

were, As of some an - gels watching there, And ward -

ing off all things de - filed, and ward - ing off all

things de - filed!

*G Molto animato.*

*Molto animato. ♩ = 108.*

*colla voce.* *poco rit.* *fp trem.*

**THE PEOPLE OF BETHLEHEM.** *marcato.*

Doth Is - rael's King in sta - ble lie?

Doth Is - rael's King in sta - ble lie?

Doth Is - rael's King in sta - ble lie?

Doth Is - rael's King in sta - ble lie?

1st SHEPHERD (TENOR SOLO). RECIT. *rit.*

*f*

Did Da - vid keep his fa - ther's

*mf*  
*rit.*

*H a tempo più tranquillo.* *mf*

sheep? . . . The coun - sel of our God . . . is deep,

*a tempo più tranquillo.*

*p marcato.*

And oft the low - ly rais - eth high. Un-to the

*p*

sta - ble hast - en now, And there . . . in meek - est hom - age bow.

*p* *p*

**I**

*espress.* *p* *sempre animandosi.*

Thanks, thanks and praise from  
 Thanks, thanks and praise from  
 Thanks, thanks and praise from  
 Thanks, thanks and praise from

*Molto animato, come lma.* = 112.

*cres.* *ff*

all . . . as - cend - ing, Laud we here the  
 all . . . as - cend - ing, Laud . . we here, laud we the  
 all . . . as - cend - ing, Laud . . we here . . the  
 all . . . as - cend - ing, Laud . . we

hap - py end - ing Of our dark - - ness drear. Of our  
 hap - py . . . end - ing Of our dark - - ness drear. . . . Of our  
 hap - py end - ing Of our dark - - ness drear. Of our  
 here . . . the end - ing Of our dark - - ness drear. . . . Of our

night, our night of fear! Oh!

night, of our night of fear! Oh! hail, oh!

night, . . of our night . . of fear! Oh! hail, . . oh!

night, . . our night . . of fear! Oh! hail, oh!

hail . . your Sa - viour, oh! hail your Sa - viour,

hail, oh! hail . . your Sa - viour, oh! hail, . . . oh!

hail, oh! hail . . your Sa - viour, oh! hail, . . . oh!

hail, oh! hail, your Sa - viour, oh! hail, . . . oh!

oh! hail, . . . oh! hail, . . . oh!

hail, . . . oh! hail, oh! hail your Sa - viour, hail, . . . oh!

hail, . . . oh! hail, oh! hail your Sa - viour, hail, . . . oh!

hail, . . . oh! hail, your Sa - viour, hail, . . . oh!

*Più lento.*

hail, . . . oh! hail, . . . oh! hail your Sa - viour, 'fore His Throne low

hail, . . . oh! hail, . . . oh! hail your Sa - viour, 'fore His Throne low

hail, . . . oh! hail, . . . oh! hail your Sa - viour, fore His Throne low

hail, . . . oh! hail, . . . oh! hail your Sa - viour, 'fore His Throne low

*Più lento.*

*K a tempo.*

bend - ing.

bend - ing.

bend - ing.

bend - ing.

*K a tempo.*

*f a tempo.*

*rit.*

SCENE III.

The Shepherds and People come to worship the Holy Child.

*Andante, come 1ma.* ♩ = 104. *Silent.*

*p dolce.* *pp*

*Moderato.* ♩ = 72.

*p*

A THE BLESSED MOTHER (SOPRANO SOLO).  
*Quasi Recit.*

*p*

Dark-ness, hill and plain for-sak-ing, All the earth to life is wak-ing,

*pp*

*mf*

Sweetest Babe, the day is break-ing, the day is breaking; When the sun shall

*p*

*poco rit.*

rise, Ope thy ten - der eyes, ope thy ten - der eyes.

*calando.*

*p*

*Un poco mosso.*

*p*

There . . my true love - light . . a - bid - eth,

*mf*

*Un poco mosso.* ♩ = 80.

*mf dolce.*

*p*

There a so - lemn mys - t'ry hid - eth, That e'en me, e'en me from Thee . . di -

*p*

*p*

- vid - eth! Child of Heaven art Thou, . . Child of Heaven art

*p*

*mf*

Thou! . . . At Thy feet . . I bow, at Thy feet I

*p*

bow. . .

