

# The Shepherd's Pipe

A Christmas Cantata

S.A. (*occasional S.S.A.*)

composed and arranged by  
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*Quietly and smoothly*

*pp* *cantando*

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is 6/8. The music begins with a whole rest on the treble staff. The bass staff starts with a series of chords. The first measure is marked with a piano-piano (*pp*) dynamic. The second measure is marked with *cantando*. The melody in the treble staff begins in the second measure with a quarter note G4, followed by eighth notes A4, B4, and C5.

The second system of musical notation continues the piece. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with chords and moving lines. The music flows smoothly across the system.

*cresc.* *mf*

The third system of musical notation shows a gradual increase in volume. The treble staff continues its melodic development with more complex rhythmic patterns. The bass staff maintains its accompaniment. A *cresc.* (crescendo) marking is placed between the two staves, and a mezzo-forte (*mf*) dynamic is indicated at the end of the system.

*p*

The fourth system of musical notation begins with a piano (*p*) dynamic. The melody in the treble staff continues to evolve, while the bass staff provides harmonic support. The overall texture remains delicate and smooth.

*dim.* *pp*

The fifth and final system of musical notation concludes the prelude. It starts with a *dim.* (diminuendo) marking, leading to a final piano-piano (*pp*) dynamic. The melody in the treble staff ends with a long, sustained note, while the bass staff provides a final accompaniment. The piece ends with a double bar line.



*Quietly*

*P*

*Soprano*

*mp* Oh, the whole, long, wear - y night I lay a - wake and wept Be -

*Alto*

*mp* Oh, the whole, long, wear - y night I lay a - wake and wept Be -

cause I am so rude - ly made, And so poor - ly *mf* kept.

cause I am so rude - ly made, And so poor - ly kept. Old

Old age has bent my legs to leave me all for - lorn,  
 age has bent my legs e - nough to leave me all for - lorn,

And the rain pours through my roof in lit - tle streams of scorn.  
 And the rain pours through my roof in lit - tle streams of scorn.

*piu mosso*  
 Then the gyp - sy wind one day, Then the gyp - sy wind one day  
 Then the gyp - sy wind one day, (May the moun - tains spank him)  
*piu mosso*

Came and stole my door a - way, for that I'll nev - er thank him.

Came and stole my door a - way, for that I'll nev - er thank him.

*pp*

*p* I'm just a sta - ble old, neg -

*p* I'm just a wret - ched sta - ble old, neg -

*mf* lect-ed and for - sak-en! Tell how my walls can hold all heav-en with-out

*mf* lect-ed and for - sak-en! Tell me how my walls can hold all heav-en with-out

1. break - ing, break - ing! My room's so nar-row, I must slave and  
 2. break - ing, break - ing! My room's so nar-row, I must slave and

*p*

sweat to make it do, For, through ev - 'ry crack I have,  
 sweat to make it do, For, through ev - 'ry crack I have,

*mf* *cresc.*

Heav'n is shin - ing through!  
 Heav'n is shin - ing through!

*ff* *allarg.*



# The Roof above the Manger

Flowing and Rhythmic

mp

mp Have the stars come float-ing down to me and en-tered all?

mp Have the stars come float-ing down to me and en-tered

Dropped in through my holes and flown to rest be-side the stall?—

all?— \* Dropped in through my holes and flown to rest be-side the

My peak has al - ways longed to fly in-to heav-en and be free;  
 stall? My peak has longed to fly in-to heav-en and be free;

*cresc.*

And now, but can it be I? Can it be I? Heav'n has come down to  
 And now, but can it be I? Can it be I? Heav'n has come down, come

*accel.* *allarg.*

me! All my ribs are trem - bling now with the  
 down to me! All my ribs are

*dim.* *a tempo*

beat - ing of my heart, For in me, the  
trem-bling now with the beat - ing of my heart,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics "beat - ing of my heart, For in me, the". The middle staff is another vocal line in treble clef with the lyrics "trem-bling now with the beat - ing of my heart,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature.

poor and low, heav'n has found its part!  
For in me, the poor and low, heav'n has found its part!

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a common time signature. It contains the lyrics "poor and low, heav'n has found its part!". The middle staff is another vocal line in treble clef with the lyrics "For in me, the poor and low, heav'n has found its part!". The bottom staff is a piano accompaniment in grand staff with the same key signature and time signature. A dynamic marking of *f* (forte) is present in the piano part.



