

Jesus Once of Humble Birth

(SATB)

Pratt/Meyerbeer
Arranged by Sally DeFord

Piano introduction in 3/4 time, 4 flats. Tempo marking: ♩ = 70. Dynamics: *f* (forte) for the first two measures, *mf* (mezzo-forte) for the last two measures. The piece features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

6 8 *All voices unison:* 10

mp Je- sus, once of hum - ble

Vocal line (SATB unison) and piano accompaniment for measures 6-10. The vocal line begins at measure 8 with the lyrics "Je- sus, once of hum - ble". The piano accompaniment continues with a steady eighth-note accompaniment.

12 14 16

birth, Now in glo- ry comes to earth, Once he

Vocal line (SATB unison) and piano accompaniment for measures 12-16. The vocal line continues with the lyrics "birth, Now in glo- ry comes to earth, Once he". The piano accompaniment continues with a steady eighth-note accompaniment.

18 *Soprano:* 20 *Alto:* 22

suf- fered grief and pain, *f* Now he comes on earth to

Tenor:

Bass:

24 26 28

reign, *mf* Now he comes on earth to reign.

30 32 34

mp Once a meek and low - ly lamb,

mp

36 38 40

Born a babe in Beth- - le- hem, * *mf* Once with- in a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts at measure 36 with the lyrics 'Born a babe in Beth- - le- hem, *' and continues to measure 40 with 'Once with- in a'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is placed above the vocal line at measure 40.

*Please note, "Bethlehem" does not rhyme with "Lamb."

The piano accompaniment for the first system continues from measure 36 to 40. It features a consistent eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is placed above the piano part at measure 40.

42 44 46

low - ly stall, *f* Born the King, the Lord of all,

The second system of music consists of a vocal line and a piano accompaniment. The vocal line starts at measure 42 with the lyrics 'low - ly stall,' and continues to measure 46 with 'Born the King, the Lord of all,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* is placed above the vocal line at measure 44.

The piano accompaniment for the second system continues from measure 42 to 46. It features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* is placed above the piano part at measure 44.

48 50 52

mf Born the King, the Lord of all. *rit.*

The third system of music consists of a vocal line and a piano accompaniment. The vocal line starts at measure 48 with the lyrics 'Born the King, the Lord of all.' and ends at measure 52 with a long note. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is placed above the vocal line at measure 48, and a *rit.* marking is placed above the vocal line at measure 52.

The piano accompaniment for the third system continues from measure 48 to 52. It features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is placed above the piano part at measure 48, and a *rit.* marking is placed above the piano part at measure 52.

Jesus, Once of Humble Birth *Interlude* Immanuel, Immanuel

$\text{♩} = 70$
f
mf

6 8 10
Narration begins:
p In the days of Caesar Augustus, a decree went out that all the world should be taxed.

12 14 16
 And Joseph went up from Galilee to Bethlehem to be taxed with Mary his espoused wife, who was great with child. And so it was that, while they were there, the days were accomplished that she should be delivered.

18 20 22
 And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger because there was no room for them in the inn. Thus in humble circumstance was born the Son of God...

24 26 28
 ...and the promise of the Lord was fulfilled, which he spoke through his prophet, saying, "A virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel..."

Immanuel Immanuel

(SATB)

Sally DeFord

$\text{♩} = 94-100$

mp *mf*

Women unison:

p

1. Fair is the Child with- in the sta- ble yon- der, Soft- ly he sleeps and
 2. What light di- vine o'er Beth- le- hem is stream- ing? Sha- dows of night in

p

14 16 18

fills the heart with won- der, Bles- sed gift of God, the vir- gin guards his slum- ber, while
 si- lent haste are flee- ing, Ris- ing o'er the world the vir- star of stars is gleam- ing to

ten.

ten.

20 22 24

an- gels de- light *rit.* to praise his ho- ly name. Im- man- u- el, Im-
 hal- low the place where- in the Babe is laid.

mp

Men unison:

rit. *mp*

rit. *mp*

26 28 30

man- u- el, The hea- vens tell of thy com- ing -, Im-

32 34 36

man- u- el, Im- man- u- el, This night we re- joice in

38 40 42

thee.

mp *mf*

44 2 Soprano/Alto: 46

mf Fair is the Child! the Lord of all cre- a- tion,

Tenor/Bass:

mf

50 52 54

Pro- mise of life, and light un- to all na- tions. Wrapped in swad- dling bands, the

56 58 60

hope of our Sal- va- tion, We kneel at his feet to wor- ship him our King! Im-

f rit.

