

BETHLEHEM.

ACT I.

An Angel, descending from Heaven, appears to certain Shepherds of Bethlehem.

Non troppo lento.

PIANO.
♩ = 80.

The first system of piano accompaniment is in 4/4 time, marked *pp*. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment, featuring a *tr* (trill) in the left hand and a *p* dynamic marking in the right hand.

The third system of piano accompaniment features a *p* dynamic marking in the right hand and continues the melodic and harmonic development.

The fourth system of piano accompaniment features a *p* dynamic marking and includes accents and slurs in the right hand.

The fifth system of piano accompaniment features a *p* dynamic marking and includes a triplet in the right hand.

First system of piano introduction. Treble and bass staves with complex arpeggiated and chordal textures. A repeat sign is present at the beginning.

Second system of piano introduction. Treble and bass staves. Dynamics include *dim.* and *pp*. A section marked 'A' is indicated at the end of the system.

Tenor solo and piano accompaniment, first system. Tenor line: *p* TENOR SOLO. *a tempo.*
 Dark - ness o'er the earth is brood - ing, Si - lence reigns,
 Piano accompaniment: *Recit.* *p a tempo.*

Tenor solo and piano accompaniment, second system. Tenor line:
 no voice in - trud - ing On the so - lemn mid - night peace.
 Piano accompaniment continues with arpeggiated figures.

Tenor solo and piano accompaniment, third system. Tenor line:
 Wrapped are all the sheep in slum - ber 'Neath the stars—
 Piano accompaniment features a prominent arpeggiated figure in the right hand.

a count - less num - ber, Eyes that watch and nev - er

cease. Worn the shepherds are and

poco stringendo. *mf* wea - ry With their vi - gil dark and drea - ry;

Hea - - vy eye - lids long to close.

B *Poco più mosso.* *stringendo.* They, on dan - ger un - re -
Poco più mosso.

4

mf

- flect - ing, They, Heaven's mys - t'ry un - sus - pect - ing,

tranquillo.
p

Bow the tired head and doze.

Andantino.

Andantino. ♩ = 52.)

All the earth lies

calm - ly sleep - - ing, Mute is e'en the voice of weep - ing For man's

vi - o - lence and wrong! .. Na - ture at the

molto stringendo.

si - lence won - ders, And, af - fright - ed, grasps her thun - ders—

God's . . . re - strain - ing arm is strong . . .

Allegro moderato. $\text{♩} = 72$

6

p

Ped.

mf

f

(non legato.)

D

f

p

First system of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present at the end of the system.

Second system of piano accompaniment. The right hand continues the melodic line with some grace notes. The left hand maintains the accompaniment. A dynamic marking of *mf* is present.

Third system of piano accompaniment. The right hand has a more active melodic line. The left hand accompaniment includes a *Ped.* (pedal) marking. Dynamic markings of *p* and *mf* are present.

TENOR SOLO. *mf*

Sec, . . . the jew - ell'd

System featuring a vocal line (Tenor Solo) and piano accompaniment. The vocal line has the lyrics "Sec, . . . the jew - ell'd". The piano accompaniment includes dynamic markings of *p* and *mf*, and a *Ped.* marking. There are asterisks (*) and a triplet of 3 in the piano part.

gates ce - les - tial . . .

System featuring a vocal line and piano accompaniment. The vocal line has the lyrics "gates ce - les - tial . . .". The piano accompaniment includes a triplet of 3 in the bass line.

Fa - cing this our globe ter - res - trial, On their hin - ges

mf

Ped.

for - ward swing! O the splen - dour

sempre cres.

out - pro - ceed - ing! To the earth . . . a path - way lead -

f

ing, Fit . . for en - voys . . . of a king. . .

ff

largamente.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including trills and dynamic markings like "Ped." and "mf".

Third system of musical notation, showing trills and a "V" marking.

Fourth system of musical notation, including an "8va" marking and dynamic markings like "mf" and "Ped.".

