

harp

Shepherds and Angels

by Pamela J. Marshall

for SATB chorus, violin, harp, tamborine

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Notes for Shepherds and Angels

Prelude and nine old American Christmas songs by Pamela J. Marshall for SATB chorus, violin, harp, tamborine

Duration approximately 25 minutes

Sources for tunes include *Southern Harmony* compiled by William Walker, William Billings, and Ruth Crawford Seeger's *American Folk Songs for Christmas*.

Notes from the composer

"I've been intrigued with less familiar American carols for a long time. After discovering Ruth Crawford Seeger's *American Folk Songs for Christmas* when I was just out of college, I've treasured those melodies and arranged them into horn duets and solo songs for performing in the Boston subway, created an orchestral set Called Three Appalachian Carols, and also did variations on Star in the East for 8 horns.

Recently I got a hankering to work with my favorite Appalachian carols again after doing recording for a local choral concert that included Britten's *Ceremony of Carols* and Susa's southwestern *Carols and Lullabies*. My friend Mary Neumann, director of the Halalisa Singers, was immediately interested. I was familiar with several old tunes, she suggested a few, and I found more as I looked at old sources like William Billings and Southern Harmony.

The result is *Shepherds and Angels*, approximately 25 minutes long, with a prelude and 9 songs. The instrumentation is SATB chorus, harp, and violin. The music has a strong traditional feeling, with some spicy harmonies and instrumental interludes."

Premiered by

The Genevans of Geneva College, directed by Robert Copeland,
in Beaver Falls, PA on December 2 & 3, 2011

The Master Singers, directed by Adam Grossman,
in Lexington, MA on December 11, 2011

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Originally conceived for the Halalisa Singers, directed by Mary Neumann

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Shepherds and Angels

American Christmas Songs

2. Exultation

pg.2

From *Southern Harmony* No. 88, by Humphreys.

1. Come away to the skies. My beloved, arise,
And rejoice in the day thou wast born;
On this festival day, come exulting away,
And with singing to Zion return.
3. Now with singing and praise, let us spend all the days,
By our heavenly Father bestowed,
While his grace we receive from his bounty, and live
To the honor and glory of God.
1. (Reprise)
6. There, O! there at his feet, we shall all likewise meet,
And be parted in body no more;
We shall sing to our lyres, with the heavenly choirs,
And our Savior in glory adore.

3. Rise Up, Shepherd and Follow

pg.10

Negro Spiritual from *Religious Folk Songs of the Negro*, 1909.

1. There's a star in the East on Christmas morn,
Rise up, shepherd, and follow.
It will lead to the place where the Christ was born,
Rise up, shepherd, and follow.

Refrain: Leave your sheep and leave your lambs,
Rise up, shepherd, and follow.
Leave your ewes and leave your rams,
Rise up, shepherd, and follow.
Follow, follow, rise up, shepherd, and follow.
Follow the Star of Bethlehem,
Rise up, shepherd, and follow.

2. If you take good heed to the angel's words,
Rise up, shepherd, and follow.
You'll forget your flocks, you'll forget your herds,
Rise up, shepherd, and follow.

Refrain: Leave your sheep...

4. Jesus, Jesus, Rest Your Head

pg.19

Collected in Appalachia by John Jacob Niles. Niles did most of his work in Southern Appalachia in 1912-1913 and 1932-1934.

Refrain: Jesus, Jesus, rest your head.
You has got a manger bed.
All the evil folk on earth
Sleep in feathers at their birth.
Jesus, Jesus, rest your head.
You has got a manger bed.

1. Have you heard about our Jesus?
Have you heard about his fate?
How his mammy went to the stable
On that Christmas Eve so late?
Winds were blowing, cows were lowing,
Stars were glowing, glowing, glowing.

Refrain: Jesus, Jesus, rest your head...

2. To the manger came the Wise Men.
Bringing gifts from him and yon,
For the mother and the father,
And the blessed little Son.
Milkmaids left their fields and flocks
And sat beside the ass and ox.
Refrain: Jesus, Jesus, rest your head...

5. The Babe of Bethlehem

pg.29

From *Southern Harmony* (1835) No.78, by William Walker (1809-1875).

