

# SHEPHERD'S CAROL

Christmas Carol arranged for S. A. T. B. by  
V. EARLE COPES

FROM SUFFOLK HARMONY, 1786  
(FREELY PARAPHRASED)

WILLIAM BILLINGS

Gaily ( $\text{♩} = \text{c. } 88$ )

SOPRANO *mf* Me - thinks I see a

ALTO *mf* Me - thinks I see a

TENOR *mf* Me - thinks I see a

BASS *mf* Me - thinks I see a

ACCOMP. (*ad lib.*) *mf* Me - thinks I see a

heav'n-ly host of an - gels on the wing; Me -

heav'n-ly host of an - gels on the wing; Me -

heav'n-ly host of an - gels on the wing; Me -

heav'n-ly host of an - gels on the wing; Me -

Also published for S. A. B.

Made in U. S. A.

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thinks I hear their cheer-ful notes, So mer-ri - ly they  
thinks I hear their cheer-ful notes, So mer-ri - ly they  
thinks I hear their cheer-ful notes, So mer-ri - ly they  
thinks I hear their cheer-ful notes, So mer-ri - ly they

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "thinks I hear their cheer-ful notes, So mer-ri - ly they". The piano accompaniment is written in a grand staff with treble and bass clefs.

sing, So— mer - ri - ly— they— sing.  
sing,— So mer - ri - ly they— sing.  
sing, So mer - ri - ly they sing.  
sing, So mer - ri - ly they sing.

The second system continues the vocal parts and piano accompaniment. The lyrics are: "sing, So— mer - ri - ly— they— sing.", "sing,— So mer - ri - ly they— sing.", "sing, So mer - ri - ly they sing.", and "sing, So mer - ri - ly they sing.". The piano accompaniment continues with chords and melodic lines.

Slower (♩ = c. 60)

*mf* Let all your fears be ban - ished hence, Glad  
not in courts or pal - ac - es, To

*mf* Let fears be ban - ished hence, Glad  
*mp* Seek not in pal - ac - es, To

Slower (♩ = c. 60)

*mf* (mp)

ti - dings I pro - claim; For there's a Sav - iour  
Beth - le - hem re - pair; And fol - low the star to

ti - dings I pro - claim; For there's a Sav - iour  
Beth - le - hem re - pair; And fol - low the star to

*mf* Glad ti - dings I pro - claim; To you is  
*mp* To Beth - le - hem re - pair; To see your

*mp* Glad ti - dings I pro - claim; To you is  
*mp* To Beth - le - hem re - pair; To see your

born to - day, And Je - sus is his name, And  
see your God, Who lies in man - ger bare, Who

born to - day, And Je - sus is the Sav - iour's name,  
see your God, Who lies in man - ger rude and bare,

born this day a Sav - iour, Je - sus is his name,  
God, who lies in hum - ble man - ger rude and bare,

born this day a Sav - iour, Je - sus is his name,  
God, who lies in hum - ble man - ger rude and bare,

1. *mp* 2. *mp*

Je - sus is his name. Seek  
lies in man - ger bare. The

Je - sus is the Sav - iour's name.  
lies in man - ger rude and bare.

Je - sus is the Sav - iour's name.  
lies in man - ger rude and bare.

Je - sus is his name. bare.

1. 2. *mp*

low - ly child whom you\_ will find\_ Is not of com - mon  
*mp*

The child whom you will find\_ Is not of com - mon  
*mp*

Is  
*mp*

Is

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line, and the fourth staff is a bass line. The music is in a minor key and 4/4 time. The lyrics are: "low - ly child whom you\_ will find\_ Is not of com - mon" and "The child whom you will find\_ Is not of com - mon". There are dynamic markings of *mp* (mezzo-piano) and the word "Is" appears at the end of the system.

birth; — But sec - ond in — the Trin - i - ty, — The

birth; — But sec - ond in the Trin - i - ty, The

not\_ of com - mon birth, But in the Trin - i - ty, the

not\_ of com - mon birth, But in the Trin - i - ty, the

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line, and the fourth staff is a bass line. The lyrics are: "birth; — But sec - ond in — the Trin - i - ty, — The", "birth; — But sec - ond in the Trin - i - ty, The", "not\_ of com - mon birth, But in the Trin - i - ty, the", and "not\_ of com - mon birth, But in the Trin - i - ty, the".

Son of heav'n and earth, The Son of heav'n and earth.

Son of heav-en and of earth, Son of heav-en and of earth.

Son of heav-en and of earth, Son of heav-en and of earth.

Son of heav-en and of earth, Son of heav'n and earth.

First tempo

A - round the shep-herds  
And Ho - ly Ghost a -

A - round the shep-herds  
And Ho - ly Ghost a -

A heav'n - ly host a - round the shep-herds  
To Christ the Son and Ho - ly Ghost a -

Then sud - den - ly a host  
God the Fa - ther, Christ, A - round the shep-herds  
And Ho - ly Ghost a -

First tempo

throng, Ex - ult - ing in the three-fold God, And thus ad-dressed their  
 dored, The first and last, the last and first, E - ter - nal praise af -

throng, Ex - ult - ing in the three-fold God, And thus ad-dressed their  
 dored, The first and last, the last and first, E - ter - nal praise af -

throng, Ex - ult - ing in the three-fold God, And thus ad-dressed their  
 dored, The first and last, the last and first, E - ter - nal praise af -

throng,  
dored,

*(rit. 2nd time)*

song, And thus ad - dressed their song.  
 ford, E - ter - nal praise af - - ford.

song, — And thus ad - dressed their song.  
 ford, — E - ter - nal praise af - - ford.

song, — And thus ad - dressed their song.  
 ford, — E - ter - nal praise af - - ford.

1. 2.

*(rit. 2nd time)*

To

*(rit. 2nd time)*

1. 2.