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CHRISTMAS ANTHEM.

“In the beginning was the Word.”

COMPOSED BY

CALEB SIMPER,

Organist and Choirmaster, Barnstaple, late of St. Mary Magdalene, Worcester.

Composer of Sixteen Prize Tunes, also Prize Tune in the Manchester Sunday School Union, 1896.

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# IN THE BEGINNING WAS THE WORD.

## CHRISTMAS ANTHEM.

"In the beginning was the Word, and the Word was with God, and the Word was God. And the Word was made flesh, and dwelt among us."—*St. John i. v. 1, 14.*

"Unto us is born a Saviour, which is Christ the Lord."—*St. Luke ii. v. 11.*

"He is fairer than the children of men; full of grace are His lips, because God hath blessed Him for ever."—*Psalm xlv. v. 2.*

"The Gentiles shall come to Thy light, and kings to the brightness of Thy glory."—*Isaiah lx. v. 13.*

"And all the ends of the earth shall see the Salvation of our God."—*Psalm xcvi. v. 4.*

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CALEB SIMPER.

*Animato.*

SOPRANO.

ALTO.

TENOR.  
(See lower.)

BASS.

ORGAN.  
♩ = 132.

*Animato.*

*Gt. Diap.*

*Man.* *Ped.* *Man.* *Ped.*

*f* TENORS & BASSES UNISON (OR SOLO).

In the be-gin-ning was the Word, and the

In the be-gin-ning was the Word, and the

*f* SOPRANO FULL (OR SOLO).

In the be-gin-ning

Word was with God, and the Word was God.

Word was with God, and the Word was God.

*f* *Sw.*

FULL. *dolce.*

was the Word, and the Word was with God, and the Word was God. And the *dolce.*  
*dolce.*  
 And the

The first system features a vocal line in G major with lyrics: "was the Word, and the Word was with God, and the Word was God. And the *dolce.*". Below it are two piano staves with accompaniment. The tempo/style is marked "FULL. *dolce.*".

Word was made flesh, the Word was made flesh, the Word was made  
*f*  
 Word was made flesh, the Word was made flesh, the Word was made  
*f*  
 the Word was made  
*f*  
 the Word was made

The second system continues the vocal line with lyrics: "Word was made flesh, the Word was made flesh, the Word was made". It includes piano accompaniment and dynamic markings: *f* and *f*. The tempo/style is "FULL. *dolce.*".

flesh, and dwelt a - mong us, the Word was made flesh, and  
 flesh, and dwelt a - mong us, the Word was made flesh, and  
 flesh, and dwelt a - mong us, the Word was made flesh, and  
 flesh, and dwelt a - mong us, the Word was made flesh, and

The third system continues the vocal line with lyrics: "flesh, and dwelt a - mong us, the Word was made flesh, and". It includes piano accompaniment and dynamic markings: *f* *Gt.* and *Ped.* (pedal). The tempo/style is "FULL. *dolce.*".

dwelt a - mong us.

dwelt a - mong us.

dwelt a - mong us.

dwelt a - mong us.

*mf*  $\text{♩} = 76.$

*mf* Un - to us is

Un - to us is

*mf* Un - to us is

*mf* Un - to us is

*cres.* *mf*

*mf* born a Sa - viour, which is Christ the Lord, . . . un - to

*mf* born a Sa - viour, which is Christ the Lord, . . . un - to

*mf* born a Sa - viour, which is Christ the Lord, . . . un - to

*mf* born a Sa - viour, which is Christ the Lord, . . . un - to

*mf*

*cres.* *ff*

us is born a Sa - viour, which is Christ the Lord. . .

*cres.* *ff*

us is born a Sa - viour, which is Christ the Lord. . .

*cres.* *ff*

us is born a Sa - viour, which is Christ the Lord. . .

*cres.* *ff*

us is born a Sa - viour, which is Christ the Lord. . .

*mf* SOPRANOS FULL (OR SOP. OR TENOR SOLO).

He is fair - er, He is fair - er, fair - er than the chil - dren of

*mf*

*cres.*

men; full of grace are His lips, be - cause . . . God hath

*cres.*

*rall.*

bles - ed Him for ev - er, be - cause God hath bles - ed Him for ev er.

