

There Were Shepherds

SATB Choir, Trumpet, Two Trombones, Two Violins, and Cello

Apostolic Christian Hymnal № 258

arr. Joshua Nitz, 2013

Es waren Hirten zu Bethlehem (C. Palmer)

S.
A.



There were shep - herds a - bid - ing in the fields, Keeping

T.
B.



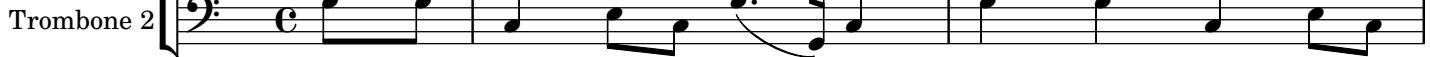
Trumpet
in B ♭



Trombone 1



Trombone 2



Violin 1



Violin 2



Cello



There Were Shepherds — 2

3
S.
A. *molto rall.* ♩ = 120
watch, keeping watch o'er their flocks by night. And the angel of the

T.
B. *f*

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

Detailed description: This is a page of a musical score for the second part of 'There Were Shepherds'. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for Trumpet (Tpt.), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Violin 1 (Vn. 1), Violin 2 (Vn. 2), and Viola (Vc.). The vocal parts have lyrics: 'watch, keeping watch o'er their flocks by night. And the angel of the'. The tempo is marked 'molto rall.' and the tempo indicator is ♩ = 120. The score is divided into three measures by vertical bar lines. The first measure is in G major (one sharp), the second in G major, and the third in F major (one flat). The vocal parts have a triplet of eighth notes in the first measure. The instrumental parts provide harmonic support with various rhythmic patterns.

There Were Shepherds — 3

6

S.
A.

Lord came up - on them, And the glo-ry of the Lord shone

T.
B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

9

S.
A.

round about them, And the glo-ry of the Lord, the glo - ry of the

T.
B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 4

12

S.
A.

Lord shone round a-bout them, And they were sore a-

T.
B.

mp

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

$\text{♩} = 60$

The musical score is arranged in systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the instrumental parts (Trumpet, Trombone 1, Trombone 2). The vocal parts have lyrics: "Lord shone round a-bout them, And they were sore a-". The instrumental parts include a Trumpet part in G major (one sharp) and Violin/Viola parts in F major (one flat). The tempo is marked as quarter note = 60. The score is numbered 12 at the beginning of the first system.

There Were Shepherds — 5

15 *rall.* $\text{♩} = 85$

S.
A. fraid, and they were sore a-fraid. And the an-gel said unto them:

mf

T.
B.

Tbn. 1

Vn. 1

Vn. 2

Vc.

19 $\text{♩} = 110$

S.
A. "Fear ye not, fear ye not, for be - hold I bring you good

p

T.
B.

Tbn. 1

Vn. 1

Vn. 2

There Were Shepherds — 6

25

S.
A.

ti - dings of great joy, Which shall be to all peo - ple, to all

mf

T.
B.

Tbn. 1

Vn. 1

Vn. 2

Vc.

accel.

30

S.
A.

people; For un - to you is born this day, in the cit - y of

ff *mf*

T.
B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 7

36

S.
A.

Da-vid a Sav - ior which is Christ the Lord.”

T.
B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

(41)

S.
A.

Then suddenly there were with the an-gel a multitude of the heav'nly

mp

T.
B.

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 8

45

S.
A.

host, And praising God and say-ing, prais-ing God and say-ing:

T.
B.

Vn. 1

Vn. 2

Vc.

Ehre sei Gott in der Höhe (F. Silcher)

51

S.
A.

"Glo - ry, glo - ry, Glo-ry to God in the high-est, And peace be on

ff T.
B. *mp*

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 9

56

S.
A.

earth, And goodwill toward men, Good - will toward men,

T.
B.

f

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 10

(60)

S.
A.

And good - will toward men, Good - will toward men!

T.
B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

65

Grandioso (♩ = 50)

S.
A.

Glo - ry to God in the high - est! Glo - ry to

T.
B.

Tpt.

Tbn. 1

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 11

70 *poco staccato* $\text{♩} = 60$

S. A. God in the high - est! On earth be peace, On

T. B. *mp*

Tpt.

Tbn. 1

Vn. 1

Vn. 2

Vc.

75

S. A. earth be peace, And goodwill toward men, good - will toward

T. B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 12

Maestoso (♩ = 55)

80

S.
A.

men. Glo - ry, glo - ry, Glo-ry to God in the high - est!

mf

T.
B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

There Were Shepherds — 13

(84) *poco a poco rit.*

S. A. On earth be peace, And goodwill toward men, good -

mp *mf*

T. B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

The musical score is arranged in systems. The first system contains the vocal parts (Soprano and Alto) and the Trombone 1 and 2 parts. The second system contains the Trumpet, Trombone 1, and Trombone 2 parts. The third system contains the Violin 1, Violin 2, and Viola parts. The vocal parts have lyrics: 'On earth be peace, And goodwill toward men, good -'. The tempo is marked 'poco a poco rit.' and dynamics include 'mp' and 'mf'. The score is for measures 84-88.

