



The Text is a Star

for soloists, choir and organ

Music by Nigel Morgan

*Words by Margaret Morgan after a sermon preached before King James on
Christmas Day 1622 by Bishop Lancelot Andrewes (transcribed by Dr. Marianne Dorman)*

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ISMN 979-0-57043-046-8 (Full Score)
ISMN 979-0-57043-047-5 (Vocal Score)

The Text is a Star

Soloists (*The Magi*)

Male Alto
Tenor
Bass

Choir (*The Chorus*)

SSATB

Chamber Organ

(version available for string quartet & wind quartet)

A Guide to Performance

The Text is a Star is a work imagined for church performance. In this respect it might be seen as having similarities to Benjamin Britten's *Rejoice in the Lamb*: festive music written for a church choir from which the soloists needed by the piece are taken. There the similarity ends as *The Text is a Star* is very much associated with Advent, Christmas and Epiphany, and with imagination could be performed in a liturgical setting - for example as part of the traditional Epiphany Procession still held in many churches on the first Sunday of Epiphany. It is equally appropriate as part of an Advent meditation or a Christmas celebration in which the Crib is blessed. Indeed, the crib itself might form the focus of the performance setting.

Bishop Andrewes says at the outset of his sermon for Christmas Day that his '*text may seem to come a little too soon, before the time; and should have stayed till the day it was spoken on, rather than on this day.*' He then gives four arguments as to why his text is '*appropriate to this day, and none but this.*' To read the complete text of Bishop Andrewes visit the internet site for the Project Canterbury Library of Anglo-Catholic Theology.

In performances given by a secular chorus and soloists attention to the dramatic nature of the piece should be observed. The Magi might be in costume and make their various processions indicated by the score. The chorus, along with its important spokesperson in part 3, should seek to represent 'us'.

The use of a chamber organ is called for in the score. Ideally, this should be a small continuo organ with a compass of C-d^{'''} having three stops one each at 8 foot pitch, 4 foot and 2 foot pitch (Stopped diapason; Flute; Gemshorn). The music should, if at all possible, be directed by the organist, the organ positioned appropriately for such an instruction to be implemented. In performances by a chorus of more than 30 voices the use of a larger organ may be necessary. A version of the organ part for string quartet and woodwind quartet is also available.

Markings of registration, tempo, dynamics and articulation are guides, no more.

Nigel Morgan wishes to thank the scholar Dr. Marianne Dorman for her enthusiastic support during the preparation of this work.

The Text is a Star

Their errand we may best learn
from themselves out of their
dicentes, which, in a word,
is to worship Him; their errand
our errand, the errand of this day.

The text is a star, and we
may make all run on a star
so that the text and the day
may be suitable, and Heaven
and earth hold a correspondence.
For now we have got us a star
on earth for that in Heaven.

Kings

We have taken to heart the star.
Its five beams manifest themselves.
One casts itself from our mouths.
One picks out the glow of faith.
One lights our obstinate feet
and the steps of our painful coming.
One fuels our minds to enquire
Ubi? Ubi est? One chafes
each soul to a warm worship.

He hath a star in Heaven of His own,
stellam ejus; He the owner of it.
Now, we know the stars the stars of Heaven,
He the Lord of them and Lord of Heaven too.
Any that will but look up may see a star
but might not see the Ejus of it.
For this birth was above nature.
No trigon nor triplicity could bring it forth.
They are but idle that set figures for it.

The owl-light of our reason is too dim
to see it by. Only God's morning light
must certify the Ejus.

It is not recommended
to stand gazing up to Heaven too long
nor on Christ Himself ascending,
much less on His star. They sat not still
gazing on the star. Their vidimus
begat their venimus. Their seeing
made them come a great journey.

