

Once in Royal David's City

SATB

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Reverently ♩ = 72 - 76

mp

4/4

Reverently ♩ = 72 - 76

The piano introduction consists of four measures in 4/4 time, marked *mp*. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

5 SA *mp*

Once in roy - al Da - vid's ci - ty stood a low - ly cat - tle—shed,

mp

4/4

Measures 5-8: The vocal line (SA) begins with the lyrics "Once in roy - al Da - vid's ci - ty stood a low - ly cat - tle—shed,". The piano accompaniment continues with the same texture as the introduction, marked *mp*.

9

Where a moth - er laid her ba - by in a man - ger for his bed.

TB

4/4

Measures 9-12: The vocal line (TB) begins with the lyrics "Where a moth - er laid her ba - by in a man - ger for his bed." The piano accompaniment continues with the same texture as the introduction, marked *mp*.

13

Ma - ry was that moth - er mild,

Sra

mp

16

Je - sus Christ her lit - tle child.

p *rit.* *a tempo*

p *rit.* *mp a tempo*

20

Oo

Oo

He came down to earth from hea - ven who is God and Lord of all,

mp

mp

Oo ————— And his cra - dle

And his shel - ter was a sta - ble,

mp

was — a — stall. ————— With the poor, op -

p *mp*

Sra —————

rit.

pressed, and low - ly, — lived on earth — our Sav - ior ho - ly.

rit.

34 *a tempo*

mf

And our eyes at

The vocal line consists of two staves. The upper staff has a treble clef and a key signature of two sharps (F# and C#). The lower staff has a bass clef and the same key signature. The melody begins in measure 34 with a whole rest, followed by a half rest in measure 35. In measure 36, the melody starts with a quarter note G4, followed by quarter notes A4 and B4, and ends with a quarter note G4.

f a tempo *sim.*

The piano accompaniment consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music begins in measure 34 with a whole rest in the right hand and a quarter note G3 in the left hand. In measure 35, the right hand has a half note chord (F#4, C#5) and the left hand has a quarter note G3. In measure 36, the right hand has a half note chord (F#4, C#5) and the left hand has a quarter note G3.

last shall see him, ——— Through his own re -

The vocal line consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The melody begins in measure 37 with a quarter note G4, followed by quarter notes A4 and B4, and ends with a quarter note G4. In measure 38, there is a whole rest. In measure 39, the melody starts with a quarter note G4, followed by quarter notes A4 and B4, and ends with a quarter note G4.

The piano accompaniment consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music begins in measure 37 with a quarter note G3 in the left hand and a half note chord (F#4, C#5) in the right hand. In measure 38, the left hand has a quarter note G3 and the right hand has a half note chord (F#4, C#5). In measure 39, the left hand has a quarter note G3 and the right hand has a half note chord (F#4, C#5).

40 *rit.*

deem - ing — love,

The vocal line consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The melody begins in measure 40 with a quarter note G4, followed by quarter notes A4 and B4, and ends with a quarter note G4. In measure 41, there is a whole rest.

rit.

The piano accompaniment consists of two staves. The upper staff has a treble clef and a key signature of two sharps. The lower staff has a bass clef and the same key signature. The music begins in measure 40 with a quarter note G3 in the left hand and a half note chord (F#4, C#5) in the right hand. In measure 41, the left hand has a quarter note G3 and the right hand has a half note chord (F#4, C#5).

a tempo

pp

Vocal staff for measures 43-46. The melody is in treble clef with a key signature of two sharps (F# and C#). The notes are: G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2.

For that child so dear and gen - tle is the Lord in heav'n a - bove.

pp

Bass staff for measures 43-46. The accompaniment is in bass clef with a key signature of two sharps. It consists of a steady eighth-note accompaniment in the right hand and a simple harmonic line in the left hand.

For that child so gen - tle

Piano accompaniment for measures 43-46. The right hand has a steady eighth-note accompaniment, and the left hand has a simple harmonic line. Dynamics include *pp* and *a tempo*.

mp

rit.

a tempo

Vocal staff for measures 47-50. The melody is in treble clef with a key signature of two sharps. The notes are: G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2.

He is the Lord in heav'n a - bove.

Bass staff for measures 47-50. The accompaniment is in bass clef with a key signature of two sharps. It consists of a steady eighth-note accompaniment in the right hand and a simple harmonic line in the left hand.

Piano accompaniment for measures 47-50. The right hand has a steady eighth-note accompaniment, and the left hand has a simple harmonic line. Dynamics include *pp*, *rit.*, and *f a tempo*. There is a *Szza* marking above the first measure.

mp

Vocal staff for measures 51-54. The melody is in treble clef with a key signature of two sharps. The notes are: G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3, C#3, B2, A2, G2.

And he leads his chil - dren

Bass staff for measures 51-54. The accompaniment is in bass clef with a key signature of two sharps. It consists of a steady eighth-note accompaniment in the right hand and a simple harmonic line in the left hand.

Piano accompaniment for measures 51-54. The right hand has a steady eighth-note accompaniment, and the left hand has a simple harmonic line. Dynamics include *pp*.