

Beautiful Candlelight

(Lead Us to the Light of the World)

Words and Music by
Pepper Choplin

② With a warm rhythmic feel ♩ = 120

mp

Measures 1-4 of the piano introduction. The right hand features sustained chords in the treble clef, while the left hand plays a rhythmic pattern of eighth notes in the bass clef. The tempo is marked as ♩ = 120.

Measures 5-7 of the piano introduction. The right hand continues with sustained chords, and the left hand maintains the eighth-note rhythmic pattern.

8 SA TB mp

O the can - dle - light,

Measures 8-9 showing the vocal entry for Soprano (SA) and Tenor (TB). The vocal lines begin with the lyrics "O the candle-light,". The piano accompaniment continues in the background.

Measures 10-12 of the piano accompaniment. The right hand plays chords and the left hand continues the eighth-note rhythmic pattern.

10

beau - ti - ful can - dle - light, lead us to the Light of the world, —

This system contains measures 10 and 11. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two sharps (F# and C#), and the time signature is 7/8. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

12

O the can - dle - light,

This system contains measures 12 and 13. The vocal line has a rest in measure 12 and then begins with the lyrics in measure 13. The piano accompaniment continues with chords and a bass line.

14

③

beau - ti - ful can - dle - light, lead us to the Light of the world. —

This system contains measures 14 and 15. Measure 14 begins with a circled number 3, indicating a triplet. The vocal line has lyrics throughout. The piano accompaniment and bass line continue.

Soloist (or a few sopranos)

16 *mf*

Now lift it high, beau-ti - ful can - dle-light,

SA *mf*

TB *mf* O the can - dle-light, beau-ti - ful can-dle-light,

19

lead us to the Light of the world. Come lead us

lead us to the Light of the world. Come lead us,

21

on, _____

O the can - dle - light, beau - ti - ful can - dle - light,

23

4

lead us to the Light of the world.____

lead us to the Light of the world.____

dim.

25

mp

28 SA *mf* *lightly* *legato*

The flame is danc - ing, danc - ing, danc - ing, the flame is

31

danc - ing in the Spir - it wind. — The flame is

33

danc - ing, danc - ing, danc - ing, the flame is

35

danc - ing in the Spir - it a - gain. The flame is

37

danc - ing, danc - ing, danc - ing, the flame is

5

mf

39

danc - ing in the Spir - it wind. The flame is

41

danc - ing, danc - ing, danc - ing. the flame is

43

cresc.

danc - ing in the Spir - it, burn - ing in the Spir - it, shin -

cresc. *f*

45

ing in the Spir - it a - gain, — it's shin - ing,

Beautiful Christmas, Beautiful Child

Words and Music by
Pepper Choplin

11 Brightly ♩ = 60-63

Musical notation for measures 1-3. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The melody in the right hand consists of eighth and quarter notes. The piano accompaniment in the left hand features chords with a *mp* (mezzo-piano) dynamic marking.

Musical notation for measures 4-6. The piano accompaniment continues with a *mf* (mezzo-forte) dynamic marking. The melody in the right hand continues with eighth and quarter notes.

Musical notation for measures 7-9. Measure 7 is marked with a vocal line 'SA' and a *mf* dynamic. The lyrics 'Beau - ti - ful Christ - mas,' are written below the vocal line. The piano accompaniment continues with a *mf* dynamic.

Musical notation for measures 10-12. The lyrics 'beau - ti - ful Child, won - der - ful gifts to the earth, a' are written below the vocal line. The piano accompaniment continues with a *mf* dynamic.

13

great cel-e - bra - tion of life and love, shar-ing Di - vin - i - ty's

16 SA

birth. See the can-dles and flow-ers, ev - er-green branch-es,

mf

mp

19

cresc. an-gels and stars in the sky. *f* May this beau - ti - ful Christ-mas

cresc. *f*

cresc. *f*

12

22

point to the beau - ti - ful Child.

25

mf
Beau - ti - ful Christ - mas, beau - ti - ful Child, won - der - ful gifts to the

mf

mf

28

earth, a great cel - e - bra - tion of life — and love,

31

shar - ing Di - vin - i - ty's birth.

See the can - dles and flow - ers,

mp

34

ev - er - green branch - es, an - gels and stars in the sky. May this

cresc.

cresc.