Kings

We were not as hard by as the shepherds
just a step across the fields from Bethlehem.
We rode many hundreds of miles that cost us
many a day's journey neither pleasant, plain
nor easy. Through deserts, the way waste
and desolate over the crags of both Arabias,
specially Petraea, our journey lay. Safe
it was not, but exceeding dangerous,
through the midst of the black tents of Kedar,
a nation of thieves and cut-throats, over
the hills of robbers infamous then
and infamous today. No passing without
great troop or convoy and a cold coming
we had of it.

And we, what should we do?
Sure the men of the East will rise up
against the men of the West.
Will ours be always, "We shall come,"
rather than, "We come." Shall we
wait till the threat of terrorism

is reduced at airports and the long -range
weather forecast promises a mild winter?
Why the rush? Christ is no wild-cat.
Best get us a new Christmas in,
say, September.

But what is *venimus* without *invenimus*?
Is it possible to cover ground and fail to uncover truth?
Can there be coming without overcoming, a vague
wandering and wondering, more errant than errand?
For when they came they hit not on Him at first.
Nor must we think, as soon as ever we
become, to find Him straight.
Ubi est?

Kings

You must now remember that.
For though it stand before we came and came
before we asked; asked before we found
and found before we worshipped, between coming
and worshipping there stands the *Ubi est*?

And the text is a *vidimus*, and of a star;
that is, of an outward and visible worship
to be seen by all.

Kings

Let us see you fall down.
Let us see what you offer.
There now remains nothing but to include
yourselves and bear your part with us
and with the angels and all
who this day adored him.
Vade et fac similiter.

Introduction, by Margaret Morgan

When Nigel Morgan first asked me to look at the text of the Lancelot Andrewes' sermon on the Nativity I was at a loss to see how I would convert it into a poem, a poem able to be set to music for a choir. Knowing that T. S. Eliot had dipped into it and drawn from it his poem, 'The Journey of the Magi' was both encouraging and daunting. On the one hand his work proved it was possible to convert part of a sermon into a poem, but, on the other, who was I to follow suit?

Reading the wonderful, elegant, moving yet sometimes wryly humorous words soon inspired me. I could see the Latin quotations, so much part of the preaching style of the seventeenth century, as an opportunity for choral decoration and emphasis around arrangements of his text, already so rhythmic and carefully crafted.

In his 1928 essay on Andrewes Eliot argues that his sermons 'are too well-built to be readily quotable; they stick too closely to the point to be entertaining'. In attempting a work such as 'The Text is a Star' we are flying in the face of this opinion and of course the sermon is much reduced in volume in the poem. But I think the argument is there and little has been added except the small anachronism of 'terrorist activity', and Andrewes' lambasting of contemporary attitudes suggests that he might have been comfortable with this accusation of apathy.

There are differences between the libretto and the poem, changes made for the sake of setting and to accommodate the occasional need for more metric writing and for the dramatic impact this sermon still delivers.

The Text is a Star

Part 1 - The Star

A

Soprano I

Soprano II

Chorus Alto

Tenor

Bass

The Magi begin to process slowly from a distant part of the Church

A

Alto II

Magi Tenor II

Bass II

semplice e luminare ♩ = 70

A

Chamber Organ

* to support the pitch of these chords release fingers as appropriate

S1 *mf* Be - hold Be - hold there came

SII *mf* Be - hold

A *mf* Be - hold, Be - hold

T *mf* Be - - hold Be - hold, Be - hold

B *mf* Be - - hold Be - hold

AII

TII

BII

Organ *sim.*

S1

SII

A

T

B

Be- hold there came Wise Men

Wise Men from the East

there came Wise Men from the East

from

there came Wise Men

Detailed description: This block contains the vocal staves for Soprano I (S1), Soprano II (SII), Alto (A), Tenor (T), and Bass (B). S1 has a whole rest. SII sings "Be- hold there came Wise Men" in the first two measures. A sings "Wise Men from the East" in the third measure. T sings "there came Wise Men from the East" in the fourth measure. B sings "there came Wise Men" in the fifth measure. The lyrics "from" and "East" are also present in the A and T parts respectively.

