

SOPRANO. out of thee shall he come forth

ALTO. out of thee shall he come forth

TENOR. out of thee shall he come forth

BASS. out of thee shall he come forth

thou-sands of Ju-dah, *ff*

Gr. *ff*

who shall rule, shall rule in Is-ra-el.

who shall rule, shall rule in Is-ra-el.

Sw. *ff* Gr. Man. Ped. coupled. Sw.

f energico.

For a Branch shall come forth out of the

Gr. r.h. Ped. *f* coupled.

(Altos may assist Tenors in this lead.)

f energico.

For a Branch shall come forth out of the stem_ of
stem_ of Jes-se, and_ it shall stand_ for an

mp

* (2d Sopranos may assist Altos in this lead.)

f energico.

For a Branch shall come forth out of the
 Jes - se, and it shall stand for an en-sign, an
 en-sign un - to the peo-ple, for a Branch shall come

f energico.

For a Branch shall come forth out of the
 stem of Jes - se, and it shall stand
 en - sign. A Branch shall come forth, come
 forth, a Branch shall come forth, shall come

stem of Jes - se, and it shall stand for an en-sign, an
 for an en-sign, shall stand for an en - sign, shall
 forth, and shall stand, shall stand, shall stand for an en -
 forth. For a

en - sign un - to the peo-ple, un - to the
 stand as an en-sign un - to the peo-ple: for a Branch shall come
 sign. For a Branch shall come
 Branch shall come forth out of the stem_ of Jes - se, a Branch shall come

peo - ple, the peo - ple. For a Branch shall come
 forth, - come forth, a Branch shall come forth, - come
 forth out of the stem_ of Jes - se, of Jes - -
 forth out of the stem_ of Jes - se, of Jes - -

forth out of the stem_ of Jes - se, and shall stand for an
 forth out of the stem of Jes - se, of Jes - -
 se. For a Branch shall come
 se. A Branch shall come

mf
 mf
 mf
 Sw.
 Gr.
 Gr.
 Sw.
 Sw.
 Ped.
 Ped. p
 p
 mf

en-sign, shall stand for an en-sign. For a
 se. For a Branch shall come forth out of the
 forth out of the stem of Jes- - se, for a
cresc.
 forth out of the stem of Jes- se, a
 Gr. *f*
 Ped.

Branch shall come forth out of the stem of Jes- se, and shall
 stem of Jes- se, the stem of Jes- se, and shall
 Branch shall come forth, come forth from Jes- se, and
 Branch shall come forth, come forth, and shall

stand for an en-sign un- to the peo- ple, and to it
 stand for an en-sign, an en- sign, and to it
 stand for an en- sign, and to it shall the

— shall the Gen - tles, the Gen - tiles seek.

— shall the Gen - tles, the Gen - tiles seek.

Gen - tiles

Sw.

Man.

Ped. *p*

dim. *mp*

dim. *mp*

mp

rallent.

Moderato.

Soprano Solo.

He shall feed, shall feed his flock, his flock like a

Alto Solo.

He shall feed, shall feed his flock, his

Moderato. (♩ = 90.)

p

cresc.

shep - herd, and he shall gath - er, shall gath - er the

cresc.

flock like a shep - herd, and he shall gath - er,

lams, the lams with his arm, and car - ry

shall gath - er the lams, the lams with his arm,

p

them, and car - ry them in his bo - som, and

p

and car - ry them, and car - ry them in his

car - ry them, in his bo - som: and he shall gen - tly

bo - som, in his bo - som: and

pp

cresc.

lead, - shall gen - tly lead those that are with

he shall gen - tly lead, - shall gen - tly lead those,

young, that are with young, shall gen - tly lead, -

cresc. that are with young, that are with young, shall gen - tly

mf

- shall gen - tly lead those that are with young.

p ritard.

lead, shall gen - tly lead those that are with young.

p ritard.

dim. *Gr.* *ff*

Allegro. *Gr.* *ff*

Ped. *s*

24 Chorus.
SOPRANO.

ff

ALTO. A - wake! a - wake! _____ put on thy strength, O

TENOR. *ff* *ff*

BASS. *ff* A - wake! a - wake! a - wake! _____ put on thy strength, O

ff

Ped. Sw. Gr. Man. Ped.

Zi - on! _____ A - wake! a - wake! a - wake! _____

Zi - on! _____ A - wake! a - wake! a - wake! _____

put on thy strength, O Zi - on! A - wake, - thou that

put on thy strength, O Zi - on! A - wake, - thou that

sleep - est, and a - rise from the dead, *long.*

sleep - est, and a - rise from the dead, *long.*

sleep - est, and a - rise from the dead, *long.*

long. Sw. *p*

Ped. Man.

