



**THE CHRIST-
IAN YEAR**
A SERIES OF
**CHURCH CANTA-
TAS ~ 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 CIR-
CUMCISION. DEC. 31 11 P.M. TO JAN. 1)
4. THE STORY OF THE
CROSS (GOOD FRIDAY)
5. CHRIST THE VIC-
TOR (EASTER AND ASCENSION)

G. SCHIRMER, INC., NEW YORK

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-Ephratah!—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 DUO

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, 1768.*

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 conceived !
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.

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.

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

Op. D. and Fl. 4'.

sf p

poco accel.

Prepare Sw. St. Diap.,

Quintadena, Salic. and Fl. 4'.

(Trem.)

Ch. 8' *p*

rull.

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 and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Un pochettino più moto' with a quarter note equal to 102 beats per minute. The first staff has a 'Sw.' marking. The second staff has a 'Ch.' marking. The music features a mix of eighth and sixteenth notes with some slurs and ties.

Ch.

Sw. l. h.

This system contains the next two staves of music. The upper staff has a 'Ch.' marking. The lower staff has a 'Sw. l. h.' marking. The music continues with similar rhythmic patterns and includes some dynamic markings like 'pp'.

(Trem. off.)

Sw. f

Gr. f

This system contains the final two staves of music in this section. The upper staff has a '(Trem. off.)' marking. The lower staff has 'Sw. f' and 'Gr. f' markings. The music concludes with a final chord and a fermata.

Allegro, molto agitato.

Sw.

Gr.

ff

rall.

Sw. ff

All^o

This system contains the first two staves of the new section. The upper staff has 'Sw.', 'Gr.', 'ff', 'rall.', and 'Sw. ff' markings. The lower staff has 'Gr.' and 'Sw. ff' markings. The tempo is marked 'Allegro, molto agitato' and 'All^o'. The music is more rhythmic and includes a 'rall.' marking.

Sw. *dim.* Gr. *mp*

This system shows the first two staves of music. The left hand has a sustained bass line with a tremolo effect. The right hand plays chords and moving lines. A dynamic marking of *dim.* is placed above the right hand, and *Gr. mp* is placed below the right hand.

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

This system continues the piece. The left hand has a sustained bass line with a tremolo effect. The right hand plays chords and moving lines. A dynamic marking of *mp* is placed below the left hand. A *ritard.* marking is placed above the right hand. A dynamic marking of *Gr. p* uncoupled. is placed below the right hand. Pedal markings are present at the beginning and end of the system. A performance instruction 'Prepare Sw. Vox. H. (or Oboe) St. D.' is placed below the right hand.

Andante non troppo. (♩ = 65.)

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

This system begins with the tempo marking 'Andante non troppo. (♩ = 65.)'. The left hand has a sustained bass line with a tremolo effect. The right hand plays chords and moving lines. A dynamic marking of *mf* is placed below the left hand. A dynamic marking of *Ch. p* is placed below the right hand. A dynamic marking of *Man.* is placed below the right hand. A dynamic marking of *quasi recitando.* is placed above the right hand.

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

This system continues the piece. The left hand has a sustained bass line with a tremolo effect. The right hand plays chords and moving lines. A dynamic marking of *rallent.* is placed above the right hand. A dynamic marking of *Trem. off.* is placed above the right hand. A dynamic marking of *Prepare Gr. ff* is placed below the right hand. A dynamic marking of *Pedal coupled to Sw.* is placed below the right hand.

Allegro vivace. (♩ = 62.)

Gr. *accel.* Gr. *ff*

This system begins with the tempo marking 'Allegro vivace. (♩ = 62.)'. The left hand has a sustained bass line with a tremolo effect. The right hand plays chords and moving lines. A dynamic marking of *Gr.* is placed above the right hand. A dynamic marking of *accel.* is placed below the right hand. A dynamic marking of *Gr. ff* is placed below the left hand.

add Full Sw. to Gr.