Fifth system of musical notation, featuring a "Ped." marking and a "V" marking.

Sixth system of musical notation, including a "TENOR SOLO." section and the lyrics "Through the light,".

he light e - mit - ting, See an

p

pp

An - gel, swift - ly . flit - ting, Pause . . o'er

p

pp

Beth - le-hem's sa - cred field!

pp

p

Ped.

Non troppo lento.

Non troppo lento. ♩ = 80.

f *mf* *p*

mf

Dark - ness flies on wings of ter - ror,

mf

Andantino.

mf

Andantino. ♩ = 52. While the sil - ly sheep, in er - ror,

p

Rise to crop . . the dew - y yield.

p

f

Allegro non troppo.

Allegro non troppo. ♩ = 100.

pp *f* *fz* *fz*

pp

stac.
p
Ped.

Quasi Recit.
p
But the shep-herds, sud - den
f *fp* *pp stac.*

wak - ing, Cry to one an - o - ther, quak - ing,
f *mf* *stringendo.*

All . . . their blood with fear con - gealed. . . .
f *ff*

The Shepherds cry aloud in their terror.

CHORUS.
TENOR.

H

BASS.

0

a tempo. *mf* *p*
Ped.

mf *mf* *mf*

O bro - thers, quick a - rise, quick a - rise, O

bro - thers, quick a - rise, quick a - rise, O

mf
Ped.

p *A -*

bro - thers, quick a - rise!

bro - thers, quick a - rise!

f
Ped.

1st TENOR.
 - bove us, in the skies, What flame of

2nd TENOR.
 - bove us, in the skies, What flame of

1st BASS.
 A - bove us, in the skies, What flame of

2nd BASS.
 A - bove us, in the skies,

p *mf*
 Ped. * Ped. * Ped. * Ped. *

dread - - ful im - port blaz - es,

dread - - - ful, dread - ful im - port blaz - es,

dread - - ful, dread - ful im - port blaz - es,

What flame of dread - ful im - port blaz - es,

f
 Ped. * Ped. * Ped. *

1st & 2nd TENOR.
 Than noon - tide glare more

1st & 2nd BASS.
 Than

p
 Ped.

bright, A strange, un-earth - ly light . . . From
 noon - tide glare more bright, . . . A strange, un-earth - ly

spang - led heaven . . . the . . . stars e - ra - ses!
 light . . . From spang - led heaven the stars . . . e - ra - ses!

I
 Ah, see . . . what liv - - ing thing, On wide out -

Ah!
 stretch - - ed wing, Like sil - very cloud the earth is near - ing!
 see . . what liv - - ing thing, On wide out - stretch - - ed
 wing, Like sil - very cloud the earth is near - ing!
 Ma - jes - ti - cal it
 sweeps Through air's pro - found - - est deeps, . . .
 Ma -

p
f
p
J p
p *f* *p*
 Ped. *
p
 Ped. *

- jes - ti-cal it sweeps Through air's pro-found - - est

deeps, A ra - diant course . . as . . hi - - ther
A ra - diant course . . . as hi - ther

steer - - ing.
steer - - ing.

O bro - thers,

bro - thers, bend the knee, For that dread form, for that dread
 bend the knee, For that dread form, for that dread

mf form we see Pro - ceed - eth from the Pow'r su - per - nal!
mf form we see Pro - ceed - eth from the Pow'r *f* su - per - nal!

Why

com - eth one of those Whose place, in glit - t'ring
 Why com - eth one of those Whose

rows, . . . Is near the throne . . . of . . .
 place, in glit - t'ring rows, . . . Is near the throne of

God e - ter - - - nal? is
 God e - ter - - - nal? is

near the throne . . . of . . . God e - ter - - nal?
 near the throne . . . of . . . God e - ter - - nal?

L.H. *poco rit.*

The Angel comforteth the Shepherds with good news.