37

beau - ti - ful Christ - mas point to the beau - ti - ful Child.

(13)

f

f

40 *mf*

All a - round, the

44

beau-ty of Christ-mas a - bounds, the signs of the sea-son help

mf

47

us re - mem - ber. All a - round, ———

All a - round, the

Little Bitty Babe in a Manger

Words and Music by
Pepper Choplin

17 As from a distance ♩ = 76

mp molto legato

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3. The tempo is marked as ♩ = 76.

4 *mp*

A - way in a man - ger, no crib for a bed. A -

in a lighter voice mp

A - way in a man - ger, no

Measures 4-6 of the vocal and piano accompaniment. The vocal line starts at measure 4 with the lyrics 'A - way in a man - ger, no crib for a bed. A -'. The piano accompaniment continues with the same eighth-note pattern as the introduction. The dynamic is *mp*. At measure 5, the vocal line continues with 'A - way in a man - ger, no'. The piano accompaniment continues with the same eighth-note pattern.

7

way in a man - ger, no crib for a bed.

crib for a bed. A - way in a man - ger, no crib for a bed.

Measures 7-9 of the vocal and piano accompaniment. The vocal line starts at measure 7 with the lyrics 'way in a man - ger, no crib for a bed.'. The piano accompaniment continues with the same eighth-note pattern. At measure 8, the vocal line continues with 'crib for a bed. A - way in a man - ger, no crib for a bed.'. The piano accompaniment continues with the same eighth-note pattern.

10 *rit.* **Simply** ♩ = 88

14 **Solo***
mp

What's He gon-na be— can you tell me— this

17 **SA** *mp*

lit-tle bit-ty** Babe in a man-ger? He will

*The Solo part may be sung by a child, a children's choir, or a light female voice.

**"bitty" should be pronounced as "biddy."

20 *mf*

grow in - to a man with heal-ing in His hand. He will

mf

He will touch their souls,

23

make them whole, this lit-tle bit-ty Babe in a man - ger.

27 (19) Solo *mf*

But— how— can this be, will you

30

tell me, please? He's just a lit - tle Babe in a man - ger.

33 SA

He will grow - to - preach, the peo - ple He will teach man - y

36

won - drous things through the word He brings, this lit - tle bit - ty Babe in a

In memory of my friend, Phil Timp

Forever Evergreen

Quoting **John 3:16**, alt.

Words and Music by
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25 Smoothly, with motion ♩ = 88

SA *mp*

For - ev - er

TB

Smoothly, with motion ♩ = 88

mp

6 **26**

ev - er - green, for - ev - er ev - er -

mp

for - ev - er ev - er - green,

11

green.

mp

The sum - mer leaves grow fresh and

16

mp

When

green un - til the au - tumn's chill.

21

p

leaves — will change — to gold — and — red, they're

p

25 *cresc.* *mf* *mp*

fall - ing to the ground.

cresc. *mf* *mp*

29 27 *rit.* *mp* *a tempo*

But the ev - er -

mp

rit. *a tempo*

33

green grows straight and strong and though the chill of the

38 *mf*

win - ter comes, its branch - es thrive through the

mf

mf

42 *mp*

bit - ter cold, for - ev - er ev - er - green,

mp cresc.

47 *mf* (28)

ev - er - green.

For - ev - er ev - er, ev - er - green.

mf

ev - er, ev - er - green.

mf

Red Is the Color of Love

(The Christmas Flower)

Words and Music by
Pepper Choplin

33 With a steady beat ♩ = 58

Piano introduction in B-flat major, 4/4 time. The right hand plays a melody starting on G4, moving up stepwise to D5. The left hand plays a steady bass line of octaves on G3. The piece begins with a piano (*p*) dynamic.

Vocal entry for Soprano (SA) and Tenor (TB). The Soprano part begins with a rest for three measures, then enters on the word "The" with a melody starting on G4. The Tenor part remains silent. The dynamic is mezzo-piano (*mp*).

Piano accompaniment for the first vocal line. The right hand plays a melody with chords, and the left hand plays a steady bass line. The dynamic is mezzo-piano (*mp*).

Vocal entry for the second line. The Soprano part begins with a rest for three measures, then enters with the lyrics "Christ-mas flow'rs are bloom - ing, see how the crim - son leaves have". The Tenor part remains silent. The dynamic is mezzo-piano (*mp*).