*Playfully - with good humor*

(voices in unison)

Now, my wood-en gar-ment here

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piano accompaniment starts with a mezzo-piano (mp) dynamic marking.

was not al-ways old and bro-ken. And I have to shed a tear

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "was not al-ways old and bro-ken. And I have to shed a tear". The piano accompaniment continues with a similar rhythmic pattern.

(voices divide)

now that I have spo-ken. But you see, the stu - pid cows, with the way they chomp and

The third system shows the vocal line and piano accompaniment. The vocal line is marked "(voices divide)" and includes the lyrics "now that I have spo-ken. But you see, the stu - pid cows, with the way they chomp and". The piano accompaniment continues with a similar rhythmic pattern.

chew, They some-times miss the hay they browse and bite off pie-ces of me

(unison)  
too! That's why I'm a bat-tered crate and

why my legs all creak and wob - ble; For - give me, but I

had to say it, so my heart and I won't squab-ble.



*Slowly, with simplicity*

*mp*

*mp*

Op - en up the man-ger shut-ters, Throw them op - en wide;  
 Let me spend my days in flow'r-ing for the ba - by's birth;

*mp*

Op - en up the man-ger shut-ters, Throw them op-en, Throw them op - en  
 Let me spend my days in flow'r-ing for the ba-by's birth, the ba - by's

Let me catch a breath of joy, catch a breath of joy  
 Ro - ses rise in ev-'ry spring, rise in ev-'ry spring

wide; Let me catch a breath of joy, catch a breath of joy  
 birth; Ro - ses rise in ev-'ry spring, rise in ev-'ry spring

from the Christ-mas Child in - side. \_\_\_\_\_  
 e - ven from the poor - est earth. \_\_\_\_\_

from the Christ-mas Child in - side. \_\_\_\_\_  
 e - ven from the poor - est earth. \_\_\_\_\_

*Fine*

*mp* How my branch-es dip and bow un-der-neath their load to rest... *pp* Qui-et, I am

*mp* How my branch-es dip and bow un-der-neath their load to rest... *pp* Qui-et, I am

bloom-ing now, Qui-et, I am bloom-ing now for the ho - ly guest.

bloom-ing now, Qui-et, I am bloom-ing now for the ho - ly guest.

*DCal Fine*

*Gently flowing*

**The Linden Tree**

Unison

*mp* Par-don, I'm the lin-den tree a - bove the roof I'm talk-ing through;

voices divide

I stayed a-wake the live-long night just to pray for you. 'Twas

*mf* all be-cause I had a dream from the stars up there. See,



how my arms and how my hands still are lift-ed up in prayer!\_\_\_\_\_

This system shows a piano accompaniment with a vocal line. The piano part consists of a treble and bass clef. The vocal line is in a single staff with a treble clef. The lyrics are: "how my arms and how my hands still are lift-ed up in prayer!\_\_\_\_\_". The key signature has two sharps (F# and C#), and the time signature is 4/4.

*mp* Lis-ten, my branch-es can-not rest, — Their lit-tle blos-som bells are wav-ing; —

*mp* Lis-ten, my branch-es can-not rest, — Their lit-tle blos-som bells are wav-ing; —

This system features three staves: Soprano, Alto, and Piano. The vocal parts are in treble clef, and the piano part is in treble and bass clef. The lyrics for both vocal parts are: "Lis-ten, my branch-es can-not rest, — Their lit-tle blos-som bells are wav-ing; —". The dynamic marking *mp* is present for all parts. The key signature has two sharps, and the time signature is 4/4.

Lis-ten, my branch-es can-not rest, — Their lit-tle blos-som bells are wav-ing. —

Lis-ten, my branch-es can-not rest, — Their lit-tle blos-som bells are wav-ing. —

This system continues the vocal and piano parts from the previous system. It features two vocal staves and a piano accompaniment. The lyrics are: "Lis-ten, my branch-es can-not rest, — Their lit-tle blos-som bells are wav-ing. —". The key signature has two sharps, and the time signature is 4/4.

This hol-i-day will be my best, — This hol-i-day will be my best, — Be-

cause the earth is made the nest — Be-cause the earth is made the  
be my best, — be-cause the earth is made the nest, — made the

nest — for the whole — of heav-en, for the whole — of heav-en!