Im-

f rit.

man- u- el, Im- man- u- el, The hea- vens tell of thy

62 64 66

a tempo

8va

com- ing -, Im- man- u- el, Im- man- u- el, *ten.* This

68 70 72

a tempo

8va

ten.

night, we re- joice in thee - .

74 76 78

mp *rit.*

Immanuel, Immanuel *Interlude* From Grace to Grace

Sally DeFord

$\text{♩} = 70$

Long had the world awaited the coming of this promised child, and yet, in the very hour, there were few who knew of the miracle within Bethlehem's gates.

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of quarter note = 70. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. There are measure numbers 2 and 4 above the staff. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

And the Child grew, and waxed strong in the spirit, filled with wisdom: and the grace of God was upon him.

Detailed description: This system contains the second two staves of music. The top staff continues the melody from the first system, starting with a half note G4 and quarter notes A4, B4, and C5. There are measure numbers 6 and 8 above the staff. The bottom staff continues the accompaniment with chords and moving lines.

From Grace to Grace

(Two-part chorus w/optional flute)

Sally DeFord

$\text{♩} = 90$ gently

2 4

Women unison, 2nd time only: **pp** Oo-

Men unison: **mp** 1. Con- tin- u-ing from
(2. Con-) tin- u-ing from

mf *mp*

6 8 10

Oo-----

grace to grace while yet a child, Grow- ing in in sta- ture, filled with
day to day, the Ho- ly One, Grew in in o- be- dience "...though he

12 14

truth and light, Je- sus in- creased in wis- dom and in fa- vor with God and
were a Son..." Strong in the spi- rit and the grace of the grace of

1

16 18 20 2

man. 2. Oo- God was up- on
2. Con- God was up- on

22 24

him. *p* Oo-----, *mf* Un- to ev- 'ry god- ly vir- tue grew the boy in pur- i - ty, From

Flute: *mp*

26 28 30

Oo-----, Oo-----, Oo-----, *mp*
grace un- to per- fect grace, the ful- nesse re- ceived, *mf* All voices: Con- tin- u- ing from *mp*

32 34

grace to grace while in his youth, Grow- ing in sta- ture, filled with

36 38 40

light and truth, Je- sus in - creased in wis- dom and in fa- vor with

42 44

God and man.

rit.

From Grace to Grace *Interlude* Feast on the Word of the Lord

Sally DeFord

$\text{♩} = 70$

"Jesus increased in wisdom and stature, and in favor with God and man." Then Jesus began his ministry among men.
He taught in the synagogues, by the seashore, on the mountainside.

Those who heard him marvelled at his teachings, for he taught them, not after the manner of the scribes, but
as one having authority. And multitudes followed him, eager for his words.

Feast on the Word of the Lord

(SATB)

Sally DeFord

$\text{♩} = 72$

Verse 1: Women unison
Verse 2: Men unison

mp

1. Come ye who hunger and thirst, Hear the Mas-ter's voice, Come and feast on the word of the
2. Here find ye hope, Find peace for the wea-ry heart, Come and feast on the word of the

12 Lord, *mf* Nou-rish the hun-ger-ing soul, Free-ly gi-ven it hath no price, Come and
Lord, Come, set a-side mor-tal care, and choose now the bet-ter part, Come and

18 feast on the word of the *mp* Lord.
feast on the word of the

1 20 22

2 24 *Soprano:* 26 28

mp Lord.

mf *Alto:* Ye who would par- take of truth, Ye who seek the foun- tain sweet!

Tenor:

Bass:

This block contains the first system of the musical score, measures 2 through 28. It features vocal staves for Soprano, Alto, Tenor, and Bass, and a piano accompaniment. The Soprano part begins with a measure rest followed by the lyrics 'Lord.' and then 'Ye who would par- take of truth, Ye who seek the foun- tain sweet!'. The piano accompaniment starts with a *mp* dynamic and includes a *mf* dynamic change around measure 24.

30 32

Lay all mor- tal bur- dens by and learn at Je- sus' feet. *f* Come let your

This block contains the second system of the musical score, measures 30 through 32. The vocalists continue with the lyrics 'Lay all mor- tal bur- dens by and learn at Je- sus' feet. Come let your'. The piano accompaniment features a *f* dynamic marking at the start of measure 32.

