

1. My Spirit Waits for Emmanuel

SATB

Words and Music by
Pepper Choplin

① Reflectively ♩ = 69

Piano introduction in G major, 4/4 time. The music is marked *p* (piano). It features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some grace notes.

4 Opt. Solo or SA Unison

Vocal line (Soprano/Alto) and piano accompaniment for measures 4-6. The vocal line is marked *p* and includes the lyrics: "My spir - it waits, my Spir - it waits for Em -". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Vocal line and piano accompaniment for measures 7-9. The vocal line includes the lyrics: "man - u - el. My spir - it waits,". The piano accompaniment continues with the same rhythmic pattern.

②

Vocal line and piano accompaniment for measures 10-12. The vocal line includes the lyrics: "my spir - it waits for Em - man - u - el." The piano accompaniment is marked *mp poco accel.* (mezzo-piano, poco accelerando) and features a more active eighth-note bass line.

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12 SA *mf* Poco piu mosso ♩ = 76

God— with us, God— with us, Em-man-u-

TB *mf*

Poco piu mosso ♩ = 76

mf

15 *f*

el, God, come to us and with— us— dwell. God— with us, God—

f

f

18 *rit. e dim.*

with us, Em-man-u - el, God, come and let Your ho - ly pres - ence

dim.

rit. e dim.

21 *mf* dwell. *mf* My spir-it waits, *mp* My spir-it

mf *mp* Tempo I ♩ = 69

24 my Spir - it waits for Em - man - u - el.

waits for Em - man - u - el.

27 *poco accel.* My spir-it waits for Em - man-u - el.

My spir-it waits, my spir-it waits for Em - man-u - el. *poco accel.*

2. The Call

Isaiah 40:3–5

Solo

Music by
Pepper Choplin

7 With comfortable motion ♩ = 52

Solo: *mf*

With comfortable motion ♩ = 52

mp

The

3

voice— of Him— that cries in the wil-der-ness, “Pre - pare— the

5

way, the— way of the Lord. Make

3. Welcome Christ the King

SATB

Words and Music by

Pepper Choplin

Quoting *O Come, O Come, Emmanuel*, 12th century

9 With vibrant brightness $\text{♩} = 80$

Piano introduction in G major, 3/2 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from *mp* to *mf*.

Piano accompaniment for measures 5-8. The right hand has a more active melodic line with eighth notes and chords, while the left hand continues with a steady harmonic accompaniment. The dynamic is marked *f*.

Vocal entry for measures 9-12. The vocal parts enter with the lyrics: "Wel - come, _____ wel - come! _____ We _____". The piano accompaniment provides a harmonic base with chords and single notes. Dynamics include *f* and accents.

Piano accompaniment for measures 13-16. The right hand features a melodic line with eighth notes and chords, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from *f* to *mf*.

13 10 *mf*

join to wel - come Christ the King. A -

mf

17

rise and shine, your Light is come, re - joice in the glo - ry of the

mf

20

Lord. We'll raise a cel - e - bra - tion shout as we

23

11

wel-come, we_ wel-come, wel - come_Christ_ the King.

27

f Wel - come, *f* wel - come! *mf* Pre -
Wel - come, wel - come!

31

pare the_ way_ for the King of_ kings, pre - pare for the Lord_ of_

4. The Trip to Bethlehem

Luke 2:1-7

Soprano/Alto Duet

Music by
Pepper Choplin

Soprano:

And it came to pass in those days, that there went out a decree from Caesar Augustus, that all the world

15

Musical score for measures 15-17, piano accompaniment. The music is in G major and 9/8 time. The tempo is marked *mp*. The score consists of a treble and bass clef staff with piano accompaniment.

should be taxed. And all went to be taxed, every one into his own city. **Alto:** And Joseph also went up from

Musical score for measures 18-20, piano accompaniment. The music continues in G major and 9/8 time. The score consists of a treble and bass clef staff with piano accompaniment.

Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem.

Musical score for measures 21-23. Measure 21 is a vocal rest for both parts. Measure 22 is a vocal rest for both parts. Measure 23 contains the vocal entry for Soprano and Alto, marked *mp*. The piano accompaniment continues. The text "And" is written below the vocal line.

Musical score for measures 24-26. The vocal line continues with the lyrics: "Jo - seph went up to be taxed— with Mar - y, his es - poused—". The piano accompaniment continues. The text "SA" is written above the vocal line.