*mf* *p*

Round the lit-tle head it seem-eth That a lus-trous cir-clet gleam-eth, Like a

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

star-ry crown . . it beam-eth! . . My Babe shall be a

*mf* *pp* *trem.* *C*

King, my Babe shall be a King; . . All men . . His

*sempre cres.* *f* *mf* *Ped.* \* *Ped.* \* *Ped.* \*

praise shall sing, all . . men His praise . . shall sing.

*poco rall.* *poco rall.*



*Più mosso.* ♩ = 100.

*p*

*cres.*

*sempre animandosi.*

The Shepherds and People (entering).

*Allegro ma non troppo.*

*f*

*dim.*

*p*

D CHORUS.

*p*

Where is the Christ - Child? . . . Let us a - dore Him! . . .

*p*

Where is the Christ - Child? . . . Let us a - dore Him! . . .

*p*

Where is the Christ - Child? . . . Let us a - dore Him! . . .

*p*

Where is the Christ - Child? . . . Let us a - dore Him! . . .

*D*

*sempre pp*

*p*  
Kneel we, O Mo - ther mild, Hum-bly be - fore Him, . . .

*p*  
Kneel we, O Mo - ther mild, Hum-bly be - fore Him, . . .

*p*  
Kneel we, O Mo - ther mild, Hum-bly be - fore Him, . . .

*p*  
Kneel we, O Mo - ther mild, Hum-bly be - fore Him, . . .

*pp*  
Where is the Christ - Child? . . .

*pp*  
Where is the Christ - Child? . . .

*pp*  
Where is the Christ - Child? . . .

*pp*  
Where is the Christ - Child? . . .

*p* *dim.*

THE BLESSED MOTHER (SOPRANO SOLO).  
*Meno mosso (quasi Recit).*

*p*  
Seek ye the Christ - Child Here, in a sta - ble?

Who hath your minds beguiled? What cunning fa - ble?

*poco rit.* *mf* 1st SHEPHERD (TENOR).  
*a tempo (quasi Recit).* *f*

Are we be-guiled? 'tis by God's... an - gel

*mf*

bright, . . . Who, as we kept the watch - es of the night, . . . ; Came

float - - ing down - ward on a sil - ver ray, That streamed from

*f* Heaven . . and turned the dark to day. . . . *mf* 0

*rit. a tempo. Animato.* **RECIT.**  
 gra - cious sight! Yet we . . . in ter-ror

*p rit. a tempo. fp Animato.* **Recit.**  
*f*

cried, As men who dread the fate may soon . . . be - tide.

*p stringendo.* *f*

*Molto più Adagio.* **mf RECIT.**  
 "Nay, fear ye

*Molto più Adagio.* *p* **Recit.**  
*mf* *Ped.* \*

not," the An - gel gen - tly said, "Good news I bring," . . .

*pp a tempo.*

**RECIT.** *a tempo.*  
 and bowed his state - ly head. . .

**Recit.** *a tempo.* *p*

*Allegretto.*

*Allegretto. ♩ = 84.*

*p*

"Good news to you, and

all who dwell on earth, Fair ti - dings of a Sa - - viour's

*mf*

*mf*

glo - - rious birth! . . . To Beth-le-hem haste, and, in a

*f*

*mf*

*p*

man - - ger, see . . . The Christ, . . . the Christ . . . Who

*f*

*p*

*mf*

shall your blest Re - deem - - er be!

*G*

*mf*

3

Then, as.. we si - lent heard in.. great a - maze, More

ra - diant splen - - dour in the sky.. 'gan blaze!

*mf* *rall.* *f a tempo.*

*colla voce.* *f a tempo.*

To deep - est ca-vern's fled the wond'ring night,

*mf* *stringendo.*

*tr* *p* *stringendo.*

to deep-est ca-vern's fled the wond'ring night, . . .

*cres.* *p*

And all . . the host of Heaven, and all . . the host of Heaven . . .

