Come and Behold Him

A Christmas Cantata by Nathan Howe

| Introduction (Luke 2:1-7) | :45 |
|------------------------------------|-------|
| Within the Humblest Walls | 5:30 |
| Underscore and Narration: | |
| "Lo, How a Rose e'er Blooming" | 1:20 |
| 0 Night | 3:30 |
| Narration (Luke 2:8-11) | :30 |
| Awake, My Soul, Awake, My Tongue | 2:15 |
| Underscore and Narration: | |
| "Stars were Gleaming" | 2:00 |
| Oh, Come, All Ye Faithful | 5:00 |
| Testimony from presiding authority | ~5:00 |
| Invitation | 3:10 |
| Joy to the World | 3:00 |
| | |
| | |
| Approximate Running Time: | 31:50 |

Except where noted otherwise in the score, the music and text (both spoken and sung) in this work were created by Nathan Howe. They express his own views, and are not official statements of Church doctrine.

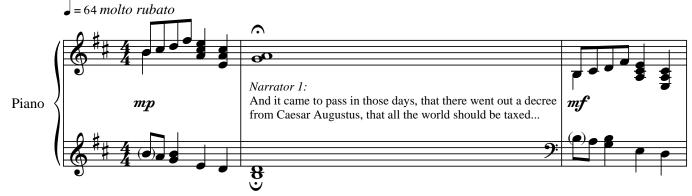
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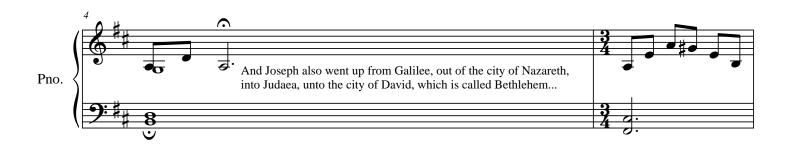
Come and Behold Him

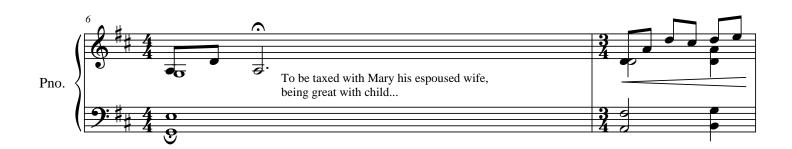
A Christmas Cantata

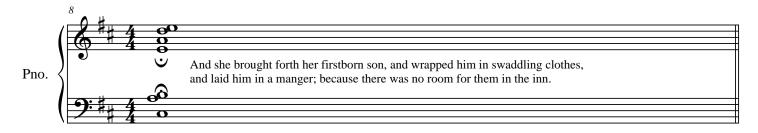
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Introduction (:45) Narration selected from Luke 2:1-7





