

# O ye little flock

*Sacred hymnes of 3.4.5. and 6. parts for voyces and vyols, 1615*

John Amner (1579-1641)  
ed. Raymond Nagem

VERSE

Soprano I  
Treble Viol

Soprano II  
Treble Viol

Alto I  
Tenor Viol

Alto II  
Tenor Viol

Tenor  
Tenor Tiol

Bass  
Bass Viol

Organ  
(\*see notes)

4

9

shep - herds, O\_\_\_\_ ye hosts of hea'vn,  
give ear, give ear, give ear un - to my song.

=

13

The shep-herds  
The

18

were a-watch-ing were a-watch-ing of their  
were a-watch-ing were a-watch-ing of their flocks by night,  
shep - - herds were a - watch - ing, were a - watch-ing of their\_

21

flocks by night, and be-hold, an an - gel.  
and be - hold, an an - gel, an an - gel.  
by night. And

flocks by night, and be-hold, an an - gel.

25

And the glo - ry of the Lord shone round\_ a-bout them,  
And the glo - ry of the Lord shone round  
the glo-ry of the\_ Lord,  
of the Lord  
And the glo - ry of the Lord, of the Lord

29

shone round\_ a - bout them, and they  
— a - bout them, shone round\_ a - bout them, and they  
shone round\_ a - bout them, shone round\_ a - bout them,  
shone round\_ a - bout them, shone round\_ a - bout them,

32

FULL

all qua - kèd for fear, and they all qua - kèd for fear, qua - kèd for fear. And  
 all qua - kèd for fear, qua - kèd for fear, qua - kèd for fear, qua - kèd for fear.  
 and they all qua - kèd for fear, qua - kèd for fear, for fear.  
 and they all qua - kèd for fear, qua - kèd for fear, for fear.

=

35

the glo - ry of the Lord.  
 And the glo - ry of the Lord shone round about.  
 And the glo - ry of the Lord shone round about.  
 And the glo - ry of the Lord shone round about.  
 And the glo - ry of the Lord, of the Lord shone round about.

39

shone round a - bout them, round  
 - bout them, round a - bout, shone round a - bout, shone  
 them, shone round a - bout them, round a - bout  
 round a - bout them, shone round a - bout them, round a - bout  
 a - bout them shone round a - bout them, round a - bout

=

42

a - bout them, round a - bout them,  
 round a - bout, a - bout them, round a -  
 a - bout them, a - bout them, round  
 them, round a - bout them, a - bout them,  
 shone round a - bout them, round a - bout,  
 them, round a - bout them, shone round  
 them, round a - bout them, shone round

45

round a-bout them, and they all qua - kèd for fear, qua - kèd for fear,  
about them, about them, and they all qua - kèd for fear, qua - kèd for fear,  
a - bout them,  
and they  
round a - bout them,  
and they  
round a-bout them, and they all qua - - kèd for fear, and they  
a - bout them,  
and they

49

and they all qua - kèd for fear, for fear.  
and they all qua - kèd for fear, qua - kèd for fear.  
all qua - kèd for fear, and they all qua - kèd for fear, for fear.  
all qua - kèd for fear, and they all qua - - kèd for fear.  
all qua - kèd for fear, qua - kèd for fear.  
qua - kèd for fear.

58

53 VERSE

Fear not, fear not,

56

and  
for unto you, for unto you is born a Sa-vi-our, a Sa-vi-our,

60

not to you, and not to you but to all people, but to all people,  
and not to you but to all, but to all people, to all  
But to all people, but to all people, but to

64

which is Christ our Lord, which is Christ our  
people, which is Christ our Lord, which  
all people, which is Christ our Lord, which is Christ

69

FULL

Lord, which is Christ our Lord. And sud-den-ly, and sud-den-ly,  
is Christ our Lord, Christ our Lord. And sud-den-ly, and sud-den-ly,  
— our Lord, which is Christ our Lord. And sud-den-ly, and sud-den-ly,  
And sud-den-ly, and sud-den-ly,  
And sud-den-ly, and sud-den-ly,  
And sud-den-ly, and sud-den-ly,  
And sud-den-ly, and sud-den-ly,