AII

TII

BII

Detailed description: This block contains the musical staves for Alto II (AII), Tenor II (TII), and Bass II (BII). All three staves contain whole rests throughout the entire passage.

Organ

Detailed description: This block contains the musical score for the Organ. It features a melodic line in the right hand and a supporting bass line in the left hand, spanning the entire six-measure passage.

S1 to Je - ru - sa - lem Say - ing

SII from the East to Je - ru - sa - lem Say - ing

A the East to Je - ru - sa - lem Say - ing

T to Je - ru - sa - lem Say - ing

B from the East to Je - ru - sa - lem Say - ing

mf

Where is He?

AII

TII

BII

Organ

... gradually nearer to the Chorus

28

AII *f* For we have seen His star

TII *mf* He that is born *f* For we have seen His star

BII *mf* He that is born King of the Jews

Organ

... arrive at the performance location

C

31

AII *mf* His Star in the East *f* And are come to wor - ship Him

TII *mf* His Star in the East *f* And are come to wor - ship Him

BII *f* His Star in the East *f* And are come to wor - ship Him

Organ

S1 *f* The text is a star and we may make all run on a

SII *f* The text is a star and we may make all run on a

A *f* The text is a star and we may make all run on a

T *f* The text is a star and we may make all run on a

B *f* The text is a star and we may make all run on a

AII *f* Vi - di - mus e - nim ste - llam

TII *f* Vi - di - mus e - nim ste - llam

BII *f* Vi - di - mus e - nim ste - llam

Organ *p*

D

S1
star
so that the text

SII
star
so that the text

A
star
so that the text

T
star
so that the text

B
star
so that the text

D

AII
f
Vi - di - mus e - nim ste - llam E - jus

TII
f
Vi - di - mus e - nim ste - llam E - jus

BII
f
Vi - di - mus e - nim ste - llam E - jus

D

Organ

S1
and the day be sui - ta - ble

SII
and the day be sui - ta - ble

A
and the day may be sui - ta - ble

T
and the day may be sui - ta - ble

B
and the day be sui - ta - ble

AII
f
Vi - di - mus e - nim ste - llam E - jus

TII
f
Vi - di - mus e - nim ste - llam E - jus

BII
f
Vi - di - mus e - nim ste - llam E - jus

Organ

50

E

f

S1 and heav'n and earth hold a co - rre - spon - dence

f

SII and hea - ven and earth hold co - rre - spon - dence

f

A and hea - ven and earth hold co - rre - spon - dence

f

T hea - - ven and earth hold co - rre - spon - dence

f

B hea - - ven and earth hold co - rre - spon - dence

E

AII in O - ri - en - te

TII in O - ri - en - te

BII in O - ri - en - te

E

Organ

54 **F** *mf* poco meno mosso

S1
Their e - rrand we may best learn from them - selves out of their di - scen - tes

SII
mf
Their e - rrand we may best learn from them - selves out of their di - scen - tes

A
mf
Their e - rrand we may best learn from them - selves which in a

T
mf
Their e - rrand we may best learn from them - selves which in a

B
mf
Their e - rrand is

F

AII

TII

BII

F

Organ

G

S1
to wor - ship him

SII
to wor - ship him

A
word is to wor - ship him

T
word is to wor - ship him

B
to wor - ship

G

AII
mf
U - bi est Qui na - tus est Rex Ju - dae - o - rum Vi - di - mus e - nim ste - llam

TII
mf
U - bi est Qui na - tus est Rex Ju - dae - o - rum Vi - di - mus e - nim ste - llam

BII
mf
U - bi est Qui na - tus est Rex Ju - dae - o - rum

G

Organ

S1
SII
A
T
B

f
Their e-rrand To-day's e-rrand.

f
Their e-rrand To-day's e-rrand.

f
Their e-rrand To-day's e-rrand.

f
Their e-rrand To-day's e-rrand.

f
Their e-rrand To-day's e-rrand.

