



for Ricky Manalo, CSP.

The King Shall Come When Morning Dawns

Greek, translated by John Brownlie, (1859–1925), alt.

Gerard Chiusano

INTRO ($\text{♩} = 56 - 60$)

Keyboard *p*

4

VERSE 1

7 Soprano Solo or Section *mp*

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

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10

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

13

mf 1. hills And life to joy — *mp* a - wakes, When beau - ty

16

mf 1. gilds the east - ern — *mp* hills And life to joy — *rit.* a -

19 *mp a tempo* **Soprano** **VERSE 2** *mp*

1. wakes. 2. Not as ___ of ___ old

Tenor *mf*

2. Not as of old a lit - tle___

p a tempo *mp*

22

2. a lit - tle___ child, To___bear and___ fight and___ die,

2. child, To bear___and___ fight___ and___ die, But crowned with

25

mf

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

f

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

28

mf

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

mf *f*

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

31 *rit.* *a tempo*

2. that lights the morn-ing sky.

2. morn - ing — sky.

rit. *a tempo*

34 *rit.*

37 **VERSE 3**

Soprano

Alto

Tenor

Bass

3. O bright - er than the glo - rious

a tempo mp

40

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

43

3. lone - some place of death, De - spite the rage of

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

Tenor *mp*

4. than that glo - rious_ morn Shall this_ fair_ morn - ing_

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, our King, in beau - ty comes

58

4. face_ shall_ see! S A When Christ, our King, in beau - ty_

4. And_ we his face shall see! T *mf* B When Christ, our King, _

The image shows a musical score for a hymn. It consists of three systems of music. Each system includes a vocal line (Soprano and Alto), a bass line, and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system starts at measure 55. The vocal lines have lyrics: '4. be, When Christ, our King, in beau - ty_ comes And we his' for Soprano and Alto, and '4. - ing_ be, When Christ, our King, in beau - ty comes' for Bass. The piano accompaniment features a steady bass line and chords in the right hand. The second system starts at measure 58. The vocal lines have lyrics: '4. face_ shall_ see! S A When Christ, our King, in beau - ty_' for Soprano and Alto, and '4. And_ we his face shall see! T *mf* B When Christ, our King, _' for Bass. The piano accompaniment continues with similar harmonic support. A large 'Preview' watermark is overlaid diagonally across the page.

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 *a tempo* ***f***

Descant *allarg.*

5. The King shall come when morn-ing dawns

S/A *allarg.* *a tempo*

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 King 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: Come quick - ly King of

a tempo *rit.*

79 *a tempo*

5. kings. _____

a tempo *mf*

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

a tempo *mf*

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, al - 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 vocal line (treble clef) and a piano accompaniment line (bass clef). The second system has a vocal line (bass clef) and a piano accompaniment line (bass clef). The third system has a piano accompaniment line (treble clef) and a piano accompaniment line (bass clef). The lyrics are '5. lu - ia, al - le - lu - ia, al - le - lu - ia!' and '5. al - le - lu - ia, al - le - lu - ia!'. The tempo marking 'allarg.' is placed above the vocal lines and below the piano accompaniment lines. A large watermark 'VIA' is visible across the score.

Performance Notes

The King Shall Come When Morning Dawns, translated 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 await 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