Lento. *p* *cresc.* *ff* *Vivace.*

and Christ shall give thee light! _____

p *cresc.* *ff*

and Christ shall give thee light! _____

p *cresc.* *ff*

Lento. *Vivace.*

Gr. *ff*

V 0 V 0

No 4a The Annunciation.

Alto Solo.

Andante moderato. (♩ = 84.)

Organ.

p

Sw. without reed.

Alto Solo.

The Angel Gab-ri-el was sent by God un-to a

Ped. p

cit-y of Gal-i-lee, nam-ed Naz-a-reth: to a

Vir-gin, es-pous-ed to a man whose name was Jo-seph, of the

house of Da-vid: and the vir-gin's name was

dolce.

pp

Ma-ry. *mf* And the An-gel said un-to her:

cresc. *dim.* Reed to Sw.

Ped. *p* Man.

No 4^b Tenor Solo.

Con moto moderato. (♩ = 78.) *f*

Hail, thou,

Sw. Gr. *mf* Gr.

Ped.

hail, thou, — hail — that art high - ly fa - vored, the

Lord — is with thee. Bless - ed art thou among

Gr. Sw. *mp*

8.....

wom - en, bless - ed art thou among wom - en.

cresc.

8.....

dim.

fear not, fear not, for thou hast found

Ped. 8

f *poco rall.* *a tempo.*

fa - vor, found fa - vor with God.

cresc. *Gr. mf*

8

Be - hold, thou shalt bring forth a

Sw. *Gr.*

Son, and shall call his name Je - sus.

Sw. *p*

Man.

He shall be great, and shall be called the

mf

marcato.

Son of the High - est! — and o'er the house of

8

Gr. Sw. Ch. and Sw. Man.

Ja - cob he shall reign, shall reign for - ev - er, and

Ped. p.

Gr.

ev - er, the Son of the High -

Ch. and Sw. Gr.

est! —

Chorus. (seated.)

SOPRANO. *pp*

ALTO. The Son of the High - est for - ev - er. A - men. —

quasi ECHO.

TENOR. *pp*

BASS. The Son of the High - est for - ev - er. A - men. —

p Man.

No 5. Across the Desert.

The Caravan of the Magi.

Tempo di Marcia (moderato.) (♩ = 108.)

Manual. *Sw. p Diaps. 8'*
r. h. *Fl. 4' cresc.* *Oboe.*

Pedal. *p*

r. h. *Trumpet.* *cresc.* *mf* *mp*

Ch. with Clarinet coupled to Sw.

cresc. *f*

Gr. coupled to Sw. throughout. *f* *Sw. dim.*

* A gradual *crescendo* to Measure 13 is intended. Close Sw. slightly at each addition of new register.

BASSES. *f* And we
 We march thro' the cool of the night, And we

halt when the day fiercely glows: *p*
 halt when the day fiercely glows: When dark-ness descends on our

TENORS. (with Altos in unison *ad lib.**) *ff*
 See the West a new ra-diance dis - close!
 sight— See the West a new ra-diance dis - close! *ff*

star in the West - ern sky, Thy ray in the East we de -
 star in the West - ern sky, Thy ray in the East we de -

(Altos pause.)

ALTOS.

scried! And have followed where-e'er thou didst guide: Now must the Messi-ah be

scried! And have followed where-e'er thou didst guide: Now must the Messi-ah be

f *Gr. >* *Sw.*
Svi

nigh.

nigh.

p *p.* *Ch.*
Pedal.

(without Altos.) *mp*

mp Our jour - ney's end is

Full man-y a wea-ry league we've passed: Our jour - ney's end is

mp *Sw.* *cresc.*

near at last *cresc.* *ff* Ju - de - as'land is

Stead-fast the path we will pursue, *f* *Gr.*

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "near at last" and "Ju - de - as'land is". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The piano part includes dynamic markings such as *cresc.* and *ff*, and performance instructions like *Gr.* (Grave). The music is in a minor key, indicated by the key signature.

now in view.

ff *Sw.* *Ch.*

The second system continues the vocal and piano parts. The vocal line has the lyrics "now in view.". The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *ff* and *mf*. Performance instructions like *Sw.* (Sforzando) and *Ch.* (Crescendo) are present. The piano part continues with the same key signature and includes various articulations.

dim. *Gr. f* *mf* *Sw.*

The third system focuses on the piano accompaniment. It features a grand staff and a bass line. The music includes triplets and dynamic markings such as *dim.* (diminuendo), *Gr. f* (Grave fortissimo), and *mf* (mezzo-forte). Performance instructions like *Sw.* (Sforzando) are also included. The piano part continues with the same key signature and includes various articulations.

dim. *p*

The fourth system continues the piano accompaniment. It features a grand staff and a bass line. The music includes triplets and dynamic markings such as *dim.* (diminuendo) and *p* (piano). Performance instructions like *p* are also included. The piano part continues with the same key signature and includes various articulations.