*mf ad lib.* *a tempo.* *ad lib.* *f a tempo.*

*p* *mf*

*ff rit.* *a tempo.* *p*

appeared in sight! . . . Some

*rit.* *f* *a tempo.* *p*

harps and trum - pets bare, . . . and some did raise Ce - les - tial voi - ces

*mf*

in a hymn . . . of praise; . . . "Glo - ry to God," they sang,

*f* *mf*

"Glo - ry to God," they sang, . . . "'mong men . . . be

*mf*

*mf* *largamente e poco rit.*

peace." And earth, and earth . . .

*largamente e poco rit.*

*f* . . flung back, flung back the sound . . . with loud, . . . with loud in . *rall.*

*I a tempo. Meno mosso.*  
crease.

*f a tempo. Meno mosso.*

THE BLESSED MOTHER (*exultant*). SOPRANO SOLO. *mf Maestoso.*

Lord God of *Maestoso.* ♩ = 66.

*corta pausa. p*

*a tempo.* *f Maestoso.*

Is - ra - el, Lord God of Is - ra - el, *Maestoso.*

*f a tempo.* *mf* *f a tempo.*



Piano introduction with treble and bass staves. The treble staff features a melodic line with accents and slurs, while the bass staff provides harmonic support with chords and a steady bass line.

*declamato.*  
 Who, in a - ges past, With might - y

*dim.* *p non tremolo.*

Second system of music with vocal line and piano accompaniment. The piano part includes dynamic markings *dim.* and *p non tremolo.*

arm and strong, O'er - cam - est those that wrought us wrong, . .

*cres. molto.*

Third system of music with vocal line and piano accompaniment. The piano part includes the dynamic marking *cres. molto.*

Thy mer - cy still through end - less years doth last. . . . How

*pp*

Fourth system of music with vocal line and piano accompaniment. The piano part includes the dynamic marking *pp*.

mar - v'lous art . . Thou . . in Thy . . works and ways! . .

*f largamente.* *Maestoso.*

*mf largamente.* *f*

Fifth system of music with vocal line and piano accompaniment. The piano part includes dynamic markings *mf largamente.* and *f*.

*Con moto.*  
Of me, a maid unknown, Is  
*Con moto.* ♩ = 76.

*espress.* *rit.* *mf*

born the King Who Da-vid's throne Shall make ma-jes-tic as in an-cient days.

*p*

"He shall be great," the glorious An-gel said, "His King-dom shall en-dure, His

*mf*

*mf*

King-dom shall en-dure . . . Un-to re-mot-est a-ges sure!" . . .

*mf*

*lunga* *f* *mf* *lunga*

O Zi-on, Zi-on,

*f* *mf*

*Ped.* \* *Ped.* \*

Zi - on, lift a - gain . . thy droop - - ing head! . . . . .

*p* *mf* *mf*

M

Je - ru - sa - lem be - lov'd, from dust a -

*mf* *p*

- rise ; Je - ru - sa - lem be -

*mf* *p*

- lov'd, from dust a - rise ; . . . Put on, put on thy beau - ti - ful at -

*mf*

- tire, . . . And strike . . the sa

*f* *mf*

*Recit. ad lib.* *mf* *ossia.*

cred lyre . . . That now in si - lence and in dark - ness

*f* *Recit. ad lib.*

The Blessed Mother, Shepherds, and People.

*Moderato assai (in modo d'un INNO).* ♩ = 69. *p*

lies. . . O Ho - ly

*p* *molto legato.*

Babe! O Ma - jes - ty Di - vine! O Ho - ly Babe! O Ma -

*p* *sempre cres.*

jes - ty Di - vine! To Thee the psalm . . we sing, to Thee the psalm . .

*sempre cres.*

*f*

. . we sing, And wake to praise, . . to praise . . the sound - ing string: Thy

*mf*

light has come, dear Zi - on, rise . . . and shine,

*f* *dim.*

dear Zi - on, rise and shine, dear Zi - on, rise and shine, thy

*p*

light . . . has come, . . . thy light . . . has come, dear Zi - on, rise . . . and

*f ma dolce.* *rit.* *mf* *rit.*

shine.

CHORUS.

O Ho - ly Babe! O Ma - jes - ty Di - vine! O Ho - ly

O Ho - ly Babe! O Ma - jes - ty Di - vine! Di - vine! O

O Ho - ly Babe! O Ma - jes - ty Di - vine! . . . Di - vine!