V

V

0

0

Detailed description: This system contains three measures of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The first measure has a slur over the top staff and a 'V' in the bottom staff. The second measure has the instruction 'add Full Sw. to Gr.' above the middle staff. The third measure has a 'V' in the bottom staff and a '0' below it.

Sw. closed.

Detailed description: This system contains three measures of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The second measure has the instruction 'Sw. closed.' above the middle staff. The third measure has a double bar line in the middle staff.

Gr. *f*

cresc.

Detailed description: This system contains three measures of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The second measure has the instruction 'Gr. *f*' above the middle staff. The third measure has the instruction '*cresc.*' below the middle staff.

ff

V

0

Detailed description: This system contains three measures of music. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two sharps. The second measure has the instruction '*ff*' above the middle staff. The third measure has a 'V' in the bottom staff and a '0' below it.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a complex melodic line with many beamed notes and slurs. The middle and bottom staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation. It includes performance instructions: "Sw. *ff*" (Swell fortissimo), "Reduce Sw. to Piano." (Reduce Swell to Piano), "rit." (ritardando), "Sw." (Swell), "Sw. Ch." (Swell Chords), and "Gr. to Ped. off." (Grand to Pedal off). The notation shows a gradual reduction in volume and a change in texture.

Third system of musical notation, starting with the tempo instruction "Poco lento e tranquillo." (Poco lento e tranquillo). It includes the dynamic marking "p sempre." (piano sempre). The music features a steady, rhythmic accompaniment in the lower staves and a more melodic line in the upper staff.

Fourth system of musical notation, continuing the piece with melodic and harmonic development across the grand staff.

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 *p.* dynamic marking, a *Sw. reeds.* (swamp reeds) effect marking, and a *cresc.* (crescendo) marking.

Third system of musical notation, including a *rall.* (rallentando) marking and a *Gr.* (Grave) marking. It features a *cresc.* (crescendo) marking and a *Pedal.* (pedal) marking.

Fourth system of musical notation, starting with the tempo marking *Poco maestoso, alla marcia.* and a *fff* (fortississimo) dynamic marking. It includes the text *"Adeste Fideles:"* and features various fingering and articulation markings such as *v*, *0*, and *3*.

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

First system of a musical score in G major. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many slurs and ties. The bass staff features a bass line with notes and rests, including fingerings like 0, V, and V-0. The system is divided into three measures.

Second system of the musical score. It features a grand staff and a bass staff. The first measure is marked "Ch. and Sw. both hands." and contains a complex melodic line with slurs and ties. The second measure is marked "Sw." and contains a similar melodic line. The third measure is marked "Ch. and Sw." and contains a melodic line with a slur. The bass staff has a simple bass line with notes and rests.

Third system of the musical score. It features a grand staff and a bass staff. The first measure is marked "Gr. ff" and contains a complex melodic line with slurs and ties. The second measure contains a melodic line with a slur. The third measure contains a melodic line with a slur. The bass staff has a simple bass line with notes and rests, including fingerings like V, 0, V, and 0.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 4/4 time and D major. The grand staff contains melodic lines with various ornaments and dynamics. The bass staff features a bass line with fingerings (0, v, 0) and a 'v' marking. The instruction *poco string.* is written in the right-hand margin.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The music continues with melodic and harmonic development. The instruction *lunga Pausa.* is written in the right-hand margin.

Third system of musical notation, starting with the tempo marking *Adagio.* and the instruction *St. D. off.*. The system includes dynamic markings *mp*, *dim.*, and *pp*. The instruction *sva ad lib.* is written above the right-hand staff. The text *Sw. St. D., Salic & Fl. 4.* is written below the grand staff. The system concludes with a *pp* marking.

Nº 2. Prophecy.

"O Jerusalem, look about thee?"

*Soprano Solo.*Poco maestoso. (quasi Marcia.) ($\text{♩} = 86.$)

Organ. *mf* Grand Sw.