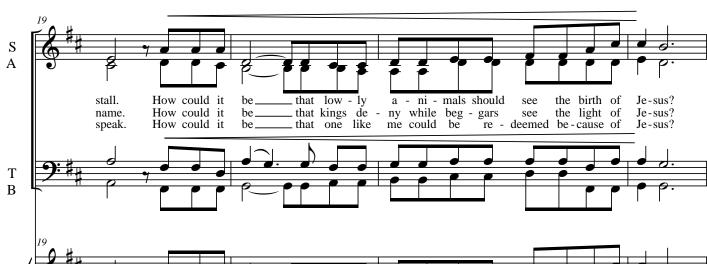




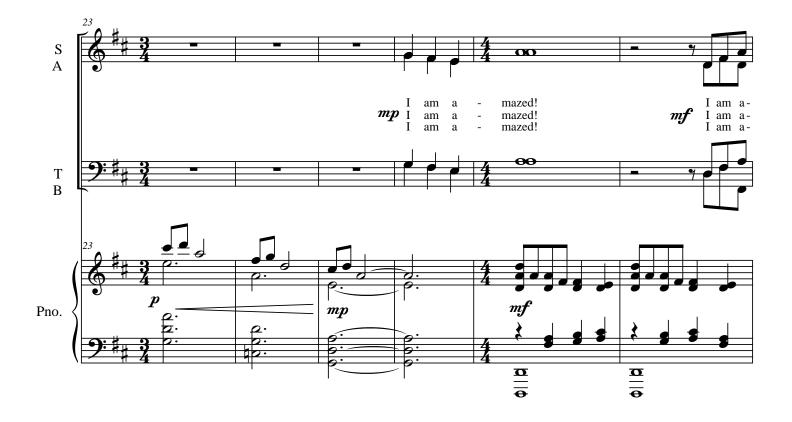
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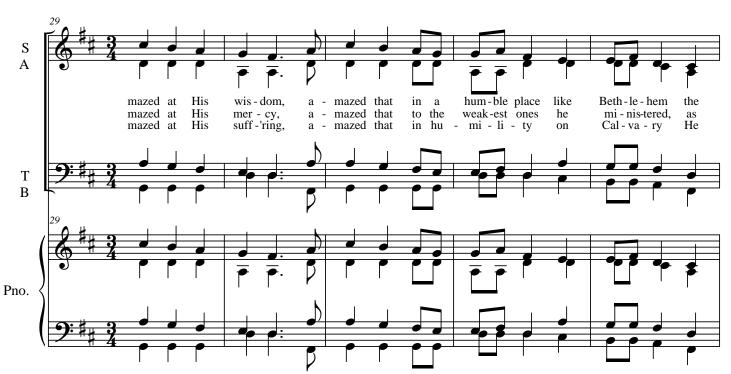
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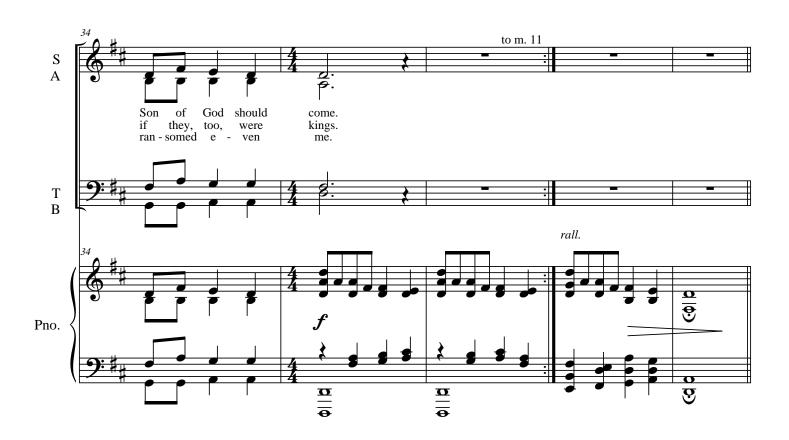












Underscore and Narration: "Lo, How a Rose E'er Blooming" (1:20) Tune from a 15th century German carol

Narrator 2:

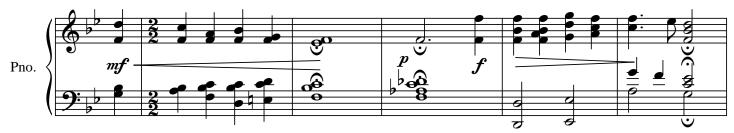
Every true prophet since Adam has testified of Jesus Christ. Moses spoke with Him face to face. Job declared: "I know that my redeemer liveth, and that he shall stand at the latter day upon the earth."

Pno. Pno.

Isaiah saw Christ in vision and taught: "For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace."

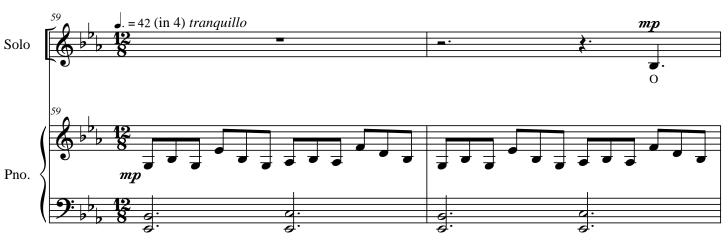


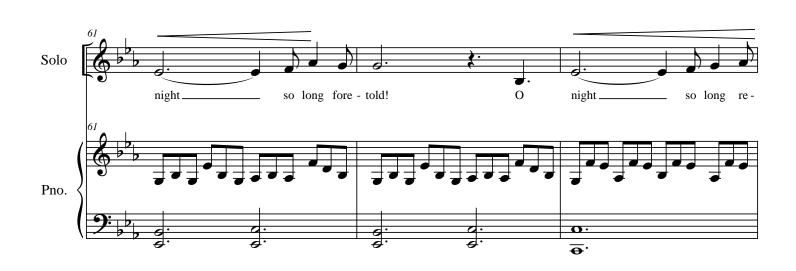
On the American continent, prophets taught their people of the birth, ministry, and atonement of Jesus for hundreds of years before He came to Bethlehem. They, too, saw the new star, the sign that the Messiah had finally come.

