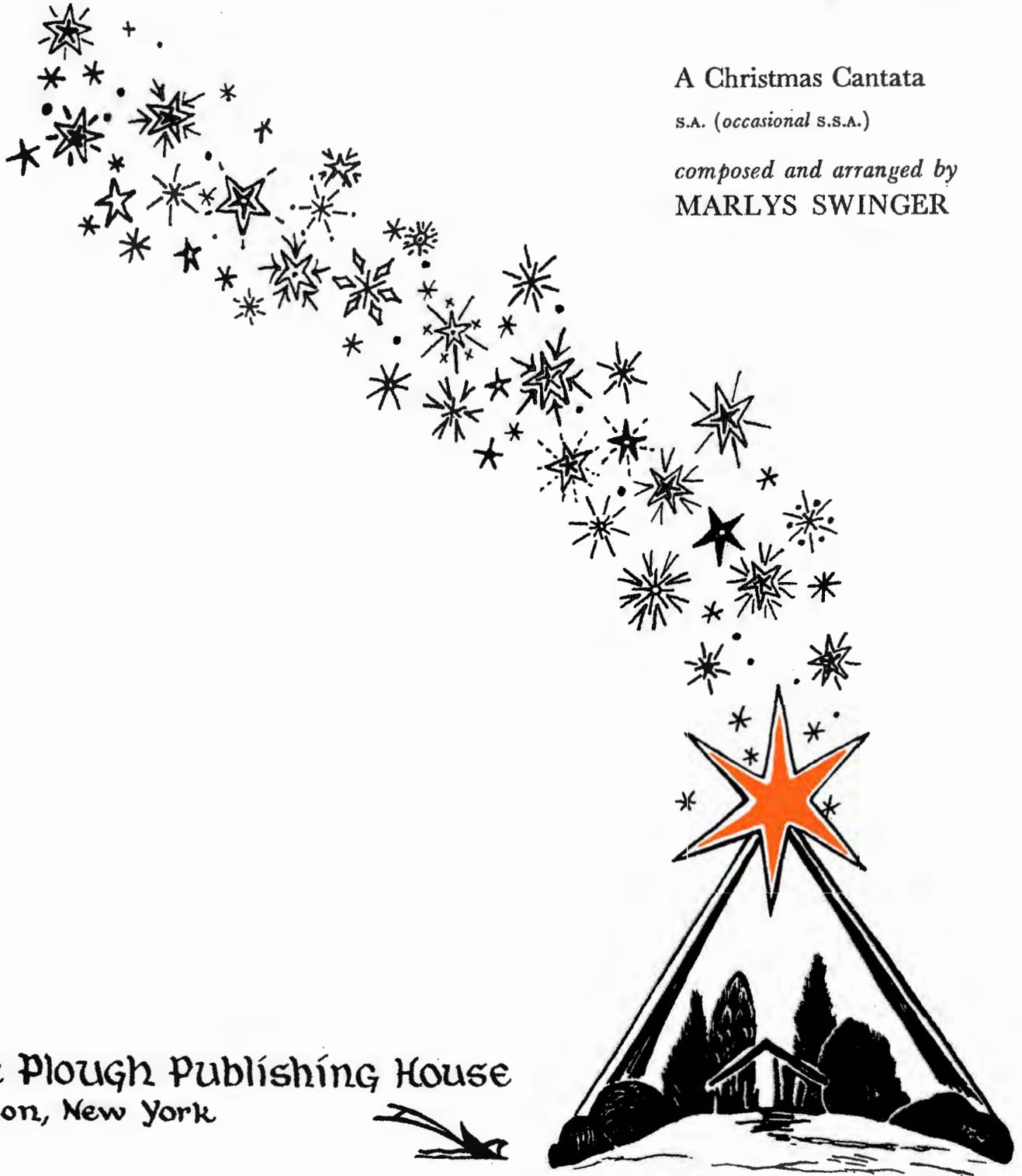


The Shepherd's Pipe

A Christmas Cantata

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

composed and arranged by
MARLYS SWINGER



The Plough Publishing House
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Contents

THE SPEECH OF THINGS

Prelude	3
The Stable	4
The Roof above the Manger	8
The Manger	11
The Rose Bush	13
The Linden Tree	15
The Stars and the Moon	18

SIMPLICITY UPON ITS KNEES

The Ox and the Ass	22
The Child	24
The Beloved	25
The Man	27
The Poet	29
Christmas Every Day	32
The Old Shepherd	34
The Wisemen	37

THE HEART LIFTS ITS HANDS

The Bed of Hay	40
The Wisp of Straw	42
The Spider in the Corner	45
The Little Path	48
The Shepherd's Song	51
The Candle	53
The Bell	56
The Miracle	60
The story behind <i>The Shepherd's Pipe</i>	64
Producing <i>The Shepherd's Pipe</i> as a pageant	65



Prelude

Quietly and smoothly

pp *cantando*

cresc. *mf*

p

dim. *pp*



The Stable

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

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

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

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.