Man. Ped.

f Sw.

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

Man.

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

Gr. *mf* Ped.

*) The introduction to this numbershould 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*

Ped.

For the

Sw. Gr. 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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/8. The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a piano (*p*) dynamic and includes several triplet markings in the bass line.

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

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings for *p* and *mf*, and a *Man.* (Mancera) instruction. The vocal line has a fermata over the first measure of the second phrase.

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

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings for *p* and *mf*, and a *Gr. Man.* (Grand Mancera) instruction. The system concludes with a double bar line and a repeat sign.

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

The fourth system continues the vocal line and piano accompaniment. The piano part includes dynamic markings for *p* and *mf*, and a *Sw.* (Swell) instruction. The system concludes with a double bar line and a repeat sign.

trees of the field shall clap their hands. All

The fifth system shows the vocal line and piano accompaniment. The piano part includes dynamic markings for *p* and *mf*. The system concludes with a double bar line and a repeat sign.

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

Gr. Man. Sw.

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

Gr. mf Sw.

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.) p Gr. f Sw. pp Man. Ped.

er.

Gr. mp rall. Ped.

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

Allegro con spirito. (♩ = 120.)

Organ.

Musical notation for the organ introduction, consisting of two staves (treble and bass clef) in G major. The tempo is marked 'Allegro con spirito' with a quarter note equal to 120 beats. The first measure is marked with a forte 'f' dynamic. The piece begins with a series of chords and moving lines in both hands.

SOPRANO.

ff

A - wake! a - wake! _____

ALTO.

TENOR.

ff

A - wake! a - wake! a - wake! _____

BASS.

ff

Musical notation for the organ accompaniment during the first vocal entry. It features two staves with various dynamics and markings including 'Ped.' (pedal) and 'Sw.' (swell). The organ provides a harmonic and rhythmic foundation for the vocalists.

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

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

Musical notation for the organ accompaniment during the second vocal entry. It includes markings for 'Man.' (manicella) and 'Gr.' (grace notes). The organ continues to support the vocalists with its accompaniment.

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! _____

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 *adlib.*)

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

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

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

p *cresc.* *p Sw.* *cresc.*

Full Chorus.

SOPRANO. out of thee shall he come forth

ALTO.

TENOR. out of thee shall he come forth

BASS. out of thee shall he come forth

ff

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.

Gr. to Ped. off.

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

mpo.

*(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

Sw.

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 -

Gr. Sw. Sw. Ped. Ped. p

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

p.

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
forth out of the stem of Jes - se, a
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

cresc.
Gr. f
Prd.

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

— shall the Gen - tiles, 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

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

cresc.

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

— shall gath-er the lambs, the lambs with his arm,

p

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

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*

Chorus.
SOPRANO.

ff

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

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

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

Ped. Sw. Man. Gr. 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

Man.

sleep-est, and a - rise from the dead, _____

sleep-est, and a - rise from the dead, _____

long. long. long.

Ped. long. Sw. p 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

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

mf

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

cresc. *dim.* *Reed to Sw.*

Ped. p *Man.*

No 4b Tenor Solo.

Con moto moderato. (♩ = 78.) *f*

Hail, thou,

Gr. mf *Sw.* *Gr.*

Ped.

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

p.

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

mp *s* *s*

Gr. *Sw.*

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

cresc. *s* *s*

dim.

fear not, fear not, for thou hast found

Ped. 8

fa - vor, found fa - vor with God.

poco rall. a tempo.

cresc. *Gr. mf*

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

Gr. Sw. Ch. and Sw. Man.

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

Ped.

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

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

BASS.

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. Gr. *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'er thou didst guide: Now must the Messi-ah be

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

Gr. > Sw. svi

nigh.

nigh.

F 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

Sw. mp cresc.