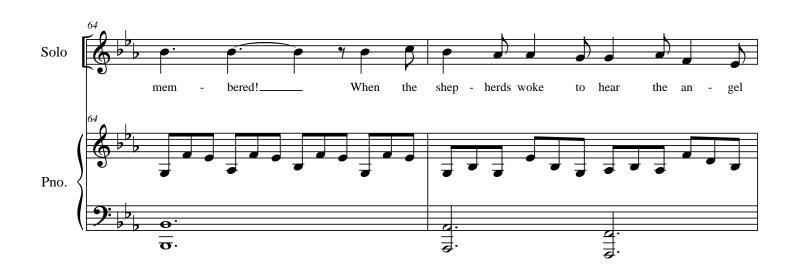


For centuries, the story of what has come to be called Christmas has given light and hope to those who believe in Jesus Christ. For His example and teachings, His atonement and resurrection, we love the story of the holy night when He came into the world.















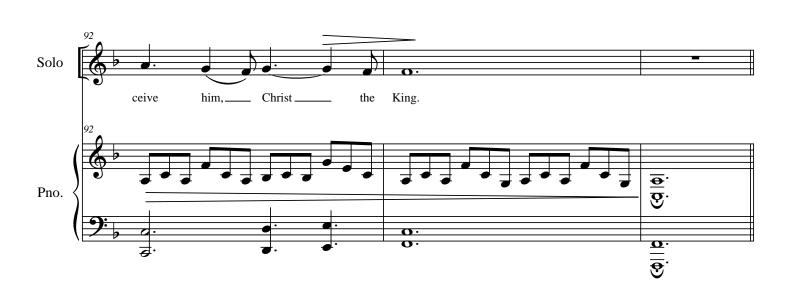
King.

Pno.









Narration (:30) Text from Luke 2:8-11 (KJV)

Narrator 1:

Pno.

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

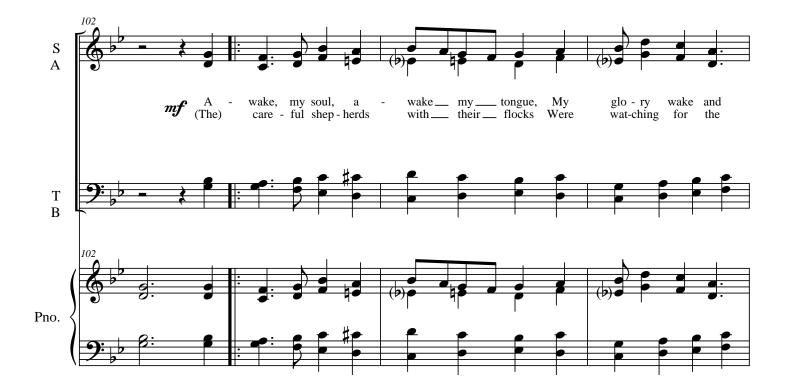
And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, 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.

Awake, My Soul, Awake, My Tongue (2:15) Lyric by Benjamin Keach, pub. 1700





This piece may be performed by the full choir, an SATB quartet, or a soloist with piano. Depending on the confidence and ability of the choir or quartet, piano may be omitted for this piece.





*Author's original last line read: O praise His name fore'er.