# The Stars and The Moon

With a smooth, easy rhythm



Musical notation for the piano introduction, consisting of two staves in G major and 6/8 time. The melody is simple and flowing, with a bass line providing harmonic support.



First verse of the song. It features a vocal line and piano accompaniment. The lyrics are: "How the stars do stare to-night, like to lose their eyes, —". The piano part includes a mezzo-piano (*mp*) dynamic marking.



Second verse of the song. It features a vocal line and piano accompaniment. The lyrics are: "For the joy that shines so bright where the ba - by lies! —". The piano part includes a mezzo-forte (*mf*) dynamic marking.

And they shed their sil - ver gleam in calm and qui - et - ness,——

And they shed their sil - ver gleam in calm and qui - et - ness,——

*mf* For e - ter - ni - ty has come to don its earth - ly dress!——

*mf* For e - ter - ni - ty has come to don its earth - ly dress!——

*mp* They spin for the poor - est street gleam - ing gold - en

*mp* They spin for the poor - est street gleam - ing gold - en

thread; Love wanders soon on home-less feet no-where to lay his

thread; Love wanders soon on home-less feet no-where to lay his

*mf*

head But wait a bit, the poor old moon has

head But wait a bit, the poor old moon has

*mf*

*faster*

*mf*

had no chance to speak! He's gone and hid himself in fright behind a mountain

had no chance to speak! He's gone and hid himself in fright behind a mountain

*much slower*  
 peak Be-hind the hill he takes his ease in scorn of anx - ious  
*much slower*  
 peak Be-hind the hill he takes his ease in scorn of anx-ious  
*much slower*

star; \_\_\_\_\_ *Tempo I mp* The good shep-herd guards the world and  
 star; \_\_\_\_\_ *mp* The good shep - herd guards the world and  
*Tempo I mp*

*pp*  
 all things near and far. \_\_\_\_\_  
 all things near and far. \_\_\_\_\_  
*pp*  
*pp*



*mp*

I am the ass, and blind for life. —  
 If I could see the ba - by bright! — *mp*

And  
 And

"The sta - ble's lords are we!" —  
 "Have pi - ty on our need!" —

I am the ox, that am stone deaf. "The sta - ble's lords are we!" —  
 I hear the an - gels sing to-night! "Have pi - ty on our need!" —

Interlude

pp mf

accel. cresc.

With great joy  
mf  
Tempo I  
Is that the child I see? "With  
mf  
Tempo I  
mf rit.  
That laugh-ter is it

God, all things can be! With God, all things can be!"  
allarg. ff  
he? "All things can be! With God, all things can be!"  
allarg. ff  
f allarg. ff





*Like a lullaby, simple and childlike*

1. See how each lit - tle hand turns  
 love I've kin - dled it, made it  
 thump - ing of my heart just

to your bed and prays! I wish my lit - tle heart could  
 hot as I could do. If it on - ly helps a bit to  
 like a ho - ly bell. To help you, take my coat, and

lie with you al - ways. With my  
 keep the cold from you! Hear the  
 may it warm you well!



Yearningly

*mp*

*mp*

That my wish - ing might be small - er here I  
 Then when comes my own be - lov - ed, bow - ing

kneel, dear Child, at Thy feet; — take the love my lips would speak of,  
 to me though I am poor, — with my kiss im - pressed up - on him

with de - vo - tion Thee to greet, — take the love my  
 his heart knows Thy heav'n - ly fire, — with my kiss im-

*cresc.*

*cresc.*

lips would speak of, — with de - vo - tion Thee to greet. —  
 pressed up - on him — his heart knows Thy heav'n - ly fire!

*mf* *rit.*

*mf* *rit.* *a tempo*

*dim.* *p*

1. 2.

*rit.* *pp*



# The Man

*Quietly serious*

*p*

*p*  
To see how crude the ba-by's bed— would grieve most an - y - one,

and shame the eye— that feels no tear— to see the lit - tle Son.

1. To see how  
2.  
*cresc.*

*mf*

When look-ing on this low-ly bed. — it ev-en

*mf*

hurts me too; — so make a nest here in my heart; — I've op-ened

1. 2.

it, dear child, for you! — When look-ing you! — So make a nest here in my

heart; I've op-ened it, dear child, for you!

*mf*

# The Poet

*With a joyful lilt*

*mf*

*mf*

All the sing - ing, ring - ing sounds have made my heart a - glow, —

— and it wants to sing a - loud to - night what ev - 'ry heart would

1.

show. — All the ev - 'ry heart would show. — The

2.

