

The King Shall Come When Morning Dawns

for Ricky Manalac CSP.
SATB Choir, Descant, and Keyboard

Greek translated by John Brownlie, 1857

Gerard Chiusano

INTRO (♩ = 56 - 60)

Keyboard

4

mp *rit.* *p* *a tempo*

VERSE 1

7 Soprano Solo or Section *mp*

1. The King shall come when morn - ing - dawns And light - tri -

sim.

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From the collection MARANATHA Octavo Packet #11923 Compact Disc #11924

10

1. um - phant breaks, When beau - ty gilds the east - ern

13 *mf* *mp*

1. hills And life to joy a - wakes, When beau - ty

16 *mf* *mp* *rit.*

1. gilds the east - ern hills And life to joy a -

19 *mp a tempo* **VERSE 2** *mp*
Soprano
1. wakes. 2. Not as ___ of ___ old

Tenor *mf*
2. ot as of old a lit - tle__

p a tempo *mp*

22
2. a lit - tle__ child, d__ fight and__ die,

2. child, To bear__ and__ and__ die, But crowned with

25

2. But crowned with glo - ry like the sun That lights the morn - ing

2. glo - ry like the sun That lights the morn - ing

mf *f* *mf*

28

2. sky. But crowned with glo - ry like the sun

2. sky. But crowned with glo - ry like the sun That lights the

mf *f* *mf*

31 *rit.* *a tempo*

2. that lights the morn-ing sky.

2. morn - ing — sky.

rit. *a tempo*

rit. *a tempo*

34

rit.

37 Soprano

Alto

Tenor

Bass

3. bright - er than the glo - rious

a tempo mp

40

3. morn When he vic - to - rious rose And left the

This block contains the first system of musical notation, measures 40-42. It features a vocal line with lyrics, a bass line, and a grand staff (treble and bass clefs). A large, bold, black watermark 'MANS' is superimposed over the center of the page, partially obscuring the musical notation.

43

3. lone - some place of e - spite the rage of

This block contains the second system of musical notation, measures 43-45. It continues the vocal line with lyrics, bass line, and grand staff. The large, bold, black watermark 'MANS' is superimposed over the center of the page, partially obscuring the musical notation.

46

3. foes. And left the lone - some place of death, De - spite the

49

rit. *a tempo* **VERSE 4** Soprano *mp*

3. rage of foes 4. O bright - er

rit. *a tempo*

52

4. than that glo - rious - all this fair - morn - ing -

Tenor *mp*

4. O bright - er than that glo - rious - morn Shall this fair - morn -

55

4. be, When Christ, our King, in beau - ty_ comes And we his

4. - ing_ be, When Christ, o King, in beau - ty comes

mf

58

4. face_ shall_ when Christ, our King, in beau - ty_

4. And_ we his face shall

T *mf*

B When Christ, our_ King, _

61

4. comes _____ And we his face _____ shall see!

4. in beau - ty comes _____ And we his face shall see!

mf

64

cresc. poco a poco

67

VERSE 5

Descant allarg.

a tempo

5. The King shall come when morn-ing dawns

S/A allarg.

5. The King shall come when morn-ing dawns And light and

T/B allarg.

a tempo

allarg.

a tempo

70

5. And light and_ beau-ty brings. Hail, Christ, the Lord!

5. beau - ty brings. Hail, Christ, the Lord! Thy peo - ple

73

5. Thy_ peo - ple_ pray: Come quick - ly_ King of kings. *poco allarg.*

5. pray: Come quick - ly of kings. Hail, Christ, the

76 *a tempo* *ossia* *rit.*

5. Hail, Christ, the Lord! Thy peo - ple - pray: Come - quick - ly - King of

a tempo *rit.*

5. Lord! Thy peo - ple - pray: Com quick - ly King of

a tempo *rit.*

79 *a tempo* *mf* *mf*

5. kings. Al - le - lu - ia, al - le -

5. kings. Al - le - lu - ia,

a tempo *mf*

82

5. lu - ia, al - le - lu - ia, al - le - lu - ia!

5. al - le - lu - ia, le - lu - ia!

allarg.

allarg.

allarg.

The image shows a musical score for a choir setting. It consists of three systems of staves. The first system has a soprano line and an alto line. The second system has a tenor line and a bass line. The third system has a piano accompaniment with a right-hand treble clef and a left-hand bass clef. The lyrics are '5. lu - ia, al - le - lu - ia, al - le - lu - ia!' for the first system and '5. al - le - lu - ia, le - lu - ia!' for the second system. The tempo marking 'allarg.' is present above the first and second systems and below the piano part of the third system.

Performance Notes

The King Shall Come When Morning Dawns is a setting by John Brownlie from an anonymous Greek hymn, speaks of the day when Christ will return. The text praises that day as being unsurpassed in beauty, even when compared to the historical events of Christ's birth and resurrection. During Advent, Christians acknowledge not only the memorial of Christ's birth at Christmas, but also, more importantly, look forward to his return in glory.

The King Shall Come When Morning Dawns is an attempt to breathe new life into this classic text, commonly sung to the 19th-century tune MORNING SONG. I have composed a new tune—intended for choir not assembly—and made a setting that hopefully portrays the majesty and beauty of the text. Obviously meant for use during Advent, *The King Shall Come When Morning Dawns* could be sung as a call to worship, as a solo choral piece during the preparation of gifts, or for a lessons and carols service. It is also appropriate for the Solemnity of Christ the King.

—Gerard Chiusano