

# 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

Nathan Howe

NathanHoweMusic.com

Introduction (:45)

Narration selected from Luke 2:1-7

♩ = 64 *molto rubato*

Piano

*mp*

*Narrator 1:*  
And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world should be taxed...

*mf*

Pno.

4

And Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem...

Pno.

6

To be taxed with Mary his espoused wife, being great with child...

Pno.

8

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.

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Within the Humblest Walls (5:30)

$\text{♩} = 52-60$  *maestoso*

Pno.

The piano introduction consists of two systems of music. The first system starts at measure 9 and features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present. The second system continues the melody and accompaniment, ending with a repeat sign and a fermata over the final chord.

S  
A

*mf* 1. With-in the hum-blest walls our Sa - vior came, the Lord who sees the spar - row's fall.  
 2. With-in the hum-blest walls our Sa vior taught and healed the poor, the sick and lame.  
 3. With-in the hum-blest walls He still is found, the Light of Life to those who seek.

T  
B

The vocal staves for Soprano (S) and Alto (A) begin at measure 12. The Soprano part has a treble clef and the Alto part has a bass clef. Both parts follow the same melodic line, with lyrics written below the notes. The dynamic marking is *mf* (mezzo-forte).

Pno.

The piano accompaniment for the first vocal system starts at measure 12. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of *mf* (mezzo-forte) is present.

S  
A

*mp* Though He could have the grea - test wealth and fame, his birth was in a cat - tle  
 He walked with sin - ners as He hum - bly sought to mag - ni - fy them through His  
 And e - very wor - thy child of God is crowned with more than mor - tal tongue can

T  
B

The vocal staves for Soprano (S) and Alto (A) begin at measure 16. The Soprano part has a treble clef and the Alto part has a bass clef. Both parts follow the same melodic line, with lyrics written below the notes. The dynamic marking is *mp* (mezzo-piano).

Pno.

The piano accompaniment for the second vocal system starts at measure 16. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes. The bass clef part consists of a steady eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is present.

19

S  
A

stall. How could it be that low - ly a - ni - mals should see the birth of Je-sus?  
 name. How could it be that kings de - ny while beg - gars see the light of Je-sus?  
 speak. How could it be that one like me could be re - deemed be-cause of Je-sus?

T  
B

Pno.

23

S  
A

*mp* I am a - mazed!  
 I am a - mazed!  
 I am a - mazed!

*mf* I am a -  
 I am a -

T  
B

Pno.

*p* *mp* *mf*

29

S  
A

mazed at His wis - dom, a - mazed that in a hum - ble place like Beth - le - hem the  
 mazed at His mer - cy, a - mazed that to the weak - est ones he mi - nis - tered, as  
 mazed at His suff - 'ring, a - mazed that in hu - mi - li - ty on Cal - va - ry He

T  
B

Pno.

34

S  
A

Son of God should come.  
 if they, too, were kings.  
 ran - somed e - ven me.

to m. 11

T  
B

34

Pno.

*f*

*rall.*

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."

$\text{♩} = 42$  *espressivo, molto rubato*

39

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."

44

Pno.

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.

Pno.

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.

54

Pno.

O Night (3:30)

59  $\text{♩} = 42$  (in 4) *tranquillo* *mp*

Solo

Pno.

61

Solo

night so long fore - told! O night so long re -

Pno.

64

Solo

mem - bered! When the shep - herds woke to hear the an - gel

Pno.

66

Solo

voi - ces \_\_\_\_\_ and \_\_\_\_\_ Earth re - ceived \_\_\_\_\_ her King.

Pno.

69

S

A

O night \_\_\_\_\_ so long fore-

T

B

O night \_\_\_\_\_ so long fore - told! O

Pno.



72

S  
A

told! O night \_\_\_\_\_ so long re -

T  
B

night \_\_\_\_\_ so long re - mem - bered! \_\_\_\_\_ When the

Pno.

74

S  
A

mem - bered! \_\_\_\_\_ When the shep - herds woke to hear the an - gel

T  
B

shep - herds woke to hear the an - gel voi - ces \_\_\_\_\_ and \_\_\_\_\_

Pno.

76

S  
A

voi - ces \_\_\_\_\_ and \_\_\_\_\_ Earth re - ceived \_\_\_\_\_ her

T  
B

Earth re - ceived \_\_\_\_\_ her King, \_\_\_\_\_ re - ceived \_\_\_\_\_ her

Pno.