O Ho - ly Babe! . . . O Ma - jes - ty Di - vine! O

*a tempo, p*

Babe, O Ma - - jes-ty Di - vine! . . . To Thee the psalm . . . we sing, to  
 Ho - ly Babe, O Ma - jes - ty, Di - vine! To . . . Thee . . . the  
 O Ho - ly Babe, O Ma - jes-ty Di - vine! To . . . Thee . . . the  
 Ho - ly Babe, O Ma - jes-ty Di - vine! To . . . Thee . . . the

Thee the psalm . . . we sing, And wake to praise, . . . to praise . . . the sound-ing  
 psalm, the psalm we sing, And wake . . . to praise the sound-ing  
 psalm we sing, . . . the psalm we sing, And wake . . . to praise the sound-ing  
 psalm . . . we sing, . . . we sing, And wake . . . to praise the sound-ing

*sempre cres.*

SOPRANO SOLO. *f*  
 Thy light has come,  
 string: *mf* Thy light has come, thy light has come, . . . dear Zi - on, rise . . . and  
 string: *mf* Thy light has come, thy light has come, . . . dear Zi - on, rise . . . and  
 string: *mf* Thy light has come, thy light has come, . . . dear, Zi - on, rise and  
 string: *mf* Thy light has come, thy light has come, . . . dear Zi - on, rise . . . and

*p*

shine, dear Zi - on, rise and shine, dear Zi - on, rise and

shine, dear

shine, dear Zi - on, rise and shine, dear

shine, dear

*p*

*mf* *cres. sempre.* *f* *rit.*

thy light . . has come, thy light . . has come, dear Zi - on, rise . . and

shine, thy light, . . thy light has come, . . dear Zi - on, rise and

*cres. sempre.* *f* *rit.*

Zi - on, rise and shine, . . thy light . . has come, . . dear Zi - on, rise and

*cres. sempre.* *f* *rit.*

Zi - on, rise, thy light . . has come, . . dear Zi - on, rise and

*cres. sempre.* *f* *rit.*

Zi - on, rise, thy light has come, . . dear Zi - on, rise and

*mf* *f* *rit.*

*a tempo, meno mosso.*

shine, and shine.

*a tempo.* *pp* *p* *pp*

shine, dear Zi - on, rise . . and shine.

*a tempo.* *pp* *p* *pp*

shine, dear Zi - on, rise . . and shine.

*a tempo.* *pp* *p* *pp*

shine, dear Zi - on, rise . . and shine.

*a tempo, meno mosso.* *pp* *pp*

The Blessed Mother, Shepherds, and People kneel in silent adoration.



*p*

*R Più lento.*  
*p*  
*a tempo.*  
*Ped.* \*

*più lento.*  
*a tempo.*  
*Ped.* \* *Ped.* \*

*sempre dim.*  
*Ped.* \* *Ped.* \* *Ped.* \*

*p*  
*Ped.* \* *Ped.* \*

*rit.*  
*pp*  
*Ped.* \*

## SCENE IV.

Certain Kings from the East seek the Holy Babe.

*Alla marcia.* ♩ = 96.

pp (il basso sempre pp e staccato.) p

First system of the musical score, featuring a piano introduction in 2/4 time. The right hand has a melodic line starting with a half note, while the left hand provides a rhythmic accompaniment of eighth notes. Dynamics include *pp* and *p*.

*p* ritmo di tre. pp

Second system of the musical score. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment changes to a triplet of eighth notes. Dynamics include *p* and *pp*.

Third system of the musical score. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment changes to a triplet of eighth notes. Dynamics include *p* and *pp*.

ritmo di quattro. mf

Fourth system of the musical score. The right hand continues the melodic line with a group of four eighth notes. The left hand accompaniment changes to a group of four eighth notes. Dynamics include *mf*.

*p* ritmo di tre.

Fifth system of the musical score. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment changes to a triplet of eighth notes. Dynamics include *p*.