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

Stead-fast the path we will pursue,

ff *Gr.* *f* *Gr.*

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with lyrics 'near at last' and 'Ju - de - as'land is'. The second line is another vocal line with lyrics 'Stead-fast the path we will pursue,'. Below these are three staves of piano accompaniment. The first piano staff has a dynamic marking of *ff* and a 'Gr.' (Grave) marking. The second piano staff has a dynamic marking of *f* and a 'Gr.' marking. The third piano staff continues the accompaniment.

now in view.

ff *Sw.* *Ch.*

Detailed description: This system contains the third and fourth lines of the musical score. The top line is a vocal line with lyrics 'now in view.'. The second line is another vocal line. Below these are three staves of piano accompaniment. The first piano staff has a dynamic marking of *ff*. The second piano staff has a 'Sw.' (Sostenuto) marking. The third piano staff has a 'Ch.' (Chord) marking.

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is a piano staff with a dynamic marking of *dim.*. The second line is another piano staff with dynamic markings of *Gr. f*, *mf*, and *Sw.*. The third piano staff continues the accompaniment.

dim. *p*

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is a piano staff with a dynamic marking of *dim.*. The second line is another piano staff with a dynamic marking of *p*. The third piano staff continues the accompaniment.

Più moto. *

Tenor Solo.

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

Bass I Solo.

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

Bass II Solo.

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

Più moto.

Ped. 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. Gr. Sw.

Must be born as Lord di - vine. -

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

Gr. Sw. p

* 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. espress.

All, the won - drous Child to find.

Gr. mp Sw. p

Gaspar. TENOR.

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

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

For we, ay,

a tempo.

we three kings of O - ri - ent are,

we three kings of O - ri - ent are,

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

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the top staff is for the soprano and the bottom for the bass. The lyrics are "Must be born as" on the first line and "by yon sign, Must be born as" on the second line. The piano accompaniment is written for the right and left hands of a grand piano. The tempo is marked "rall." (rallentando). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Lord di - vine.
Lord , di - vine.

The second system continues the vocal and piano parts. The lyrics are "Lord di - vine." on the first line and "Lord , di - vine." on the second line. The piano accompaniment continues with similar harmonic support. The tempo remains "rall.".

Tempo di Marcia.

The third system marks a change in tempo to "Tempo di Marcia." (March tempo). The piano accompaniment is more rhythmic and driving. The dynamic marking is "Gr. mf" (Grand mezzo-forte). The piano part includes a "Ped." (pedal) marking. The key signature and time signature remain the same.

BASSES. *p*
Then march

The fourth system is specifically for the basses. The lyrics are "Then march". The piano accompaniment features a prominent bass line with triplets and a "Sw." (Swell) marking. The dynamic is marked "p" (piano).

TENORS.
Still march on till the day fierce - ly
on thro' the cool of the night:

The fifth system is for the tenors. The lyrics are "Still march on till the day fierce - ly" and "on thro' the cool of the night:". The piano accompaniment continues with a "cresc." (crescendo) marking. The key signature and time signature remain the same.

cresc sempre.

with ALTOS.

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

Gr.

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

ff

8ves

mf

March on!

Sw mf

mp March on! *p* March on!

p March on! March on!

sempre dim.

pp

No. 6. The Plains of Bethlehem.

Organ.

Poco Lento. (♩ = 72.)

Gr. 8' *mf*

p Sw. 8'

Ch.

Ped. *p*

Poco Allegro. (♩ = 94.) *accel.*

Gr. with Sw. reed. *mf*

Sw.

Gr.

reed off.

p rall.

Ch.

Lento.

Trem.

Con moto tranquillo. (♩ = 126.)

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

Sw.

Ch.

Ch.

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

Ped.

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 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; —

and *mp*

The same tempo. ♩ = ♩ of $\frac{3}{4}$ previous.

Sw.

dim.

Grmp

p

Ped.

Man.

without rit.

