

Commissioned in 2016 for the Chancel Choir of Worthington (Ohio) Presbyterian Church by
Stanton Ickes with eternal gratitude to Ann M. Yost Ickes, wife, companion and friend

WHEN CAME IN FLESH THE INCARNATE WORD

for S.A.T.B. voices and organ*

Words by

JOSEPH ANSTICE (1808–1836)

Music by

HOWARD HELVEY

*Incorporating the
composer's original hymn tune:*

MAPLE LEE (CM)

Moderato con espressione (♩ = ca. 76)

ORGAN

mp

Ped.

4

SOPRANO / ALTO

mp unis. 7

When — came in flesh the'in -

8

car - nate Word, the heed - less — world slept on, and —

* To purchase a full-length performance recording (46266) of this piece, go to alfred.com/downloads.

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46266

11

on - ly sim - ple shep-herds heard that God had sent His

This system contains measures 11, 12, and 13. It features a vocal line in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "on - ly sim - ple shep-herds heard that God had sent His". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The piano part includes chords and moving lines in both hands.

14

Son; that God had

This system contains measures 14, 15, and 16. The vocal line continues with the lyrics: "Son; that God had". The piano accompaniment continues with chords and moving lines in both hands. The time signature changes to 3/4 for measure 14 and returns to 4/4 for measures 15 and 16.

17

sent His Son.

This system contains measures 17, 18, and 19. The vocal line continues with the lyrics: "sent His Son.". The piano accompaniment continues with chords and moving lines in both hands. The time signature changes to 2/4 for measure 17 and returns to 4/4 for measures 18 and 19.

21

TENOR / BASS

When

mf unis.

This system contains measures 21, 22, and 23. It is labeled "TENOR / BASS" and includes the lyrics "When". The piano accompaniment continues with chords and moving lines in both hands. The dynamic marking *mf unis.* is present. The time signature is 4/4.

24

comes the Sav - ior at the last, from east to west shall

27

shine the glo - rious light, and earth a-ghast shall

30

trem - ble at the sign shall

33

trem - ble at the sign.

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37

SOPRANO / ALTO

mp

TENOR / BASS

Then—

mp

Piano accompaniment for measures 37-40. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The dynamic marking *mp* is present.

41

Vocal and piano accompaniment for measures 41-43. The vocal line includes the lyrics: "shall the pure of heart be blest, as mud He comes to". The piano accompaniment consists of block chords in the right hand and a steady bass line in the left hand. The dynamic marking *p* is used.

44

Vocal and piano accompaniment for measures 44-46. The vocal line includes the lyrics: "them as when up - on the vir - gin's breast He". The piano accompaniment features a more active bass line with eighth notes. The dynamic marking *mp* is present.

47

Vocal and piano accompaniment for measures 47-50. The vocal line includes the lyrics: "lay at Beth - le - hem; He lay at". The piano accompaniment continues with a steady bass line. The dynamic marking *mf* is used.

Beth - le - hem.

mf

54

rall.

58

SOPRANO *f*

ALTO / TENOR / BASS *f unis.*

Dwell in our hearts, O Sav - ior blest; so

Dwell in our hearts, O Sav - ior blest; so

[59] *Meno mosso* (♩ = ca. 66)

f

61

shall Thine ad - vent's dawn _____ 'twixt us and Thee, our

shall Thine ad - vent's dawn 'twixt us and Thee, our

64

wel-comed Guest, _____ be but _____ the veil with -

wel-comed Guest, be but the veil with - drawn;

67

drawn; _____ but _____ the veil _____ with -

_____ be but _____ the veil _____ with -

rall.

71 *a tempo*

The image shows a musical score for a piece titled "When Came In Flesh the Incarnate Word". The score is written for voice and piano. It begins at measure 71, marked "a tempo". The vocal line consists of two staves, both starting with a "drawn." instruction. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has one flat (B-flat). The score includes dynamic markings such as "dim. poco a poco" and "mp". A large red watermark "Preview Only" is overlaid diagonally across the score.

drawn.

drawn.

a tempo

dim. poco a poco

75

rall.

mp

Commissioned as a memorial, **When Came In Flesh the Incarnate Word** is a lyrical, stately anthem for the season of Advent (and also appropriate for Christmas) based on the composer's original hymn tune, MAPLE LEE. There is rich imagery in the anthem's four stanzas of the hymn poem penned by Joseph Anstice. In stanza one, the birth of Jesus goes largely unnoticed by a "heedless world;" almost by surprise, the Second Advent is referenced in stanza two ("from east to west shall shine the glorious light..."); focus draws back to the Nativity by stanza three; and finally, in stanza four, the "veil withdrawn" reveals the Incarnate Word to humanity.

Howard Helvey is among the most widely published composers of his generation. Awarded the international choral-composition first prize in 2006 by the John Ness Beck Foundation, his hundreds of works are published by over 20 major American and British companies, and are regularly performed and recorded throughout the world. Recent highlights include performances of his music by the Mormon Tabernacle Choir, the Choir of King's College (Cambridge, England), the BBC Singers, the Kansas City Chorale, Conspirare (Austin), The Crossing (Philadelphia), the Choirs of the Cathedral of St. John the Divine (NYC), Chicago a cappella, and in the English cathedrals of Ely, Liverpool, Christ Church (Oxford), York, Hereford, Norwich, Chester and Wells. Mr. Helvey also concertizes frequently as a pianist, conducts (and co-founded) the professional Cincinnati Fusion Ensemble, and in 1998 was appointed as organist/choirmaster of historic Calvary Episcopal Church in Cincinnati. Additionally, in 2016 he became Editor of the venerable H.W. Gray publishing imprint. With cognate studies in conducting, voice, organ and poetry, he holds undergraduate and graduate degrees in composition and piano performance from the University of Missouri (Columbia) and the University of Cincinnati's College-Conservatory of Music, and, as a Chautauqua Scholar, studied piano at New York's Chautauqua Institution.