Più moto. *

Tenor Solo.

Musical staff for Tenor Solo, showing the first line of the vocal melody with lyrics.

We three kings, Three kings of O - ri - ent are;

Bass I Solo.

Musical staff for Bass I Solo, showing the first line of the vocal melody with lyrics.

We three kings, Three kings of O - ri - ent are;

Bass II Solo.

Musical staff for Bass II Solo, showing the first line of the vocal melody with lyrics.

Più moto.

Piano accompaniment for the first system, including a Pedal marking.

Gas - par, and Bal - ta - sar:

and Bal - ta - sar: Seek - ing him, who

Mel - chi - or, Gas - par, and Bal - ta - sar:

Piano accompaniment for the second system, including Sw. and Gr. markings.

Must be born as Lord di - vine. —

by yon sign, Must be born as Lord di - vine. —

Piano accompaniment for the third system, including Gr. and Sw. p markings.

* This Trio to be taken somewhat faster than the March movement proper, about ♩ = 114.

Melchior. BASS II.

Roy - al gifts — with us we bring: Well be - seem - ing

Man. Ped.

such a king. Home and friends we've left be - hind,

dim.

All, the won - drous Child to find.

Gr. mp Sw. p

Man.

Gaspar. TENOR.

Him by pro - phets long fore - told Writ in mys - tic

p dim.

Ped. p

scrolls of old; Fair - est fruit of Ju - dah's line, We would

poco rit. f

colla voce. cresc.

a tempo.

hail as Lord di - vine. For

f

For we, ay,

a tempo.

f

we three kings of O - ri - ent are,

we — three kings of O - ri - ent are,

p.

svcs.

Gr.

Gas - par and Bal - ta - sar:

and Bal - ta - sar: Seek - ing him who,

Mel - chi - or, Gas - par and Bal - ta - sar:

Sw. Gt. Sw.

rall. - - - - -

Must be born as

by yon sign, Must be born as

rall.

Lord di - vine.

Lord , di - vine.

Tempo di Marcia.

Gr. mf

Ped.

BASSES. *p*

Then march

Sw. *p*

TENORS.

Still march on till the day fierce - ly

on thro' the cool of the night:

cresc.

cresc sempre.

with ALTO'S.

glows, For we know we are guid - ed a - right — By the

ff

Gr.

star, the star — which our course ev - er shows.

ff

svcs

mf

March on!

Sw mf

mp *p*

March on! *p* March on!

sempre dim.

March on! March on!

pp

No. 6. The Plains of Bethlehem.

Poco Lento. (♩=72.)

Organ.

Gr. 8' *mf*

p Sw. 8'

Ch.

Ped. *p*

Musical score for Organ, Poco Lento. (♩=72.). The score is in C major and common time. It features a grand staff with treble and bass clefs. The right hand has a melody with grace notes and a sustained chord. The left hand has a bass line with grace notes. Pedal points are indicated for the 8' and 8' stops.

Poco Allegro. (♩=94.) *accel.*

Gr. with Sw. reed. *mf*

Sw.

Gr.

Musical score for Organ, Poco Allegro. (♩=94.) *accel.*. The tempo increases. The right hand features a melody with grace notes and a sustained chord. The left hand has a bass line with grace notes. Pedal points are indicated for the 8' and 8' stops.

reed off.

p *rall.* -

Ch.

Lento.

Trem.

Musical score for Organ, reed off. The tempo slows down to Lento. The right hand has a melody with grace notes and a sustained chord. The left hand has a bass line with grace notes. Pedal points are indicated for the 8' and 8' stops.

Con moto tranquillo. (♩=126.)

St. D. Salic., Flute 4: *p*

Sw.

Ch.

Ch.

"Silent night, hallowed night" (Old German Carol)

Musical score for Organ, Con moto tranquillo. (♩=126.). The tempo is Con moto tranquillo. The right hand has a melody with grace notes and a sustained chord. The left hand has a bass line with grace notes. Pedal points are indicated for the 8' and 8' stops.

Ped.

Musical score for Organ, Ped. The score continues with a melody in the right hand and a bass line in the left hand. Pedal points are indicated for the 8' and 8' stops.

