

ACT II.

SCENE I.—IN BETHLEHEM.

Cometh a Heavenly Legion to guard the New-born King.

PIANO.

Lento marcato. *Moderato.* ♩ = 100.

p quasi nella distanza. pp più lontano. p

pp molto accel.

mf largamente. cres.

f dim. p

pp p

Ped. * Ped. * Ped. *

Clash-ing the wea-pons that they

Clash-ing the wea-pons that they

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics "Clash-ing the wea-pons that they". The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with eighth-note chords and triplets. Dynamics include *f* and accents.

wield.

Clash-ing the wea-pons that they wield.

wield.

Clash-ing the wea-pons that they wield.

The second system continues the vocal and piano parts. The vocal lines end with the word "wield." and then resume with "Clash-ing the wea-pons that they wield." The piano accompaniment continues with similar rhythmic patterns, including triplets and a trill (*tr*) in the right hand. Dynamics include *f*.

Hark to the

Hark to the

Hark to the

Hark to the

The third system features the vocal parts with the lyrics "Hark to the". The piano accompaniment continues with eighth-note chords and triplets. Dynamics include *f*.

mea - sur'd tramp of feet, . . . And loud, clear

mea - sur'd tramp of feet, . . . And loud, clear

mea - sur'd tramp of feet, . . . And loud, clear

mea - sur'd tramp of feet, . . . And loud, clear

The piano accompaniment includes trills (tr) and triplets (3).

tones of high command!

tones of high command!

tones of high command!

tones of high command!

The piano accompaniment includes triplets (3).

f Hark to the mea - sur'd tramp of feet, . . .

Hark to the mea - sur'd tramp of feet, . . .

f Hark to the mea - sur'd tramp of feet, . . .

Hark to the mea - sur'd tramp of feet, . . .

The piano accompaniment includes triplets (3) and trills (tr).

mf And loud, clear tones of high com -

mf And loud, clear tones of high com -

mf And loud, clear tones of high com -

mf And loud, clear tones of high com -

f mand! . .

f mand! . .

f mand! . .

f mand! . .

f mand! . .

fz

ff

cres.

B

tr

tr

tr

tr

tr

tr

tr

tr

f

marcato.

f

See what tall

marcato.
f See what tall
marcato.
f See what tall
 forms in shin - ing ranks, Each like . . a ra - dant pil - - lar,

forms in shin - ing ranks, Each like . . a ra - dant pil - - lar
 forms in shin - ing ranks, Each like, . . each like a ra - - dant
 stand, in shin - ing ranks, Each like a ra - - dant, ra - - dant
marcato
f in shin - ing ranks, Each like a ra ₃ - - dant, ra - - dant

lar, stand! These are the arm - èd Che - ru - bim ;
 pil - - lar, stand! These are the arm - èd Che - ru - bim ;
 pil - - lar, stand! These are the arm - èd Che - ru - bim ;
 pil - - lar, stand! These are the

arm - èd Che - ru - bim;

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef and begins with the lyrics "arm - èd Che - ru - bim;". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with triplets and various articulations.

This system continues the piano accompaniment from the first system, featuring intricate triplet patterns in both the treble and bass staves.

This system continues the piano accompaniment, showing further development of the rhythmic and harmonic material.

But one is there of lof - tier

But one is there of lof - tier

But one is there of lof - tier

But one is there of lof - tier

mdrcato.

This system contains the second vocal line and piano accompaniment. It features four vocal staves, each with the lyrics "But one is there of lof - tier". The piano accompaniment includes the instruction "mdrcato." and continues with complex rhythmic patterns. The system concludes with a double bar line and a key signature change to one flat.

mf

crest And proud - er mien, But

crest And proud - er mien,

crest And proud - er mien, *mf* But one is

crest And proud - er mien,

one . . is there, but one . . is there of lof - tier

But one is there, but one is there of

there, but one is there *f*

But one is there of lof - tier crest . . And prouder

crest . . And prouder mien, whose pan - o - ply Dims . . the fair

lof - - tier crest . . And prouder mien,

of lof - tier crest And proud - er mien, whose pan - o - ply Dims the fair

mien, of lof - tier crest And proud - er mien whose pan - o - ply

tr

splen - - - dour, dims the fair splen-dour of the rest ;
 whose pan - o - ply Dims the fair splen - dour of the rest ;
 splen-dour of the rest, dims the fair splen - dour of the rest ;
 Dims the fair . . . splen-dour of the rest ;