73

The musical score consists of six staves of music for voices and piano. The top three staves are soprano, alto, and tenor voices, while the bottom three staves are bass, piano, and another bass part. The music is in common time, with a key signature of one flat. The lyrics are written below each staff, corresponding to the notes. The piano part includes dynamic markings like forte and piano, and the bass part provides harmonic support.

an host of heav'n - ly an - gels, an host of heav'n - ly  
sud-den-ly, an host of heav'n - ly an - gels, heav'n - ly  
an host of heav'n - ly an - gels, of heav'n - ly  
sud-den-ly an host of heav'n - ly an - gels, an host of heav'n - ly  
sud-den-ly an host, an host, an host of heav'n - ly  
an host of heav'n - ly an - gels, an host of heav'n - ly

77

an - gels sung and prais - èd God, and  
an - gels sung and prais - - èd God, and said,  
an - gels sung and prais - èd God, and said, sung and prais - èd  
an - gels sung and prais - ed  
an - gels sung and prais - èd God, sung and prais - ed  
an - gels sung and prais - - èd God, and said, sung and prais - ed  
an - gels sung and prais - èd God, and said, sung and prais - ed

81

The musical score consists of six staves of music for a choir and piano. The top three staves are for voices (Soprano, Alto, Tenor/Bass) and the bottom three are for piano. The music is in common time, with a key signature of one flat. The vocal parts sing a repetitive phrase: "and said: Glo - ry be to God on high," with melodic variations in each line. The piano part provides harmonic support with sustained notes and rhythmic patterns.

and said: Glo - ry be to God on high,  
and said: Glo - ry be to God on high, to God on  
God, and said, and said: Glo - ry be to God, glo - ry be to  
God, and said: Glo - ry be to God on high, glo -  
God, and said: Glo - ry be to God on high, glo - ry  
said, and said, and said: Glo - ry be to God on

85

glo - ry be to God, glo - ry be to God, glo - ry be to  
 high, glo - ry be to God on high, glo - ry be to  
 God on high, glo - ry be to God on  
 - ry be to God on high, glo - ry be to God on  
 be to God, glo - ry be to God on high, on high,  
 high, glo - ry be to God on high, glo -

88

God on high, peace be on earth, on earth, peace be on  
 be to God on high, peace be on earth, on earth, peace.  
 high, to God on high, peace be on earth, peace be on  
 high, on high, peace be on earth, peace be  
 to God, to God on high, peace be on earth, on earth,  
 - ry be to God on high, peace be on earth, on earth, peace be on

95

The musical score consists of six staves of music for voices. The top four staves are in treble clef, B-flat key signature, and common time. The bottom two staves are in bass clef, B-flat key signature, and common time. The lyrics "good - will to men" are repeated in various forms (e.g., "good - will to men," "good-will to men," "good - will, good - will") across the staves. The vocal parts are arranged in a layered, overlapping manner.

-will to men, good - will to men, good-will to men.

men, good - will to men, good - will to men.

-will to men, good - will, good - will to men.

men, good - will to men, good - will to men.

men, good - will to men, good - will to men, good - will to men.

men, to men, good - will to men, good - will to men.

100

Al - le - lu - ia,  
al - le - lu -  
Al - le - lu - ia,  
al - le - lu -  
Al - le - lu - ia,  
al - le - lu - ia,  
Al - le - lu - ia,  
al - le - lu - ia, al - le -  
Al - le - lu - ia, al - le - lu - ia,  
Al - le - lu - ia,

103

=

ia, al - le - lu - ia, al - le - lu - ia.  
- - ia, al - le - lu - ia.  
- - ia, al - le - lu - ia, al - le - lu - ia.  
al - le - lu - ia, al - le - lu - ia.  
- lu - ia, al - le - lu - ia, al - le - lu - ia.  
al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

8:

107 VERSE

Musical score for measures 107-111. The score consists of five staves. The top three staves represent vocal parts, and the bottom two staves represent a piano/organ accompaniment. The key signature is B-flat major (two flats). Measure 107 starts with a rest followed by eighth-note patterns. The lyrics "And they cry, and they" appear in measure 108. Measures 109 and 110 continue the vocal entries. Measure 111 begins with a forte dynamic.