ALTOS (with 2^d SOPRANOS *ad lib.*) *p*

And there

add reed. Sw.

p Sw.

Ped. Ch. or Gr.

were in that same country shepherds a - biding, a - bid - ing in the

fields, keep - ing watch, keeping watch, o - ver their flocks by

SOPRANOS. *p*

their flocks by night.

night, their flocks by night, their flocks by night.

Sw.reeds.

pp reed off. *pp* *f* Gr.

long. Gr. to Ped.

All the SOPRANOS. *f*

And

Allegro agitato. (♩=134.)

Gr.

f Sw.

Gr.

poco rall.

mf

Più Moderato.

lo! the an-gel of the Lord— came up - on them, and the glo - ry of the

and the glo - ry of the

Più Moderato. (♩=124.)

Lord shone round a - bout them; and they were sore a - fraid; —

mp

and

mp

The same tempo. ♩ = ♩ of $\frac{4}{4}$ previous.

Sw.

dim.

Grmp

p

Ped.

Man.

without rit.

they were sore a - fraid, — were sore — a - fraid. —

reed off

dim. *p* (Somewhat faster.)

Sw.

And the an - gel, the an - gel, said un - to them: —

p

p

Man.

Tenor Solo.
Moderato.

Fear not! fear not! for be-hold I bring you glad

mf marc. *Con anima.*

Sw. (Sw.)

Gr. *mf* Gr. *p*

Ped.

ti - dings, glad ti-dings of great — joy which shall be to all —

mf *p*

Man. Ped. Man. Ped.

peo-ple; for un-to you is born this day in the cit-y of Dav-id

mf *mp*

Man.

a Sav-our, a Sav'-our which is Christ, is

accel. cresc. *ff* *rit.*

cresc. *mf* *Gr.* *rit.*

Ped.

Christ the Lord. And this shall be a sign, a

a tempo. *f*

Sw. p *fp* *dim.* *Gr. mp*

Man. Ped.

sign un-to you, Ye shall find the babe wrapped in

p *poco lento.*

Sw. *p*

Ped. Man.

SOPRANO. ALTO.

swad-dling clothes, ly-ing in a man-ger.

rall. *Vivace.* (♩ = 120.)

pp *Sw. (closed) with reeds. mf*

sud - den - ly, and sud - den - ly, there was with the an - gel, a

cresc. mul - ti - tude, a mul - ti - tude of the heav'n - ly host,

cresc. Ped.

ff prais - ing God, *mp* prais - ing God and say - ing. *Più vivace.* *ff* Glo - ry to God in the

ff *mp* *ff*

TENOR. *ff*

BASS. Glo - ry to God in the *ff*

Più vivace. (♩ = 146.)

ff *mp* *ff* Gr. *ff* Gr. *ff*

Ped.

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

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

1. 2.

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

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

f *f* *f*

Sw. (closed.)

SOPRANOS.

p

ALTOS.

p

And peace — on earth, — good

p

SOPRANO.

will, good will to men, ———— peace, good will to men.

ALTO.

Man.(Ch. & Sw.) *ff*

ff Glo - ry to God in the high - est, Glo - ry to God in the

ff Glo - ry to God in the high - est, Glo - ry to God in the

ff high - est, Glo - ry to God! Glo - ry to God in the

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

Glo - - - ry to

high - est, the high - est, the high - est. _____

high - est, the high - est, the high - est. _____

God _____ in the high - est. _____

Ped. Ped. Man.

Reeds off.

r. h. dim.

5-1

Gradual diminuendo. by Sw. Ped. and stop reduc-

sempre dim.

ritard.

Trem. *pp*

tion at phrases, until at * there remain
St. D., Salic. (and Fl. 4th?) only.

Tempo Moderato, e tranquillo.

mp

Ch. or Gr.

Sw.

Ped. soft Bourdon 16, coupled to Sw. only.

Nº 7. The Departure of the Shepherds.

Bass Solo. *Moderato.*

And it came to pass as the an - gels were gone a -

Trem. off.
colla voce. *mf* *p* *poco cresc.*

Man.

TENORS. *March tempo.*

Let us

way from them in-to heaven, the shepherds said one to an - oth-er: Let us

March tempo.

now go ev-en un-to Beth-lehem, and see this thing which is

now go ev-en un-to Beth-lehem, and see this

Basses Chor. *f*

Let us now go ev - en un - to

Ped. *Man.* *Gr.* *mf*

Ped.

come to pass, which the Lord hath made known, the Lord hath made known, made
 thing, and see this thing which the Lord hath made
 Beth - le - hem, and see this thing the Lord hath made known un - to

Sw.