Piano accompaniment for the second vocal line. The right hand plays a melody with chords, and the left hand plays a steady bass line. The dynamic is mezzo-piano (*mp*).

8

spread.

mp

The blooms help us re - mem - ber

10

(34)

the

God's love as deep as crim - son red,

12

love that filled our hearts when heav - en sent a

14

Sav - ior, of - f'ring His life, a sac - ri -

16

fice. He of - fered His

18

rit. 35 **With movement** ♩ = 63

life, a sac - ri - fice.

rit. **With movement** ♩ = 63

20 *mf*

Red is the col-or of

mf

22

love, the col-or of hearts, the col-or of

24 *mf*

ho - ly sac - ri - fice. Red is the col-or of

Crim-son red,

26 36

love, the col-or of hearts, the col-or of
the col-or of love, the col-or of hearts,

28 *f*

ho - ly sac - ri - fice. *f* Red, crim - son red is the col-or of
ho - ly sac - ri - fice. *f*

30

love and the hearts... He healed, the life... He
love, col-or of love, the hearts... He healed, the life He

32

sac - ri - ficed ——— for all — of us. It's the col-or of

34 *mf*

love that fills — our hearts, the love — of

mf

mf

36 (37)

Christ. Come and see the

We Have Seen the Star!

Quoting *Rise Up, Shepherd and Follow*
Trad. Spiritual, alt.

Words and Music by
Pepper Choplin

40 With expectancy ♩ = 84

Musical score for measures 40-43. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 40 starts with a piano (*p*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 41 includes a *rit.* (ritardando) marking. The score concludes with a fermata over the final notes of measure 43.

41 With excitement ♩ = 126

Musical score for measures 44-46. The tempo increases to a half note equal to 126 beats per minute. The music is characterized by a strong *mf* (mezzo-forte) dynamic. The right hand plays a rhythmic pattern of chords, while the left hand provides a steady bass line with chords. The piece ends with a fermata over the final notes of measure 46.

Vocal score for measures 47-49. The Soprano (SA) and Tenor Bass (TB) parts are shown. The lyrics are: "We have seen the star! We re -". The music is in 4/4 time with a key signature of two flats. Dynamics range from *mf* to *f*. The vocal lines are accompanied by piano accompaniment.

Piano accompaniment for measures 47-49. The right hand features a melodic line with chords, and the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a fermata over the final notes of measure 49.

13

joice in the light, — we re - joice in the light — with great

15 *mf*

joy! We have seen the

18 *f*

star! We re - joice in the light, — we re -

42

mf

20

joyce in the light — with great joy!

mf

22

— It is ris - ing, the star on the east - ern ho -

25

ri - zon, the star — we see — and the light will lead us, —

mp

mp

The

28 *mp*

The

light will lead to the Child, will lead us,

30 *mf*

light will lead and the star will lead us to the ho - ly

and the

33 *f*

Child.

36 Solo *mf*

There's a star in the east that shines so bright.——

SA

TB

mf

39 *mf*

There's a star that is call - ing

mp

Rise up, peo - ple, and fol - low.——

T only *mp*

mp *mf*

As We Bow Before the King

Words and Music by
Pepper Choplin

47 With reverence ♩ = 66

Piano introduction in 4/4 time, marked *p*. The right hand plays a melodic line starting on G4, moving up stepwise to D5. The left hand plays a simple accompaniment pattern.

3 SA *rit.* *a tempo*

TB *mp*

Come,* a - dore Him,

Measures 3-5. The vocal parts (SA and TB) enter at measure 3. The piano accompaniment is marked *mp*. The tempo changes from *rit.* to *a tempo* at the end of measure 5.

6 *mp*

O come, let us a - dore Him, —

come and a - dore Him. Come, a - dore Him,

Measures 6-8. The vocal parts continue with the lyrics. The piano accompaniment is marked *mp*. The tempo remains *a tempo*.

*Close immediately to “mm” each time.

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8

O come, let us a-dore Him, O

come and a-dore Him. Come, a-dore Him, come and a-dore Him.