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

accel. *allarg.*

dim. *a tempo*
 me! All my ribs are trem - bling now with the
dim. *a tempo*
 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 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 accompaniment.



Playfully - with good humor

(voices in unison)

Now, my wood-en gar-ment here

mp

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

(voices divide)

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

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.



The Rose Bush

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

* * * * *

The Linden Tree

* * * * *

Gently flowing

mp

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

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

voices divide

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 block contains a musical score for piano and voice. The piano part is written in treble and bass clefs with a key signature of two sharps (F# and C#). The vocal line is in a single treble clef. The lyrics are: "how my arms and how my hands still are lift-ed up in prayer!_____".

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

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

This block contains a musical score for soprano, alto, and piano. The piano part is in treble and bass clefs with a key signature of two sharps. The soprano and alto parts are in treble 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; —".

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 block contains a musical score for piano and voice. The piano part is in treble and bass clefs with a key signature of two sharps. The vocal line is in a single treble clef. The lyrics are: "Lis-ten, my branch-es can-not rest, — Their lit-tle blos-som bells are wav-ing. —".

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

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

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

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

cresc. nest for heaven, for the whole — of heav-en, for the whole — of heav-en!

cresc. *ff*

The Stars and The Moon

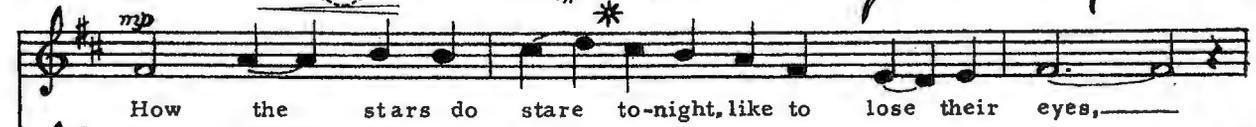
With a smooth, easy rhythm



Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major and 6/8 time. The melody is simple and flowing, with a tempo marking of 69.

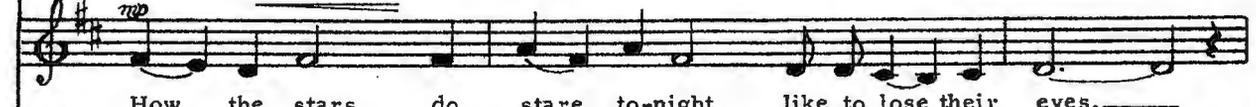


Decorative elements including stars and snowflakes interspersed between the first and second systems of music.



Musical notation for the first vocal line, treble clef, G major, 6/8 time. The melody is simple and flowing, with a tempo marking of 72.

How the stars do stare to-night, like to lose their eyes, —

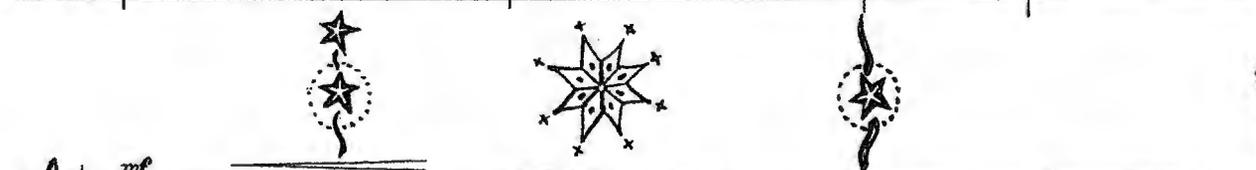


Musical notation for the second vocal line, treble clef, G major, 6/8 time. The melody is simple and flowing, with a tempo marking of 72.

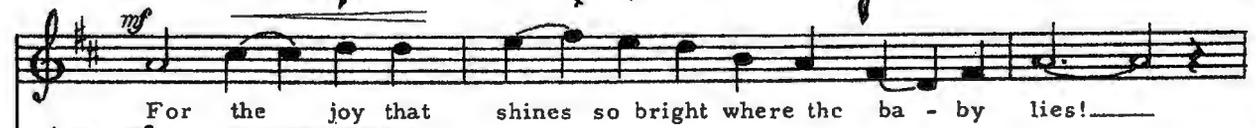
How the stars do stare to-night, like to lose their eyes, —



Musical notation for the piano accompaniment, first system, consisting of two staves (treble and bass clef) in G major and 6/8 time. The tempo marking is *mp*.



Decorative elements including stars and snowflakes interspersed between the second and third systems of music.



Musical notation for the third vocal line, treble clef, G major, 6/8 time. The melody is simple and flowing, with a tempo marking of 75.

