

The Christ-child

G.K.Chesterton

Adam Pounds

1 $\text{♩} = 94c.$

soprano

alto

tenor

bass

organ

mp

mf The Christ- child

8

mf His hair was like- a light

mf His hair was like a light like a

mf His hair was like a light

lay- on Ma- ry's lap, *mf* His hair was like a light

8

du
mp

here is all right
mp
here is all right
mp
here is all right
mp
here is all right
mp

O wea-ry, wea-ry, were the world, But
p
O wea-ry, wea-ry, were the world, But
p
light
p
But

28

mf The Christ- child lay- on Ma- ry's breast His hair was like- a

mf The Christ- child lay- on Ma- ry's breast His hair was like- a

mf His hair was like- a

28

35

like a star O stern and cun- ning are the

star O stern and cun- ning are the

star O stern and cun- ning are the

star like a star- are- the

35

40

kings, But here the true- hearts are.

kings- But here the true- hearts are.

kings- But here the true- hearts are.

kings- But here the true- hearts are.

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 40 through 45. Each staff has the lyrics: "kings, But here the true- hearts are." The music is in a key with one sharp (F#) and a 4/4 time signature. The notes are mostly quarter and half notes with some ties.

40

This section shows the piano accompaniment for measures 40 through 45. It consists of two staves (treble and bass clef). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simple bass line with quarter notes. There are some slurs and dynamic markings like *f* and *mf*.

46

f The Christ- child lay- on Ma- ry's heart His hair was like- a
mf

f The Christ- child lay- on Ma- ry's heart His hair was like a
mf

f The Christ- child lay- on Ma- ry's heart His hair was like a
mf

f The Christ- child lay- on Ma- ry's heart His hair was like a
mf

This section contains four vocal staves for measures 46 through 51. The lyrics are: "The Christ- child lay- on Ma- ry's heart His hair was like- a". The first part of the line is marked *f* and the second part is marked *mf*. The music includes some chromaticism and slurs.

46

This section shows the piano accompaniment for measures 46 through 51. It consists of two staves (treble and bass clef). The right hand has a more complex melodic line with slurs and ties, while the left hand provides a steady bass line. Dynamic markings *f* and *mf* are present.