

While shepherds watched

COMPOSED BY

REV. E. VINE HALL.

SIXTEEN VOLUMES NOW READY, BOUND IN CLOTH, PRICE 7s. EACH.

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|--|--|---|
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| 759. Awake, awake, put on Stephenson 4d. | 374. Bless thou the Lord Oliver King 3d. | H. Blair 3d. |
| 660. Awake, awake John E. West 3d. | 450. Bless thou the Lord C. Bayley 4d. | 737. Doth not wisdom cry D. S. Smith 3d. |
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| 578. Be glad and rejoice ... B. Steane 3d. | 118. Bow Thine ear ... W. Bird 3d. | 362. Eternal source ... F. Brandeis 2d. |
| 744. Be glad and rejoice M. B. Foster 3d. | 92. Break forth into joy R. Prentice 6d. | 854. Exalt ye the Lord H. Elliot Button 3d. |
| 212. Be glad, O ye righteous H. Smart 4d. | 415. Ditto S. Coleridge-Taylor 3d. | 628. Except the Lord build H. Gadsby 4d. |
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| 440. Before the heavens H. W. Parker 3d. | 774. Ditto ... H. Elliot Button 3d. | 771. Ditto ... Eaton Fanning 4d. |
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| 636. Behold, God is my F. C. Woods 4d. | 340. Bring unto the Lord Gladstone 3d. | 625. Far be sorrow ... E. V. Hall 3d. |
| 865. Behold, God is my salvation | 98. Brother, thou art gone Sir J. Goss 4d. | 329. Far from their home Woodward 3d. |
| John E. West 3d. | 279. By Babylon's wave Gounod 6d. | 672. Far from the world H. W. Parker 4d. |
| 349. Behold, how good (Male) Caldicott 3d. | 197. By the rivers of Babylon L. Samson 4d. | 364. Father, hear the prayer F. Brandeis 2d. |
| 349.* Ditto (S.A.T.B.) Caldicott 3d. | 121. By the waters of Babylon Boyce 4d. | 763. Father, now Thy grace W. Coenen 3d. |
| 419. Ditto Hamilton Clarke 4d. | 511. Ditto ... H. Clarke 4d. | 46. Father of Heaven Dr. Walmisley 3d. |
| 89. Behold, I bring you J. Barnby 3d. | 644. Ditto S. Coleridge-Taylor 3d. | 384. Father of Life ... S. J. Gilbert 3d. |
| 296. Ditto E. V. Hall 3d. | 853. Ditto ... H. M. Higgs 3d. | 671. Father of mercies John E. West 3d. |
| 348. Ditto J. Maude Crament 4d. | 742. By Thy glorious death A. Dvorák 4d. | 768. Father of mercies ... E. V. Hall 3d. |

LONDON: NOVELLO AND COMPANY, LIMITED.

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WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT

ANTHEM FOR CHRISTMAS

COMPOSED BY

Price Threepence;

REV. E. VINE HALL, M.A.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato. $\text{♩} = 100.$

The piano introduction is in 4/2 time, marked *Moderato* with a tempo of 100. It begins with a *pp* (pianissimo) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a simple accompaniment of eighth notes.

QUARTET OR CHORUS.

SOPRANO.

mf While shep - herds watch'd their flocks by night, All seat - ed on the ground, The

ALTO.
mf While shep - herds watch'd their flocks by night, All seat - ed on the ground, The

TENOR.
mf While shep - herds watch'd their flocks by night, All seat - ed on the ground, The

BASS.
mf While shep - herds watch'd, . . .

The piano accompaniment for the first vocal entry is marked *mf*. It features a steady accompaniment of chords and moving lines, supporting the vocal parts.

The second part of the anthem features vocal entries for the Soprano, Alto, Tenor, and Bass. Each part begins with the lyrics: "An - gel of the Lord came down, the An - gel of the Lord came down, And". The dynamics range from *f* (forte) to *ff* (fortissimo).

The piano accompaniment for the second part of the anthem is marked *f*. It features a steady accompaniment of chords and moving lines, supporting the vocal parts.

Ped.

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WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

glo - ry shone a - round, The An - gel of the Lord came down, And glo ry,
 glo - ry shone a - round, The An - gel of the Lord came down, And glo - ry,
 glo - ry shone a - round, The An - gel of the Lord came down, And glo - ry,
 glo - ry shone a - round, The An - gel of the Lord came down, And glo - ry,

glo - ry shone a - round.
 glo - ry shone a - round.
 glo - ry shone a - round.
 glo - ry shone a - round.