*mp*  
smile, the tear, that speaks to all, that eyes can un-der-stand - this

my poor lips now long to frame in rhyme that love will grant.

*p*  
Let my life be - fore the child

in qui - et first bow down;

and then my heart, no long-er 'mine, pours out for you in

joy - ful song, pours out for you in song! *mf* And then my

heart pours out for you, pours out for you in song!

*f*





# Christmas Every Day

*Very smoothly and gently*

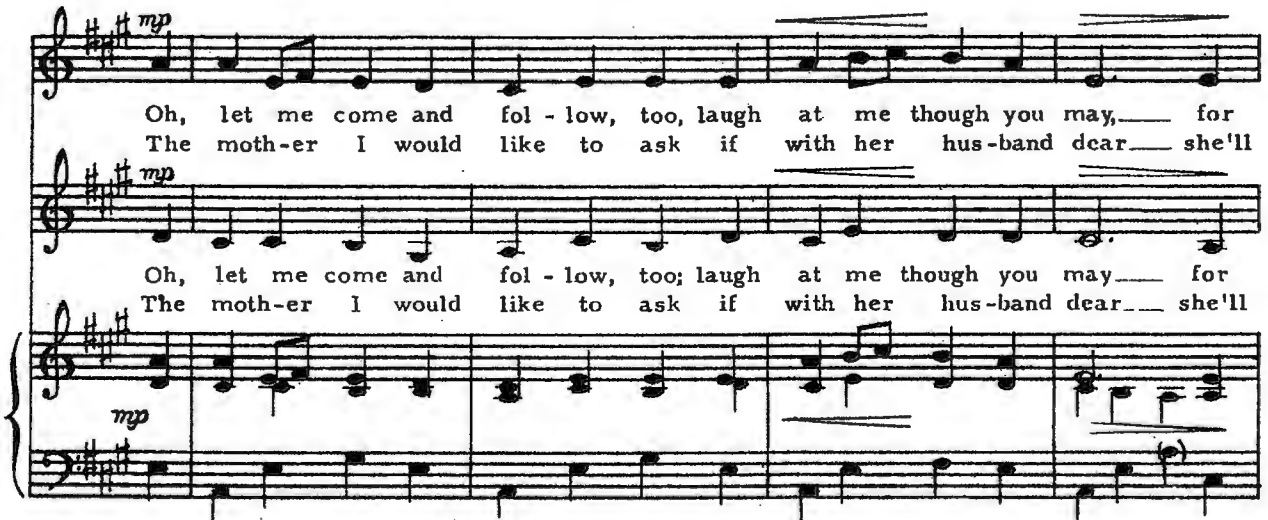


*mp*

Oh, let me come and fol - low, too, laugh at me though you may, — for  
 The moth-er I would like to ask if with her hus-band dear — she'll

*mp*

Oh, let me come and fol - low, too; laugh at me though you may — for  
 The moth-er I would like to ask if with her hus-band dear — she'll