Musical score for measures 111-115. The score continues with the same five staves. The lyrics "cry, one to another, one to another" are repeated in measure 111. Measures 112 and 113 continue the vocal entries. Measure 114 features a sustained note on the piano. Measure 115 concludes the section with a final piano chord.

116

ho - ly, ho-ly, ho - ly,  
ho - ly, ho-ly, ho - ly, ho - ly, ho - ly,  
ho - ly, ho-ly, ho - ly, ho - ly, ho - ly, ho - ly, ho - ly,

=

120

FULL

ho - ly, ho-ly, ho - ly is the Lord of hosts. All the world is  
ho - ly, ho - ly is the Lord of hosts. All the world is  
ho - ly, ho-ly is the Lord of hosts. All the world is  
ho - ly, ho-ly is the Lord of hosts. All the world is  
All the world is  
All the world is  
All the world is

124

full of his glo - ry, of his glo - ry,  
full of his glo - ry, of his glo - ry,  
full of his glo - ry, of his glo - ry,  
full of his glo - ry, of his glo - ry, ho - ly,  
full of his glo - ry, of his glo - ry, ho - ly, ho - ly,  
full of his glo - ry, of his glo - ry, ho - ly, ho - ly, ho - ly,

128

ho - ly, ho - ly, ho - ly, ho - ly,  
ho - ly, ho - ly, ho - ly, ho - ly is the  
ho - ly, ho - ly, ho - ly,  
ho - ly, ho - ly, ho - ly, ho - ly,  
ho - ly, ho - ly, ho - ly, ho - ly is the

ho - ly,  
ho - ly, ho - ly, ho - ly, ho - ly, ho - ly,

131

hol - ly is the Lord\_\_\_\_ of hosts, of\_\_\_\_  
 Lord of hosts, hol - ly is the Lord of\_\_\_\_ hosts, hol - ly is the  
 hol - ly is the Lord of\_\_\_\_ hosts, hol - ly is the Lord of\_\_\_\_  
 hol - ly is the Lord of\_\_\_\_ hosts, hol - ly is the hol - ly is the  
 hol - ly is the Lord, hol - ly is the Lord, hol - ly is the  
 - ly is the Lord of\_\_\_\_ hosts, hol - ly is the Lord of\_\_\_\_

134

hosts, all\_\_\_\_ the world is full of his glo - - - - -  
 Lord of hosts, all\_\_\_\_ the world is full of his glo - - - - -  
 hosts, all\_\_\_\_ the world is full of\_\_\_\_ his glo - - - - -  
 Lord of hosts, all\_\_\_\_ the world is full of his glo - ry. Al - - - - -  
 Lord of hosts, all\_\_\_\_ the world is full of his glo - - - - - of his  
 hosts, all\_\_\_\_ the world is full of\_\_\_\_ his glo - - - - -

138

- ry. Al - le - lu - ia, al - le - lu - ia,  
- ry. Al - le - lu - ia, al - le - lu - ia,  
- ry. Al - le - lu - ia, al - le - lu - ia, al - le -  
- le - lu - ia, al - le - lu - ia,  
glo - ry. Al - le - lu - ia, Al - le - lu - ia,  
- ry. Al - le - lu - ia. Al - le - lu -

142

al - le - lu - ia, al - le - lu - ia.  
al - le - lu - ia, al - le - lu - ia.  
- lu - ia, al - le - lu - ia.  
- ia, al - le - lu - ia.  
- ia, al - le - lu - ia.  
- ia, al - le - lu - ia.

## Notes

This anthem exists in separate versions with accompaniment for viol consort and organ; both of the extant organ accompaniments are significantly different from the published viol parts. This edition follows Amner's published version in *Sacred hymnes of 3.4.5. and 6. parts for voyces and vyols* (1615). The present organ part has been freely adapted so that it may be used either by itself or together with strings.