1. Ye nations all, on you I call, come, near this declaration.
And don't refuse this glorious news of Jesus and salvation.
To royal Jews came first the news of Christ the great Messiah,
As was foretold by prophets old, Isaiah, Jeremiah.
2. To Abraham the promise came, and to his seed for ever,
A light to shine in Isaac's line, by scripture we discover;
Hail, promised morn! the Savior's born, the glorious Mediator--
God's blessed Word made flesh and blood, assumed the human nature.
3. His parents poor in earthly store, to entertain the stranger
They found no bed to lay his head, but in the ox's manger:
No royal things, as used by kings, were seen by those that found him,
But in the hay the stranger lay, with swaddling bands around him.
4. On the same night a glorious light to shepherds there appeared,
Bright angels said, "Be not afraid, although we much alarm you,
The angels said, "Be not afraid, although we much alarm you,
We do appear good news to bear, as now we will inform you.
5. "The city's name is Bethlehem, in which God hath appointed,
This glorious morn a Savior's born, for him God hath anointed;
By this you'll know, if you will go, to see this little stranger,
His lovely charms in Mary's arms, both lying in a manger."
6. When this was said, straightway was made a glorious sound
from heaven
Each flaming tongue an anthem sung, "To men a Savior's given,
In Jesus' name, the glorious theme, we elevate our voices,
At Jesus' birth be peace on earth, meanwhile all heaven rejoices."

6. Shepherds in Judea

pg.48

"Emanuel" by William Billings (1746-1800), published in Billings' *The Psalm-Singer's Amusement*, 1781.

1. As shepherds in darkness were guarding their sheep,
Promisc'ously seated, estranged from sleep,
An angel from heaven presented to view,
And thus he accosted the trembling few;
Dispel all your sorrows and banish your fears,
For Jesus your Lord in Judea appears.
2. Though Adam the first in rebellion was found,
Forbidden to tarry in hallowed ground;
Yet Adam the second appears to retrieve
The loss you sustain'd by the Devil and Eve.
Then shepherds, be tranquil, this instant arise,
Go visit your Savior and see where He lies.
3. A token I leave you, whereby you may find
This heavenly stranger, this friend to mankind:
A manger His cradle, a stall His abode,
The oxen are near him and blow on your God.
Then shepherds, be humble, be meek and lie low,
For Jesus your Savior's abundantly so.
4. This wondrous story scarce cool'd on the ear,
When thousands of angels in glory appear,
They join in the concert, and this was the theme:
All glory to God, and good will towards men.
Then shepherds, strike in, join your voice to the choir,
And catch a few sparks of celestial fire.

7. Oh, Mary and the Baby, Sweet Lamb

pg.59

"Mary and the Baby, Sweet Lamb" (Texas) appears in Ruth Crawford Seeger's *American Folk Songs for Christmas*. Source: Archive of American Folk Song, Folklore Section, Library of Congress.

1. Oh, Mary and the Baby, sweet Lamb...
2. It's a holy Baby, sweet Lamb...
3. Oh, Mary and the Baby, sweet Lamb...
4. Oh, love that little Baby, sweet Lamb...
5. Oh, Mary and the Baby, sweet Lamb...

8. Cradle Hymn

pg.66

"Cradle Hymn"(Kentucky) is in Seeger's *American Folk Songs for Christmas* and is from *Devil's Ditties: being stories of the Kentucky mountain people, told by Jean Thomas with the songs they sing* (1931). The similar tune "Restoration" is from *Southern Harmony* No. 5b. Words by hymnist Isaac Watts (1674-1748)

1. Hush my babe lie still and slumber
Holy angels guard thy bed.
Heav'nly blessings without number
Gently stealing on thy head.

2. How much better art thou attended
Than the Son of God could be
When from heaven he descended
And became a child like thee.
3. Soft and easy is thy cradle,
Coarse and hard the Savior lay
When His birthplace was a stable
And His softest bed was hay.

9. Jesus Born in Beth'ny

pg.71

Appalachia, 18th or 19th Century, collected by John Jacob Niles.
Recorded in Marion, Smythe County, Virginia, October 1932.
(information from <http://www.hymnsandcarolsofchristmas.com>)

Jesus born in Beth'ny, Jesus born in Beth'ny
Jesus born in Beth'ny, and in a manger lay.
And in a manger lay, and in a manger lay,
Jesus born in Beth'ny, and in a manger lay.

10. Rejoice My Friends

pg.76

"Knoxville" from *Southern Harmony* (1835), No. 140 by R. Monday.

1. Rejoice, my friends, the Lord is King,
Let all prepare to take him in,
Let Jacob rise, and Zion sing,
And all the earth with praises ring,
And give to Jesus glory.
2. O! may the desert land rejoice,
And mourners hear the Savior's voice;
While praise their many tongues employ,
And all obtain immortal joys,
And give to Him the glory.
4. I long to see the Christians join
In union sweet, and peace divine;
When every church with grace shall shine,
And grow in Christ the living vine,
And give to Him the glory.
5. Come, parents, children, bond, and free,
Come, who will go along with me?
I'm bound fair Canaan's land to see,
And shout with saints eternally,
And give to Jesus glory.
1. (reprise)

Harp

Shepherds and Angels

1. Prelude

American Christmas Songs

Pamela J. Marshall

Moderato ♩ = 100

4

mf

p *mp* *mf* *gliss.* *mp* *f*

pp *mp* *f* *mf* *gliss.*

7

10

f *mf*

14

f *mp espressivo*

17

Chord symbols: B \flat , E \flat , B \sharp , E \sharp , E \flat , B \sharp , E \flat , B \flat , F \sharp , C \flat , F \flat , G \flat , C \flat

Harp

2. Exultation

20 **Allegro con spirito** ♩ = 104

Measures 20-27. Dynamics: *f*, *mp*, *mf*. Markings: 2, 2, 2.