A p pp

Sixth system of the musical score, marked with a section sign 'A'. The right hand continues the melodic line with a triplet of eighth notes. The left hand accompaniment changes to a triplet of eighth notes. Dynamics include *p* and *pp*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with dynamic markings.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with dynamic markings, including *mf*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with dynamic markings, including *f*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with dynamic markings, including *pp* and *mf*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with dynamic markings.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines with dynamic markings, including *mf* and a section marked *B*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. Dynamics include *mf* and *f*. The system contains two staves of music with various notes, rests, and articulation marks.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The dynamics are marked *mf*. The system contains two staves of music with various notes, rests, and articulation marks.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The system contains two staves of music with various notes, rests, and articulation marks.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamics include *p* and *cres.*. The system contains two staves of music with various notes, rests, and articulation marks.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamics include *f*. A *C* time signature change is indicated. The system contains two staves of music with various notes, rests, and articulation marks.

Sixth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The system contains two staves of music with various notes, rests, and articulation marks.

Seventh system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The system contains two staves of music with various notes, rests, and articulation marks.

First system of musical notation, featuring a treble and bass clef with various chords and melodic lines.

*Molto marcato.*

Second system of musical notation, including dynamic markings like *f* and *Sva...*

Third system of musical notation, including dynamic markings like *Sva...* and a fingering '5'.

Fourth system of musical notation, including dynamic markings like *cres.*

Fifth system of musical notation, including dynamic markings like *ff* and *Ped.*

Sixth system of musical notation, including dynamic markings like *fff* and *L'istesso tempo.*

Seventh system of musical notation, including dynamic markings like *dim.* and the number 8182.

THE KINGS.  
2nd BARITONE SOLO.  
*Andante con moto.*

From the far land of the morn - ing ; From an

*Andante con moto.* ♩ = 80.

*p* *quasi trillo. mf* *p*

an - cient land and ho - ry, Rich in song, re - nown'd in sto - ry,

*mf* *p*

We have come, all . . dan - ger scorn - ing, all dan - ger scorn - ing.

*f* *mf* *mf*

F 1st BARITONE SOLO.

See the Star hath led us hi - ther ;

*mf*

*p* *cres. e stringendo.*

Through fierce de - serts, o - ver moun - tains,

*p trem.* *cres. e stringendo.*

*f* Bare of herbs and bub - bling foun-tains, *mf* We . . have

TEKOR SOLO. *mf* *Più mosso.* Tell us

fol-lowed, heed-less whi-ther.

*cres.* *mf* *p* *trem.* *Più mosso.*

where the King a - bid - eth, — He of ma - jes - ty e -

*f*

*cres. e stringendo sempre.*

ter - nal, *sempre stringendo.* He who, armed | with might su -

*f* *f*

per - nal, O'er His foes . . . . .

*f* *sempre string.*

. . . . . to vic - - - - - to - ry rid - eth.

*sempre stringendo.*

TENOR. *Tempo 1mo.* *H p* We would

1st BARITONE. *p* We would

2nd BARITONE. *p* We would

*mf* *poco rit.* *H p* *Tempo 1mo.*



hum - bly kneel be - fore Him, And of trea - sures make ob -  
 hum - bly kneel be - fore Him, And of trea - sures make ob -  
 hum - bly kneel be - fore Him, And of trea - sures make ob -

*mf*

*p*

- la - tion ; Since hath come the world's Sal - va - - -  
 - la - tion ; Since hath come . . the world's Sal  
 - la - tion ; Since hath come . . the

*p*

*p*

*p*

*p*

- tion, the world's Sal - va - tion,  
 - va - tion, the world's Sal - va - tion,  
 world's, the world's Sal - va - tion,

*p dolce.*

Meet it is that we . . a - dore

Meet it is that we . . a - dore

Meet it is that we a - dore . . .

*poco rit.*

**I** *a tempo.*

Him. . . . .  
*a tempo.*

Him. . . . .  
*a tempo.*

Him. . . . .

**I** *a tempo.* *f* *p*

The Blessed Mother maketh Answer.

SOPRANO SOLO. *tranquillo.*

This the pa - lace of the King! . .

*tranquillo.*

*mf*

Here be - hold . . . His cra - dle - throne! . . .

*accel. molto.*

*accel. molto.*

*cres.* *f* *poco rit.*

*a tempo.* *tranquillo.*

Do the Gen - tiles tri - bute bring,

*p a tempo.*

And my Babe . . . their Sov-'reign own!

*mf*