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

Sw. *reed off* *dim.* *p* (Somewhat faster)

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. Sw. *p* Ped.

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

mf *p* Man. Ped. Ped.

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

a Sav-iour, a Sav-iour which is Christ, is

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

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

a tempo. *Sw. p* *fp* *dim.* *f* *Gr. mp*

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

poco lento. *p*

SOPRANO.

ALTO.

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

rall. *mf* *And* *Vivace.* ($\text{♩} = 120.$)

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. *ff*

Più vivace. (♩ = 146.)

ff *mp* *ff* *Gr.*

ff *Gr.*

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,

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!

SOPRANOS.

p

ALTOS.

p

And peace on earth, good

SOPRANO.

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

ALTO.

Man.(Ch. & Sw.)

ff

Gr.

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.

r. h. dim.

Reeds off.

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. 4-?) only.

Tempo Moderato, e tranquillo.

Ch. or Gr. mp 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.

p *Gr. mf*

Ped. Man.

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.

Let us now go ev - en un - to

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

Soprano Solo.

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

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. }

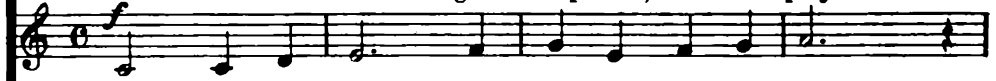
Con spirito.

Soprano.

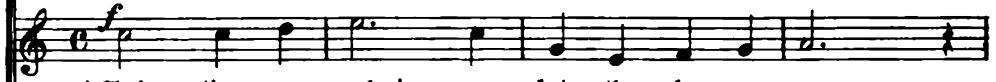


1. Chris - tians a - wake! sa - lute the hap - py morn -
2. Let us like these good shepherds, then em - ploy

Alto.



Tenor.



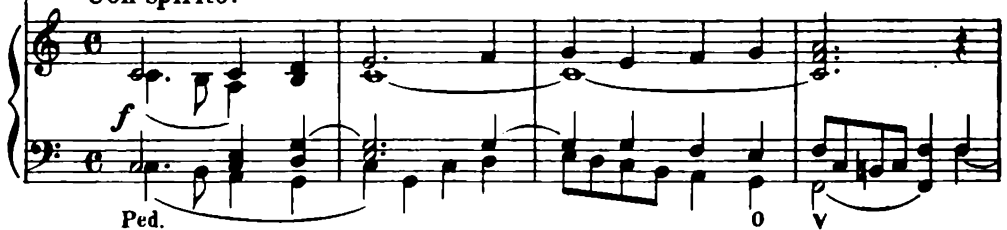
1. Chris - tians a - wake! sa - lute the hap - py morn -
2. Let us like these good shepherds, then em - ploy

Bass.

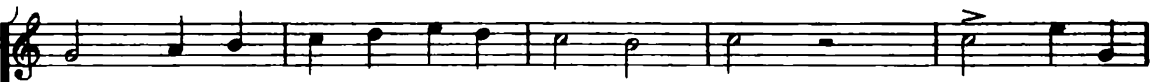


Con spirito.

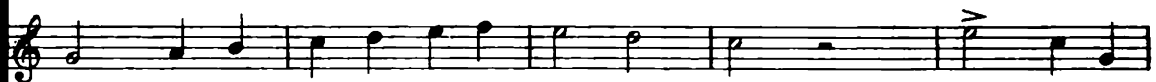
Organ.



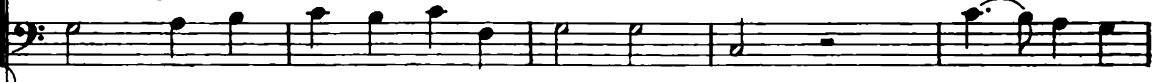
Ped.



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



5025

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.

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

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

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.
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 -

add Fl. 4:
Ped.

by.