Measures 28-35. Dynamics: *mf*.

Measures 36-46. Dynamics: *mp*, *f*. Marking: A.

Measures 47-57.

Measures 58-63. Dynamics: *mf*.

Measures 64-71. Dynamics: *mp*. Marking: B.

Harp

74

mp

84

cresc.

88 C

f

96

105

110

3. Rise Up Shepherd and Follow

Allegro ♩ = 120

mp
arpeggiato ad lib. $F\sharp$ $C\sharp$ $F\sharp$

poco arpeggiato $C\sharp$ $F\sharp$

mp **D**

p *mf*

f *mp* **E**

mp *mf* **F**

Harp

156

mf

mf

161

f

165

f

mp

171 poco arpeggiato -----

f

mp

mf

mp

G# — G \flat

178

f

ff

A \flat — A \flat

4. Jesus, Jesus, Rest Your Head

Andante ♩ = 68

non-arpeggiato

184

f *mp* *f* *mp* *f* *mf*

A \flat

190

mf

G \sharp B \flat C \flat

194

mf

F \flat F \sharp E \flat F \flat B \flat A \flat

198

f *mf* *gliss.*

G \flat E \flat A \sharp

202

mf

G \flat

Harp

206

Ab Cb Bb

211

Gliss. mp Gb Cb Eb Ab

215

Bb C# G# F# D#

221 **F** Refrain

Eb Fb Gb Ab D# C# Bb Db Cb

232

G#

236 Verse

G# Gb

Harp

245

250

poco arpeggiato

Refrain

257

263

268

274

Verse
non-arpeggiato

Harp

280

287 **I**

arpeggiato ad lib.

293

297 Refrain

311

315

5. The Babe of Bethlehem**Vigorous** $\text{♩} = 80$

pres de la table

320

324

328 **J** Verse 1

335 ord.

340

344

F \flat F \sharp G \sharp C \sharp

Harp

348 **K** Verse 2

354

359

Db Cb

365 **L**

Gb A#_A b

369

Verse 3

mp

Db Fb +++++

Harp

375

//

380 **M**

G#

385

Bb F#

gliss. f

388

mf

E# G#

2 2 mp

396 **N**

mf mp

F# G#

Bb

401

f

C# C# Bb F#

Verse 4

Harp

406

mf

412

C#

419

O

F# C#

mp

mf

cresc.

425

f

429 Verse 5

mf

433

f

Harp

437

437

gliss.

gliss.

441

447

P

Verse 6

f hand slap cluster

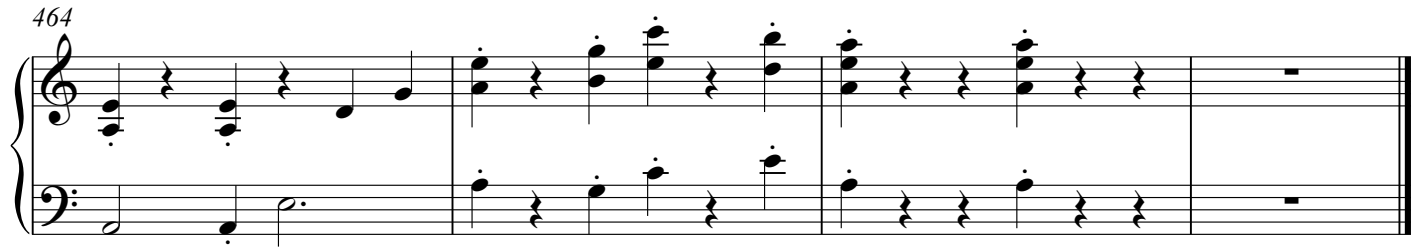
452

457

461

Harp

464



6. Shepherds in Judea

468 Moderato ♩ = 102

Verse 1



474



Refrain 1

481 ♩ = ♩



485



Harp

Verse 2

490 **Q**

C# B#

496

B \flat C \flat C# C \flat

Refrain 2

502

507

Verse 3

511 **R**

C# B# B \flat C \flat

Refrain 3

517

+++|+++

Harp

523

528

gliss.

l.v.

ff

2/4

532

[S]

Verse 4

4/4

C# B#

539

Bb

Cb

+++|++|

545

Refrain 4

6/8

551

7. Oh, Mary and the Baby, Sweet Lamb

556 Andante ♩ = 72

556 Andante ♩ = 72

556 557 558 559 560

mp *f* *mf* gliss.