Underscore and Narration: "Stars were Gleaming" (2:00) Tune from a Polish carol

= 52 molto rubato

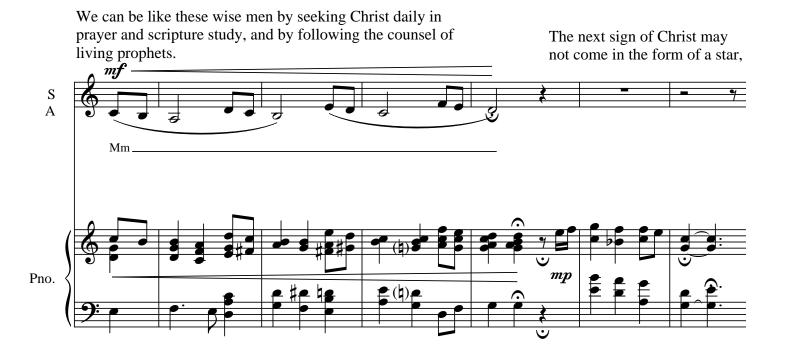
Narrator 2:

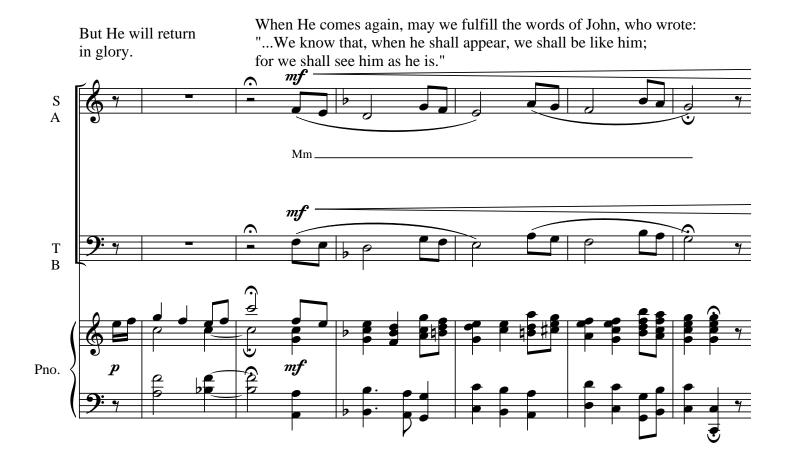
On the night when Christ was born, a new star appeared in the heavens, a sign of the coming of the Savior.



Wise men from the east came to worship the young Jesus in response to the star, while others, including King Herod, were not spiritually prepared to receive and rejoice in the sign.







Thus at Christmas we ponder not only what Christ became,

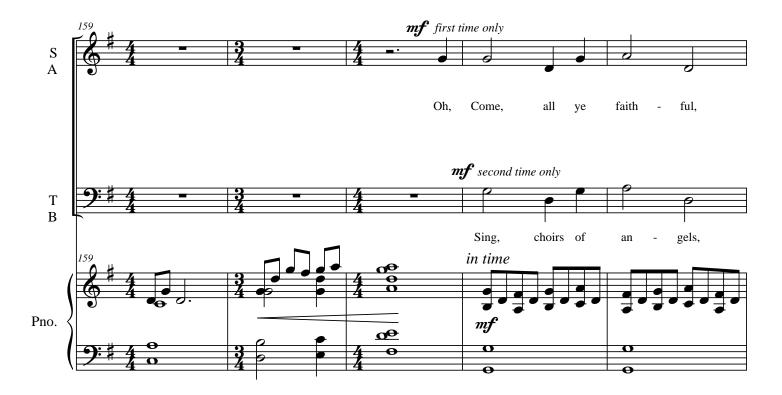
But also what He would have us become.

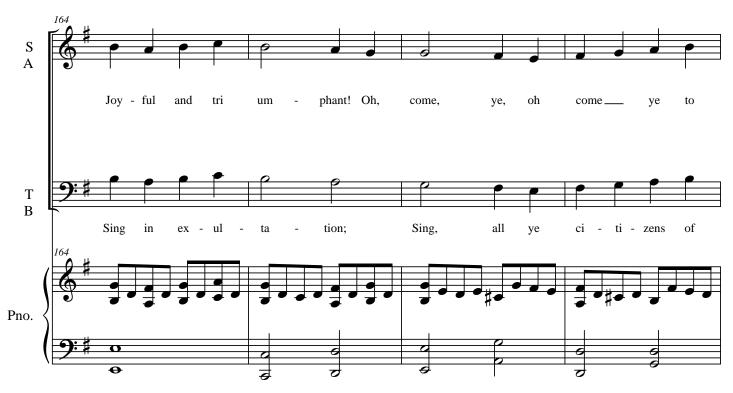
May we praise him with our lives as well as our words.