D

Ga - briel he,
 Ga - briel he,

mf >
 Ga - briel he, who once, . . . time past, . . .
mf >
 Ga - briel he, who once, time

Of E - den's flow - 'ry bounds held ward,
 who once, . . . time past, . . . Of E - den's
 past, Of E - den's flow - - 'ry bounds held ward,
 who once, time past, Of

And,
 flow - - - 'ry bounds held ward,
 E - den's flow-'ry bounds held ward,
 And,
 And,
 And,

now, the In - fant King of Heaven, . . .
 now, the In - fant King of Heaven, . . . and, now, the
 now, the In - fant King of Heaven, . . . and, now, the

Is charged . . . to keep in faith - ful
 the In - fant King . . . of Heaven Is charged,
 In - fant King of Heaven Is charged, And,
 In - fant King, the In - fant King Is

guard,
 And, now, the In - fant
 now, the In - fant faith - ful guard, And, now, the In - fant
 charged to keep in faith - ful guard, And, now, the In - fant
 charged . . . to keep in faith - ful guard, And, now, the In - fant

King of Heaven Is charged to
 King of Heaven, and, now, the In - - - fant King of
 King of Heaven
 King of Heaven, and, now, the In - fant King of

keep, . . is charged to keep in faith - ful guard. . .

Heaven Is charged to keep, to keep in . . faith - ful guard. . .

Is charged to keep, to keep in faith - ful guard. . .

Heaven Is charged to keep in faith - ful guard. . .

p

p

Ped. *

mf

Ped. * *Ped.* *

f

Ped. *

f He speaks !

f He speaks !

f He speaks !

f He speaks !

f He speaks !

out flash the flam - ing swords, While spears their glittering
out flash the flam - ing swords, While spears their glittering
out flash the flam - ing swords, While spears their glittering
out flash the flam - ing swords, While spears their glittering

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "out flash the flaming swords, While spears their glittering". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

heads up - lift, their glit - tering heads up - lift;
heads up - lift, their glit - tering heads up - lift; . .
heads up - lift, their glit - tering heads up - lift;
heads up - lift, their glit - tering heads up - lift; . .

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "heads up - lift, their glittering heads up - lift;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

The third system of the musical score consists of four empty vocal staves and a piano accompaniment. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Si - lent the heaven - ly le - gion stands, . . .

Si - lent the heaven - ly le - gion stands, . . .

Si - lent the heaven - ly le - gion stands, . . .

Si - lent the heaven - ly le - gion stands, . . .

G *mf* *f*

And waits . . . to yield o - be - - dience

And waits . . . to yield o - be - - dience

And waits . . . to yield o - be - - dience

And waits . . . to yield o - be - - dience

swift. . . .

swift. . . .

swift. . . .

swift. . . .

swift. . . .

mf 3 3

H
GABRIEL (TENOR).

mf
"Com - rades, a

sta - ble poor and mean - The pa - lace is of

p

our great King! A - round it some stand sen - ti -

- nel, Thi - ther let pass no e - vil thing ;

p

Some cir - cle in the

L.H.

air . . . a - bove, Lest our old foes . . .

mf *p*

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

. . . be on the wing."

mf

Ped.

p *pp*

* *Ped.* *

p

mf

Ped. *

sf *mf* *sf*

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a whole rest in the treble and a half note in the bass. Dynamics include *f* (forte) and triplets in both hands.

Second system of musical notation. Dynamics include *mf* (mezzo-forte) and *marcato*. Features triplets and accents in both hands.

Third system of musical notation. Dynamics include *ff* (fortissimo) and *largamente* (ad libitum). The system concludes with a double bar line and a 6/4 time signature.

Fourth system of musical notation. Starts with the instruction *• = Come 1ma.* (like the first time). Features a complex rhythmic pattern with changing time signatures (6/4, 4/4, 6/4, 4/4).