561 562 563

mf *f* gliss.

564 565 566 567 568 569

p *mf* *p* *mf* *p*

570 571 572 573 574 575

f *mf* gliss. *p*

576 577 578 579 580

mf *p* *mf* *mp*

581 582 583 584 585

f *p*

Harp

586

gliss. poco cresc.

588

p *p* *mp*

594

W *f* gliss. gliss.

600

606

f gliss.

612

2 2

8. Cradle Hymn

Andante ♩ = 76

619 solo *p*

623 (Tune: Cradle Hymn)

631 **X** *mp*

635 (Tune: Restoration) *mp*

642 **Y** *mp*

647 (Tune: Cradle Hymn)

Harp

653 Z *mp molto espressivo*

658

662

667 *rit.*

9. Jesus Born in Beth'ny

672 *Andante* ♩ = 80

mp

678

Harp

689 **AA**

p *mp* *p*

698

mf *mp*

704

6 6

713 **BB**

mp

717

mp in a man - ger

726 **CC**

mp *pp* Je - sus born in

737

p Beth' - ny,.

10. Rejoice My Friends746 Allegro $\text{♩} = 76$

Verse 1

746 *f*

752

753

760 **DD** *ff* *f*

766

767

774 **EE** *mf*

779

780 *mp*

786

Harp

787

Measures 787-793. The music is in treble and bass clefs. Measure 787 starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

794

Measures 794-801. Measure 794 begins with a forte (*f*) dynamic and a box containing the letters "FF". The melody in the treble clef consists of quarter notes, and the bass clef continues with eighth notes.

802 Verse 4

Measures 802-808. This section is labeled "Verse 4". The melody in the treble clef is composed of quarter notes, and the bass clef accompaniment consists of eighth notes.

809

Measures 809-815. Measure 815 ends with a fortissimo (*ff*) dynamic marking. The melody in the treble clef features quarter notes, and the bass clef accompaniment consists of eighth notes.

816 Verse 1 (reprise)

Measures 816-821. This section is labeled "Verse 1 (reprise)". The melody in the treble clef consists of quarter notes, and the bass clef accompaniment consists of eighth notes.

822

Measures 822-827. The melody in the treble clef consists of quarter notes, and the bass clef accompaniment consists of eighth notes.

828

Measures 828-834. The melody in the treble clef consists of quarter notes, and the bass clef accompaniment consists of eighth notes. The piece concludes with a final chord in measure 834.



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Selected Music by Pamela J. Marshall

Orchestra

Triptoe Suite (2222-4221, 1pc, timp, strings) in 4 mvts
Through the Mist (2222-2220, harp, 3pc, timp, strings) in 3 mvts
A chill wind in autumn (solo voice, 2222-4221-3pc, strings)
Traditional Christmas (treble chorus or soloist, 2222-4221, harp, 3pc, timp, strings)
Three Appalachian Carols (2222-4231, harp, 2pc, timp, strings)

Keyboard

Suite for harpsichord or piano
For piano: Daydream, Stomp, Imagine That Time Stops
Wordless Prayer for piano or organ
Playbook (Pacem Student Composing Project) for piano

Vocal

The Future of Life for SATB chorus, trombone, piano
Weaving the World for SATB chorus, oboe, piano
Windshine for SATB chorus and cello
Wordless Prayer for SATB chorus
Deepest Shade for SATB chorus

Body and Soul Vol.1 for mezzo-soprano and string trio
Body and Soul Vol.2 for soprano, flute, cello, piano
Ariel's Songs for high or medium voice and piano
Remember the Old Songs for high voice and piano
Sky's Mirror for voice and cello
A chill wind in autumn for voice and piano

Strings

Arcanum for solo violin, Soliloquy for solo cello
Elusive Sleep for cello and piano
Pascal's Theorems for cello and doublebass
Truth Becoming for string quartet
Soliloquy for cello
Rising for viola
Quinteto sobre las poemas de Carlos Pintado for violin, viola, cello, doublebass, piano
Through the Mist for flute, violin, harp or guitar

Winds & Brass

Poetry-Inspired solos for flute, oboe, clarinet, bassoon, horn
Enchanted for oboe and chamber orchestra or piano
Wanderer for brass quintet
Resonances for alto saxophone, trumpet, 2 trombones, percussion
Waves and Fountains for oboe, horn, piano
"wild horn whose voice the woodland fills" for 8 horns
Black Bear Dance for horn quartet (or choir) and drums

Recordings

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Marshall  Shepherds and Angels