78

S  
A

King. The

T  
B

78 King. *poco rit.*

Pno.

80

S  
Light \_\_\_\_\_ of all the world, The Christ \_\_\_\_\_ is born of

A  
*f*  
The Light \_\_\_\_\_ of all the world, The

T  
*f*  
The Light of all the world, The Christ is born of

B  
80  
The Light of all the world,

Pno.  
*f*

83

S  
Ma - ry! \_\_\_\_\_ Let the Earth and Hea - vens ring in joy - ful

A  
Christ \_\_\_\_\_ is born of Ma - ry! \_\_\_\_\_ Let the

T  
83  
Ma - ry! \_\_\_\_\_ Let the Earth and Hea - vens ring in joy - ful

B  
83  
The Christ is born of Ma - ry! \_\_\_\_\_ Let the

Pno.  
83

85

S prai - ses \_\_\_\_\_ To a - dore the \_\_\_\_\_ new - born

A Earth and Hea - vens ring in joy - ful prai - ses \_\_\_\_\_ To a -

T prai - ses \_\_\_\_\_ To a - dore the \_\_\_\_\_ new - born

B 85 Earth and Hea - vens ring in joy - ful prai - ses \_\_\_\_\_ To a -

Pno.

87

Solo *mf*

S See the

S King, the \_\_\_\_\_ new - born King.

A dore the \_\_\_\_\_ new - born King.

T King, the \_\_\_\_\_ new - born King.

B 87 dore the \_\_\_\_\_ new - born King.

Pno.

90

Solo

pro - mise of the Fa - ther through the a - ges! \_\_\_\_\_ Come re -

Pno.

92

Solo

ceive him, \_\_\_\_\_ Christ \_\_\_\_\_ the King.

Pno.

The image shows two systems of musical notation. The first system (measures 90-91) features a vocal line (Solo) and a piano accompaniment (Pno.). The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor). The lyrics are: "pro - mise of the Fa - ther through the a - ges! \_\_\_\_\_ Come re -". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. The second system (measures 92-93) continues the vocal line and piano accompaniment. The vocal line lyrics are: "ceive him, \_\_\_\_\_ Christ \_\_\_\_\_ the King.". The piano accompaniment continues with similar patterns, ending with a final chord in the right hand and a sustained bass note in the left hand.

Narration (:30)

Text from Luke 2:8-11 (KJV)

*Narrator 1:*

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

♩ = 82-112 *leggiero*

95

Pno.

*mf*

102

S  
A

*mf* A - wake, my soul, a - wake my tongue, My glo - ry wake and  
 (The) care - ful shep - herds with their flocks Were wat - ching for the

T  
B

102

Pno.

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.



114

S  
A

see, The Day - spring from on high - came - down to cheer and vi - sit  
scure, Your Sa - vior's come, O sing - God's - praise! O praise Him e - ver -

T  
B

Pno.

118

S  
A

thee. To - cheer and vi - sit thee. The more. A - men.  
more.\* O - praise Him e - ver

T  
B

Pno.

\*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.

125

Pno. *mp*

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.

Pno. *mf*

We can be like these wise men by seeking Christ daily in prayer and scripture study, and by following the counsel of living prophets.

The next sign of Christ may not come in the form of a star,

S  
A

*mf*

Mm

Pno. *mp*

But He will return  
in glory.

When He comes again, may we fulfill the words of John, who wrote:  
"...We know that, when he shall appear, we shall be like him;  
for we shall see him as he is."

S  
A

*mf*

Mm

T  
B

*mf*

Pno.

*p* *mf*

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.

Pno.

*mp* *p*

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

♩ = 66 *rubato*

154

Pno.

159

S  
A

*mf* first time only

Oh, Come, all ye faith - ful,

T  
B

*mf* second time only

Sing, choirs of an - gels,

159

Pno.

*in time*

*mf*

164

S A

T B

Pno.

Joy - ful and tri - um - phant! Oh, come, ye, oh come — ye to  
Sing in ex - ul - ta - tion; Sing, all ye ci - ti - zens of

168

S A

T B

Pno.

Beth - le hem. Come and be - hold him,  
heav'n a - bove! Glo - ry to God,

172

S  
A

T  
B

Pno.