Fifth system of musical notation. Includes the instruction *L.H.* (Left Hand) and *Ped.* (Pedal). Features a triplet in the right hand.

Sixth system of musical notation. Includes the instruction *Ped. trem.* (Pedal tremolo). Features a triplet in the right hand.

Musical score system 1. The right hand (RH) plays a series of chords and single notes, while the left hand (LH) plays a rhythmic accompaniment of eighth notes. The instruction *sempre dim.* is written above the RH staff. The word *Ped.* is written below the LH staff.

Musical score system 2. The RH continues with chords and single notes. The LH accompaniment remains. The dynamic marking *p* is written below the LH staff.

Musical score system 3. The RH features trills (*tr*) and chords. The LH accompaniment continues. The dynamic marking *mp* is written below the LH staff.

Musical score system 4. The RH includes trills (*tr*) and a triplet of eighth notes (*3*). The LH accompaniment continues. The dynamic marking *p* is written below the LH staff.

Musical score system 5. The RH features trills (*tr*) and a triplet of eighth notes (*3*). The LH accompaniment continues. The dynamic marking *p* is written below the LH staff. The instruction *legato.* is written above the RH staff. The label *R.H.* is written below the RH staff.

Musical score system 6. The RH features trills (*tr*) and triplets of eighth notes (*3*). The LH accompaniment continues.

pp
Ped. *

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

molto.
Ped. * Ped. * Ped. * Ped. *

K

CHORUS.

The ranks break in - to or - dered march,

CHORUS.

The ranks break

K

p
Ped. * 3 3 3 3 3 3

CHORUS.

Or to a - ë - rial watch as -
Or to a - ë - rial watch as -
in - to or - dered march,

This system features two vocal staves at the top, both starting with a piano (*p*) dynamic. The lyrics "Or to a - ë - rial watch as -" are written below each staff. Below the vocal staves are two piano staves. The right-hand piano part contains a melodic line with slurs and a triplet of eighth notes. The left-hand piano part features a triplet of eighth notes in the first measure, followed by chords and a sustained bass line.

- pire ;
- pire ;
Or to a - ë - rial watch as - pire ;

p
Ped.

This system continues the vocal and piano parts. The vocal staves have the lyrics "- pire ;" and "Or to a - ë - rial watch as - pire ;". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic is indicated at the start of the piano part, and a *Ped.* (pedal) instruction is placed below the first measure of the left hand.

p R.H.
3

This system shows the continuation of the piano accompaniment. The right-hand part features a melodic line with slurs and several triplet markings (indicated by the number '3'). The left-hand part continues with a bass line. A piano (*p*) dynamic is indicated at the start of the right-hand part, and "R.H." (Right Hand) is written above the first measure.

Now dark the low - ly sta - ble stands A -

Now dark the low - ly sta - ble stands A -

- mid en - gird - ing points of fire, a - mid en - gird - ing points of

- mid en - gird - ing points of fire, a - mid en - gird - ing points of

- mid en - gird - ing points of fire, a - mid en - gird - ing points of

A - mid en - gird - ing points of fire, 'mid points of

fire.

fire.

fire.

fire.

lunga pausa.

p a tempo. *p* *rit.*

Ped.

In the Stable. The Blessed Mother singeth to her Babe.

Andantino soave. ♩ = 92.

mf

mf

mp

SOPRANO SOLO. *pp sempre sotto voce.*

Sleep, sleep, sweet

p pp

Babe, . . . my cares be - guil - ing, . . . Mo - ther sits be -

- side Thee smil - ing; Sleep, my dar - ling, sleep, my

pp

pp
 dar - ling, ten - der - ly.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics 'dar - ling, ten - der - ly.' are written below the notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. A dynamic marking of *pp* is placed above the vocal line.

p
 If Thou sleep . . not, mo - ther mourneth, *p* Sing - ing

The second system continues the musical score. The vocal line has a dynamic marking of *p* at the beginning and another *p* at the end. The lyrics are 'If Thou sleep . . not, mo - ther mourneth, Sing - ing'. The piano accompaniment maintains its rhythmic texture, with some changes in the left hand's accompaniment.