34 36 38

souls de- light where hearts are full and hope is bright, Where all may gain e- ter- nal- life,

rit.

This block contains the third system of the musical score, measures 34 through 38. The vocalists sing 'souls de- light where hearts are full and hope is bright, Where all may gain e- ter- nal- life,'. The piano accompaniment includes a *rit.* (ritardando) marking at the end of measure 36.

40 42 44

a tempo Feast up- on the words of Christ.

a tempo

This block contains the fourth system of the musical score, measures 40 through 44. The vocalists sing 'Feast up- on the words of Christ.'. The piano accompaniment features a *a tempo* marking at the beginning and a *f* dynamic marking around measure 42.

Women unison:

46 48 50

mf Come ye who hun- ger and thirst, Hear the Mas- ter's voice, Come and feast on the word of the

Men unison:

mf Come ye who hun- ger and thirst, Hear the Mas - ter's voice, Come and feast on the

mf

52 54 56

Lord, Nou- rish the hun- ger-ing soul, Free- ly gi- ven it hath no price, Come and
word of the Lord, Nour- ish the hun- ger- ing soul, Free- ly gi- ven it hath no price,

58 60 62

feast on the word of the Lord-----
Come, oh come, and feast on the word of the Lord-----

Feast on the Word of the Lord *Interlude* How Great is the Miracle

Sally DeFord

♩ = 42

As word of his deeds spread throughout the land, many brought to him those who were lame, blind, maimed and afflicted.

These they laid at Jesus' feet, and, moved with compassion he healed them. They marvelled as the blind were made to see...

...the lame to walk, the leper was made clean, and they glorified the God of Israel.

How Great is the Miracle

(Two-part chorus, or duet)

Sally DeFord

mp

Men unison:

mp

1. Sav- ior di- vine, Thou who hast made me whole, What joy is thy
 2. Wea- ry and lame, Lift- ed and healed at thy hand, Laid at thy

10

Women unison:

mine? What words can my gra- ti- tude tell? *mp* Dark were mine eyes, made by thy
 feet, 7 Ri- sen be- fore thee to stand. Hun- gered my soul, fed by thy

16

18

pow- er to see, With- ered the hands raised now in praise un- to
 word and filled, An- guished the cries thou in thy mer- cy hast

Women:

20 thee. *mp* Hushed was my voice, *f* ring- ing now joy- ful in song,
 stilled. Dry now the tears wept in the sor- row of sin,

Men:

mp Frail was my will, Weak- ness in thee made strong, 1&2: Oh Sa- vior di-
 Grief thou hast borne, Thou has my ran- som been,

26 vine, How great is the mir- a- cle born of thy pow'r and in- fi- nite
 28

30

32

34

36 38

love. Ev- er thy name shall I praise, Ev- er of thee shall I

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line starts with a whole note 'love.' followed by a half note rest, then a quarter note 'Ev-' and a quarter note 'er' on the next measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Detailed description: This system shows the piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth notes.

40 42 44

sing, And glo- ri- fy God by the mir- a- cle wrought in me.

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line begins with a half note 'sing,' followed by a half note rest, then a quarter note 'And' and a quarter note 'glo-' on the next measure. A first ending bracket is shown above the vocal line starting at measure 42. The piano accompaniment continues with similar rhythmic patterns.

Detailed description: This system shows the piano accompaniment for the second system. The piano part continues with eighth-note bass lines and chords, supporting the vocal melody.

46 48

mf

Detailed description: This system contains the piano accompaniment for the third system. It starts with a dynamic marking of *mf*. The piano part features a more active bass line and chords in the right hand, leading towards the end of the system.

2 50 52

mir- a- cle wrought in me.

Detailed description: This system contains the vocal line and piano accompaniment for the fourth system. The vocal line starts with a half note 'mir-' and a half note 'a- cle' on the next measure. The piano accompaniment includes a change in time signature to 6/8 at measure 50. The system concludes with a double bar line.

Detailed description: This system shows the piano accompaniment for the fourth system. It continues with the 6/8 time signature and features a melodic line in the right hand and a bass line in the left hand, ending with a final chord.

How Great is the Miracle *Interlude* Thou Art the Christ

Even as his following had grown, so also had grown the hatred of the chief priests, the scribes and the pharisees. Seeing his mighty works among the people, their hatred was kindled to rage, and more desperately they sought his life.