For the joy that shines so bright where the ba - by lies! —



Musical notation for the fourth vocal line, treble clef, G major, 6/8 time. The melody is simple and flowing, with a tempo marking of 75.

For the joy that shines so bright where the ba - by lies! —



Musical notation for the piano accompaniment, second system, consisting of two staves (treble and bass clef) in G major and 6/8 time. The tempo marking is *mf*.

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 wan - ders soon on home-less feet no-where to lay his

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

head _____ But wait a bit, the poor old moon has

head _____ But wait a bit, the poor old moon has

faster *mf*

had no chance to speak! He's gone and hid him-self in fright be-hind a moun-tain

had no chance to speak! He's gone and hid him-self in fright be-hind a moun-tain

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

mp

"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*



Quietly serious

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



mf

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music is in a 3/4 time signature. The first measure starts with a piano (*mf*) dynamic marking. The melody in the upper staff is a simple, joyful line.

mf

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

The second system of music continues the piano accompaniment from the first system. It includes the lyrics "All the sing - ing, ring - ing sounds have made my heart a - glow, —" written below the upper staff. The music is in the same key and time signature.

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

The third system of music continues the piano accompaniment. It includes the lyrics "and it wants to sing a - loud to - night what ev - 'ry heart would" written below the upper staff. The system ends with a first ending bracket labeled "1." above the final measure.

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

The fourth system of music continues the piano accompaniment. It includes the lyrics "show. — All the ev - 'ry heart would show. — The" written below the upper staff. The system ends with a second ending bracket labeled "2." above the final measure.

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

mp

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in G major, with lyrics "smile, the tear, that speaks to all, that eyes can un-der-stand - this". The bottom two staves are piano accompaniment, starting with a mezzo-piano (*mp*) dynamic. The piano part features a steady eighth-note bass line and a more active treble line with chords and moving lines.

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

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "my poor lips now long to frame in rhyme that love will grant." The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

p
Let my life be - fore the child

p

Detailed description: This system contains the third and fourth lines of music. The vocal line begins with a piano (*p*) dynamic and the lyrics "Let my life be - fore the child". The piano accompaniment also features a piano (*p*) dynamic. The melody in the vocal line is more melismatic, with longer note values.

in qui - et first bow down;

Detailed description: This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "in qui - et first bow down;". The piano accompaniment provides a harmonic and rhythmic foundation for the final phrase.

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

This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "and then my heart, no long-er 'mine, pours out for you in".

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

This system contains the second line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "joy - ful song, pours out for you in song! ————— And then my". There are dynamic markings of *mf* above the vocal line and below the piano accompaniment.

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

This system contains the third line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "heart pours out for you, pours out for you ————— in song! —————".

This system contains the final line of music on the page. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "heart pours out for you, pours out for you ————— in song! —————". There is a dynamic marking of *f* below the piano accompaniment.

Christmas Every Day

Very smoothly and gently

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in G major (one sharp). The music is marked with a piano (*p*) dynamic.

Musical notation for the first verse, including vocal lines and piano accompaniment. The key signature is G major (one sharp). The music is marked with a mezzo-piano (*mp*) dynamic.

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

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

Musical notation for the second verse, including vocal lines and piano accompaniment. The key signature is G major (one sharp). The music is marked with a mezzo-piano (*mp*) dynamic.

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

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. *pp*

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. *pp*



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

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. _____



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

A piano accompaniment system consisting of a treble and bass clef staff. The music is in 2/4 time and G major. It begins with a piano (*p*) dynamic. The melody is simple and accompanimental.A system with two vocal staves and piano accompaniment. The vocal staves have lyrics: "I'm spi-der in his cub-by - hole — un-der the roof — a -". The piano accompaniment continues from the first system. The dynamic is piano (*p*). There are heart-shaped decorative elements above the vocal staves.A system with two vocal staves and piano accompaniment. The vocal staves have lyrics: "way; — for the child I slave and toil all through the night and". The piano accompaniment continues. The dynamic is mezzo-piano (*mp*). A small spider illustration is centered above the vocal staves.

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 the first two systems of music. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are piano accompaniment in 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. —

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics: "spin me up in mine, — and spin me up in mine. —". The bottom two staves are piano accompaniment. The word "rit." (ritardando) is written above the vocal lines and below the piano accompaniment in the second system.

This system contains the fifth and sixth systems of music. The top two staves are empty, likely for vocalists. The bottom two staves are piano accompaniment. The word "pp" (pianissimo) is written below the piano accompaniment in the sixth 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.

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

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 marked 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.



The Miracle

With increasing wonder

p

When all the winds were
My heart was made the

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

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. *a tempo*
mp

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. My heart was made the man-ger, -

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

mf

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

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

cresc.

stran-ger, my life goes out to all!

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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