

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

Words by  
**JOSEPH ANSTICE** (1808–1836)

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

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

mp unis. 7

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](http://alfred.com/downloads).

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11

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

14

Son; that God had

17

sent His Son.

21

TENOR / BASS *mf unis.* When

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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 is marked *mp*.

41

Vocal and piano accompaniment for measures 41-43. The vocal line is in a 3/4 time signature. The lyrics are: "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 is marked *p*.

44

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

47

Vocal and piano accompaniment for measures 47-50. The vocal line concludes with the lyrics: "lay at Beth - le - hem; He lay at". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic is marked *mf*.

Beth - le - hem.

*mf*

54

*rall.*

58

SOPRANO *f* [59] *Meno mosso* (♩ = ca. 66)

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

ALTO / TENOR / BASS *f unis.*

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 musical score is written for voice and piano. It begins at measure 71 with the tempo marking 'a tempo'. The vocal line consists of two staves, both marked 'drawn.' with a long horizontal line underneath. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand features a melodic line with a 'dim. poco a poco' instruction. The left hand provides a harmonic accompaniment. The score concludes at measure 75 with a 'rall.' marking and a dynamic of 'mp'.

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.