As the passover approached, he entered the gates of Jerusalem amid a joyful multitude who shouted, "Hosanna to the son of David; blessed is he that cometh in the name of the Lord" He entered the temple, and was greeted there with shouts of praise.

And all these things further fueled the anger of his enemies.

When the eve of the feast had come, Jesus sat with his disciples for the last time in mortality. He spoke plainly of his impending death, and of betrayal by one of his own. (Music begins.)

$\text{♩} = 60$

And adding to their great sorrow, he added, "This night, all ye shall be offended because of me." But Peter answered him, saying...

"Though all men shall be offended because of thee, yet will not I... Though I should die with thee, yet I will not deny thee." And so said all the disciples.

Thou Art the Christ

(Baritone solo w/optional flute)

Sally DeFord

$\text{♩} = 68$

2 *Solo:* 4

a tempo
mf 1. Nay, Lord, tho' the world de- spise thee, Though the wick-ed and un-
2. Though all men should fail to heed thee, I would fol- low in the

Flute
f rit.

f rit. *mf a tempo*

6 8 10

god- ly de- ride, *f* Say not that I shall de- ny thee, No fear shall rend me from thy side,
way thou hast taught, Now and e- ver shall I love thee, Though all the world e- steem thee not.

12 14

mf
1 & 2: Though as sin- ful men op- press thee, All thy friends should flee and leave thee a- lone,

Flute:
p

mf

16 18

f E- ven then would I con- fess thee, For by the pow'r of God I know, *piu f* Thou art the

20 22

Christ, for whom thy peo- ple watch, Thou art the Christ for whom the world has sought, Though death and

24 26

1

hell com- bine a- gainst thee, still, I know thou art the Christ the Son of God,

2 28 30

ff Christ, the Son of God.

rit.

pp

Thou Art the Christ *Interlude* How Like a Lamb

Together they came to a garden called Gethsemane. Often had they come to this place, finding there peace and solitude. But this night was not to be as other times.

Removing himself from them a little way, Jesus knelt in prayer, saying, "Father, if thou be willing, remove this cup from me; nevertheless, not my will but thine be done."

And as he prayed, his sweat became as great drops of blood falling to the ground. Even as he arose from this agony, a great multitude approached, armed with swords and staves.

His disciples sought to defend their Lord against the angry crowd, but Jesus forbade them and as he was bound and taken, they all forsook him and fled. (Music begins. Resume narration at measure 6)

$\text{♩} = 60$

Led thence to a mockery of trials, he endured scorn and scourging in silence.
As Isaiah had foretold, he was "brought as a lamb to the slaughter..."

...and as a sheep before her shearers is dumb," so he opened not his mouth. They placed on his head a crown of thorns, mocked, him, smote him, and led him out to crucify him.

How Like a Lamb

(SATB)

Sally DeFord

$\text{♩} = 54$

Solo: *f* How _____ like a Lamb _____ in his meek - ness

came _____ the Sav - ior of man - kind, _____ Who _____ as an

in - fi - nite sac - ri - fice _____ for mor - tal men would

$\text{♩} = 60$

die.
poco - a - poco - ac - cel - er - an - do

simile

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22 *Soprano:* ♩ = 90

Alto: *mp*
 1. Scorned by the wick - ed and con - demned by — guil - ty men,
 2. Weep - ing stood the wo - men in the sha - dow of the cru - el cross,

Tenor:

Bass:

26

Hark! — how they clam - or for the blood of the in - no - cent!
 Weep - ing in tra - vail — groaned the earth be - neath their feet.

28 30

"Cru - ci - fy the Prince of Peace,
 Weep ing for the Lamb of God,

"Cru - ci - fy the Prince of Peace, Cru - ci - fy the blame - less
 Weep - ing for the Lamb of God, Woun - ded for the sins of

32

Cru - ci - fy the blame - less One! Though it be up - on us,
 Wounded for the sins of men, Wound - ed for the sons of

One!
 men, Though his blood up - on us of be,
 Wound - ed for the sons of earth,

34

f Cru - ci - fy the Son of God!"
 earth - at the sin - ner's hands.