O, Come, All Ye Faithful (5:00) Text and Melody Attributed to John F. Wade (1711-1786) Translation by Frederick Oakeley (1802-1880)

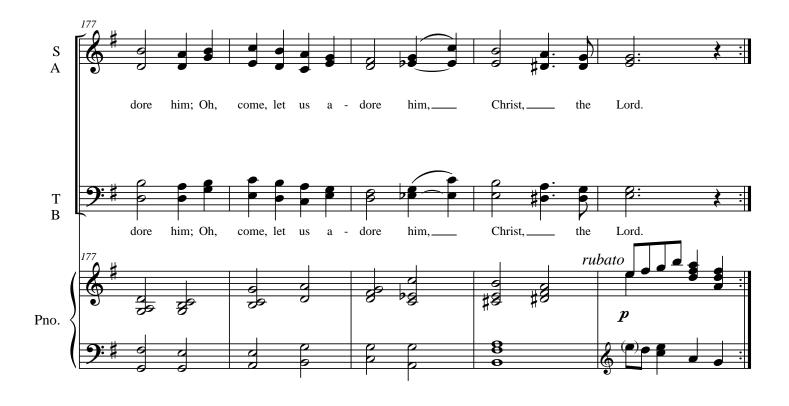
















Notes for Verse 3:

Depending on the choir and the nature of the event, the congregation may be asked to sing along on this verse, in which case the small group might be made larger and include men's and women's voices in octaves. If this is the plan, the lyrics should be printed in the program for the congregation. The piano part for verse 3 reflects the familiar vocal lines. A few options for musical freedom are available to the pianist and director:

- The piano may play exactly as written, supporting the voices.
- The choir may sing a cappella through the end of the song (depending on balance and capability).
- The pianist may embellish and improvise appropriately; for example, one could play the top three voices in the right hand while doubling the bass with octaves in the left.
- An organist may play the vocal lines to support the congregation while the entire choir sings the small group descant and the pianist improvises.





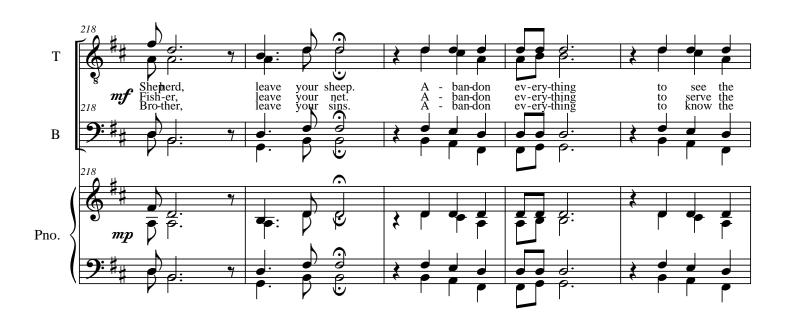
Brief Testimony from Presiding Authority (~5:00)

Here, space is provided for the person presiding over the meeting (or a speaker designated by the presiding authority) to bear testimony of the truths of the restored gospel, focusing on the central role of Jesus Christ. An invitation to learn more, directed toward those not currently enjoying the blessings of the Gospel, may be appropriate.

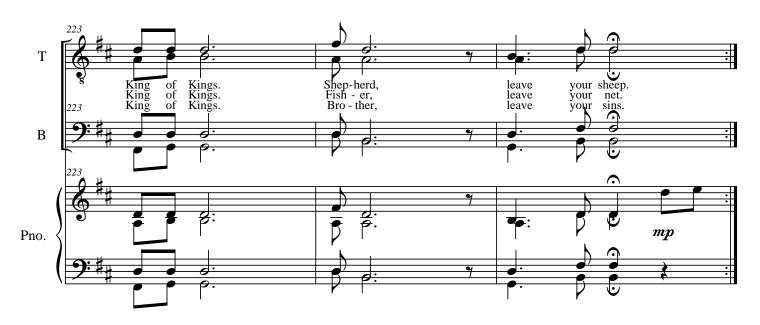
In calculating the length of this cantata, this testimony was estimated at 5 minutes. This will change based on the situation in which the music is performed. In certain circumstances, it may be necessary to omit this testimony.

The choir should be seated during this time.