AII
TII
BII

f
E- jus in O-ri-en-te et ve-ni-mus a-do-ra-re E-um our e-rrand To-day's e-rrand

f
E- jus in O-ri-en-te et ve-ni-mus a-do-ra-re E-um our e-rrand To-day's e-rrand

f
Vi-di-mus ste-llam et ve-ni-mus a-do-ra-re E-um our e-rrand To-day's e-rrand

Organ

S1
SII
A
T
B

All
TII
BII

mf $\text{♩} = 70$

We have ta - ken to heart the star its five beams show them - selves

mf We have ta - ken to heart the star its five beams show them - selves

mf We have ta - ken to heart the star its five beams show them - selves

Organ

79 I

S1

SII

A

T

B

AII

TII

BII

Organ

mp

mp

mp

mf poco pesante

mf

8'

di - scen - tes u - bi est

di - scen - tes u - bi est

vi - di - mus

vi - di - mus

One casts its - elf from our mouths

One picks up the glow of faith

S1

SII

A

T
ve - ni - mus a - do - ra - re E - um

B
ve - ni - mus a - do - ra - re E - um

AII

TII

BII
One lights our ob - sti - nate feet and their pain - ful co - ming

Organ
ossia

Detailed description of the musical score: The score is for page 83 and consists of nine staves. The vocal parts (S1, SII, A, T, B, AII, TII, BII) are in 7/8 and 4/4 time signatures. The Organ part is in 7/8 and 4/4 time signatures. The lyrics are: 've - ni - mus a - do - ra - re E - um' for the vocalists and 'One lights our ob - sti - nate feet and their pain - ful co - ming' for the Organ. Dynamic markings include *mp* and *mf*. The Organ part includes the instruction *ossia*.

S1 *mp* *e diminuendo*
 pro - ci - den - tes

SII *p quasi lontano*
 U - bi, u - bi est? *mp*
 pro - ci - den - tes

A *p*
 U - bi, u - bi est? *mp*
 pro - ci - den - tes

T
 B

AII *mf*
 One fuels our minds to en - quire *f*
 One bends our knees in wor - ship

TII *mf*
 One fuels our minds to en - quire *f*
 One bends our knees in wor - ship

BII *f*
 One bends our knees in wor - ship

Organ

S1 Christ the bright mor-ning star of that day which will have no night The be - a - ti - fi -

SII *p* Christ the bright mor-ning star of that day which will have no night be - a -

A *p* Christ the bright mor - ning star of that day which will have no night The be - a - ti - fi -

T *p* Christ the bright mor-ning star of that day which will have no night be - a -

B *p* Christ the mor - ning star that day of no night The be - a - ti - fi -

J

AII

TII

BII

J

Organ

mp poco allargando

K *poco adagio e risoluto* ♩ = 60

S1
- co vi - si - o of which day is the con - su - mma - tum est of our hope and ha - ppi - ness.

SII
- ti - fi - co vi - si - o con - su - mma - tum est hope and ha - ppi - ness.

A
- co vi - si - o of which day is the con - su - mma - tum est of our hope and ha - ppi - ness.

T
- ti - fi - co vi - si - o con - su - mma - tum est hope and ha - ppi - ness.

B
- co vi - si - o of which day is the con - su - mma - tum est of our hope and ha - ppi - ness.

K

AII

TII

BII

K *poco adagio e risoluto* ♩ = 60

Organ

106 *mf*

S1
 We know the stars of night are stars of heav'n and He the Lord of them is Lord of all and we who see their light shine in the sky
 They that look up may sure - ly see a star. but may not see the Christ hid in its beams nor un - der - stand the birth which ra - diant burns

SII
mf
 We know the stars of night are stars of heav'n and He the Lord of them is Lord of all and we who see their light shine in the sky
 They that look up may sure - ly see a star. but may not see the Christ hid in its beams nor un - der - stand the birth which ra - diant burns

A
mf
 We know the stars of night are stars of heav'n and He the Lord of them is Lord of all and we who see their light shine in the sky
 They that look up may sure - ly see a star. but may not see the Christ hid in its beams nor un - der - stand the birth which ra - diant burns

