

Lo! He comes, an Infant Stranger

Words by Richard Mant (1776-1848)

Thomas Merritt (1862-1908)

Music for the first stanza (measures 1-8). Key signature: F major (4 sharps). Time signature: Common time (3/4). The vocal line consists of eighth and sixteenth notes. The lyrics are:

I. Lo! He comes, an infant stranger,
2. Lo! He comes, by man un - friend - ed,

Of Fain a with

Music for the second stanza (measures 9-16). Key signature: F major (4 sharps). Time signature: Common time (3/4). The vocal line consists of eighth and sixteenth notes. The lyrics are:

low - ly mo ther born, Of a low - ly
sta - ble beasts to rest, Fain with sta - ble

Music for the third stanza (measures 17-24). Key signature: F major (4 sharps). Time signature: Common time (3/4). The vocal line consists of eighth and sixteenth notes. The lyrics are:

mo - ther born, Swathed and cra - dled in a
beasts to rest; Shep - herds, who their night - fold

Music for the fourth stanza (measures 25-32). Key signature: F major (4 sharps). Time signature: Common time (3/4). The vocal line consists of eighth and sixteenth notes. The lyrics are:

man - ger, Of his pris - tine glo - ry shorn ! To chorus
tend - ed, Hailed a - lone lone the new - ry guest ! (page 3)

3. Son of the Et - er - nal Fa - ther, Who a -

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of four sharps. The vocal line begins with a quarter note, followed by a half note, another half note, and a quarter note. The lyrics "Son of the Et - er - nal Fa - ther, Who a -" are written below the notes.

- gain in pow'r shall come, Who a - gain in

This musical score continues the treble and bass staves. The vocal line starts with a half note, followed by a quarter note, a half note, and a quarter note. The lyrics "- gain in pow'r shall come, Who a - gain in" are written below the notes.

pow'r shall come ; Che - rub, ser - aph - hosts ad -

This musical score continues the treble and bass staves. The vocal line starts with a half note, followed by a quarter note, a half note, and a quarter note. The lyrics "pow'r shall come ; Che - rub, ser - aph - hosts ad -" are written below the notes.

orn - ing Swell his state, and loud - ly cry -- Chorus
(next page)

This musical score continues the treble and bass staves. The vocal line starts with a half note, followed by a quarter note, a half note, and a quarter note. The lyrics "orn - ing Swell his state, and loud - ly cry -- Chorus (next page)" are written below the notes. A repeat sign is present at the end of the line.

Chorus

Allegro

Musical score for the first part of the chorus. The key signature is A major (three sharps). The melody consists of two staves: soprano (treble clef) and bass (bass clef). The soprano staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern. The lyrics "Al - le - lu - ia!" are repeated three times.

Musical score for the second part of the chorus. The key signature changes to D major (one sharp). The soprano staff continues its eighth-note pattern. The bass staff starts with a quarter note followed by a half note. The lyrics "Al - le - lu - ia!" are followed by "Praise ye God's in - car - nate Word!" and "Praise ye Jes - se's ten - der shoot!"

Musical score for the third part of the chorus. The key signature changes to G major (no sharps or flats). The soprano staff continues its eighth-note pattern. The bass staff starts with a quarter note followed by a half note. The lyrics "Al - le lu - ia!" are followed by "Al - le - lu - ia!" and "Praise ye God's in -". The bass staff then continues with a quarter note followed by a half note, followed by a eighth-note pattern.

- car - nate Word ! Al - le - lu - ia ! Al - le - lu - ia !
 ten - der shoot !
 liv - ing Lord !

Al - le - lu - ia ! Al - le - lu - ia ! Praise ye God's in -
 Al - le - lu - ia ! Al - le - lu - ia ! Praise ye Jes - se's
 Al - le - lu - ia ! Al - le - lu - ia ! Praise ye Him, the

- car - nate Word ! Praise ye God's in - car - nate Word !
 ten - der shoot ! Praise ye Jes - se's ten - der shoot !
 liv - ing Lord ! Praise ye Him, the liv - ing Lord !

Son of an Illogan, Cornwall, tin miner, Thomas Merrit was too frail for mining and became a self-taught musician. He was organist at Chili Road Chapel and later Fore Street Chapel, both at Illogan Highway, Redruth, Cornwall.

He started composing hymns, oratorios and cantatas for his Methodist Chapels, but he also wrote brass band music and was a locally renowned conductor.

His carols, in their direct, naive style have been taken in oral tradition around the world by migrant Cornish miners.