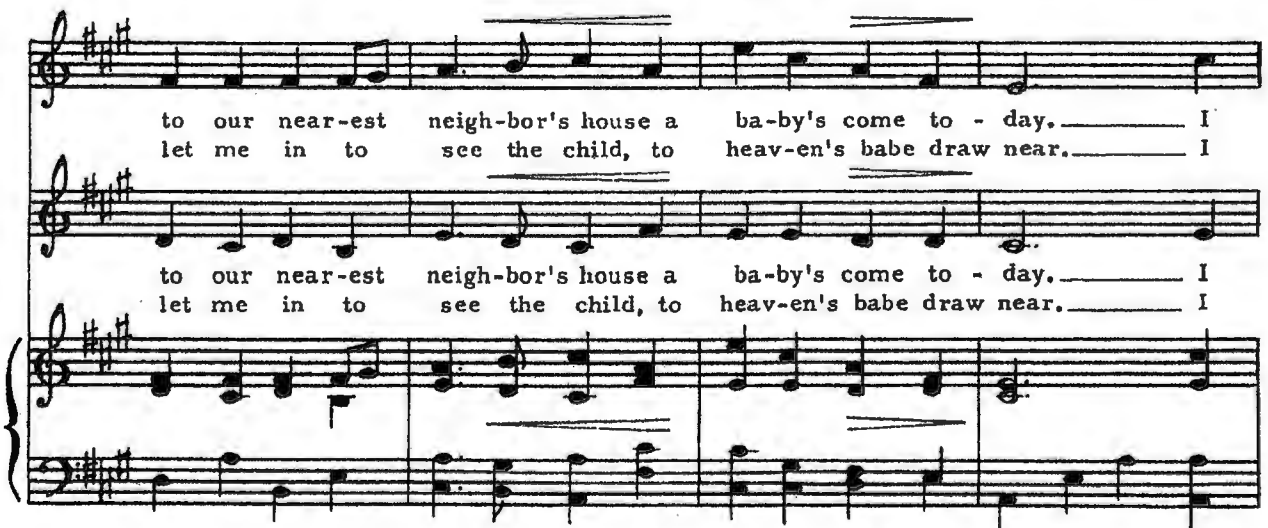


*mp*

to our near-est neigh-bor's house a ba-by's come to - day. — I  
 let me in to see the child, to heav-en's babe draw near. — I

*mp*

to our near-est neigh-bor's house a ba-by's come to - day. — I  
 let me in to see the child, to heav-en's babe draw near. — I



*mf* saw the star that fell that night down from the heav-en clear; I  
 want to o - pen wide my heart and sweep it clean and clear; he'd

*mf* saw the star that fell that night down from the heav-en clear; I  
 want to o - pen wide my heart and sweep it clean and clear; he'd

know I heard the an - gels tread who brought the ba - by here. I  
 see, and smile up - on me then, the lit - tle Je - sus dear; he'd

know I heard the an - gels tread who brought the ba - by here. I  
 see, and smile up - on me then, the lit - tle Je - sus dear; he'd

*p* know I heard the an - gels tread who brought the ba - by here. *dim.* *pp*  
 see, and smile up - on me then, the lit - tle Je - sus dear.

*p* know I heard the an - gels tread who brought the ba - by here. *dim.* *pp*  
 see, and smile up - on me then, the lit - tle Je - sus dear.



*Quietly*

*mp*

*p*

The red sun will be set-ting soon; my days are white as snow. — The  
 Then I my-self will be a lamb and seek the low-ly stall — to

*p*

The red sun will be set-ting soon; my days are white as snow. — The  
 Then I my-self will be a lamb and seek the low-ly stall — to

*p*

an - gels call me from the sheep and I must rise and go. —  
 where the Ho - ly Shep-herd comes who to pas - ture leads us all. —

an - gels call me from the sheep and I must rise and go. —  
 where the Ho - ly Shep-herd comes who to pas - ture leads us all. —

*mf* *faster*

I look once more at ev-'ry lamb my staff has guid-ed ten-der-ly.

*mf* *faster*

I look once more at ev-'ry lamb my staff has guid-ed ten-der-ly.

*mf* *faster*

*cresc.*

Oh, what will be - come of them when His horn sounds forth and beck-ons me?

*cresc.*

Oh, what will be - come of them when His horn sounds forth and beck-ons me?

*cresc.*

*mp* *Tempo I*

Oh, let my tears come flow-ing down, come my

*mp*

Oh, let my tears come flow-ing down, come my

*rit.* *mp*

lambs come with me all; — Let us go to gold - en mead - ows with the

lambs come with me all; — Let us go to gold - en mead - ows with the

*rit.*  
Shep-herd in the stall, —

*rit.*  
Shep-herd in the stall, —

*rit.* \* *a tempo*

\* This is the melody of The Song of the Shepherd. It is very effective if played here with a flute or recorder.

*rit.* *pp*



*With a slow, deliberate rhythm*

*mp*

Af - ter the child-ren and the

*mp*

Af - ter the child-ren and the

*p*

shep-herds, — af - ter the poor we beg of you, — Oh,

shep - herds, af - ter the poor we beg of you, — Oh,

may your heav'n-ly lov - ing - kind-ness bring our souls to pas - ture

may your heav'n-ly lov - ing - kind-ness bring our souls to pas - ture

too. — Myrrh, in-cense, and gold, — king-doms and crowns of kings; how

too. — Myrrh, in-cense, and gold, — king-doms and crowns of kings; how

pale and cheap and old there in the sta - ble are these things! —

pale and cheap and old there in the sta - ble are these things! —

mf  
 Good shines in one a - lone, — true as a guid - ing star! —  
 Good shines in one a - lone, — true as a guid - ing star! —