T
mf
 We know the stars of night are stars of heav'n and He the Lord of them is Lord of all and we who see their light shine in the sky
 They that look up may sure - ly see a star. but may not see the Christ hid in its beams nor un - der - stand the birth which ra - diant burns

B
mf
 We know the stars of night are stars of heav'n and He the Lord of them is Lord of all and we who see their light shine in the sky
 They that look up may sure - ly see a star. but may not see the Christ hid in its beams nor un - der - stand the birth which ra - diant burns

Organ

S1
 know Him as Lord of stars and fir - ma - ment. *f* Hoc sig - num mag - ni Re - gis est.
 on high be - yond tri - gon, tri - pli - ci - ty. Hoc sig - num mag - ni Re - gis est.

SII
 know Him as Lord of stars and fir - ma - ment *f* Hoc sig - num mag - ni Re - gis est.
 on high be - yond tri - gon, tri - pli - ci - ty. Hoc sig - num mag - ni Re - gis est.

A
 know Him as Lord of stars and fir - ma - ment. *f* Hoc sig - num mag - ni Re - gis est.
 on high be - yond tri - gon, tri - pli - ci - ty. Hoc sig - num mag - ni Re - gis est.

T
 know Him as Lord of stars and fir - ma - ment. *f* Hoc sig - num mag - ni Re - gis est.
 on high be - yond tri - gon, tri - pli - ci - ty. Hoc sig - num mag - ni Re - gis est.

B
 know Him as Lord of stars and fir - ma - ment. *f* Hoc sig - num mag - ni Re - gis est.
 on high be - yond tri - gon, tri - pli - ci - ty. Hoc sig - num mag - ni Re - gis est.

Organ

117

S I

S II

A

T

B

Organ

The image shows a musical score for five vocal parts and an organ. The vocal parts are labeled S I, S II, A, T, and B. Each vocal part has a staff with a treble clef, except for the Bass (B) which has a bass clef. The organ part is labeled 'Organ' and has two staves, one with a treble clef and one with a bass clef. The organ part is active, showing a melodic line in the right hand and a bass line in the left hand. The vocal parts are mostly silent, indicated by horizontal lines. The organ part starts with a treble clef and a key signature of one sharp (F#). The organ part has a melodic line in the right hand and a bass line in the left hand. The organ part is active, showing a melodic line in the right hand and a bass line in the left hand. The organ part starts with a treble clef and a key signature of one sharp (F#). The organ part has a melodic line in the right hand and a bass line in the left hand. The organ part is active, showing a melodic line in the right hand and a bass line in the left hand.

The Text is a Star

Part 2 - The Journey

120 *senza misura* *luminare e sostenuto* ♩ = 60 *mf*

All
Magi
BII
Organ

Vi - di - mus Ste - llam We can well con - ceive that

Vi - di - mus Ste - llam We can well con - ceive that

Vi - di - mus Ste - llam We can well con - ceive that

126 **L** *con spirito* ♩ = 120 *mf*

All
Organ

A - ny a - ny that will look up may see a star

133

mf

5-6

TII

BII

Organ

But how could we see the E - jus of it? That it was his?

mf

This pa - sseth

140

M

mf

AII

TII

BII

Organ

What by course of na - ture

What by course of na - ture the

all per - spec - tive: no a - - stro - no - my could shew us this. What by course of na - ture the

M

146

AII *mp*
 that we by course of art may dis-co-ver But this birth was a-bove na-ture

TII *mp*
 star can pro-duce may dis-co-ver But this birth was a-bove na-ture

BII *mp*
 star can pro-duce may dis-co-ver But this birth was a-bove na-ture

Organ



153

AII *f*
 No tri-gon tri-ple-ci-ty, e-xul-ta-tion could bring it forth.

TII *f*
 tri-ple-ci-ty, e-xul-ta-tion could bring it forth. They are but i-dle who set fi-gures for it.

