

SAB

# The Ballad of Bethlehem

A TIMELESS STORY OF GOD'S LOVE

SAMP  
Pepper Choplin  
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## *The Ballad of Bethlehem Available Products*

	Physical edition	Digital edition
SATB Choral Book	65/2123L	e65/2123L
SATB Choral Book with Performance CD	65/2124L	
SAB Choral Book	65/2125L	e65/2125L
<i>Orchestration by Michael Lawrence for Picc, Fl 1-2, Ob, Cl 1-2, Bsn, Tpt 1, Tpt 2-3, Hn 1-2, Tbn 1-2, Tuba, Timp, Perc, Harp, Pno, Vln 1-2, Vla, Cello, St Bass</i>		
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Tenor Rehearsal Track		e99/4841L-3
Bass Rehearsal Track		e99/4841L-4

# Voice in the Wilderness

(Prepare the Way)

Based on  
Isaiah 40:3-4, 6-7

Words and Music by  
Pepper Choplin

The musical score consists of four staves of music for voice and piano. Staff 1 (Soprano) starts with a dynamic of *mf*. Staff 2 (Bass) begins at measure 3. Staff 3 (Soprano) begins at measure 5 with the vocal entry "Hear the voice in the wil-der-ness say," followed by "AB (+congregation)\*". Staff 4 (Bass) begins at measure 5 with the instruction "(play full beats, not 'chopped')". Large yellow markings are present: a large checkmark covers measures 1-2 of Staff 1; a large X covers measures 3-4 of Staff 1; a large checkmark covers measures 3-4 of Staff 2; a large X covers measures 5-6 of Staff 3; and a large checkmark covers measures 5-6 of Staff 4.

\* Before the cantata begins, you may teach the congregation the response, "Prepare the Way." Or, you may begin the piece and have the congregation join for the first time at m. 37 after they hear the "call and response" effect. The director, or a choir member, may simply "wave in" the congregation whenever this phrase appears as needed.

8

*mf*

Rise up in the de-sert, make a great high-way.

Lord."

"Pre -

11

*mf*

Build the val-ley up, make the

pare the way— of the Lord."

14

*mf*

moun-tains low

Make the

"Pre - pare the way— of the Lord."

"Pre - pare the way— of the Lord."

17

crook - ed straight where the Lord will go.

18

"Pre - pare the way of the

19

20 (2) SA

The voice said, "Cry." What

B The voice said, "Cry."

Lord."

23

shall I cry? Lift your voice on a moun - tain high..

10

51 (4)

*f*

The voice said, "Cry." What

*f*

Lord."

The voice said,

"Cry."

*f*

54

shall I cry?—

Lift your voice on a moun - tain high.—

*mf*

Hear the proph - et now proph - e - sy:—

"Pre - pare,—

*mf*

proph - e - sy:— "Pre - pare,—

pre-prepare,—

*mf smoothly*

with pedal

60

11

pre - pare, \_\_\_\_\_

pre - pare the way of the

pre - pare, \_\_\_\_\_

pre - pare the way of the

cresc.

63

*ff*

Lord."

*ff*

Lord."

*ff*

65 (5)

*mf*

*f*

\*O

\*Tune: VENI EMMANUEL, plainsong.

Words: Latin Hymn; tr. John Mason Neale (1818–1866); adapt. by P.C.

(6)

el.

el.

*mp*

*f*

Hear the voice in the wil-der-ness say,

AB (+congregation on "Prepare...")

Hear the voice in the wil-der-ness say, "Pre - pare the way— of the

*f*

*f*

Rise up in the de - sert, make a great high - way.

Lord." Rise up in the de - sert, make a great high - way. "Pre -

98

Build the val - ley up, make the  
pare the way— of the Lord.  
Build the val - ley up, make the

101

moun - tains low.  
Make the  
moun - tains low. “Pre - pare the way— of the Lord.”  
Make the

104

crook - ed straight where the Lord will go.  
crook - ed straight where the Lord will go. “Pre - pare the way— of the

107 (7) SA The voice said, "Say." What  
B The voice said, "Say."  
Lord." The voice said, "Say."  
  
 110 shall I say?— Grass will with-er and the flow - ers fade.—  
— Grass will with-er and the flow - ers fade.—  
  
 113 All our glo-ry will pass a-way,— but the Word of God goes on—  
All our glo-ry will pass a-way,— but the Word of God goes on—

116

cresc.

*mf*

— and on — and on — and on. Pre - pare, —

cresc.

*mf*

— and on — and on. Pre - pare, —

cresc.

*mf*

— and on — and on. —

119

cresc.

— pre - pare, — pre - pare, — pre - pare the way of the

cresc.

— pre - pare, — pre - pare, — pre - pare the way of the

*cresc.*

*f*

123

Lord.

Lord.

4 3

1 2

4 3

1 2

4 3

1 2

**Narrator:** We come to prepare the way and celebrate the coming of the Lord. This story we share of Christmas has been told so many times before. Why would we gather here to tell it again? Could it be that we yearn to hear and experience the promise of the prophets, the hope of the newborn, the joy of the shepherds, and the beauty of the star in the east?

Or do we simply want to remember how God loved the world and still loves the world? God **so** loved us that He sent His Son, that all who believe in Him may experience the hope, the joy, and **the** abundant life of the Savior, who is Christ the Lord.

Our hope is that through the words and music we share, you will hear the story **afresh** – and experience God's love as we gather to sing...*The Ballad of Bethlehem*.

## The Ballad of Bethlehem

Words and Music by  
Pepper Choplin

Folk style, feel in one  $\text{♩} = \text{ca. } 120$

8

mp

5 Solo (or Unison Choir)

mp

O

20

25

mind me God— still loves the— world, that—

*mf**mp*

29

hope and peace— will— come.