5. God So Loved This Silent Night

25

SATB

Words by **Pepper Choplin**,
Anna B. Warner, and
Joseph Mohr

Music by **Pepper Choplin**
Quoting *Jesus Loves Me*
by **William B. Bradbury** and
Silent Night
by **Franz Gruber**

18 Weightlessly ♩ = 63

p gently, chant-like

Musical notation for measures 18-21. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 18 is a whole rest. Measures 19-21 show a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Weightlessly' with a quarter note equal to 63 beats per minute.

19

slight rit.

Musical notation for measures 22-25. Measure 22 starts with a piano accompaniment. Measures 23-25 show a vocal line in the right hand and a bass line in the left hand. The tempo is marked 'slight rit.' (slight ritardando).

9 SA *a tempo*

p

Oo _____

TB *p*

Oo _____

Musical notation for measures 26-29. Measures 26-27 show vocal lines for Soprano Alto (SA) and Tenor Bass (TB). The SA line has a melodic line with a slur over measures 26-27. The TB line has a melodic line with a slur over measures 28-29. The piano accompaniment continues in the right and left hands. The tempo is marked 'a tempo'.

a tempo

Musical notation for measures 30-33. The piano accompaniment continues in the right and left hands. The tempo is marked 'a tempo'.

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13 *mp*

God so loved the world He made, to the world, His Son He

16

gave; sent to earth, this lit - tle Child,

19 20

lived with us a lit - tle while. *mp* Come, Child of heav - en, —

22

Come, Child of Heav-en.

25

Come, Child of Heav-en, we wel-come You to -

28

(21)

night.

6. The Angels and Shepherds

Luke 2:8-14

SATB Quartet or Choir

Music by
Pepper Choplin

25 Expectantly ♩ = 56

SA *mp*

3

there — were shep - herds out in the field, — keep - ing

5

26 watch — o'er their flock — by night. — And

TB *mp*

7

lo, — the an - gel came — up - on them, — God's glo - ry shone

9 SA 27 *mf*

TB *mf*

'round them. They were sore— a - fraid. The

11 **Pressing forward** ♩ = ca. 60

an - gel said, — "Fear not, for be - hold, now I bring you good

an - gel said, —

Pressing forward ♩ = ca. 60

mf

13

ti - dings which shall be to all peo - ple. For *mf*

7. Glory to God in the Highest Heaven

SATB with Solo

Words and Music by
Pepper Choplin

29 Spirited! $\text{♩} = 90$

Piano accompaniment for measures 29-32. The music is in 2/2 time. Measure 29 starts with a piano (*p*) dynamic. Measures 30-32 show a crescendo leading to a mezzo-forte (*mp*) dynamic.

Piano accompaniment for measures 33-36. Measure 33 starts with a mezzo-forte (*mf*) dynamic. Measures 34-36 show a crescendo leading to a forte (*f*) dynamic.

9 SA *f*
 TB *f*
 Glo - ry to God in the high - est heav - en, glo - ry to God, now a

Vocal and piano accompaniment for measures 37-40. The vocal parts (SA and TB) enter at measure 37 with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic.

12

Child— is born. Glo-ry to God in the high - est heav - en,

15

(30)

glo-ry to God, He is Christ the Lord. Glo-ry to God in the high-est heav - en,

19

glo-ry to God, now a Child— is born. Glo-ry to God in the

Christ the Lord. _____

22

high - est heav - en, glo - ry to God, He is Christ the Lord.

(31)

25

Glo - ry to God in the high - est heav'n(nn)* glo - ry to God in the

28 Solo *mf*

Don't be a - fraid, for I come to you, _____

high - est heav - en, come(m).*

(31)

*Close immediately to the "n" or "m" throughout.

8. The Wise Men in Jerusalem

Matthew 2:1-2, 8-9

SATB

Music by
Pepper Choplin

38 In a slow walking tempo ♩ = 54

SA *mp*

And

In a slow walking tempo ♩ = 54

mp

3

there came wise men from the east to Je - ru - sa -

5

39

lem, and they were say - ing,

9. When They Saw the Star

53

SATB with Descant

Words and Music by
Pepper Choplin

Quoting *We Three Kings of Orient Are*
by John Henry Hopkins, Jr.