Soprano Solo.

known un - to us. And they came with haste,
 known un - to us.
 us, hath made known un - to us.

p Gr. Sw.

Lento espressivo.

— and found Ma-ry, and Jo-seph, — and the babe ly-ing in a manger.

Lento. (♩ =)
 (reeds off.) p 8. pp long

Man.

Choir and Congregation.

Tune "Yorkshire."

{ Words by JOHN BYROM. 1763.
{ Melody by R. WAINWRIGHT. 1768. }

Con spirito.

Soprano.

f

1. Chris - tians a - wake! sa - lute the hap - py morn -
2. Let us like these good shepherds, then em - ploy

Alto.

f

Tenor.

f

1. Chris - tians a - wake! sa - lute the hap - py morn -
2. Let us like these good shepherds, then em - ploy

Bass.

f

Con spirito.

Organ.

f

Ped. 0 v

Where - on the Sa - viour of man - kind was born. Rise and a -
Our grate - ful voic - es to pro - claim the joy; Trace we the

Where - on the Sa - viour of man - kind was born. Rise - and a -
Our grate - ful voic - es to pro - claim the joy; Trace - we the

dore — the mys-ter-y of love, Which hosts of angels chant-ed
Babe,— who hath re-triev'd our loss, From his poor manger to his

dore — the mys-ter-y of love, Which hosts of angels chant-ed
Babe,— who hath re-triev'd our loss, From his poor manger to his

from a - bove. With them the joy - ful ti - dings first be -
bit - ter cross. Tread - ing his steps as - sis - ted by his

from a - bove. With them the joy - ful ti - dings first be -
bit - ter cross. Tread - ing his steps — as - sis - ted by his

Man.

ff gun Of God, in - car-nate and the Vir - gin's Son. *p*
ff grace Till man's first heav'n-ly state a - gain takes place. *p* A - men.

ff gun - Of God, in - car-nate and the Vir - gin's Son. *p*
ff grace - Till man's first heav'n-ly state a - gain takes place. *p* A - men.

12418 Ped.

No 8. The Virgin's Lullaby.

DUDLEY BUCK.

Larghetto grazioso. (♩ = 56)

Organ.

Sw. *p* without reed.

p

Ped.

Alto Solo.

sempre dolce ed affettuoso.

Sleep, my Je - su, sleep, my

dim.

pp

Man.

Ped.

best, In thy low - ly man - ger rest. Mother's

Ch.

hand thy hands en - fold - ing, In ec - sta - cy her babe be -

mf, *dim.*

cresc.

mf *dim.*

hold - ing: While the ox - en and the sheep Won - d'ring,

p

sempre mezza voce.

watch — thy gen-tle sleep. Lul - la-by, lul - la - by,

Man. Ped.

poco cresc.

lul - la-by, — Lul - la-by, lul-la-by, lul - la-by. Sing

lul - la-by, sing lul-la-by, sing lul - la-by, lul - la -

pp add Fl. 4. Ped.

by.

Ch. *cresc.* Gr *mp* Ped.

p Sw. Man. Ped.

mf > *poco agitato.* *f*

Thou, the mys-ti-cal con-ceiv-ed! Thou, the pro-phy a-

f *p* Sw.

chiev-ed! — Of thee may I not be be-reav-ed, — O

mf

colla voce.

Man.

rail. *a tempo.*

Je-su, Je-su mine. Then sleep, my Je-su, sleep, my best;

Soft-ly by my lips ca-ress'd; — Moth-er sings — thy cra-dle-

song, — And the an - gels hith - er throng, While the

mf

cresc. *mf*

stars gleam o-ver - head, — Watch-ing round — thy humble bed.

dim.

mf *p* *dim.*

Lul - la-by, lul-la-by, lul - la - by, — Lul - la-by, lul - la-by,

p

lul - la-by. Sing lul - la-by, sing lul - la-by, sing

cresc. *pp*

lul - la-by, lul - la - by.

rall.

12418 Ped. Man. Ped.

No. 9. The Questioning of the Magi.

Allegro con fuoco. (♩ = 86)

Organ.

Gr. *f* with Sw. reeds.

Man. Ped.

Sw.

Detailed description: This block contains the organ introduction. It features a grand staff with treble and bass clefs. The music is in 4/4 time and begins with a key signature of one sharp (F#). The tempo is 'Allegro con fuoco' with a quarter note equal to 86 beats per minute. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions include 'Gr. f with Sw. reeds.' and 'Man. Ped.' for the manual and pedal parts, and 'Sw.' for the swell pedal.

Più Moderato.

Allegro

p *f* Gr.

