

BEHOLD, I BRING YOU GOOD TIDINGS

ANTHEM FOR CHRISTMAS

COMPOSED BY THE

St. Luke ii. 10, 11.

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Moderato. SOPRANO SOLO (OR CHORUS).

Voice.

ORGAN. $\text{♩} = 120.$

The musical score consists of two staves. The top staff is for the soprano solo or chorus, starting with a dynamic of *p* and *mf*. The lyrics "Be - hold, be - hold, I bring you good ti - dings, ti - dings of .. great" are written below the notes. The bottom staff is for the organ, with a dynamic of *p legato*. The tempo is marked as $\text{♩} = 120$.

The musical score continues with two staves. The soprano part begins with a dotted half note followed by eighth notes. The lyrics "joy, good ti - dings of great joy, good ti - dings of great" are written below the notes. The organ part provides harmonic support with sustained notes and chords.

The musical score concludes with two staves. The soprano part has a melodic line with eighth and sixteenth notes. The lyrics "joy, which shall be to .. all, to all peo - - ple. . ." are written below the notes. The organ part provides harmonic support with sustained notes and chords.

FULL.
SOPRANO.

BEHOLD, I BRING YOU GOOD TIDINGS.

The musical score consists of eight staves. The top four staves represent the vocal parts: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The bottom two staves represent the piano, with the left hand in bass clef and the right hand in treble clef. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in unison throughout the piece. The lyrics are as follows:

Be - hold, be - hold, I bring you good ti - dings, ti - dings of . . . great joy, good
Be - hold, be - hold, I bring you ti - dings of great joy, great joy, good
Be - hold, be - hold, I bring you good ti - dings, ti - dings of . . . great joy, great joy, good
Be - hold, be - hold, I bring you ti - dings, ti - dings, good

ti - dings of great joy, good ti - dings of great joy,
ti - dings of great joy, good ti - dings of great joy, which shall be,
ti - dings of great joy, good ti - dings, ti - dings of great joy, which shall
ti - dings of great joy, good ti - dings of great joy, which shall be, which shall

which shall be, shall be to all, all . . . peo - - ple . . .
which shall be, be . . . to all, all peo - - ple.
which shall be, be . . . to all, all peo - - ple . . .
be, shall be, be . . . to all, all peo - - ple . . .

A crescendo mark (*cres.*) appears above the piano staves in the middle section.

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SOPRANO SOLO. *legato.*

For un - to . . . you is born this day in the

d = 108.

ci - ty of Da - vid, the ci - ty of Da - vid a Sa - .

- viour, a Sa - - viour, a Sa - viour, which is . . . Christ the

cres - - cen - - do.

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

cres - - cen - - do.

FULL.
Più moto.

BEHOLD, I BRING YOU GOOD TIDINGS.

For un - to . . you is born this .. day in the
For un - to you is born this day in the
For un - to you is born this day in the
For un - to you . . is born this day . . in the
Più moto. $\text{d} = 120.$

ci - ty of Da - vid, the ci - ty of Da - vid a Sa - viour,
ci - ty of Da - vid, the ci - ty of Da - vid a Sa - viour,
ci - ty of Da - vid, the ci - ty of Da - vid a Sa - viour,
ci - ty of Da - vid, the ci - ty of Da - vid a Sa - viour,

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

BEHOLD, I BRING YOU GOOD TIDINGS.

The musical score consists of three staves of music for organ and choir. The top staff uses soprano and alto voices, with lyrics such as "Lord, a Sa - viour, which is Christ the Lord, is Christ the Lord," repeated in three measures. The middle staff continues the soprano and alto parts. The bottom staff uses bass and tenor voices, with lyrics like "a Sa - viour, Christ the Lord, is Christ the Lord," also repeated. The music includes dynamic markings like *mf*, *ff*, *cres.*, and *rall.*. The score concludes with a final section where the bass and tenor sing "the . . . Lord. . . ." followed by a forte dynamic and a repeat sign.

BEHOLD, I BRING YOU GOOD TIDINGS.

Slower.

Yea, Lord, we greet Thee, born this hap - py morn - ing, Je - su, to Thee, to

Yea, Lord, we greet Thee, born this hap - py morn - ing, Je - su, to Thee, to

Yea, Lord, we greet Thee, born this hap - py morn - ing, Je - su, to Thee, to

Yea, Lord, we greet Thee, born this hap - py morn - ing, Je - su, to Thee be

Slower. ♩ = 104.

Thee be glo - ry giv - en, Word of the Fa - ther, now in flesh ap - pear - ing, O

Thee be glo - ry giv - en, Word of the Fa - ther, now ap - pear - ing, O

Thee be glo - ry giv - en, Word of the Fa - ther, now in flesh ap - pear - ing, O

glo - ry giv - en, Word of the Fa - ther, now ap - pear - ing, O

Ped.

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

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

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

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

*cres.**f*

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The musical score consists of four parts:

- Voice 1 (Soprano/Clef):** The top staff, written in common time, consists of three voices. It features lyrics like "dore Him, Christ the Lord, . . . Come, let us a - dore Him," with dynamics such as *cres.* (crescendo) and *ff* (fortissimo). The vocal parts are separated by vertical bar lines.
- Voice 2 (Alto/Clef):** The second staff from the top, also in common time, contains three voices with lyrics matching the first staff.
- Voice 3 (Tenor/Clef):** The third staff from the top, in common time, contains three voices with lyrics matching the first staff.
- Pedal (Basso Continuo/Clef):** The bottom staff, in common time, provides harmonic support with sustained notes and basso continuo markings.

Performance instructions include *ff rall.* (fortissimo rallentando) and *p* (pianissimo).