Bass Solo.
Slower. *mf* *cres.*

“Fear not,” said he ; for might - y dread Had seized their trou - bled mind ; “Glad ti - dings of great

Slower. *mf* *cres.*

WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

joy I bring To you and all man-kind, Glad ti-dings of great joy, To you and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "joy I bring To you and all man-kind, Glad ti-dings of great joy, To you and". The piano accompaniment starts with a bass clef and a key signature of one flat. Dynamics include *f* (forte) and *mf* (mezzo-forte).

all man-kind. To you in Da-vid's town this day Is born of Da-vid's line A

The second system continues the vocal line and piano accompaniment. The lyrics are: "all man-kind. To you in Da-vid's town this day Is born of Da-vid's line A". The piano accompaniment features a *rall.* (ritardando) section. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo).

Saviour, Who is Christ the Lord, a Sa- viour, Who is Christ, is Christ the Lord; And

The third system continues the vocal line and piano accompaniment. The lyrics are: "Saviour, Who is Christ the Lord, a Sa- viour, Who is Christ, is Christ the Lord; And". The piano accompaniment features a *rall.* section followed by a *f* (forte) section. Dynamics include *a tempo.*, *f*, and *p* (piano).

this shall be the sign: The heavenly Babe you there shall find To hu-man view dis- played, All

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "this shall be the sign: The heavenly Babe you there shall find To hu-man view dis- played, All". The piano accompaniment features a *rall.* section followed by a *mp a tempo.* section. Dynamics include *rall.*, *mp a tempo.*, and *mp*.

mean-ly wrapp'd in swathing bands, And in a manger laid, and in a man-ger laid, All

The fifth system continues the vocal line and piano accompaniment. The lyrics are: "mean-ly wrapp'd in swathing bands, And in a manger laid, and in a man-ger laid, All". The piano accompaniment features a *p* (piano) section followed by a *cres.* section. Dynamics include *p* and *cres.*

WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

mean - ly wrapp'd in swath-ing bands, And in a man - ger laid."

p *pp*

SOPRANO SOLO.

mf

Thus spake the ser - aph ; and forth - with Ap - pear'd a shi - ning

p

throng Of An - gels prais - ing God, who thus Address'd their joy - ful song :

CHORUS.
Faster.

f

"All glo - ry be to God on

f

"All glo - ry be to God on

f

"All glo - ry be to God on high, all glo - ry be to God on

f

"All glo - ry be to God on high, all glo - ry be to God .. on ..

Faster. $\text{♩} = 116$.

WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

high, And to the earth be peace, and to the earth be peace, the earth be
 high, And to the earth be peace, and to the earth be peace, the earth be . .
 high, And to the earth be peace, and to the earth be peace, the earth be
 high, And to the earth be peace, and to the earth be peace, the earth be

peace; All glo - ry be to God on high, all glo - ry be to God on high, And
 peace; All glo - ry be to God on high, all glo - ry be to God on high, And
 peace; All glo - ry be to God on high, all glo - ry be to God on high, And
 peace; All glo - ry be to God on high, all glo - ry be to God on high, And

to the earth be peace, and to the earth be peace, and to the earth be peace;
 to the earth be peace, and to the earth be peace, and to the earth be peace;
 to the earth be peace, and to the earth be peace, and to the earth be peace;
 to the earth be peace, and to the earth be peace, and to the earth be peace; Good

WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

Good will henceforth from Heav'n to men Be - gin and nev - er

Good will henceforth from Heav'n to men Be - gin and nev - er

Good will henceforth from Heav'n to men Be - gin and nev - er

will henceforth from Heav'n to men, Good will henceforth from Heav'n to men Be - gin and nev - er

cease, be - gin and nev - er, nev - er cease, be - gin and nev - or cease, be - gin and

cease, be - gin and nev - er, nev - er cease, be - gin and nev - er cease, be - gin and

cease, be - gin, be - gin and nev - er, nev - er cease, be - gin and nev - er cease, be - gin and

cease, be - gin and nev - er cease, be - gin and nev - er cease, be - gin and

nev - er cease." Al - le - lu - ia, A - men, Al - le - lu - ia, nev - er cease." Al - le - lu - ia, A - men, Al - le - lu - ia,

nev - er cease." Al - le - lu - ia, A - men, Al - le - lu - ia, nev - er cease." Al - le - lu - ia, A - men, Al - le - lu - ia,

nev - er cease." Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, nev - er cease." Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia,

nev - er cease." Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia,

WHILE SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men." The score includes dynamic markings such as *f*, *ff*, *p*, and *dim.*, as well as performance directions like *p rall.* and *dim.*. The piano part features a prominent bass line with chords and arpeggiated figures.

Also published in Novello's Tonic Sol-fa Series, No. 1616, price 1½d.