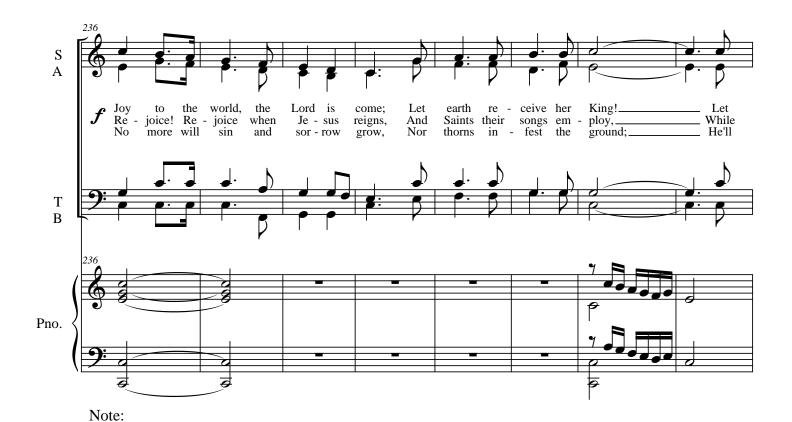
This piece may be performed by a male quartet or by the entire men's section of the choir. If more strength is needed, the altos and possibly some sopranos could sing the tenor lines.





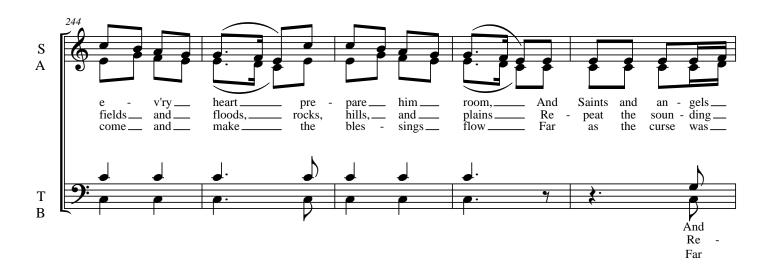
Joy to the World (3:00) Text by Isaac Watts (1674-1748), alt. William W. Phelps (1792-1872) Melody by George F. Handel (1685-1759), voicings arr. Lowell Mason (1792-1872)

