

# Behold the morning star

Anon.

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Edited by Francis Roads

[Air]  $\text{♩} = 88$

Soprano  
Be - hold the mor - ning star, — How bright its glo - ries shine; — Be - hold the mor - ning star, How

Alto  
Be - hold, Be - hold the mor - ning star, — How bright its

Tenor  
Be - hold, Be - hold the mor - ning star, — How bright its

Bass  
Be - hold, Be - hold the mor - ning star, — How bright its

Keyboard

7

S  
bright its glo - ries shine. See how the heav'n's wide o - p'ning are, Hark! mu - sic how di -

A  
glo - ries shine. See how the heav'n's wide o - p'ning are, Hark! mu - sic how di -

T  
glo - ries shine. See how the heav'n's wide o - p'ning are, Hark! mu - sic how di -

B  
glo - ries shine. See how the heav'n's wide o - p'ning are, Hark! mu - sic how di -

Kbd.

## Behold the morning star

14

S  
A  
T  
B  
Kbd.

vine! Hark! mu - sic how di - vine! See how the heav'ns wide o - p'ning are, Hark! mu - sic how di - vine!  
vine! Hark! mu - sic how di - vine! See how the heav'ns wide o - p'ning are, Hark! mu - sic how di - vine!  
vine! Hark! mu - sic how di - vine! See how the heav'ns wide o - p'ning are, Hark! mu - sic how di - vine!  
vine! Hark! mu - sic how di - vine! See how the heav'ns wide o - p'ning are, Hark! mu - sic how di - vine!

2. Arise, ye mortals, hear  
 Angelic voices sing:  
 And shout with that celestial choir  
 The praises of our King.
  
3. He comes to bless mankind  
 With universal grace:  
 He comes to heal the sinners' mind,  
 To save a ruined race.
  
4. Then shout with grateful song,  
 And loud, ye angels, sing:  
 Give Christ the glory, King of Kings,  
 Who doth salvation bring!

Editorial note: the alto tenor and bass parts from bars 0-8 have the appearance of instrumental passages. In many other carols Pickard-Cambridge appears to have underlaid text to such passages, as here. But the texture continues in the tenor and bass until bar 12. If one were to delete all the text from these apparently instrumental bars, there would be no voice at all in bar 11 and the first half of bar 12. So the underlaid text has been left in these passages, but choirs should feel free to experiment with rendering these passages instrumentally.

Circled numbers correspond with lines of text;  
 underlined text is to be repeated by alto, tenor and bass in bars 1-2.