Guide be-tween star and stone through love and tears a - far in - to the  
 Guide be-tween star and stone through love and tears a - far in - to the

1. 2.  
 king-dom of your own, you king of kings that are! — are! —  
 king-dom of your own, you king of kings that are! — are —





*With a gentle simplicity*

*mp*

See, I am the bed of hay \_\_\_\_\_ from the Bles-sed Night \_\_\_\_\_  
 For the lit-tle God so great \_\_\_\_\_ I'm too poor, I'm told. \_\_\_\_\_

\_\_\_\_\_ where Love came to the world — a ti - ny child — so help-less  
 \_\_\_\_\_ Had I but known this mir - a - cle could

in our sight. \_\_\_\_\_ be! Thou Love a thou-sand - fold! —

*mf faster*  
Will you ask the child for me, I beg you, ho-ly moth-er, a

*mf*

crib more worth-y I may be, a crib more worth-y I may be to hold this lit-tle

1. \_\_\_\_\_ 2. \_\_\_\_\_ *rit.* \_\_\_\_\_ *mp* \_\_\_\_\_

brother. \_\_\_\_\_ broth-er, to hold this lit - tle brother. \_\_\_\_\_

*rit.* \_\_\_\_\_ *mp* \_\_\_\_\_



# The Wisp of Straw

*Slowly, with awe*

*p* I'm a wisp of man-ger straw from

*p* I'm a wisp of man-ger straw from

*p*

ho-ly night and I was glad; I was full of love and awe and made my-

ho-ly night and I was glad, was glad; I was full of love and awe and made my-

self his bed, \_\_\_\_\_ Tram-ple all my ripe grain out, thou

self his bed, \_\_\_\_\_ Tram-ple all my ripe grain out, thou

*mp*

*mp*

*mp*

child of love of heav'n; \_\_\_\_\_ in the soil of shep - herd's hut shall all my

child of love of heav'n, of heav'n; in the soil of shep - herd's hut shall all my

roots be driv'n, \_\_\_\_\_ When you bless the great broad world to its

roots be driv'n, \_\_\_\_\_ When you bless \_\_\_\_\_ the great broad world to its

*mf*

*mf*

*mf*

ve - ry end, I shall be a rip - ened field wait-ing for your

ve-ry end, I shall be a rip-ened field wait-ing for your

hand. Be-fore you die for all men's sake on the lift - ed cross,

hand. Be - fore you die for all men's sake on the lift-ed cross,

I shall be the bread you break to re-deem our loss.

I shall be the bread you break to re - deem our loss.



*Very lightly*

*P*

The first system of music is a piano accompaniment. It consists of a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a piano (*P*) dynamic. The melody is simple and consists of eighth and quarter notes.

*P*

I'm spi-der in his cub-by - hole — un-der the roof — a -

*P*

I'm spi-der in his cub-by - hole — un-der the roof — a -

The second system of music includes two vocal lines and piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "I'm spi-der in his cub-by - hole — un-der the roof — a -". The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a piano (*P*) dynamic.

*mp*

way; — for the child I slave and toil all through the night and

*mp*

way; — for the child I slave and toil all through the night and

The third system of music includes two vocal lines and piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "way; — for the child I slave and toil all through the night and". The piano accompaniment is in a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music begins with a mezzo-piano (*mp*) dynamic.

*p*

day. — All the man-y wear-y folk who come to see — God's

*p*

day. — All the man-y wear-y folk who come to see — God's

*cresc.*

Son, their hearts are filled with Christ - mas love when my spin - ning's

*cresc.*

Son, their hearts are filled with Christ - mas love when my spin - ning's

*cresc.*

*pp*

done. When I have spun — my life a - way — and wov - en

*pp*

done. When I have spun — my life a - way — and wov - en

*pp*

man-y hearts a shrine, — let the child come if he may and  
man-y hearts a shrine, — let the child come if he may and

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "man-y hearts a shrine, — let the child come if he may and".

spin me up in mine, — and spin me up in mine. —  
spin me up in mine, — and spin me up in mine. —

*rit.*

This system contains two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "spin me up in mine, — and spin me up in mine. —". There are two instances of the tempo marking *rit.* (ritardando) above the vocal lines.

*pp*

This system contains a piano accompaniment in grand staff. The piano part features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *pp* (pianissimo) is present at the end of the system.