Detailed description: This block shows the piano accompaniment for the first section. It consists of two staves, treble and bass. The tempo is 'Più Moderato'. The music features a variety of chords and melodic lines. Dynamic markings include piano (*p*) and fortissimo (*f*). The word 'Gr.' likely refers to the grand staff.

Bass Solo.

rallent.

Sw. Man.

Detailed description: This block is a bass solo section. It is written on a single bass staff. The tempo is marked 'rallent.' (ritardando). The music is characterized by a slow, melodic line. Performance instructions include 'Sw.' and 'Man.'.

Herod.

recitante.

Tempo di Marcia.

Come hither, sa-ges, - from a dis-tant land:

cresc.

p

Man.

Detailed description: This block contains the vocal line for Herod, marked 'recitante.' (recitative), and the piano accompaniment. The tempo is 'Tempo di Marcia'. The lyrics are 'Come hither, sa-ges, - from a dis-tant land:'. The music includes dynamic markings like piano (*p*) and crescendo (*cresc.*). The piano part is marked 'Man.'.

in time.

What pur-pose strange hath led your steps so

mf

Detailed description: This block continues the vocal line and piano accompaniment. The lyrics are 'What pur-pose strange hath led your steps so'. The piano part is marked 'mf' (mezzo-forte).

Allegro.

far?

p

Gr. *f*

Sw. *rall.*

Ped. *p*

hear of cu-ri-ous ques-tions that ye ask, As to a 'king' new-

Slow.

hurried.

p *colla voce.*

born with-in our realm. For-get ye not that here King Herod rules a-

f

with dignity.

mf

Sw.

dim.

lone, and that he doth question ye!

Allegro.

Gt.

Sw.

p

Gr. *f*

Sw.

Ped.

Man.

Tenors.

Basses.

The Magi and retainers.

mf

We bowdown to thee, great

mf

Tempo di Marcia.

(ALTOS,

king, As the least of all thy sub-jects: But in the

Gr. Ped.

unison with Tenors ad lib.)

East we have seen his star, And have hith-er come from a -

And have come, have come from — a -

Sw. Ped.

far, The new-born king to find.

3 Basses. *mp*

ff Ped. *Faster.*

The question we would

Gr. *mf* Sw. *mp* Man. *Faster.*

ask, — Af-ter our wea-ry task is this:

(All) *ff* Where, where is

ff

Gr. *mf* Ped.

he who shall set Is - ra - el free? For we are

mp

Sw. L.H.

come, to wor - ship, wor - ship him. —

For we are come to wor - ship him. —

mp

p *Gr. mf*

p Ped.

Tempo di Marcia. (Moderato.)

Herod.

Say on, ye learn - ed men,

dim.

Sw. 3

Man.

The Magi. *Faster.*

'Twas many months a - go, — Ful -

Chor.

When did this star ap - pear?

Faster.

Gr. mf *dim.*

fil-ment must be near! **Herod. Slower.** *cresc.*

Did not your ancient lore — Pre-dict, as oft be-

fore, The ver-y place of birth Of this new 'Lord of Earth'?

f *Man. ritard.* *dim.* *Gr. mf* *Sw.*

Gr. *Ped.* *3* *Gr.*

The Magi. Tenors and Basses. *f* *Faster.* *unison.*

Yea, e - ven so! the signs that we re - vere, Have led our foot-steps

mf *Faster.* *3*

Tempo of N° 3.

here; Thus runs the pro-phe-cy;

cresc.

SOPRANOS and ALTOS. (unis.) *f*

Thou, thou, Beth-le-hem Eph - ra - tah! Thou who art the least a-mong the

f *Sw.* *p* *Man.*

ff
 thousands of Ju-dah, Out of thee shall He come forth _____
 TENSOR.
 BASS. Out of thee shall He come forth _____

Gr. ff
 Ped.

— who shall rule, shall rule in Is-ra-el. —
 — who shall rule, shall rule in Is-ra-el. —

Sw. ff *Gr. mf*
 Man.

Più moderato.

Herod. (aside, and troubled.)

Ac-curs-ed pro-phe-cy!
rall. *Sw. sf* *p* reeds off.
p

Slow, in time.

'Tis the same tale I've heard from the chief priests and

pp

TENORS.

The Magi. *mf*

(aloud to the Magi.) Chor. *mf* In Beth-le-hem of Ju-
scribes. "In Beth-lehem," said ye?

Gr. *Sw. p cresc.*

Ped. Man.

de-a! Herod. If so it

mf

Man.

be, — the place is near at hand. 'Tis — but a lit-tle ham-let of our

sf *p*

Ped.