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

Man. Ped.

mf *poco agitato.* *f*

Thou, the mys-ti-cal con-ceive-d! Thou, the pro-phetcy a-

f *p* Sw.

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

mf

colla voce.

Man.

rall. *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*

rall.

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

12418 Ped. Man. 7 7 Ped.

No 9. The Questioning of the Magi.

Allegro con fuoco. (♩ = 86)

Organ.

Gr. *f* with Sw. reeds. Sw. Man. Ped.

Detailed description: This block contains the organ introduction. It features two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is 'Allegro con fuoco' with a quarter note equal to 86 beats per minute. Performance instructions include 'Gr. f with Sw. reeds.', 'Sw.', 'Man.', and 'Ped.'.

Più Moderato. Allegro

p *f* Gr.

Detailed description: This block shows the piano accompaniment. It consists of two staves. The tempo starts as 'Più Moderato' and changes to 'Allegro'. Dynamics include piano (*p*) and forte (*f*). The instruction 'Gr.' is present.

Bass Solo.

rallent. Sw. Man. *p*

Detailed description: This block is for the bass solo. It features a single bass clef staff. The tempo is marked 'rallent.' (ritardando). Performance instructions include 'Sw.', 'Man.', and 'p'.

Herod. recitante. Tempo di Marcia.

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

cresc. *p* Man.

Detailed description: This block contains the vocal part for Herod and its piano accompaniment. The vocal line is marked 'recitante' and 'Tempo di Marcia'. The lyrics are 'Come hither, sa-ges, - from a dis-tant land:'. The piano accompaniment includes dynamics '*cresc.*' and '*p*', and the instruction 'Man.'.

in time.

What pur-pose strange hath led your steps so

mf

Detailed description: This block contains the second vocal line and its piano accompaniment. The tempo is 'in time.'. The lyrics are 'What pur-pose strange hath led your steps so'. The piano accompaniment includes the dynamic '*mf*'.

Allegro.

far? *p*

Gr. *f* Sw. *rall.*

Ped. *p*

Slow. *hurried.*

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

p *colla voce.*

f *with dignity.*

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

mf Sw. *dim.*

lone, and that he doth question ye! **Allegro.**

Gt. Sw. *p* Gr. *f* Sw.

Ped. Man.

Tenors. **The Magi and retainers.** *mf*

Basses. We bowdown to thee, great

Tempo di Marcia.

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.

Faster.

far, The new-born king to find. 3 Basses. *mp*
The question we would

Gr. *mf* Sw. *mp* *d.*
Man.

Faster.

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

(All) *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.*

Chor. 'Twas many months a - go, — Ful -

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.*

The Magi. Tenors and Bases.

f *Faster.* *unison.*

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

mf *Faster.*

Tempo of No 3.

here; Thus runs the pro-phe-cy;

cresc.

SOPRANOS and ALTOS. (unis.)

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

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

thousands of Ju-dah, Out of thee shall He come forth

TENOR. Out of thee shall He come forth

BASS. Out of thee shall He come forth

Gr. f

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.

(aloud to the Magi.) In Beth-le-hem of Ju-

scribes. "In Beth-lehem," said ye?

Chor. *mf*

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

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.

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

recitante.

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

Allegro. Moderato. Man. rall. R.H. Gr.

The Magi. *ff*

Hail, to King *ff*

Tempo di Marcia.

peace!

Sw. *p* *cresc.* Gr. 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. 8^{ves}

(They depart.)

O joy! be-hold the

Sw. Man. Gr. *f* with Sw. reeds. 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. ($\text{♩} = \text{♩} \frac{3}{4}$ 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 -

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 accompt. 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.

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

Sw. Gr.

ff Ho - san - na! Ho - san - na to the Son of
ff san - na! *poco rall.*
ff san - na! Ho - san - na to the Son of
poco rall.

rall. colla voce.

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

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

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics 'Da-vid! Ho - san - - - na!'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 2/4 time signature. It features a steady accompaniment with some melodic lines in the right hand.