Moderato. SOPRANO SOLO. RECIT. *f*

Be not a - fraid! No sword is

Moderato. ♩ = 72.

p *p*

in my hand, As once, when thro' the fa - ted land, . . . Sent . . . by an an - gry

mf

God, I, dread - ful, passed. His ven - geance, laid A - sleep . . .

f *mf* *p*

. . . by mer - cy's charm, . . . Will nev - er more work mor - tals

p

harm, Till they, self - doomed, re - ject Him at the last. . . .

rit. *p* *Più mosso.*

Più mosso ♩ = 100.

sf *p* *rit.* *pp*

Ped. *

M *Più lento.*

poco rit.

Musical score for the first system, featuring a vocal line and piano accompaniment in 6/4 time. The tempo is marked *Più lento.* and *poco rit.*. The piano part includes dynamic markings *mf* and *poco rit.*, and contains triplet figures.

Allegretto.

To you I bring Such news . . of glad sur-prise,

Allegretto. ♩. = 56.

Musical score for the second system, including the vocal line and piano accompaniment. The tempo is *Allegretto.*. The piano part is marked *pp dolce.* and *p*.

To you I bring, to you I bring Such

Musical score for the third system, including the vocal line and piano accompaniment. The piano part is marked *p*.

news . . of glad sur-prise . . Shall brim . . with hap - py

Musical score for the fourth system, including the vocal line and piano accompaniment. It features a key signature change and time signature changes (9/4 and 6/4). The piano part is marked *cres.* and *p*.

tears your eyes, . . And fill . . your souls with o - ver - power - - ing

Musical score for the fifth system, including the vocal line and piano accompaniment. The piano part is marked *mf*.

light. . . . The world . . .

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "light. . . . The world . . ." are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp. The piano part includes dynamic markings such as *f* and *V*.

will ring . . . With loud, . . . with loud, ac - claim - ing shout— with

The second system continues the vocal line with the lyrics "will ring . . . With loud, . . . with loud, ac - claim - ing shout— with". The piano accompaniment continues with similar rhythmic patterns and dynamic markings.

loud, ac - claim - ing shout— . . . Which, e - cho-ing 'mong Hell's . . .

The third system features the lyrics "loud, ac - claim - ing shout— . . . Which, e - cho-ing 'mong Hell's . . .". The piano accompaniment includes a variety of chords and textures, with dynamic markings like *f*.

. . . rab-ble rout, Shall scare to loath - - - some caves, and dens of

The fourth system contains the lyrics ". . . rab-ble rout, Shall scare to loath - - - some caves, and dens of". The piano accompaniment features a more complex texture with many chords and some triplets.

night. . . . Hail,

The fifth system concludes with the lyrics "night. . . . Hail,". The piano accompaniment includes dynamic markings such as *N* and *f*.

won - drous Birth Of God's . . . in - car - nate Son ! hail,

won - drous Birth Of God's . . . in - car - nate Son ! To Da - vid's

ci - ty, Shep - - herds, run, And there your Sa - - viour

mf

see, . . . and there your Sa - viour see in in - fant guise; . . .

f

With de - cent mirth To Christ . . . the Lord . . . draw

tr

p ad lib.

near ; Him wor - ship,

p ad lib. *rit.* *a tempo.*

'Him wor - ship, while, from voi - ces clear And grate - ful hearts, . . .

rit.

. from voi - ces clear and grate - ful hearts let song im -

Animato.

- pas - sioned rise.

Animato e marcato.