1. 36 2.
 Cru - ci - fy the son of God!"
 Torn at the sin - ner's hands.

molto rit.

piu f $\text{♩} = 60$ 38 40

How like a Lamb in his meek - ness came the Sav - ior

piu f

42 44

of man - kind, Who _____ as an

poco rit. *a tempo*

46 48

in - fi - nite sac - ri - fice for mor - tal

rit. *rit.*

50 52

men would *ff* die!

ff *molto rit.* *sfz*

How Like a Lamb *Interlude* He is Risen from the Dead

As the eve of the Sabbath approached, his body was removed from the cross, anointed in haste and laid in a borrowed tomb. A great stone was set before the door to seal it, and darkness fell upon Judea. (Music begins. Resume narration at measure 17)

Flute (or piano if no flute is used.):

$\text{♩} = 60$

(Optional notes are for piano only.)

$\text{♩} = 70$

(If no instrument is used, pianist plays top and bottom lines through fermata at measure 16.)

rit.

rit.

a tempo

At sunrise on the first day of the week, Mary Magdalene and other faithful women with her set out for the tomb, bearing spices prepared for the further anointing of the body. But they found the great stone removed from the sepulchre...

...and there, an angel of the Lord, his countenance like lightning, his raiment white as snow. And he spoke to them, saying, "Fear not, for I know that ye seek Jesus, which was crucified. He is not here; for he is risen."

He is Risen from the Dead

(SATB w/optional flute)

Sally DeFord

mp

mf

p

1. Then came the wo-men to the sep- ul- chre at the dawn- ing of the day,
2. They en- tered in and saw the sep- em-pty tomb, for the stone lay rolled a- way,

p

Found not the bo- dy of the Lord and stood in won- der and dis- may, And the
They saw the an- gel and with fear- ful hearts, the place the bo- dy lay, And the

an - gel of the Lord came down, and words of joy and com- fort spake. *a tempo*
 an - gel an- swered un- to them, I know whom ye seek, be not a- fraid. *rit.* *mf* Ye seek the

(Second time only)

18 *p* Oo-----, Oo-----, Oo-----, 20
 Lord, with- in ye shall not find him, He is not here, but ri- sen who was cru- ci- fied, Why seek ye

22 Oo-----, 24 Oo----- (verse 1 tacet) 1
 then the liv- ing here a- mong the dead? En- ter in and find him not! He is

26 28 30

f ri- sen as he said, He is ri- sen, Ri- sen from the dead.

32 34

2

mf En- ter in and find him not! Ye seek the Lord, with- in ye shall not

f Broaden

Flute: *mf*

mf *f* Broaden

36 38

find him, He is not here, but ri-sen who was cru-ci- fied, Why seek ye then the liv- ing here a-

40 *piu f*
mong the dead? En- ter in and find him not! He is ri- sen as he

42

(He is)
44 said, He is *ri- mf* sen, He is ri- sen, He is ri- sen, He is

46

48 *f* ri- sen, Ri- sen from the *ff* dead

50 52

He is Risen from the Dead *Interlude* My Redeemer Lives

$\text{♩} = 70$

The women departed the sepulchre in fear and great joy. But Mary remained. To her, the words, "he is not here" brought renewed grief. In her sorrow she did not understand that Christ was risen.

As she turned from the tomb, she heard a voice, gently asking her, "Woman, why weepst thou?" Through her tears she saw a man standing close by, but did not know him until he spoke her name.

"Mary." His voice; his tone. The resurrected Lord stood before her. She departed in great joy and brought word to his disciples of all she had seen and heard.

*This narration adapted from "Jesus the Christ" by James Talmage.

My Redeemer Lives

(SSA)

Sally DeFord

$\text{♩} = 108$

Soprano:

Alto: mp
(Vs. 1 unison) 1. He lives, have
lives, | have

8
seen seen him, him, My He Sa- spoke vior to lives! me, He who
seen him, He spoke to me, | be-

16
died held his sure- hands ly is and ri- feet, The My Lord Re- is deem- ris'n er in- lives!

22
(Vs. 2 divide) 2. He deed! *f* I have seen him in the

24 2
26

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28 30

gar- den as I wept at break of day, I have seen the ri- sen Je- sus and he

32 34 36

called me by name, And the tomb lies for- sa- ken, the vic- t'ry is *ff rit.*

38 40

his, *f* Oh what joy, my Re- deem- er lives. *a tempo*

fa tempo

42 44 46

Soprano I
Soprano II mp A - - - le - lu- ia, A - - - le- lu -

Alto
f He lives, I have seen

48 50

ia, A - - - le - - lu - ia, A - - le - lu - ia, A -

him, My Sa - vior lives,

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'ia, A - - - le - - lu - ia, A - - le - lu - ia, A -'. The second staff is another vocal line with lyrics 'him, My Sa - vior lives,'. The third staff is a grand staff for piano accompaniment, showing the right and left hands.