BII *mf*
 e-xul-ta-tion could bring it forth. They are but i-dle who set fi-gures

Organ

159

N *mp* *mf* *mp*

AII *The star should not have been his but He the star's Some o - ther*

TII *but He the star's*

BII *but He the star's*

Organ

165

senza misura **O** *a tempo primo*

AII *light then we saw this E - jus by.*

TII *we saw this E - jus by.*

BII *we saw this E - jus by.*

Organ

171 *mf*

AII It is not co-mmen- ded to stand ga- zing too long up to hea - ven. We gazed not Hea- ven- ward Our vi - di -

TII It is not co-mmen- ded to stand ga- zing too long up to hea - ven. We gazed not Hea- ven- ward Our vi - di -

BII It is not co-mmen- ded to stand ga- zing too long up to hea - ven. We gazed not Hea- ven- ward

Organ

177 **P** *poco adagio e pesante*

AII mus be - gat our ve - ni - mus,

TII mus be - gat our ve - ni - mus,

BII *mf* ma - king us come a great jour - ney.

Organ **P** *articulato*

legato sempre col basso

182

AII

TII

BII

Organ

mf

mf

mf

mf

just a step from Be - thle - hem.

We were not as hard by as the she- pherds

We were not as hard by as the she- pherds

just a step a-cross the fields from Be - thle - hem.

186

AII

TII

BII

Organ

f

f

f

f

that cost us ma - ny a day's jour - ney nei - ther plea - sant,

We rode ma - ny hun - dreds of miles

We rode ma - ny hun - dreds of miles

that cost us ma - ny a day's jour - ney nei - ther plea - sant,

nei - ther plea - sant,

190 **Q** *quasi misterioso*
mp

AII plain nor ea - sy Through de - serts our jour - ney lay o - ver the crags of both A - ra - bi - as

TII plain nor ea - sy Through de - serts our jour - ney lay o - ver the crags of both A - ra - bi - as

BII plain nor ea - sy the way waste and de - so - late

Organ

194

AII and Pe - trae - a Safe it was not safe but ex - cee - ding dan - ge - rous. *mf* *crescendo* Thru' the midst of the black tents of

TII and Pe - trae - a Safe it was not safe but ex - cee - ding dan - ge - rous. *mf* Thru' the midst of the black tents of

BII and Pe - trae - a Safe Safe it was not Thru' the midst of the black tents of

Organ

198 *marcato*

AII *mf* **R**
 Ke - dar, in - fa - mous then, in - fa - mous to - day no pa - ssing with - out troop or con - voy

TII *mf*
 Ke - dar, in - fa - mous then, in - fa - mous to - day no pa - ssing with - out great troop or con - voy

BII *ff* *mf*
 Ke - dar, a na - tion of thieves and cut throats, no pa - ssing with - out troop or con - voy

Organ **R**

201

AII

TII *mp*
 a cold co - ming we had of it.

BII *mp*
 a cold co - ming we had of it.

Organ

The Magi begin to process to a distant part of the building

205

AII

TII

BII

Organ

The musical score consists of four staves. The top three staves are for strings: AII (treble clef), TII (treble clef with an 8 below it), and BII (bass clef). All three string staves are currently silent, represented by horizontal lines with a bar. The fourth staff is for the Organ, with a grand staff (treble and bass clefs). The Organ part begins with a melodic line in the right hand and a bass line in the left hand. The right hand starts with a series of eighth notes, followed by a half note chord. The left hand starts with a series of eighth notes, followed by a half note chord. The instruction "senza misura" is written above the Organ staff, and "attacca" is written below it.

The Text is a Star

Part 3 - Our Journey

209 ... a member of the chorus steps forwards and addresses the congregation

semplce e meditativo ♩ = 50

SSA "And we, what should we do?"

TB *mf unis.* The men of the East will ri - - - se

Organ 8'

f unis. a - gainst those of the West

214

SSA "Shall we wait till the threat of terrorism is reduced at airports and the long-range weather-forecast promises a mild winter. We know what the roads will be like. Why the rush?"