There Were Shepherds — 14

89

S.
A.

will toward men, And good-will toward men, Good - will toward men.”

ff

T.
B.

Tpt.

Tbn. 1

Tbn. 2

Vn. 1

Vn. 2

Vc.

Choir

There Were Shepherds

Apostolic Christian Hymnal No 258
Es waren Hirten zu Bethlehem (C. Palmer)

arr. Joshua Nitz, 2013

♩ = 100

S. A. There were shep - herds a - bid - ing in the fields, Keeping

mp

T. B.

³ *molto rall.* ♩ = 120

watch, keeping watch o'er their flocks by night. And the angel of the

f

⁶ Lord came up - on them, And the glo-ry of the Lord shone

⁹ round a-bout them, And the glo-ry of the Lord, the glo - ry of the

¹² ♩ = 60

Lord shone round a-bout them, And they were sore a-

mp

There Were Shepherds — Choir — 2

15 *rall.* ♩ = 85

fraid, and they were sore a-fraid. And the an-gel said unto them:

mf

19 ♩ = 110

"Fear ye not, fear ye not, for be-hold I bring you good

p

25 *accel.*

ti-dings of great joy, Which shall be to all peo-ple, to all

mf

30

people; For un-to you is born this day, in the cit-y of

ff *mf*

36

Da-vid a Sav-ior which is Christ the Lord."

There Were Shepherds — Choir — 3

(41)

Then suddenly there were with the an-gel a multitude of the heav'nly

mp

45

host, And praising God and say-ing, prais-ing God and say-ing:

Ehre sei Gott in der Höhe (F. Silcher)

51

"Glo-ry, glo-ry, Glory to God in the highest, And peace be on earth,

ff *mp*

(56)

And goodwill toward men, Good - will toward men, And good-will toward

f

62

Grandioso ($\text{♩} = 50$)

men, Good-will toward men! Glo - ry to God in the high - est!

There Were Shepherds — Choir — 4

69 *poco staccato* $\text{♩} = 60$

Glo-ry to God in the high - est! On earth be peace, On earth be peace,

mp

(76) *Maestoso* ($\text{♩} = 55$)

And goodwill toward men, good - will toward men. Glo - ry, glo - ry,

mf

83 *poco a poco rit.*

Glory to God in the high-est! On earth be peace, And goodwill toward

mp *mf*

88

men, good-will toward men, And goodwill toward men, Goodwill toward men."

ff

Trumpet in B \flat

There Were Shepherds

Apostolic Christian Hymnal No 258
Es waren Hirten zu Bethlehem (C. Palmer)

arr. Joshua Nitz, 2013

$\text{♩} = 100$
mp **molto rall.**

5 $\text{♩} = 120$
f

(9) $\text{♩} = 60$ **rall.** $\text{♩} = 85$
mp *mf*

19 $\text{♩} = 110$
p *mf* *ff* **accel.**

(34) *mf*

(41) *mp* *ff* **Ehre sei Gott in der Höhe (F. Silcher)**

(54) *mp* *f*

65 **Grandioso** ($\text{♩} = 50$) **poco staccato** ($\text{♩} = 60$) *mp*

(76) **Maestoso** ($\text{♩} = 55$) *mf*

(84) **poco a poco rit.** *mp* *mf* *ff*

Trombone 1

There Were Shepherds

Apostolic Christian Hymnal No 258
Es waren Hirten zu Bethlehem (C. Palmer)

arr. Joshua Nitz, 2013

♩ = 100 *mp* *molto rall.* ♩ = 120 *f*

(7) *mp* ♩ = 60 *rall.*

(16) ♩ = 85 *mf* ♩ = 110 *p* *accel.* *mf*

(30) *ff* *mf*

(41) *mp* *ff* *mp*

(56) *f*

65 *Grandioso* (♩ = 50) *poco staccato* ♩ = 60 *mp*

(76) *Maestoso* (♩ = 55) *mf*

(84) *poco a poco rit.* *mp* *mf* *ff*

Detailed description: This is a musical score for Trombone 1, titled "There Were Shepherds". It is an arrangement by Joshua Nitz from 2013, based on the hymn "Es waren Hirten zu Bethlehem" (No. 258) from the Apostolic Christian Hymnal. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff starts with a tempo of ♩ = 100 and a dynamic of *mp*. It includes a *molto rall.* section and a tempo change to ♩ = 120 with a dynamic of *f*. The second staff (measures 7-15) has a tempo of ♩ = 60 and a *rall.* marking, with a dynamic of *mp*. The third staff (measures 16-29) features a tempo of ♩ = 85 with a dynamic of *mf*, followed by a 3/4 time signature change, a tempo of ♩ = 110 with a dynamic of *p*, an *accel.* marking, and a dynamic of *mf*. The fourth staff (measures 30-40) shows dynamics of *ff* and *mf*. The fifth staff (measures 41-55) includes a 3-measure rest, a 5-measure rest, and dynamics of *mp*, *ff*, and *mp*. The sixth staff (measures 56-64) starts with a dynamic of *f*. The seventh staff (measures 65-75) is marked *Grandioso* (♩ = 50) and *poco staccato* (♩ = 60), with a dynamic of *mp*. The eighth staff (measures 76-83) is marked *Maestoso* (♩ = 55) and has a dynamic of *mf*. The ninth staff (measures 84-90) is marked *poco a poco rit.* and includes dynamics of *mp*, *mf*, and *ff*.