Tempo di Marcia.

land. Go then, ye Ma-gi! Search the place with

Ped. Man.

care: In this your quest I fain would have a share. Seek ye the

Ped. Man. Ped.

recitante.
babe! and should the tale prove true, Bring me swift word that I may worship

Man.

Allegro. **Moderato.**
too. Ye have our roy-al warrant! Go in

Gr. *rall.* R.H.

The Magi. **ff**

Tempo di Marcia. Hail, to King **ffa**
peace!

Sw. *p* *cresc.* Gr. *f* Ped. 8'

He-rod! thanks for grace be - stow'd! Thy
Thy ser-vants go to

Sw. Man.

dim. p

servants go to seek the hal-low'd Babe's a - bode.

seek, to seek the hal-low'd Babe's a - bode.

Ped. *cresc.* Gr. Man. *svcs*

(They depart.)

O joy! be-hold the

Gr. *f* with Sw. reeds.

Sw. Man. Ped.

Star a-gain! — Sing out in hap-py cho - rus!

"To

Sw. Man.

ff > > > >

Lead on, O Star, be-fore us!

Beth-le-hem!" be our re-frain.

Gr. Ped.

*) The same continuous Tempo. ($\text{♩} = \text{♩} \frac{4}{4}$ previous.)

In strict time.

(BASSES only.) Ah, look a - gain! It stand-eth

mp

Sw. soft 8' and 4; no reed.

still, And down-ward throws its light; Be -

sempre p

hold a sta - ble 'neath the hill, Re-vealed un - to our

TENORS. *f*

Our

sight, re - vealed un - to our sight. *f*

Gr. f

Ped.

*) The mesural subdivision ($\frac{3}{4}$ and $\frac{6}{4}$) between voices and accompnt. is here employed simply as an aid to the voices in securing steady accent, counting of rests, etc.

jour - ney's o'er! The Star is gone! O haste to greet the
 O haste to greet the

SOPRANO.

ALTO.

And worship at his feet. Ho -
 new - ly born, and worship at his feet. Ho -
 new - ly born, and wor - ship at his feet.

Sw. Gr.

Ho - san - na! Ho - san - na to the Son of
 san - na! Ho - san - na to the Son of
 san - na! Ho - san - na to the Son of

ff *poco rall.* *ff* *poco rall.*

rall. colla voce.

Da-vid! Ho - san - - - na!

Da-vid! Ho - san - - - na!

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'Da-vid! Ho - san - - - na!' repeated on two staves.

Herod. (alone, angrily.)

Fare - well, ye Ma-gi!

Sw. dim. - - - mp

Man.

This system begins with Herod's entrance. The vocal line is in bass clef. The piano accompaniment is in bass clef. The lyrics are 'Herod. (alone, angrily.)' and 'Fare - well, ye Ma-gi!'. Performance markings include 'Sw.', 'dim.', and 'mp'. The piano part is labeled 'Man.'.

Seek in vain! Not id - ly will king Her - od yield his

fp mf colla voce. Gr.

Gr. Man.

This system continues Herod's speech. The vocal line is in bass clef. The piano accompaniment is in bass clef. The lyrics are 'Seek in vain! Not id - ly will king Her - od yield his'. Performance markings include 'fp', 'mf', 'colla voce.', and 'Gr.'. The piano part is labeled 'Gr. Man.'.

(much agitated.)

sway! By all the gods of old the youth - ful brood shall die!

Sw. cresc. Gr. mf Ped.

Man.

This system contains the climax of Herod's speech. The vocal line is in bass clef. The piano accompaniment is in bass clef. The lyrics are '(much agitated.)' and 'sway! By all the gods of old the youth - ful brood shall die!'. Performance markings include 'Sw.', 'cresc.', 'Gr.', 'mf', and 'Ped.'. The piano part is labeled 'Man.'.

rit.

Yea, ev - 'ry babe of two years old and un - der.

Sw. Man. Gr. *p* *f*

Faster.

So in the gen - er - al slaughter shall be swept a - way this infant

Sw. Gr. Ped. Man. Ped.

"king," whose star now threatens mine.

Sw. *p* Gr. L.H.

without ritard.

Haste, He-rod, haste! to is - sue thy de -

Sw. *f* Gr.

Funeral March Tempo. *As from a distance, very softly, and with utmost expression.*
 SOPRANOS. (seated.)

ALTOS. (seated.) In Ra - mah there was a
 cree!

Funeral March Tempo. (♩ = 69.)

Sw. *p* Man.

voice heard, lamen - ta - tion, and weeping, and great mourn - ing:

Ped. Man. Ped.

Rachel weeping for her children, for her child - ren, and

would not be com - fort - ed, be - cause they were not.