as . . her wheel . . she turneth, . . Come, . . soft

The third system of the score shows the vocal line with lyrics 'as . . her wheel . . she turneth, . . Come, . . soft'. The piano accompaniment includes a dynamic marking of *pp* in the lower register. The overall mood is gentle and tender.

slum - ber, come, . . soft slum - ber,

The fourth system features the vocal line with lyrics 'slum - ber, come, . . soft slum - ber,'. The piano accompaniment continues with its characteristic accompaniment, providing a soft harmonic background for the vocal melody.

pp
 balm - i - ly, *pp* Sleep, . . sweet

The fifth and final system on this page shows the vocal line with lyrics 'balm - i - ly, Sleep, . . sweet'. The piano accompaniment has a dynamic marking of *pp* in the lower register. The piece concludes with a soft, peaceful sound.

M

Babe !

The first system of music features a vocal line with the lyrics "Babe !" and a piano accompaniment. The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with chords and moving lines. A dynamic marking of *p* is present at the end of the system.

Droop the lit - tle eye - lids gent - ly ; Mo - ther keeps her

The second system continues the vocal line with the lyrics "Droop the lit - tle eye - lids gent - ly ; Mo - ther keeps her" and the piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

watch in - tent - ly ; While she wak - eth, rest se -

The third system continues the vocal line with the lyrics "watch in - tent - ly ; While she wak - eth, rest se -" and the piano accompaniment. The piano part continues with similar rhythmic patterns and includes a triplet of eighth notes in the left hand.

- cure, . . . while she wak - eth, rest . . . se - cure.

The fourth system continues the vocal line with the lyrics "- cure, . . . while she wak - eth, rest . . . se - cure." and the piano accompaniment. The piano part includes a triplet of eighth notes in the left hand.

comes the first of

The fifth system continues the vocal line with the lyrics "comes the first of" and the piano accompaniment. The piano part includes a triplet of eighth notes in the left hand and a dynamic marking of *p*.

ma - ny mor-rows, Comes the fu - ture with its sor - rows,

comes the fu - - ture with its sor - rows,

mf

dim.

p

Mo - ther's love shall aye en - dure, mo - ther's love . . shall

poco rit. *a tempo.* *dim.* *p*

aye . . . en - dure, . . . Sleep, sleep, sweet

poco rit. *pp* *a tempo.*

Babe, . . . my cares be - guil - ing, Mo - ther sits be - side Thee

smil-ing; Sleep, my dar - ling, sleep, my

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "smil-ing;" followed by "Sleep, my dar - ling, sleep, my". The piano accompaniment consists of chords and moving lines in both hands, with a *pp* dynamic marking.

dar - ling, ten - - der - ly, sleep, . . . my

The second system continues the vocal line with "dar - ling, ten - - der - ly, sleep, . . . my". The piano accompaniment continues with similar harmonic support.

dar - - ling, sleep, my dar - ling, ten - - der - ly,

The third system features the vocal line with "dar - - ling, sleep, my dar - ling, ten - - der - ly,". The piano accompaniment provides accompaniment for the vocal line.

sleep, sweet Babe, . . . sweet Babe.

poco calando.

colla voce.

The fourth system has the vocal line with "sleep, sweet Babe, . . . sweet Babe.". The piano accompaniment includes a *poco calando.* instruction and a *colla voce.* instruction. The piano part features a rhythmic pattern of eighth notes.

pp *poco rit.*

The fifth system shows the piano accompaniment concluding the piece. It includes a *pp* dynamic marking and a *poco rit.* instruction.

SCENE II.

The Shepherds, with some People of Bethlehem, seek the Holy Babe through the City.

Allegro con moto. ♩ = 104.

mf

p

THE PEOPLE OF BETHLEHEM (SEMI-CHORUS).

SOPRANO. *A* *p*

Tell us a - gain the wondrous

ALTO. *marcato.* *p*

Tell us a - gain the wondrous sto - ry!

TENOR. *p*

Tell us a - gain the wondrous

BASS. *marcato.* *p*

Tell us a - gain the wondrous sto - ry,

pp

sto - ry! The an - gel whom ye saw in glo - ry, . .

sto - ry! The an - gel whom ye saw in glo - ry, . .

sto - ry! The an - gel whom ye saw in glo - ry, . .