Trombone 2

There Were Shepherds

Apostolic Christian Hymnal No 258
Es waren Hirten zu Bethlehem (C. Palmer)

arr. Joshua Nitz, 2013

♩ = 100

mp

5

♩ = 120

f

(9)

♩ = 60 *rall.* ♩ = 85

mp *mf*

19

♩ = 110

p *mf* *ff*

34

mf *mp*

Ehre sei Gott in der Höhe (F. Silcher)

51

ff *mp* *f* poco staccato

(60)

Grandioso (♩ = 50) ♩ = 60

mp

(76)

Maestoso (♩ = 55)

mf

(84)

poco a poco rit.

mp *mf* *ff*

Violin 1

There Were Shepherds

Apostolic Christian Hymnal No 258
Es waren Hirten zu Bethlehem (C. Palmer)

arr. Joshua Nitz, 2013

The musical score is written for Violin 1 and consists of two hymns. The first hymn, 'Es waren Hirten zu Bethlehem' (C. Palmer), is arranged by Joshua Nitz in 2013. It is in 4/4 time and begins with a tempo of quarter note = 100. The score includes dynamic markings such as *mp*, *f*, *mp*, *mf*, *p*, and *mf*, along with performance directions like *molto rall.*, *rall.*, and *accel.*. The second hymn, 'Ehre sei Gott in der Höhe' (F. Silcher), is in 4/4 time and starts at measure 51. It features dynamic markings *ff*, *mp*, and *f*, and includes the instruction *Grandioso* (quarter note = 50) and *poco staccato* (quarter note = 60). The score is presented in a single system with measures grouped by line numbers: 1-4, 5-8, 12-15, 19-22, 27-30, 34-37, 41-44, 51-54, 60-63, and 69-72.

There Were Shepherds — Violin 1 — 2

(76) **Maestoso** (♩ = 55)

mf

(84) **poco a poco rit.**

mp *mf* *ff*

Violin 2

There Were Shepherds

Apostolic Christian Hymnal No 258
Es waren Hirten zu Bethlehem (C. Palmer)

arr. Joshua Nitz, 2013

The musical score is written for Violin 2 and consists of two parts. The first part, 'There Were Shepherds', is in common time (C) and begins with a tempo of quarter note = 100. It features dynamics of *mp* and *f*, and includes a *molto rall.* section with a 2/2 time signature and a tempo of quarter note = 120. The second part, 'Ehre sei Gott in der Höhe' (F. Silcher), is in common time and includes dynamics of *mp*, *mf*, *p*, *ff*, and *f*. It features tempo markings of *rall.*, *accel.*, *Grandioso* (quarter note = 50), *poco staccato* (quarter note = 60), and *Maestoso* (quarter note = 55). The score includes measure numbers (7, 14, 23, 30, 41, 51, 60, 69, 76) and various musical notations such as slurs, accents, and dynamic hairpins.

There Were Shepherds — Violin 2 — 2

(84)

poco a poco rit.

mp *mf* *ff*

Cello

There Were Shepherds

Apostolic Christian Hymnal No 258
Es waren Hirten zu Bethlehem (C. Palmer)

arr. Joshua Nitz, 2013

$\text{♩} = 100$ *mp* *molto rall.* $\text{♩} = 120$ *f*

(7)

14 $\text{♩} = 60$ *mp* *rall.* $\text{♩} = 85$ *mf* $\text{♩} = 110$ *p* *mf*

27 *accel.* *ff*

(34) *mf*

(41) *mp*

51 *ff* *mp* *f*

(60) *Grandioso* ($\text{♩} = 50$)

69 *poco staccato* $\text{♩} = 60$ *mp*

(76) *Maestoso* ($\text{♩} = 55$) *mf*

There Were Shepherds — Cello — 2

(84)

poco a poco rit.

mp *mf* *ff*

Detailed description: This is a musical score for a cello part, specifically measures 84 through 92. The notation is written on a single staff in bass clef. It begins with a dynamic marking of *mp* (mezzo-piano) and continues with *mf* (mezzo-forte) and finally *ff* (fortissimo). The tempo instruction *poco a poco rit.* (poco a poco ritardando) is placed above the staff, indicating a gradual deceleration. The melody consists of eighth and sixteenth notes, some with slurs, and ends with a fermata over a final note. The piece concludes with a double bar line.