52 54 56

- - - le - lu - ia, *ff rit.* Je - sus is ri - sen, My Re - *a tempo*

He who died, *ff rit.* Je - sus is ri - sen, My Re - *a tempo*

Detailed description: This system contains the next three staves of music. The top staff has lyrics '- - - le - lu - ia, *ff rit.* Je - sus is ri - sen, My Re - *a tempo*'. The second staff has lyrics 'He who died, *ff rit.* Je - sus is ri - sen, My Re - *a tempo*'. The third staff is a grand staff for piano accompaniment, with a *rit.* marking and an *a tempo* marking.

58 60

deem - er lives.

deem - er lives.

Detailed description: This system contains the final three staves of music. The top staff has lyrics 'deem - er lives.' with a *rit.* marking. The second staff also has lyrics 'deem - er lives.' The third staff is a grand staff for piano accompaniment, with a *rit.* marking.

My Redeemer Lives *Interlude* Jesus, Once of Humble Birth (Finale)

$\text{♩} = 70$

Narration begins: Jesus Christ was risen. He came among his disciples...

...and tarried with them many days. Then as they watched, he was taken up into heaven, and a cloud received him out of their sight. But as they gazed in longing after him, two men stood by...

...clothed in white, who spoke to them saying, "Ye men of Galilee, why stand ye gazing up into heaven? This same Jesus, which is taken up from you... shall so come in like manner as ye have seen him go..."

And now, as on the joyous night of his birth, the world waits once again for the coming of Jesus Christ, the Son of God.

Jesus Once of Humble Birth

(SATB with optional flute)

Pratt/Meyerbeer
Arranged by Sally DeFord

Piano introduction in 3/4 time, key of B-flat major. The tempo is marked as quarter note = 70. The music begins with a forte (*f*) dynamic, featuring a series of chords in the right hand and a melodic line in the left hand. The dynamic changes to mezzo-forte (*mf*) at the end of the introduction.

Vocal and piano accompaniment for measures 6-11. The vocal line is marked mezzo-piano (*mp*) and is for all voices in unison. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

6 8 10
mp
All voices unison: Je- sus, once of hum - ble

Vocal and piano accompaniment for measures 12-17. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

12 14 16
birth, Now in glo- ry comes to earth, Once he

18 20 *Soprano:* 22

suf- fered grief and pain, *f* Now he comes on

Alto:
Tenor:
Bass:

24 26

earth to reign, *mf* Now he comes on earth to

28 30 32

reign. *mp* Once a meek and

34 low - ly lamb, 36 *f* Now the Lord, 38 the great I

40 *mp* Am. Once up- on the cross he bowed,

44 *f* Now his char- iot is the cloud, 48 Now his

char- iot is the *f* cloud!

Flute:

f *allargando*

Unison: *f* *Broadly* 56 58 60
Je - sus, once of hum- ble birth, Now in glo- ry

Broadly

62 64
comes to earth, Once re- jec- ted by his

66
own, (div.) Now their King he shall be known, 68 70

ff

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "own, (div.) Now their King he shall be known,". Measure numbers 66, 68, and 70 are indicated above the staff. The bottom staff is a piano accompaniment in bass clef. A dynamic marking of *ff* is placed below the piano staff.

Detailed description: This system shows the piano accompaniment for the first system, consisting of two staves in treble and bass clefs. It features a series of chords and moving lines, with a dynamic marking of *ff* in the middle of the system.

72 Now their King he shall be known! 74 A

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics: "Now their King he shall be known! A". Measure numbers 72 and 74 are indicated above the staff. The bottom staff is a piano accompaniment in bass clef.

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. It continues the harmonic support for the vocal line with various chordal textures.

76 men. 78

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with the lyric "men.". Measure numbers 76 and 78 are indicated above the staff. The bottom staff is a piano accompaniment in bass clef.

rit.

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves in treble and bass clefs. A dynamic marking of *rit.* (ritardando) is placed below the piano staff. The system concludes with a final chord in the piano part.