The an - gel whom ye saw in glo - ry, . .

mf

Did he of sure - ty say, . . "To you is born..

Did he of sure - ty say, . . "To you is born..

Did he of sure - ty say, . . "To you is born..

Did he of sure - ty say, . . "To you is born..

Did he of sure - ty say, . . "To you is born..

mf

mf

mf

mf

.. this day A Sa - - - - - viour?" . .

.. this day A Sa - - - - - viour?" . .

.. this day A Sa - - - - - viour?" . .

.. this day A Sa - - - - - viour?" . .

.. this day A Sa - - - - - viour?" . .

f

f

f

f

long fore - told by pro - phets
 long fore - told by pro - phets ho - ry?
 long fore - told by pro - phets
 long fore - told by pro - phets ho - ry?

ho - ry?
 ho - ry?

Allegretto Pastorale. 1st SHEPHERD (TENOR SOLO).
 Lo, now! think ye we lay dream - ing? That the sil -

Allegretto Pastorale. ♩ = 108.
 p mf

ver wings were seem - ing? That no ce - les - tial sound E-choed the

world a - round, . . . While heaven - ly ra - diance through the night was

B *cres.* *mf*

gleam - ing? while heaven - ly radiance through the night was gleam -

f *mf*

- ing? Lead . . . us where the

f

Christ a - bid - eth, Where God's . . . Light His splen - dour

hid-eth, where God's . . . Light His splen - dour hid-eth?

mf

Born of Da - vid's line Is the King, . .

mf

f *p* *tr*

. . the King Di - vine, Who o'er Is-rael's foes, who o'er Is-rael's

f *p* *f* *p*

foes to vic - - - tory rid - - - eth,

mf *f*

5

to vic - - - tory rid - eth! . . . Thanks..

rit. *a tempo.* *C Più mosso, e gioioso.* *f*

rit. *ff a tempo.*

6 7

and praise from all . . . as - cend - ing, Laud . . . we

now the hap - - py end - ing Of our dark - - ness

drear, Of our night, our night . . . of fear ;

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

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

f *mf* *p*

f *molto rit.*
mf

hail, oh! hail your Sa - viour, oh! hail your Sa-viour, 'fore His

f *p molto rit.*

D
a tempo, ma più animato.

throne low bend - ing!

a tempo, ma più animato.

p f fp

mf f

THE PEOPLE OF BETHLEHEM.

CHORUS. *f*

But where is He, but where is He, and where His throne?

CHORUS. *f*

But where is He, but where is He, and where His

CHORUS. *f* > Here is no
Here is no pa - lace, is no
throne? Here is no pa - lace, is no pa - lace for a

CHORUS.
Here is no pa - lace for a King! . . . No roy - al
pa - lace, is no pa - lace for a King! . . . No roy - al
pa - lace for a King! . . . No roy - al
King! No roy - al

Babe to us is known, no roy - al Babe to us is known!
Babe to us is known, no roy - al Babe to us is known!
Babe to us is known, no roy - al Babe to us is known!
Babe to us is known, no roy - al Babe to us is known!

E

mf Now

largamente. *p*

poco ritard.

lis - ten to a won - drous thing!

poco ritard.

Meno mosso. *parlando semplicemente.* *mf*

A wo - man out of Ga - li - lee, Doth nurse a babe . . .

Meno mosso. ♩ = 96.

p

. . . was born last night, And with her hus - band, Jo - seph hight,

Lies in a sta - ble low - li - ly, lies in a sta - - ble low - li - ly.

rall. *F a tempo.*

rall. *a tempo.* *mf*

mf
 She comes of roy - al Da - vid's race, Yet meek and

p

mf
 gen - tle is her mien! Oh! favoured of high heaven, . . oh!

mf
 favoured of high heaven, . . I ween, No earth - ly light makes

calando. *a tempo.*

calando. *p a tempo.*

fair her face, no earth - ly light . . . makes fair her face: . .

dim.

p *mf*
 While, at the birth - ing of her Child, Strange sights and sounds . . ob - serv - ed

pp *p*