Born the king of an - gels; Oh, come, let us a - dore him; Oh, come, let us a -  
Glo - ry in the high - est; Oh, come, let us a - dore him; Oh, come, let us a -

177

S  
A

T  
B

Pno.

dore him; Oh, come, let us a - dore him, — Christ, — the Lord.  
dore him; Oh, come, let us a - dore him, — Christ, — the Lord.

*rubato*  
*p*

The musical score consists of four staves. The top staff is the piano accompaniment (Pno.), starting at measure 182. The second staff is for the Small Group, starting at measure 188, with lyrics: "Yea, Lord, we greet thee, Born this hap - py mor - ning;". The third staff is for the Soprano (S) and Tenor/Bass (T B) voices, also starting at measure 188, with lyrics: "Yea, Lord, we greet thee, Born this hap - py mor - ning;". The bottom staff is the piano accompaniment (Pno.), starting at measure 188. The score includes dynamic markings such as *mp* and *f*, and various time signatures including 3/4 and 4/4.

#### 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.

193  
Small Group

Je - sus, to thee be all glo - ry giv'n. Son of the Fa - ther,

S  
A

Je - sus, to thee be all glo - ry giv'n. Son of the Fa - ther,

T  
B

Je - sus, to thee be all glo - ry giv'n. Son of the Fa - ther,

193  
Pno.

199  
Small Group

Now in flesh ap - pea - ring; Oh, come, let us a - dore him; Oh, come, let

S  
A

Now in flesh ap - pea - ring; Oh, come, let us a - dore him; Oh, come, let us a -

T  
B

Now in flesh ap - pea - ring; Oh, come, let us a - dore him; Oh, come, let us a -

199  
Pno.

204

Small Group

S A

T B

Pno.

us a - dore, Oh, come, let us a - dore him, Christ, the Lord.  
dore him; Oh, come, let us a - dore him, Christ, the Lord. Oh,

209 *broadly*

S A

T B

Pno.

come, let us a - dore him, Christ, the Lord.



### 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.

Invitation (3:10)

♩ = 48-56 *espressivo*

Pno.

213

*mp*

*mf*

T

218

*mf* She-pherd, leave your sheep. A - ban-don ev-ery-thing to see the  
Fish-er, leave your net. A - ban-don ev-ery-thing to serve the  
Bro-ther, leave your sins. A - ban-don ev-ery-thing to know the

B

218

Pno.

*mf*

*mp*

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.

223

T 8 King of Kings. Shep-herd, leave your sheep.  
King of Kings. Fish - er, leave leave your net.  
King of Kings. Bro - ther, leave leave your sins.

B

Pno. *mp*

226

Pno. *mf*

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)

$\text{♩} = 72$  *jubilantly*

231

Pno. *f*

236

S  
A

*f* Joy to the world, the Lord is come; Let earth re - ceive her King! \_\_\_\_\_ Let  
 Re - joice! Re - joice when Je - sus reigns, And Saints their songs em - ploy, \_\_\_\_\_ While  
 No more will sin and sor - row grow, Nor thorns in - fest the ground; \_\_\_\_\_ He'll

T  
B

236

Pno.

Note:

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 preferably 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.

244

S  
A

e - v'ry heart pre - pare him room, And Saints and an - gels  
fields and floods, rocks, hills, and plains Re - peat the soun - ding  
come and make the bles - sings flow Far as the curse was

T  
B

And  
Re -  
Far

249

S  
A

sing, joy, found, And Re - peat, Far as the curse was found, Saints and an - gels sing, joy, found, And Re - peat, Far as the curse, Far as, Saints and an - gels sing, Re - peat, as, Saints and an - gels sing, peat, the soun - ding as the curse was

T  
B

Sings and an - gels  
peat the soun - ding  
as the curse was

254

S  
A

an - gels sing.  
soun - ding joy.  
curse was found.

T  
B

Pno.

260

S  
A

Re - joi - ce! Re - joi - ce in the Most High, While Is - rael spreads a - broad \_\_\_\_\_ Like

T  
B

Pno.

268

S  
A

stars that glit - ter in the sky And e - ver wor - ship God, And

T  
B

And e - ver wor - ship

274

S  
A

e - ver wor - ship God, and e - ver, and e - ver wor - ship God. And e - ver, and

T  
B

God, And e - ver worship God

*rall.*

281

S  
A

e - ver wor - ship God.

T  
B

281

*a tempo*

Pno.

*molto rall.*

285

Pno.



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](http://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](http://NathanHoweMusic.com)

All the best,  
Nathan Howe