TB *f* Christ is no wild-cat

Organ

mf Will ours al - ways be "We shall come." ra - ther than, "We come."

a tempo

219 *senza misura* **T** *a tempo*

SSA *A. mf*
Is it po - ssi - ble?

TB *B. mf*
Is it po - ssi - ble?

AII *lontano* ... begin to process to the Chorus
But what is ve - ni - mus with - out in - ve - ni - mus.

TII
But what is ve - ni - mus with - out in - ve - ni - mus.

BII
But what is ve - ni - mus with - out in - ve - ni - mus.

Organ **T**

224

SSA *SS* *SSA*

Is it po - ssi - ble? to co - ver ground and fail to un - co - ver truth,

TB *T* *TB*

Is it po - ssi - ble? to co - ver ground and fail to un - co - ver truth,

meno lontano ... gradually closer

AII *But what is ve - ni - mus with - out in - ve - ni - mus.*

TII *But what is ve - ni - mus with - out in - ve - ni - mus.*

BII *But what is ve - ni - mus with - out in - ve - ni - mus.*

Organ

229 **U** SS

SSA *Is it po - ssi - ble? to come with - out o - ver - co - ming in a vague wan - de - ring more e - rrant than e - rrand?*

TB *Is it po - ssi - ble? to come with - out o - ver - co - ming in a vague wan - de - ring more e - rrant than e - rrand?*

AII *But what is ve - ni - mus with - out in - ve - ni - mus.* ... arriving back at the performance area

TII *But what is ve - ni - mus with - out in - ve - ni - mus.*

BII *But what is ve - ni - mus with - out in - ve - ni - mus.*

U

Organ

SS *preciso* SA

T B

3

233 *poco crescendo e marcato*

SSA *mf* *f*
 For when they came they hit not on Him at first did not find Him straight

TB *mf* *f*
 For when they came they hit not on Him at first did not find Him straight

AII *mf* *f*
 For when we came We hit not on Him at first did not find Him straight

TII *mf* *f*
 For when we came We hit not on Him at first did not find Him straight

BII *mf* *f*
 For when we came We hit not on Him at first did not find Him straight

Organ *non staccato . . .*

237 **V** *mf poco allargando* *mp poco sostenuto*

AII You must re-mem-ber that for though it stand be fore we came

TII *mf* You must re-mem-ber that *mp poco sostenuto* You must re-mem-ber that and came be-

BII *mf* You must re-mem-ber that *mp poco sostenuto* You must re-mem-ber that for though it stand be-

Organ **V**

243 *mf* *f* *mf*

AII asked be-fore we found and found be-fore we wor-shipped be-tween co-ming and

TII fore we asked *mf* asked be-fore we found *f* and found be-fore we wor-shipped *mf* be-tween co-ming and

BII fore we came *mf* and asked be-fore we found *f* be-fore we wor-shipped *mf* be-tween co-ming

Organ

W The Magi address the congregation directly

249 *poco calando* *mf risoluto ed intimo*

AII
wor - shi - pping, their stands the U - bi est? Let us see you fall down

TII
wor - shi - pping, their stands the U - bi est? Let us see you fall down

BII
and wor - shi - pping, their stands the U - bi est? Let us see you fall down

Organ

X *semplice ed intimo*

254 *mp*

AII
Let us see what you o - ffer There now re - mains no - thing but to in -

TII
Let us see what you o - ffer There now re - mains no - thing but to in

BII
Let us see what you o - ffer There now re - mains no - thing

Organ

SSA

TB

AII

TII

BII

Organ

clude your - selves and bear your part with us and all the an - gels and all who this day a - dored

- clude your - selves and bear your part with us and all the an - gels and all who this day a - dored

but to in clude your - selves and bear your part with us and all this day who a -

266

Y *semplice*
mp

SSA

The Text is a Star The lode - star of the Ma - gi Va - - de, et fac si - mi - li -

