

Shepherds' Hymn

A Choral Adaptation for Men's Choir

For the A Cappella Fellas of Buffalo, New York

Dedicated to Andrew Graham

John Schimminger

Ludwig Van Beethoven
from Symphony Number 6 "Pastoral"

arr. John Schimminger

Allegretto ♩ = 40

Piano *pp dolce* *cresc.*

8 *legato e espressivo*

T *p* 1. The church bells are ring - ing, the clouds are soar - ing high. The moun - tains are
(2. The) bees all are buzz - ing, ci - ca - das hum - ming, too, while crick - ets keep

B

Pno. *sf* *p*

14

T sing - ing their song and so am I. time and the frogs re - spond on cue. *legato e espressivo*

B

14 *mp* 1. The cows in the pas - ture are
2. The trout are a - shim - m'ring in

Pno. *cresc.* *mp*

2
19

T

B

low - ing hymns of praise. The sheep on the hill - side are
streams of flow - ing rhymes. The rams on the high crags beat

Pno.

23

T

B

f The green grass is strumm ing; the
The her - ring are swirl - ing in

bleat - ing sa - cred lays. *f* The green grass is strumm - ing, the
out their crash - ing chimes. The her - ring are swirl - ing in

Pno.

cresc. sostenuto

f

27

T

B

trees are chant - ing prayers. The birds trill - ing sweet - ly, the brooks play babb - ling
danc - ing schools of light. The great whales are leap - ing and sing - ing out of

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Pno.

32

T
8
airs. —
sight.

B
airs.
sight.

Pno.

36

Pno.

40

Pno.

44

Pno.

48

Pno.

sf

tr

p

mf

Pno.

52

p *mf* *f* *f* *mf* *> p*

Pno.

57

dim. *pp* *cresc.*

T

8

mp 2. The
3. The pla - nets re - volv - ing, the stars all pulse with fire, — the ga - lax - ies

B

63

Pno.

63

mp

T

8

twirl - ing 'round hearts of pure de - sire. —

B

69

Pno.

69

mf 3. The light beams are bend - ing in

cresc. *mf*

74

T

B

Pno.

gra - vi - ty's em - brace. They dance down the ag - es, through

78

T

B

Pno.

ff Vol - ca - noes are rumb - ling like tim - pa - ni of

halls of time and space. *ff* Vol - ca - noes are rumb - ling like tim - pa - ni of

cresc. sostenuto *ff*

83

T

B

Pno.

flame, — while earth's plates, all tremb - ling, pro - nounce the heav'n - ly name.

flame, — while earth's plates, all trem - bling, pro - nounce the heav'n - ly name.

ff

88

Pno.

p

92

Pno.

96

T 1

8

T 2

ff 4. And

Bar

ff 4. And

B

ff 4. And

Pno.

cresc.

This musical score page contains three systems of music. The first system (measures 88-91) features a piano accompaniment with a melody in the right hand and a dense, arpeggiated texture in the left hand, marked with a piano (*p*) dynamic. The second system (measures 92-95) continues the piano accompaniment, with the right hand playing a more active melodic line and the left hand providing harmonic support. The third system (measures 96-99) introduces four vocal parts: Tenor 1 (T 1), Tenor 2 (T 2), Baritone (Bar), and Bass (B). All vocal parts enter in measure 96 with a rest of 8 measures, followed by a melodic line marked with a fortissimo (*ff*) dynamic and a tempo of 4. And. The piano accompaniment continues in the bottom staff of this system, marked with a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic.

100

T 1

8

The sound - ing sun bids them run the

T 2

8

high a - bove the sun sheds,

Bar

high a - bove the sun the

B

high a - bove the sound - ing sun cheers on his steeds and bids them run to part the storm - y

Pno.

ff *sostenuto* *sf* *sf*

105

T 1

8

storm - y grays, shed rays, and shed a -

T 2

8

he sheds his mel -

Bar

sun sheds, he sheds his mel -

B

grays, and shed mel - od - ious rays, mel - od - ious rays, mel - od - ious

Pno.

sf

110

T 1
8 broad his joy - ous *dim.* rays, his joy - ous *mp* rays, *p* his joy *dim.* -

T 2
8 od - ious rays, his *dim.* joy - - ous, *mp* joy - *p* ous *dim.* rays, -

Bar
od - ious rays, his *dim.* joy - ous, joy - ous *mp* rays. *dim.*

B
rays, mel - od - ious rays, *dim.* his joy - ous rays, his joy - ous rays, his joy - ous, joy - ous *dim.* rays. -

Pno.
110 *sf* *dim.* *mp* *p* *dim.*

116 *meno mosso*

T 1
8 ous *pp* rays. *p* Those rays so fine, joy, yours and mine, tran - scen - dent love, that *mp*

T 2
8 *pp* *p* Those rays so fine, joy, yours and mine, tran - scen - dent love, that *mp*

Bar
his *pp* rays. *p* Those rays so fine, joy, yours and mine, tran - scen - dent love *mp*

B
his *pp* *p* Those rays so fine, joy, yours and mine, tran - scen - dent love *mp*

Pno.
116 *pp* *meno mosso*

124 *a tempo*

T 1
8 love__ di - vine, *f* tran - sen - dent love, __ *pp* that love, __ di -

T 2
8 love - di - vine, *f* tran - scen - dent love, __ *pp* that love, __ di -

Bar
di - vine, *f* tran - scen - dent love, __ *pp* that love, __ di -

B
di - vine, *f* tran - scen - dent love, __ *pp* that love, __ di -

Pno.
124 *f* *p* *dolce* *a tempo* *pp*

131 *f* *p*

T 1
8 vine, *p* that love__ di - vine, that love__ di - vine, __ that

T 2
8 vine, *p* that love__ di - vine, that love__ di - vine, __ that

Bar
vine, *p* that love__ di - vine that love__ di - vine, __ *p* that

B
vine, *p* that love__ di - vine, that love__ di - vine, __ *p* that

Pno.
131 *p* *f* *p*

139

T 1

8 love _____ di - vine.

T 2

8 love _____ di - vine.

Bar

love _____ di - vine.

B

love _____ di - vine.

Pno.

139

Pno.

143

ff

This musical score page contains two systems of music. The first system, starting at measure 139, features four vocal parts (T 1, T 2, Baritone, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and have the lyrics 'love _____ di - vine.' with a fermata over the blank space. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of chords and a melodic line starting in measure 141. The bass staff has a bass line with a fermata in measure 141. The second system, starting at measure 143, continues the piano accompaniment. The treble staff has a melodic line with a fermata in measure 145. The bass staff has a bass line with a fermata in measure 145. The dynamic marking *ff* (fortissimo) is placed above the treble staff in measure 144.