11 *mf* *rit.*

come, let us a-dore Him, Christ, the

Come, a-dore Him, come and a-dore Him. Christ, He is Christ, the

14 48 *mp a tempo*

Lord. When we come in-to His

Lord.

pre - sence and we stand _____ in rev-'rent qui - et-ness, we will

gaze _____ in - to His ho - li-ness as we bow be-fore _____ the

mf

23 49 *mp*

King. Come and see _____ this won-drous

mp

Come and see, come and see this won-drous

dim. *mp*

26

mir - a - cle, so a - maz - ing and so

mir - a - cle, so a - maz - ing, a - maz - ing and so

28

won - der - ful. Our — souls — will sure - ly

won - der - ful. Our souls, our souls will sure - ly

30

mf *accel. e cresc.*

o - ver-flow as we bow be - fore the King. — O —

mf *accel. e cresc.*

mf *accel. e cresc.*

With more movement ♩ = 72

33 *f*

come, O come, let us a - dore Him, O

With more movement ♩ = 72

f

35

come and fall up - on your knees. Let us

37

wor - ship Him, Won - der - ful Coun - se - lor, Al - might - y

Celebrate the Child

Narrator #2: Luke says that angels invited shepherds to come and see the Christ child in Bethlehem. After they saw the baby, they shouted and glorified God. During this season, the air is filled with music and singing. There is a great celebration going on.

Narrator #1: Whenever we hear the songs of Christmas, let us also remember the reason for all the celebrating. Let's live to praise the Lord in adoration and to sing with our hearts and voices as we celebrate the Child.

Words and Music by
Pepper Choplin
 Quoting traditional carols

55 With joyful spirit $\text{♩} = 88$

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/2 time, marked *mp*. The introduction consists of two systems of piano accompaniment. The first system (measures 1-4) features a steady bass line of quarter notes (G, B, D, G) and a treble line with chords and eighth-note patterns. The second system (measures 5-8) continues the accompaniment with more complex chordal textures in the treble. At measure 9, the voice enters with the lyrics "Praise Him, love Him!". The vocal line is in G major, 2/2 time, with a melody of quarter notes: G4 (Praise), B4 (Him), D5 (love), G5 (Him!). The piano accompaniment continues underneath. The score concludes with a final system of piano accompaniment (measures 13-16) that mirrors the first system.

13

Wor - ship, a - dore Him!

cresc.

17

mf

Praise Him, love Him, cel - e - brate the Child...

mf

mf

21

Wor - ship, a - dore Him, cel - e - brate the Child...

join the an - gels in the sky— and

Glo - ry be— to God on high,

cel - e - brate, cel - e - brate, cel - e - brate the Child.—

Praise Him, love Him, cel - e - brate the Child.—

57

37

cel - e - brate the Child. -

Wor - ship, a - dore Him,

41

Glo - ry be - to God on high, join the an - gels in the sky - and

45

cel - e - brate, cel - e - brate, cel - e - brate the Child. -

poco rit.

49

49

f

poco rit.

A little slower $\text{♩} = 82$

53

*mf**

53

*mf**

Hark! The her - ald an - gels sing, — “Glo - ry to the new - born King.

mf

A little slower $\text{♩} = 82$

mf

57

57

Peace on earth and mer - cy mild, — God and sin - ners rec - on - ciled.”

*Quoting: *Hark! The Herald Angels Sing*

Tune: MENDELSSOHN, by Felix Mendelssohn (1840); Text: Charles Wesley (1739)

61

Joy - ful, all ye na - tions, rise; — join the tri - umph of the skies; —

65

with an - gel - ic host pro - claim, “Christ is — born in Beth - le - hem.”

69

Hark! The her - ald an - gels sing, “Glo - ry — to the new - born

73 *mf* *poco accel.*

King.” *mf* Come sing - ing,

mf *poco accel. e cresc.*

77 *f* *Tempo I* ♩ = 88 *

“Glo - ri - a, glo - ri - a, glo - ri - a,

f *Tempo I* ♩ = 88

81

glo - ri - a, glo - ri - a, glo - ri - a,

f

*Quoting: *Angels We Have Heard on High*, alt.
Tune: GLORIA, Traditional French carol

85

60

mf

in ex-cel-sis De - o!"

An-gels we have

mf

90

heard on high, sweet-ly sing - ing o'er the plains,

and the moun-tains

mf

94

f

in re-ply e - cho - ing their joy - ous strains.

"Glo - ri - a,

f