Herod. (alone, angrily.) ... ,

Fare - well, ye Ma-gi!

Sw. *dim.* - *mp*

Man.

The second system begins with Herod's entrance, marked 'Herod. (alone, angrily.)'. The vocal line is in a bass register with the lyrics 'Fare - well, ye Ma-gi!'. The piano accompaniment continues with dynamic markings 'Sw.' (Sforzando), 'dim.' (diminuendo), and 'mp' (mezzo-piano). The piano part includes 'Man.' (Mancando) markings.

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

fp *mf* *colla voce.* Gr.

Gr. Man.

The third system features a vocal line with lyrics 'Seek in vain! _____ Not id - ly will king Her - od yield his'. The piano accompaniment has dynamic markings 'fp' (fortissimo), 'mf' (mezzo-forte), 'colla voce.' (colla voce), and 'Gr.' (Grave). The piano part includes 'Gr. Man.' (Grave Mancando) markings.

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

Sw. *cresc.* Gr. *mf*

Man. Ped.

The fourth system features a vocal line with lyrics 'sway! _____ By all the gods of old the youth - ful brood shall die!'. The piano accompaniment has dynamic markings 'Sw.' (Sforzando), 'cresc.' (crescendo), and 'Gr. mf' (Grave mezzo-forte). The piano part includes 'Man.' (Mancando) and 'Ped.' (Pedal) markings.

rit.

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

Sw. Man. Gr. *p*

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. Gr. Ped.

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.

Man. Ped. Man.

Allegro.

fp Gr. *f*

rit. - - - *L.H.* **Adagio.**

Sw. *p* Trem. *pp*

{ Ped. Op. D.16 (and Trombone 16) without coupling.

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*

Ped.

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

Ped.

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.

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

pp *sempre p*

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.

No. 11. Adeste Fideles.

Con Spirito. (♩ = 144.)

Melody by
JOHN READING. 1680.

quasi Fanfare. Gr.

Sw. with reeds.

Detailed description: This block shows the piano introduction. It consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment. The tempo is marked 'Con Spirito' with a quarter note equal to 144 beats per minute. The key signature has three sharps (F#, C#, G#). The introduction ends with a 'Gr.' (Grave) marking and a fermata over the final chord.

SOPRANOS.

ALTOS.

Sw. poco rit. Sw. Ped

Detailed description: This block contains the vocal parts for Sopranos and Altos, along with the piano accompaniment. The vocal staves show the beginning of the first phrase, with a fermata and a forte (f) dynamic marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Sw.' (Sostenuto) and 'poco rit.' (poco ritardando). The piano part concludes with a 'Ped' (pedal) marking.

Un poco più Moderato. (♩ = 116.)

Gr.

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

Detailed description: This block contains the vocal and piano accompaniment for the second system. The vocal parts enter with the lyrics 'come, all ye faith - ful, — Joy - ful and tri - um - phant, O'. The piano accompaniment provides harmonic support. The tempo is marked 'Un poco più Moderato' with a quarter note equal to 116 beats per minute. The piano part begins with a 'Gr.' (Grave) marking.

Sw.

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

Detailed description: This block contains the vocal and piano accompaniment for the third system. The vocal parts continue with the lyrics 'come ye, O come — ye to Beth - - le - hem.'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The piano part concludes with a 'Sw.' (Sostenuto) marking.

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, choirs of an - gels! 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.

Sw. Gr.

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:

Sw. Man.

O — come let us a - dore Him, O

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

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.

Sw. *Gr.* *Gr. f*

Ped.

Congregation, with full Choir unison.

Broader Tempo.

Yea, Lord, we

poco rall. *ff*

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 -

mf *cresc.*

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

Full.

Più moto.

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

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.

pp

A - men.

Bass Solo. *long.* *mf* *Lento.* *p* A - men.

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

A - men.

long. *Lento.* *pp*

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