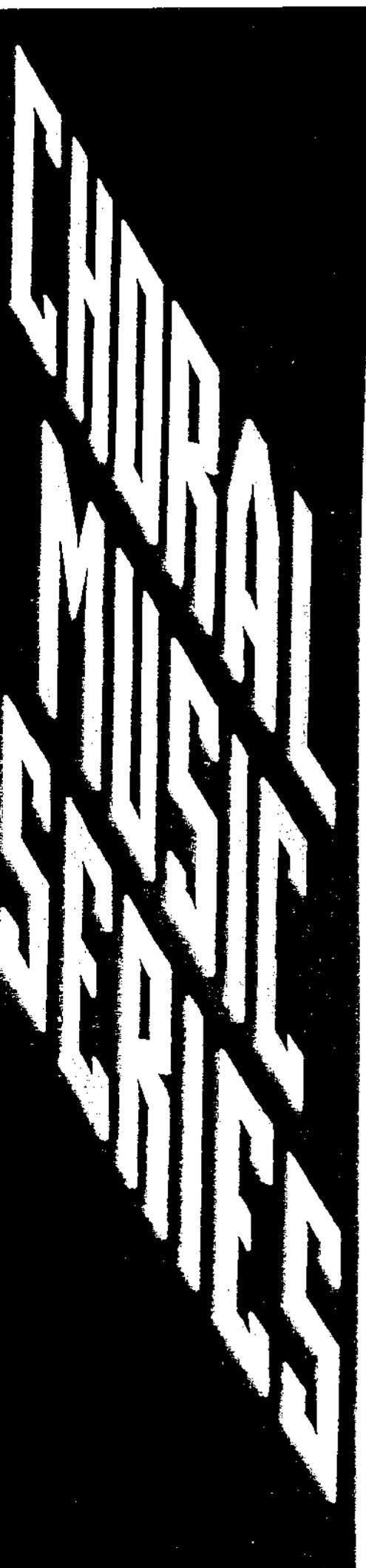


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Shepherds Abiding on a Desert Hill

*Words and Music by
Ruth B. Gatrell*

Gatrell Publishing Co.
40 North 100 West, Box 586
Farmington, Utah 84025



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Moderato

mf *poco rit.*

The piano introduction consists of two staves. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte to poco ritardando.

a tempo

mf

Shep - herds a - bid - ing on the des - ert hill — Watched o'er their sheep as the night wind did fill — The years had they wait - ed for the Prom - ised One — To throw off the yoke of op - res - sion — hung O - ver

The vocal line is written in a soprano or alto clef. It begins with a mezzo-forte dynamic and includes a fermata over the word 'hill'. The lyrics are: "Shep - herds a - bid - ing on the des - ert hill — Watched o'er their sheep as the night wind did fill — The years had they wait - ed for the Prom - ised One — To throw off the yoke of op - res - sion — hung O - ver".

a tempo

mf

The piano accompaniment for the first part of the song continues from the introduction. It features a steady eighth-note bass line and chords in the right hand. The dynamics are marked mezzo-forte.

clear spring air — with a fra - grance sweet — From flow - ers bloom - ing — 'neath their feet. — all of — Is - rael by a ty - rant's hand. How they longed for free - dom in their prom - ised land! Yet,

The vocal line continues with the lyrics: "clear spring air — with a fra - grance sweet — From flow - ers bloom - ing — 'neath their feet. — all of — Is - rael by a ty - rant's hand. How they longed for free - dom in their prom - ised land! Yet,". It includes a fermata over the word 'feet'.

The piano accompaniment continues with the second part of the song, featuring a steady eighth-note bass line and chords in the right hand. The dynamics are mezzo-forte.

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f Oh, such a won - drous - night it was — When sim - ple — shep - herds from toil did pause To
 trem - ble they did and were sore a - fraid When the an - gel in glor - i - ous white ar - rayed —

pon - der the heav'ns filled with daz - zling light As a strange new bril - liant
 Gave them God's mes - sage of peace and love, The — gift of His Son from

1. star burned bright. Long
 2. heav'n a - bove.

1. 2.

mp "Fear — not," how com - fort - ing his tone, Though maj - es - ty from his
 this shall be a sign — un - to you. In Da - vid's Cit - y the

mp

be - ing shone, "Good tid - ings of great joy — I bring. To — night is born God's
 Ba - by new Will be wrapped in swad - dling clothes and laid In a hay - filled man - ger," the

1. Son, — your King. And 2. an - gel said. Then the *f* sky was filled with a heav - en - ly host —

Join - ing the an - gel to pro - claim that most Won - der - ful gift to

The first system of the musical score consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in a major key with a common time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

man, — the birth Of God's On - ly Be - got - ten — Son on earth.

The second system continues the vocal and piano parts. The vocal lines have a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

"Glo - ry to God in the High - est," rang As the an - gel — choir God's —

The third system concludes the page. The vocal lines end with a final note, and the piano accompaniment provides a concluding cadence. The key signature changes to a key with two flats.

prais - es sang. "Peace on earth. To men good will." Now—

cen - turies la - ter it ech - oes still *mp* "Glo - ry to God in the
Ech - oes still, _____

mp

High - est. Peace on earth. To men good will!" *pp*
ech - oes still, Ech - oes still, ech - oes still.

gradually fade *pp*