

# When Christ was born of Mary free

Traditional text, 15th cent.

Arthur Henry Brown (1830-1926)

arr. David Cameron

Swell: 8', (4'), 2

Great: 8', 4' plus Swell

Pedal: 16' plus Great and Swell'

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The first three measures are whole rests. The fourth measure begins with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "When Christ was born of" are written below the notes. The dynamic marking *mf* is placed below the first note. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. It contains four measures of music, primarily consisting of whole rests.

The second system of music consists of two staves. The upper staff is a piano accompaniment in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The first measure is marked *mp* and features a melodic line with a slur over it. The second measure continues the melodic line. The third measure features a triplet of eighth notes. The fourth measure continues the melodic line. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. It contains four measures of music, primarily consisting of whole notes and half notes.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The first measure begins with a melodic phrase: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Ma - ry free, in Beth - le-hem that fair ci - ty, An - gels sang there with" are written below the notes. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. It contains four measures of music, primarily consisting of whole notes and half notes.

The fourth system of music consists of two staves. The upper staff is a piano accompaniment in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The first measure features a melodic line with a slur over it. The second measure continues the melodic line. The third measure features a triplet of eighth notes. The fourth measure continues the melodic line. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature. It contains four measures of music, primarily consisting of whole notes and half notes.

10 2 *mf*

mirth and glee - in ex-cel-sis glo-ri-a. In-ex-cel-sis glo-ri-a,

15 *cres.* *f*

in ex-cel-sis glo-ri-a, in ex-cel-sis - glo-ri-a, in ex-cel-sis

*mf* *cres.* *f*

In-ex-cel-sis glo-ri-a, glo-ri-a, in ex-

Add to Swell

20

3

glo - ri - a.

*mf* Herds-men be -

cel - sis glo - ri - a.

Reduce Swell

*mp*

3

25

held these an - gels - bright, to them ap - pear - ing with great light, who said, "God's

29

Son is born this night, in ex-cel-sis glo-ri-a.

34

*p* This King is come to save man-kind in Scrip-ture pro-mised as we find,

Swell both hands

*p*

there-

39 *cres.* *mf*

there - fore this song have we in mind, in ex - cel - sis glo - ri - a. In ex - cel - sis

fore this song have we in mind,

*mf* *mp* *Great* *Swell*

44 *cres.* *f*

glo - ri - a, in ex - cel - sis glo - ri a, in ex - cel - sis glo - ri - a, in

*mp* *f* *Add reeds*

Somewhat broader

Grant

49

in ex - cel - sis glo - ri a, Grant

*f*

*f*

Somewhat broader  
Great

*mf*

*cres.*

us O Lord, for thy great grace in heaven in bliss to see thy

54

us, O Lord, for thy great grace in heaven in bliss to see thy face,

*cres.*

*cres.*

face, thy so - lace, in ex - cel sis glo ri - a,

58

where we may sing to thy so - lace, In ex - cel - sis glo - ri - a. In ex - cel - sis

in ex - cel - sis glo ri - a, in - ex - cel - sis

63

glo - ri - a, in ex - cel - sis glo - ri - a, in ex - cel - sis glo - ri - a, *ff*

68 glo - ri - a, glo - ri - a!

in ex - cel - sis glo - ri - a!

As at first

71

Rit. Slowly

3

Arthur Henry Brown, the composer of this carol tune, was a self-taught organist who began playing at the age 10. Born in 1830 in Brentwood, Essex, U.K., he was organist of the Brentwood Parish Church from the age of twelve, until he was twenty-three. In 1853 he moved to St. Edward's, Romford, returning to Brentwood Parish Church in 1858. In 1889 he moved to St. Peter's, South Weald (from 1889) and taught at Sir Anthony Browne's School. A supporter of the Oxford Movement, he helped to restore the use of plainchant in Anglican worship, and he was a member of the London Gregorian Association. Of his more than eight hundred hymn tunes few are now in use, but in the opinion of the arranger at least two of them--this one, and his *Saffron Walden*--are unjustly neglected. Brown also composed anthems and services, and secular part songs. He died at Brentwood early in 1926.