*Wistfully, with an easy movement*

mp

mp

mp

That's what I should like the best: — to be a hum-ble bridge or way lead-ing

That's what I should like the best: — to be a hum-ble bridge or way lead-ing

1. 2.

to the Christ-mas joy where long-ing finds the road to rest. — rest. —

to the Christ-mas joy where long-ing finds the road to rest. — rest. —

musical score for the first system, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piano part consists of two staves with chords and moving lines. The vocal parts are on two staves, with lyrics "If on-ly" appearing below the notes. A dynamic marking *p* is present.

musical score for the second system, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piano part consists of two staves with chords and moving lines. The vocal parts are on two staves, with lyrics "some-one came to greet the ho - ly moth-er and her child, If on-ly" appearing below the notes. A dynamic marking *p* is present.

musical score for the third system, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/8. The piano part consists of two staves with chords and moving lines. The vocal parts are on two staves, with lyrics "some-one came to greet the ho - ly moth-er and her child, the ver-y" appearing below the notes.

*accel.*

stones that make my path, the ver-y stones that make my path, My ver-y

*accel.*

stones that make my path, the ver-y stones that make my path, My ver-y

*accel.*

*cresc.*

stones would thrill with joy, would thrill with joy be-neath those feet, the ver-y

*cresc.*

stones would thrill with joy, would thrill with joy be-neath those feet, the ver-y

*cresc.*

*allarg.*

*allarg.*

*allarg.*

*ff*

stones that make my path would thrill with joy be-neath those feet! ———

*ff*

stones that make my path would thrill with joy be-neath those feet! ———

*ff*



# The Shepherd's Song

*Moving gently, with a peaceful lilt*

*mp*

\* It is especially nice for this melody line to be played by a flute or a recorder, continuing it as a descant when the voices enter.

*fine*

*mp*

I am the shep-herd's song, I sing here in the sta-ble's shad - ow, And  
I call them through the win-ter night, lost out there in the bit-ter cold; Oh,

*mp*

I am the shep-herd's song, I sing here in the sta-ble's shad - ow, And  
I call them through the win-ter night, lost out there in the bit-ter cold; Oh,

*mp*

all men come; like lambs I bring them to the Christ-mas mead-ow,  
 come and see how Love is bright in the Good Shep-herd's \_\_\_\_\_ fold. If

all men come; like lambs I bring them to the Christ-mas mead-ow,  
 come and see how Love is bright in the Good Shep-herd's \_\_\_\_\_ fold. If

there should come some wear-y one still late at night that I could bless, I'll

there should come some wear-y one still late at night that I could bless, I'll

be con - tent my sing-ing's done and glad for wear-i - ness. \_\_\_\_\_

be con - tent my sing-ing's done and glad for wear-i - ness. \_\_\_\_\_

Accompiment D.C. al Fine



*Quietly, with deep feeling*

Introduction piano score in G major, 3/4 time. The score consists of three staves: two for the vocal line and one grand staff for the piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic.

Vocal and piano accompaniment for the first line of the song. The vocal line is written in two parts (Soprano and Alto) and includes the lyrics: "A can - dle let me be, — to shine — be-fore the man - ger; let me". The piano accompaniment is in G major, 3/4 time, with a *p* (piano) dynamic.

stay as a burn-ing sign to all who pass a-long this way. — So that

stay as a burn-ing sign to all who pass a-long this way. — So that

some poor wan-d'ring stran-ger may see my light and come, —

some poor wan - d'ring — stran-ger may see my light and come, —

leave earth's streets and find a man - ger that is all men's home. —

leave earth's streets and find a man - ger that is all men's home. —

*mf*

Then let my wax drip to the floor with the love I bring. On-ly

*mf*

Then let my wax drip to the floor with the love I bring. On-ly

*mf*

1.

when I am no more will I be ev - ery - thing! \_\_\_\_\_

when I am no more will I be ev - ery - thing! \_\_\_\_\_

2. *rit.*

I be ev - ery - thing! \_\_\_\_\_

*rit.*

I be ev - ery - thing! \_\_\_\_\_

*rit.* *p* *pp*





*mf*

*mf*\*

I ring it far and near and sound it forth to all, for God is made our brother here in an

I ring — it far and near and

\* The first portion of *The Bell* is a round. All voices should sing it in unison to the repeat sign. On the second time through, voices should enter as for a three-part round.

