

# Holy Little Lamb

(SATB)

Words and Music by Lindy Kerby

Piano

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It consists of four measures. The right hand features a series of eighth-note chords in the first two measures, followed by a half note chord in the third and a whole note chord in the fourth. The left hand plays a simple eighth-note bass line in the first two measures, then moves to a half note chord in the third and a whole note chord in the fourth.

A

S/A

Shep-herds watched the ho-ly lambs, ten-ded to their needs. Each lamb had to be per-fect. No

T/B

The vocal entry for Soprano/Alto (S/A) and Tenor/Bass (T/B) is marked with a box containing the letter 'A'. The S/A part begins with a half note on G4, followed by a quarter note on A4, and then a half note on G4. The T/B part is silent for the first two measures, then enters in the third measure with a half note on G3, followed by a quarter note on F#3, and then a half note on G3.

A

The piano accompaniment for the first vocal phrase is marked with a box containing the letter 'A'. It consists of four measures. The right hand plays a series of eighth-note chords in the first two measures, followed by a half note chord in the third and a whole note chord in the fourth. The left hand plays a simple eighth-note bass line in the first two measures, then moves to a half note chord in the third and a whole note chord in the fourth.

8

S/A

blem-ish could there be. Shepherds sometimes cared for one who liked to \_\_\_ run a-way. Lovingly to each they'd come,

T/B

The vocal continuation for Soprano/Alto (S/A) and Tenor/Bass (T/B) is marked with a box containing the number '8'. The S/A part begins with a half note on G4, followed by a quarter note on A4, and then a half note on G4. The T/B part is silent for the first two measures, then enters in the third measure with a half note on G3, followed by a quarter note on F#3, and then a half note on G3.

12 **B**

S/A 

call to them and say Hol-ly — lit-tle lamb Stay here by my side Don't go in the sha-dows

T/B 

**B** 

16

S/A 

Stay here in the light Ho-ly — lit-tle lamb What are you suf-f'ring for? Come to me, Don't suf-fer an-y-

T/B 



20

S/A 

more

T/B 



**C**

S Ooh \_\_\_\_\_

A Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

T An - gels sang to shep-herds watch-ing lambs that night to tell them of a ba - by born be-

B An - gels sang to shep-herds watch-ing lambs that night to tell them of a ba - by born be-

**C**

27

S This babe was the promised lamb our king and shepherd too Guiding all his little lambs

A This babe was the promised lamb our king and shepherd too Guiding all his little lambs

T neathe a bright stars light This babe was the promised lamb our king and shepherd too Guiding all his little lambs

B neathe a bright stars light This babe was the promised lamb our king and shepherd too. Guiding all his little lambs,

31 **D**

S Cal-ling me and you Ho - ly lit - tle lamb stay here by my

A Cal-ling me and you Hol - ly — lit-tle lamb Stay here by my side

T Cal-ling me and you Ho - ly — lit-tle lamb Stay here by my side

B Cal-ling me and you. Ho - ly lamb Stay by my side

**D**

34

S side drear - y sha-dows Stay in the light Ho - ly lit - tle

A Don't go in the sha-dows Stay here in the light Ho - ly — lit-tle lamb what

T Don't go in the sha-dows Stay here in the light Ho - ly — lit-tle lamb it's

B Don't go in the sha-dows Stay here in the light Ho - ly lamb

37 **E** *rit.*

S lamb I have suffered Come come to me \_\_\_\_\_ Come to me \_\_\_\_\_ My

A are you suf-fring for? Come to me, Come to me \_\_\_\_\_ Come to me \_\_\_\_\_ My

T you I've suf-fered for Come come to me \_\_\_\_\_ Come to me \_\_\_\_\_ My

B I have suf-fered for Come to me \_\_\_\_\_ Come to me \_\_\_\_\_ Come to me \_\_\_\_\_ My

**E** *rit.*

41 *a tempo* *rit.*

S ho - ly lit - tle lamb.

A ho - ly lit - tle lamb.

T ho - ly lit - tle lamb.

B ho - ly lit - tle lamb.

*a tempo* *rit.* 8