*rall.*

*a tempo. FOLL.* *mf*

He is fair - er, He is fair - er, fair - er than the chil - dren of

*a tempo. p* *mf*

He is fair - er, He is fair - er, fair - er than the chil - dren of

*a tempo. p* *mf*

He is fair - er, He is fair - er, fair - er than the chil - dren of

*a tempo. p* *mf*

He is fair - er, He is fair - er, fair - er than the chil - dren of

*cres.*

men; full of grace are His lips, be - cause God hath

*cres.*

men; full of grace are His lips, be - cause God hath

*cres.*

men; full of grace are His lips, be - cause God hath

*cres.*

men; full of grace are His lips, be - cause God hath

*rall.*

bless-ed Him for ev - er, be - cause God hath bless-ed Him for ev - er.

*rall.*

bless-ed Him for ev - er, be - cause God hath bless-ed Him for ev - er.

*rall.*

bless-ed Him for ev - er, be - cause God hath bless-ed Him for ev - er.

*rall.*

bless-ed Him for ev - er, be - cause God hath bless-ed Him for ev - er.

*a tempo. mf*

The first system of the score consists of a piano introduction. It features four staves: three treble clefs and one bass clef. The music is in a key with two flats and a common time signature. The piano part is written in a grand staff format, with the right hand playing a melodic line and the left hand providing harmonic support.

*Allegro.*  
The Gen - tiles shall come, shall come to Thy light, and kings to the

*Allegro.*  
The Gen - tiles shall come, shall come to Thy light, and kings to the

*Allegro.*  
The Gen - tiles shall come, shall come to Thy light, and kings to the

*Allegro.*  
The Gen - tiles shall come, shall come to Thy light, and kings to the

*Allegro.* ♩ = 160.  
*f*

*Ped.*

The second system of the score contains the first system of lyrics. It features four vocal staves (three treble clefs and one bass clef) and a piano accompaniment in grand staff. The tempo is marked 'Allegro.' and the time signature is common time. The lyrics are: 'The Gen - tiles shall come, shall come to Thy light, and kings to the'. The piano part includes a forte dynamic marking 'f' and a pedaling instruction 'Ped.'.

*cres.*  
bright - ness of . . Thy . . glo - ry, the Gen - tiles shall come, shall come to Thy

*cres.*  
bright - ness of Thy glo - ry, the Gen - tiles shall come, shall come to Thy

*cres.*  
bright - ness of Thy glo - ry, the Gen - tiles shall come, shall come to Thy

*cres.*  
bright - ness of Thy glo - ry, the Gen - tiles shall come, shall come to Thy

*cres.*

The third system of the score contains the second system of lyrics. It features four vocal staves (three treble clefs and one bass clef) and a piano accompaniment in grand staff. The tempo remains 'Allegro.' and the time signature is common time. The lyrics are: 'bright - ness of . . Thy . . glo - ry, the Gen - tiles shall come, shall come to Thy'. The piano part includes a crescendo marking 'cres.' and a pedaling instruction 'Ped.'.

light, and kings to the bright - ness of Thy glo - ry. And all the  
light, and kings to the bright - ness of Thy glo - ry. And all the  
light, and kings to the bright - ness of Thy glo - ry.  
light, and kings to the bright - ness of Thy glo - ry.

*Man.*

ends, . . . the ends of the earth shall see the sal - va - tion  
ends, . . . the ends of the earth shall see the sal - va - tion  
shall see the sal - va - tion

of . . our . . God; and all the ends, the ends of the earth shall  
of our God; and all the ends, the ends of the earth shall  
of our God; and all the ends, the ends of the earth shall  
and all the ends, the ends of the earth shall

*ff with Reeds.*  
*Ped.*



*cres.*

see the sal - va - tion of our God, and all the ends, the

see the sal - va - tion of our God, and all the ends, the

see the sal - va - tion of our God, and all the ends, the

see the sal - va - tion of our God, and all the ends, the

*cres.*

ends of the earth, shall see the sal - va - tion of our

ends of the earth, shall see the sal - va - tion of our

ends of the earth, shall see the sal - va - tion of our

ends of the earth, shall see the sal - va - tion of our

God, shall see the sal - va - tion of our God. A - - men.

God, shall see the sal - va - tion of our God. A - - men.

God, shall see the sal - va - tion of our God. A - - men.

God, shall see the sal - va - tion of our God. A - - men.