

# Gesù Bambino

The Infant Jesus (Jesu Redemptor)  
Baritone or Alto solo and chorus of mixed voices

Music: Pietro A. Yon (1886-1943)  
Words: Fredrick H. Martens (1874-1932)

**Andante mosso**

*Baritone Solo* *mf*

1. When blossoms flow - red 'mid the snows Up-  
2. A - gain the heart with rap - ture glows To

*Acc.* *p*

4

on a win - ter night - - - Was born - - the Child, - - the Christ - mas Rose, The  
greet the ho - ly night - - - That gave - - the world - - its Christ - mas Rose, Its

4

\* In bars 3-6 and where passage is repeated, the melody in the accompaniment may be played on chimes. The introduction may be treated in like manner. P.A.Y.

Edition notes: The original was written out with no repeats, requiring 50 measures rather than the current 34. The only difference between the music of the two verses is the breath mark in m. 11, which appeared only on the second verse in the original. The *tutti* which appears in the bass voice (mm. 6, 24, 26, 29, 33) was placed on all vocal staves in the original. Also, the Italian text has not been included. All other editorial marks are indicated by square brackets. Edited by Andrew Hawryluk.

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The an - gels sang, the shep - herds sang, The  
Let ev' - ry voice ac - claim His name, The

The an - gels sang, the shep - herds sang, The  
Let ev' - ry voice ac - claim His name, The

King of Love and Light. The an - gels sang, the shep - herds sang, The  
King of Love and Light. Let ev' - ry voice ac - claim His name, The

grate - ful earth re - joiced, And at His bless - ed  
grate - ful chor - us swell, From Par - a - dise to

grate - ful earth re - joiced, the grate - ful earth re - joiced, And at His bless - ed  
grate - ful chor - us swell, the grate - ful chor - us swell, From Par - a - dise to

grate - ful earth re - joiced, the grate - ful earth re - joiced, And at His bless - ed  
grate - ful chor - us swell, the grate - ful chor - us swell, From Par - a - dise to

grate - ful earth re - joiced, the grate - ful earth re - joiced, And at His bless - ed  
grate - ful chor - us swell, the grate - ful chor - us swell, From Par - a - dise to

*f* *a tempo* *p*

*f* *a tempo* *p*

*f* *a tempo* *p*

*rall.* *tutti* *f* *a tempo* *p*

*rall.* *f* *a tempo* *p*

*f*

*f*

10

birth the stars Their ex - ul - ta - tion voiced. O  
 earth He came That we with Him might dwell,

birth the stars Their ex - ul - ta - tion voiced, their ex - ul - ta - tion voiced. O  
 earth He came That we with Him might dwell, that we with Him might dwell.

birth the stars Their ex - ul - ta - tion voiced, their ex - ul - ta - tion voiced. O  
 earth He came That we with Him might dwell, that we with Him might dwell.

birth the stars Their ex - ul - ta - tion voiced, their ex - ul - ta - tion voiced. O  
 earth He came That we with Him might dwell, that we with Him might dwell.

**Non Troppo Lento**

12 *All voices in unison*

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

12 *Sentito*

16

come let us a - dore Him, Christ, the

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19

1. Lord. \_\_\_\_\_

2. Lord. \_\_\_\_\_

Baritone Solo *p*

Lord. \_\_\_\_\_ 2. A Lord. \_\_\_\_\_

19

1. \_\_\_\_\_

2. \_\_\_\_\_

22

*p a tempo*

Ah! \_\_\_\_\_ Ah!

*p a tempo*

Ah! \_\_\_\_\_ Ah!

*p a tempo*

Ah! \_\_\_\_\_ Ah!

*p a tempo*

Ah! \_\_\_\_\_ O come let us a-dore Him, Ah!

*Solo* *tutti*

22

[*p*] *a tempo*

25 *f* O come \_\_\_\_\_

*f* O come \_\_\_\_\_

*f* O come \_\_\_\_\_

*[Solo]* *tutti f* *[Solo]* *p* A - dore — Him, Christ the Lord. — O come — O

25 *f* *p*

28 *f* O come — let us — a - dore — Him,

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

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

*tutti f* come — O come let us a - dore Him,

28 *[f]* *p*

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The musical score is written for four voices and piano. It begins at measure 31. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano part are shown. The lyrics are: "Christ the Lord. Christ the Lord. let us adore Him, Christ the Lord." Performance markings include *p a tempo*, *rall.*, *Solo\**, *tutti*, and *pp a tempo*. The piano part features a *rall.* marking in measure 31 and a *pp a tempo* marking in measure 32.

\* The presence of two simultaneous pitches alongside the direction that the soloist should sing leaves some ambiguity about the composer's intentions. The most likely interpretations are:

- a) The soloist selects either the upper or the lower line, or
- b) The soloist sings the upper line and the basses sing the lower line.

There are other possibilities, but the G is too high for the basses (they may already be unhappy about the E in measure 27) and the tenors' involvement was probably not intended because they have rests in their staff.

Of course, the director may choose to perform this passage in whatever way best suits the voices at hand. —Ed.