ox - en stall. — Then all men's hearts will ring out clear to make his prais-es

sound it forth to all, for God is made our broth-er here in an ox - en

I ring — it far and near and sound it

known and burn like crim-son can-dles here in si-lence 'round God's throne. I

stall. Then all men's hearts will ring out clear to make his prais-es known and

forth to all, for God is made our broth-er here in an ox - en stall. Then

ring\_\_\_\_\_ it far and near and sound\_\_\_\_\_ it forth to all, I  
 burn like crim-son can-dles here in si-lence 'round God's throne.\_\_\_\_ I  
 all men's hearts will ring out clear to make his prais-es known\_\_\_\_ and

ring it far and near and sound\_\_\_\_\_ it forth to all.\_\_\_\_ *rit.*  
 ring it far and near and sound\_\_\_\_\_ it forth to all.\_\_\_\_ *rit.*  
 burn like crim-son can-dles here in si-lence 'round God's throne.\_\_\_\_ *rit.*

*broadly*

This is the won-der in the last great Christ-mas - time, —

*mf*

This is the won-der in the last great Christ-mas - time, —

*mf*

*cresc.*

when time is done — and the Spir - it's chil - dren keep the

*cresc.*

when time is done — and the Spir - it's chil - dren keep the

*cresc.*

*ff*

feast with God the Fa - ther and the Son! —

*ff*

feast with God the Fa - ther and the Son! —

*ff*

\*Chimes play "b" where indicated.



*With increasing wonder* *p*

When all the winds were  
My heart was made the

*p*

mild, \_\_\_\_\_ Ma-ry came to me a - part \_\_\_\_\_ and  
man-ger, \_\_\_\_\_ and my bo-dy was the stall. \_\_\_\_\_ And

When all the winds were mild, \_\_\_\_\_ Ma-ry came to me and  
My heart was made the man - ger, \_\_\_\_\_ and my bo-dy was the

1.

laid the Ho - ly Child here in - side my heart.  
 now no man is stran-ger: my life goes out to

laid the Ho - ly Child here in - side my heart.  
 stall; no man is stran-ger: my life goes out to.

2. *piu mosso*

all, To bring to each of them this Child of heav-en's

*piu mosso*

all, To bring to each of them this Child of heav-en's

*piu mosso*

*mf* *cresc.*

light, to let them en - ter in like flames of can-dles, flames of can-dles

*mf* *cresc.*

light, to let them en - ter in like flames of can-dles, flames of can-dles

*cresc.*

*rit.*  
 to the ho - ly night,  
*rit.*  
 to the ho - ly night.  
*rit.* *mp* *a tempo*

*mp*  
 When all the winds were mild, Ma-ry came to  
*mp*  
 When all the winds were mild,

me a - part and laid the Ho - ly Child here in -  
 Ma - ry came to me and laid the Ho - ly Child here in -

side my heart. *mf* My heart was made the man-ger, -

side my heart. *mf* My heart was made the man-ger, -

*cresc.* My bo - dy was the stall and now no man is

*cresc.* My bo - dy was the stall and now no man is

*cresc.*

*ff* stran-ger, my life goes out to all!

*ff* stran-ger, my life goes out to all!

*ff*



## Notes

This collection of songs revolves around the stable on Christmas Night. The ordinary, commonplace things participated, each in its own way, in the miraculous birth, as did the everyday people who also came to worship – and which of us might not see himself among them?

The poems were found in a book shop in Germany in 1935, by someone in our community. Their unpretentious, genuine approach to that Night of nights brought an immediate response, and the little book took its place in our common Christmas experience. In the English translation of them, Marlys Swinger found the impetus she had been hoping for to help her bring into reality a Christmas cantata for our children to sing.

We know that Christ came, not in a gorgeous, gilded, royal setting, but in surroundings so humble and poor that even the lowest and meanest of God's creatures could see His power for what it was – not of this world but of God. The little path, the bed of hay, the linden tree – do they not point to Christmas every day? While the Shepherd's Pipe has at its center the very fact of Christmas, all of the voices that speak through it are for every day and every time.

The poet, Georg Johannes Gick, was born in 1910 in Aschaffenburg, Bavaria, and grew up in Amberg. In 1937 he moved to Munich, where he taught elementary school and served as a school principal from 1956 to 1972. We feel close to him, for the Poet has spoken to us of himself, and in a way which we wish to echo:

Let my life before the Child  
In quiet first bow down;  
and then my heart, no longer  
mine, pours out for you in song.

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