Allegro.

fp Gr. *f*

Man. Ped. Man.

rit. *Sw. p* *L.H.* *Adagio.* Trem. *pp*

No 10. The Adoration.

Poco Animato, non troppo. (♩ = 104.)

Soprano
Solo.

Organ.

Ch. and Sw.

And when thy had come un-to the house, they

Sw. *p* *mf*

poco rall.

saw the young child, and Ma - ry his moth - er, and fell down, fell down, and

p

Man.

worshipped, worshipped him. And

pp

when they had opened their treas - ures, their treas - ures, they pre -

sent-ed un - to him gifts, — gold, — frank - in-cense and myrrh.

f *3*

March Tempo.

Gr. *mf* Sw. *p*

Ped. Man.

The Magi.

pp *sempre p*

And be-ing warned of God, — be-ing warned of God in a

Ch. & Sw.

dream, that they should not re - turn un - to He-rod, — they de -

p

cresc.

Ped.

part-ed for their own country by an - oth - er way, by an -

cresc.

p *cresc.*

oth - er way.

dim. *p*

Sw. reeds.

N^o 11. Adeste Fideles.

Con Spirito. (♩ = 144.)

Melody by
JOHN READING. 1680.

quasi Fanfare. Gr. Sw. with reeds.

The piano introduction is in 4/4 time, marked 'Con Spirito' with a tempo of 144 beats per minute. It features a 'quasi Fanfare' style with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature is three sharps (F#, C#, G#). The introduction concludes with a 'Gr.' (Grave) marking and a 'Sw.' (Swell) instruction.

SOPRANOS.

ALTOS.

SOPRANOS. ALTOS.

Sw. poco rit. f Sw. Ped

The vocal parts for Sopranos and Altos enter with a long note, marked 'f' (forte). The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'poco rit.' (ritardando). The system concludes with a 'Sw.' (Swell) instruction and a 'Ped' (pedal) marking.

Un poco più Moderato. (♩ = 116.)

come, all ye faith - ful, Joy - ful and tri - um - phant, O

Gr.

The vocal parts enter with the lyrics 'come, all ye faith - ful, Joy - ful and tri - um - phant, O'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Un poco più Moderato' with a tempo of 116 beats per minute. The system concludes with a 'Gr.' (Grave) marking.

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

Sw.

The vocal parts enter with the lyrics 'come ye, O come - ye to Beth - le - hem.'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a 'Sw.' (Swell) instruction.

Come and be - hold him, Born the king of

Come and be-hold him, come and be-hold him.

An - gels: O come, let us a - dore him! O come, let us a -

Man.

dore Him! O come, let us a - dore Him, Christ the Lord.

O come let us adore Him, Christ the Lord.

Ped.

Gr. *f* Sw. Gt.

Ped. Man.

Sw. Gr.

Ped. Man. Ped.

ALTOS. *f* Sing in ex - ul - ta - tion,

TENORS. *f* Sing in ex - ul - ta - tion,

SINGERS OF CHOIRS OF ANGELS! *f* Sing in ex - ul - ta - tion,

BASSES. *f*

Sing, all ye cit - i - zens of heav'n a - bove.

Sing, all ye cit - i - zens of heav'n a - bove.

Glo - ry to God, to God in the high - est:

Glo - ry to God, to God in the high - est: O Bass I.

Glo - ry to God, to God, to God in the high - est:

O — come let us a - dore Him, O

come let us a - dore Him, O come let us a - dore Him, O —

unis.

Gr. mf

Ped.

come, let us a - dore Him, Christ the Lord.

come, let us a - dore Him, Christ the Lord.

Sw.

Gr.

Ped. Man.

Ped. *Sw.* *Gr.* *Gr. f*

Congregation, with full Choir unison.

Broader Tempo.

Yea, Lord, we

greet thee, Born to be our Sa-viour, King, thou art come to set the

na - tions free. Word of the Fa - ther, now in flesh ap -

pear - ing; O come, let us a - dore Him! O come, let us a -

dore Him! O come, let us a - dore Him, Christ the Lord.

Choir only.

Più moto.

ff

Ho - san - na! Ho - san - na! Ho - san - na in the

ff

Ho - san - na! Ho - san - na! Ho - san - na in the

Più moto.

(Mixtures off.) *ff*

high-est, in the high-est!

high-est, in the high-est!

rallent.
8' Sw. (reeds off.)

Lento. *pp*

A - men.

A - men.

Bass Solo. *long mf* Lento. *p*

A - men.

Bass Chor. A - men, - A - men, *pp* A - men.

A - men.

long. Lento. *pp*