P *Poco meno mosso.*
mf
 Lo! this the sign By which . . . the Babe to know—
Poco meno mosso.
mf *allargando.*

Allegro moderato. *f*
Allegro moderato. ♩ = 72. *f* *legato.* *p*
 Though King of all,

though King of all, *Sva* nor pomp, nor
Ped. * *Ped.* *

show At - tends ma - jes - tic at His earth - ly throne, Nor pomp, nor

show . . At-tends ma - jes - tic at His earth - ly throne.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "show . . At-tends ma - jes - tic at His earth - ly throne." The piano accompaniment consists of two staves, with the right hand playing a complex texture of chords and moving lines, and the left hand providing a steady bass line. A triplet of eighth notes is marked with a '3' in the piano part.

rit. **Q** RECIT.
The Child di -

The second system continues the musical score. The vocal line has a rest followed by the lyrics "The Child di -". The piano accompaniment features a prominent triplet of eighth notes in the right hand, marked with a '3'. The tempo is marked *rit.* (ritardando) and the dynamic is *pp* (pianissimo). A **Q** (Crescendo) hairpin is shown above the vocal line.

a tempo. *p*
- vine In ox - 's man-ger lies, His glo - ry

The third system of the score shows the vocal line with the lyrics "- vine In ox - 's man-ger lies, His glo - ry". The piano accompaniment continues with a steady rhythm. The tempo is marked *a tempo.* and the dynamic is *p* (piano).

veiled from mor - tal eyes,

The fourth system features the vocal line with the lyrics "veiled from mor - tal eyes,". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3'. The dynamic is *p* (piano) in the piano part and *f* (forte) in the vocal part.

mf *rit. poco.*
Yet aw-ful more than as by an - - gels known. *a tempo.*

The fifth and final system on the page shows the vocal line with the lyrics "Yet aw-ful more than as by an - - gels known." The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3'. The tempo is marked *rit. poco.* (ritardando poco) and the dynamic is *mf* (mezzo-forte). The system concludes with a **6/4** time signature change.

R Come 1ma. *mf* *f*

Lo! this the sign By which . . . the Babe to know—

Come 1ma. *♩ = 52.* *mf* *mf*

Ped.

p *rit.*

The Child di - vine . . . In ox - 's man - - ger

p *rit.* *p* *colla voce.*

Allegro.

lies. *Allegro.* *♩ = 88.* *f* *tr*

The Shepherds behold a multitude of the Heavenly Host.

Poco meno Allegro. CHORUS. TENOR. *p*

O won - - drous sight!

Bass. *p*

Poco meno Allegro. ♩ = 84.

p L.H. *Ped.* *

mf dolce. with wav - - ing

mf dolce. won - drous sight! with

mf

Ped. * wings The air . . is . . filled, . . and beau - teous

p wav - ing wings The air . . is filled, and

p₃ *-3* *3* *3*

mf forms Of lus - trous sheen each mo - - ment

mf beau - teous forms . . Of lus - trous sheen

p *mf* *Ped.*

brings To view, each mo - - ment

each mo - - ment brings To view,

p *p*

** Ped.* ** Ped.* ***

brings to view. 0

each mo - - ment brings to view.

Ped. ** Ped.* ***

won - - drous sight!

0 won - - drous sight!

p *S* *S* *mf*

Ped. ** Ped.* ** Ped.*

p *mf*

p
As
p
As

when, in time .. of storms, . . Clouds up - on clouds
when, in time .. of storms, Clouds up - on clouds

f em - bat - tled rise, And take their or - dered place, . . ere lightnings pierce the
em - bat - tled rise, And take their or - dered place, . . ere lightnings pierce the

skies. *mf* O won - drous
skies. *mf* O

O won - drous sight!

sight, won - - drous sight, O won - drous sight! . . .
O won - drous sight! . . .

p

Far back they stretch a-long the shin - ing way . . . That

mf

earth - ward lead - eth from the heaven - - ly, the heaven - - - ly

tr

coast, Far back they stretch a-long the shin - ing

p *mf*

way, That earth - ward lead - eth from the heaven - - ly, the heaven - -

sempre cres.

sempre cres *tr*

In daz - ling

Più mosso. *f*

ly coast, *Più mosso.* *f* - 92. *sempre marcato.*

f *stringendo molto.* *tr* *tr*

splen - dour burns the bright ar - ray, . . .

f

Ped. *

daz - ling splen - dour burns the bright ar - ray, . . .

Ped.