(41) In the distance ♩ = 116

5

(42)

9 SA

TB *mp*

Star of won - der, star of light, star with

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14

See the star,
roy - al beau - ty bright. Star of won - der,

mf

19

star, see the star.
star of light, star with roy - al beau - ty

mf

24

See the star, see the
bright. Star of won - der, star of light, see the

f *rit.*

29 **Suddenly faster with a primitive drive** ♩ = 152

star. _____

star. _____

Suddenly faster with a primitive drive ♩ = 152

33

43

When — they — saw the

37

star, they re - joiced, they re -

113

gold, and of myrrh, and of frank - in -

118

(47)

cense. And when they saw the

123

Child, their hearts were filled with wor - ship

128 *accel.*

and with joy.

accel. e cresc.

133 (48) **Faster, as before** ♩ = 152 *f*

When they saw the

Faster, as before ♩ = 152 *f*

mf

137

Child, they re - joiced, they re -

141

Descant

When— they— saw the

joiced with— great joy.

SA

When— they— saw the

145

Child, saw the Child, they re - joiced, re -

Child, saw the Child, they re - joiced, re -

Child, they re - joiced, they re -

ST

149

joiced with— great joy.

(49)

ST *mf*

joiced with— great joy.

AB *mf* Child of

mf

154

won - der, Child of light. Child with roy - al

cresc.

cresc.

cresc.

159

beau - ty bright. When they saw the Child of

f

f

f

164

light. They re - joiced with great joy!

ff

ff

ff

10. The Wise Men Worship

Matthew 2:11

Male Solo (or All Men)

Music by
Pepper Choplin

50

With reverence ♩ = 54

Solo (or All Men):

mp

So

3

as the wise men saw the Child and wor - shipped

5

Him, and of - fered Him treas - ures, so

11. Behold the Child

67

Words based on
Philippians 2:9–11

SATB

Words and Music by
Pepper Choplin

With mystery and majesty ♩ = ca. 88

(51) *swa*

5

9 *loco*

(52) SA *a tempo*

13

TB *mp*

From the Fa - ther, the God of cre -

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17 *mp*

comes the Son, ful-ly hu - man and

a - tion, _____

21 *mp* *mf*

ful - ly di - vine. He is born as a child to —

mf

25 *cresc.* *f*

live with us a - while. Heav - en comes — to the

cresc. *f*

cresc. *f*

28

53

earth through the Son's ho - ly birth.

31

*poco rit.**a tempo*

Be - hold the Child and

poco rit. *a tempo*

34

bring a - do - ra - tion. Be - hold the

12. Joy to the World!

79

SATB

Words by
Isaac Watts, 1719, alt.

Music by **Pepper Choplin**
Quoting *Joy to the World*
Attr. to **George F. Handel**, 1742
Arr. by **Lowell Mason**, 1848

59 With movement and warmth ♩. = 56

The musical score is arranged in three systems. The first system shows the piano accompaniment in G major and 3/8 time, marked *mf*. The second system begins at measure 4, with vocal parts for Soprano (SA) and Tenor (TB) entering. The piano accompaniment continues. The third system begins at measure 6, with vocal parts for Alto (A) and Bass (B) entering. The piano accompaniment continues. The lyrics are: "Joy to the world, — the Lord — is / Joy to the world, — — — the / come, let all — the earth re - ceive — her / Lord is come, let all the earth re - ceive her".

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8

King. Let ev - 'ry heart pre-pare Him

King. Let ev - 'ry heart pre -

10

room, let heav - en and na - ture sing,

pare Him room,

12

let all heav - en and na - ture sing, let them

cresc. *rit.* *f*

cresc. *f*

cresc. *rit.*

With a bright, robust feel ♩ = 96

15

musical notation for measures 15-17, vocal line. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The notes are whole rests.

sing!

With a bright, robust feel ♩ = 96

musical notation for measures 15-17, piano accompaniment. Treble and bass clefs, key signature of two sharps, 4/4 time signature. The right hand starts with a half note chord (F#4, C#5) and then moves to eighth notes. The left hand plays a steady eighth-note bass line. Dynamics include *f* and *mf*.

18

60

musical notation for measures 18-20, piano accompaniment. Treble and bass clefs, key signature of two sharps, 4/4 time signature. The right hand plays chords and eighth notes. The left hand continues the eighth-note bass line.

21

musical notation for measures 21-23, vocal and piano accompaniment. Treble and bass clefs, key signature of two sharps, 4/4 time signature. The vocal line has lyrics. The piano accompaniment continues with chords and eighth notes.

Joy to the world! The Lord is come: Let