TB

mp
The Text is a Star The lode - star of the Ma - gi Va - de, et fac si - mi -

AII

him. Give to the Lord ho - nour for he has blessed your store spe - cia - lly now; for

TII

him. Give to the Lord ho - nour for he has blessed your store spe - cia - lly now; for

BII

dored him. Give to the Lord ho - nour for he has blessed your store Christ

Y

Organ

SSA
ter. Ste - llam gen - ti - um. I - dem a - - gen - ti - um. A Star comes to

TB
- li - ter. Ste - llam gen - ti - um. I - dem a - gen - ti - - um. A Star comes to

AII
Christ hath now a bo - dy for all who this day a - dored him. There now re - mains

TII
Christ hath now a bo - dy for all who this day a - dored him. There now re - mains

BII
hath now a bo - dy for all this day who a - dored him. There now re -

Organ

278

SSA
earth the grace of God a ppea- ring bring - ing sal - va - tion to all men. Ste- llam gen- ti- um.

TB
earth the grace of God a ppea - ring bring - ing sal - va- tion to all men. Ste- llam gen - ti- um.

AII
no - thing but to in - clude your - selves and bear your part with us and all the an - gels

TII
no - thing but to in - clude your - selves and bear your part with us and all the an - gels

BII
mains no - thing but to in - clude your - selves and bear your part with us

Organ

The Magi very gradually retire in procession 'by another way'

284

AA

SSA
I - dem a - - gen - ti - um. The Text is a Star The lode - star of the Ma - gi Va -

TB
I - dem a - gen - ti - - um. The Text is a Star The lode - star of the Ma - gi

AII
and all who this day a - dored him. Give to the Lord ho - nour for he has your store

TII
and all who this day a - dored him. Give to the Lord ho - nour for he has your store

BII
and all this day who a - dored him. Give to the Lord ho - nour for he has

Organ
AA

SSA
- de, et fac si - mi - li - ter. Ste - llam gen - ti - um. I - dem a - gen - ti -

TB
Va - de, et fac si - mi - li - ter. Ste - llam gen - ti - um. I - dem a - gen - ti -

AII
spe - cia - lly now; for Christ hath now a bo - dy for all who this day a - dored

TII
spe - cia - lly now; for Christ hath now a bo - dy for all who this day a - dored

BII
blessed your store Christ hath now a bo - dy for all this day who a -

Organ

BB

The Chorus, singing, moves in slow procession to a distant part of the Church

296 *poco ritardando*

SSA *um.* *Con fe - ssing their faith free - ly; Groun-*

TB *- um.* *In their di - scen - tes* *In their vi - di - mus*

AII *him.*

TII *him.*

BII *dored him.*

Organ

303

SSA *- ding it tho- rough - ly; Ha- sting to come to Him spee- di - ly; En - qui- ring Him out*

TB *In their ve - ni - mus In their U - bi est?*

310

SSA *di - li - gent - ly* **CC** *Wor - shi - pping and thus wor - shi - pping* *SS Wor - shi - pping and thus wor - shi -*

TB *And in their a - do - ra - re e - um,* *Ce - le - bra ting and thus ce - le - bra - ting* *B Ce - le - bra ting and*

316 - pping

SSA *Wor - shi - pping and thus wor - shi - pping* *SS Wor - shi - pping and thus wor - shi - pping* *A Wor - shi - pping*

TB *thus ce - le - bra - ting* *T Ce - le - bra - ting and thus ce - le - bra - ting* *B Ce - le - bra ting and thus ce - le - bra - ting* *T Ce - le - brate*

molto ritardando

322

SSA

the feast of His birth

the feast of His birth

TB

the feast of His birth

Nigel Morgan
composed this work
in Wakefield & Aberdaron between
the first Sunday of Advent 2004
and the first Sunday of Epiphany 2005

This work is written
in memory of
Edward Said (1935 - 2004):
a Wise Man from the East