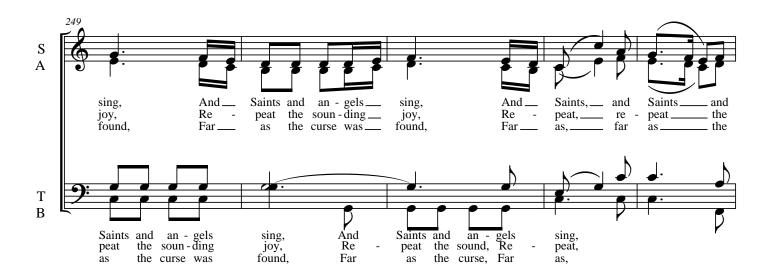


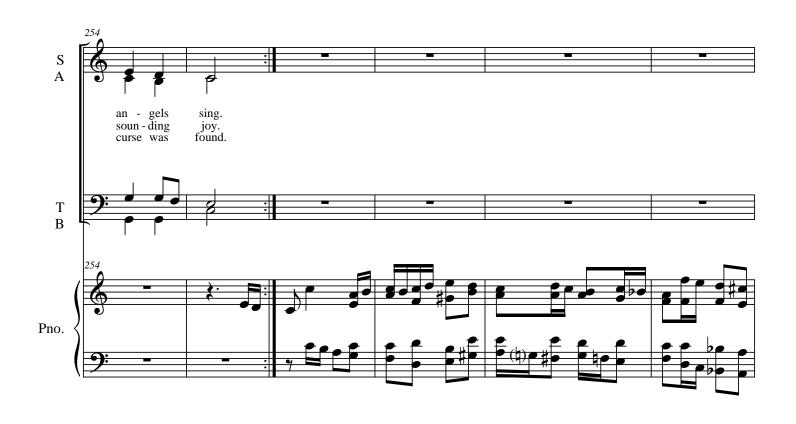


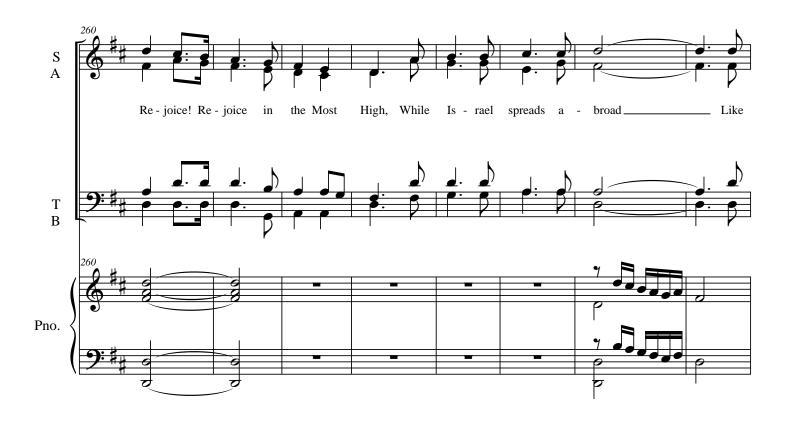
This song should be sung with choir and congregation together on all four verses. In the standard LDS hymnal (1985 edition), this is hymn 201. If hymnals are not available, the lyrics (and preferrably the music as well) should be printed in the program.

Much of this adaptation is designed to be sung a cappella; however, if this is not practical, the piano may double the vocal lines when a line is not dictated. An organist may also play the vocal lines with the choir and congregation while the pianist plays the written piano part.

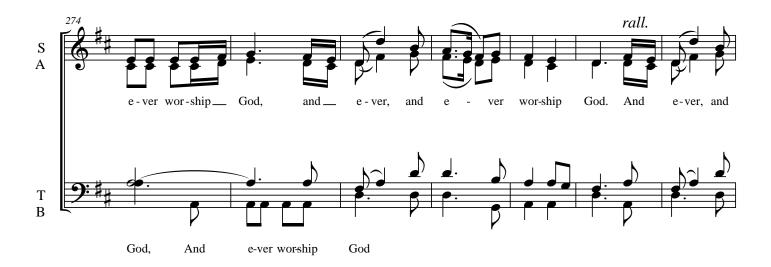


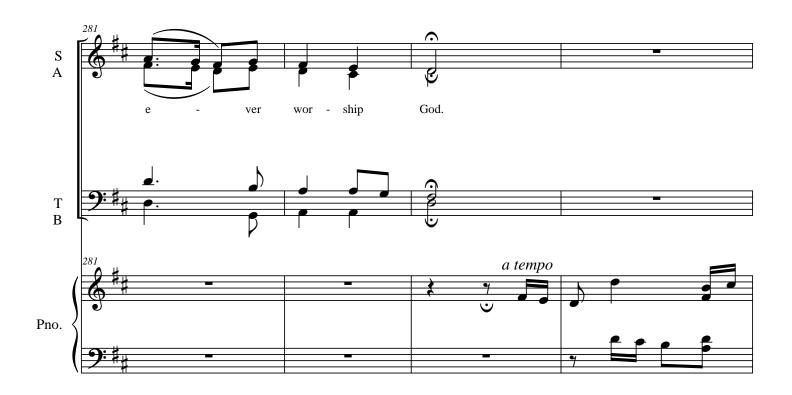














A few miscellaneous performance notes:

Feel free to alter dynamics or tempo markings to fit the needs of each performance. Though major dynamic markings do appear in the score, more variation will be necessary in performance to communicate the message of these songs. Unless indicated otherwise, the piano should match the dynamics of the voices.

On Joy to the World, if the pianist has trouble playing the introduction and interludes at full tempo, those piano-only passages may be taken at half the tempo as long as the choir and congregation sing their parts at the full speed.

The piano parts contain several instances where one hand is to play a chord spanning more than an octave. The pianist may roll any such chords from the bottom to the top.

The choir may be seated during the Luke 2:8-11 narration, especially if a small group or soloist will sing Awake, My Soul, Awake, My Tongue. The choir should also sit during the testimony from the presiding authority.

The songs in this cantata may be performed separately as desired. Some, like Within the Humblest Walls, may also be appropriate for seasons other than Christmas. The two underscores may be used as short piano solos without narration.

Rehearsal recordings are available at NathanHoweMusic.com in MIDI and mp3 formats. These may assist choir members in learning their parts.

If you discover an error in the score, or if you have a special need, such as a transposition of a particular song within the cantata, please use the contact form at NathanHoweMusic.com

> All the best. Nathan Howe