*mp*

33

sing me a bal-lad— of Beth - - le - hem where

37

(10)

God would send— His— Son.

42 SA      *mf*

B      O sing me a bal-lad of Beth - le -

B      *mf*



*mf*

46 hem, of two thou - sand years a - go;



*mf*

50 when peo - ple strug-gled to live in



*mf*

66

*mf*

here, and Mi - cah fore - told that in Beth - le -

*mf*

God would ap - pear.

70 *dim.*

hem the Child of God would ap - pear, the

*dim.*

*dim.*

*mp*

74 *dim. e rit.*

*p*

Child of God ap - pear.

*dim. e rit.*

*p*

*dim. e rit.*

*p*

# Bethlehem Prophecy

Words based on  
**Micah 5:2, 4**

Words and Music by  
**Pepper Choplin**

(12) Bright and fresh  $\text{♩} = \text{ca. } 52$

SA  
*mp*

O ti - ny Beth - le - hem, though you are small, from

B

*mp*

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19

from  
O ti - ny Beth - le - hem, though you are small, from

mf

21

you comes the prom - ised Mes - si - ah.

mf

23

Won - der - ful Coun - se - lor, Al - might - y God.

mf

52

Come to the place— where the Child is born.

53

Won - der - ful Coun - se - lor, Al - might - y God.

54

E - ter - nal Fa - ther, He is the Prince of Peace.

56

(16)

E - ter - nal Fa - ther, He is the Prince of Peace.

E - ter - nal Fa - ther, He is the Prince of Peace.

32

(17)

68

*mf**cresc.*

bring.

O ti - ny Beth - le - hem,  
*mf* *cresc.*

71

*mf**cresc.*

though you are small,

from you shall come  
*f* *cresc.*

73

*cresc.*

Christ, the Sav - ior and Lord.

ff

(2 beats)

**Narrator:** (music begins) And Joseph went up from Galilee, out of the city of Nazareth, into Judea, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:) to be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn (*Luke 2:4-7*).

## The Ballad of Bethlehem

### The Birth

Words and Music by  
Pepper Choplin

[18] Feel in one ♩ = ca. 114

6

11

Sheet music for piano and voice. The music consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature is two sharps. The time signature is 3/4. Measure 18 starts with a dynamic 'p'. Measures 6 and 11 are also shown.

32

Musical score for voice and piano. Treble clef, key signature of two sharps. The vocal line continues from the previous page: "hem, a Ba - by just has been born." The piano accompaniment consists of sustained notes and chords.

36

Musical score for voice and piano. Treble clef, key signature of two sharps. The vocal line continues: "— There's rest for Mar - y, — the". The piano accompaniment features sustained notes and chords.

39

Musical score for voice and piano. Treble clef, key signature of two sharps. The vocal line continues: "Child's a - sleep. She holds Him safe and". The piano accompaniment consists of sustained notes and chords.

43

Musical score for voice and piano. Treble clef, key signature of two sharps. The vocal line begins with "warm." followed by a fermata. The piano accompaniment consists of sustained notes and chords. Dynamics indicated: rit., dim., p.

# Still Gentle Mary

New words by P. C.

**Pepper Choplin**

Tune: STILL, STILL, STILL  
Traditional Austrian Carol

(20) Peacefully  $\text{♩} = \text{ca. } 72$

*p*

4

7 SA *mp*

B Still, still, still, the night is peace - ful and

*mel.* *mp*

*mp*

Sheet music for two voices (SA) and piano. The vocal parts are in soprano (SA). The piano part includes bass and treble clefs. Measure numbers 20, 4, and 7 are indicated. Dynamics and tempo markings are provided. The lyrics "Still, still, still, the night is peace - ful and" are written below the vocal parts. Large yellow markings (an 'X', a 'P', and an 'S') are overlaid on the music.

10

still. Still, still, still, the

13 (21)

night is peace - ful and still. The new - born

*mp*

*mf*

The new - born ba - by,

16

ba - by wrapped in love.

*mf*

Mar - y is hold - ing, wrapped in heav - en's love en - fold - ing.

19

Still, still, still, the night is peace - ful and  
dim.

rit. dim.

With more movement  $\text{♩} = \text{ca. 84}$

22 **p**

still.  
**mp**

With more movement  $\text{♩} = \text{ca. 84}$

**mp**

**mf**

25 \* Part I *slight rit.* **mp a tempo**

Part II

**slight rit.**

**mp a tempo**

\*\*Gen - tle Mar - y laid her Child

\* Option 1: Part 1 is sung by sopranos and Part 2 is sung by altos. Split men evenly on both parts.

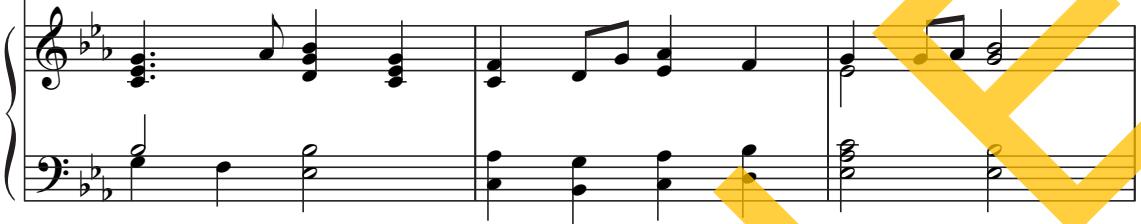
Option 2: Part 1 is sung by women. Part 2 is sung by men.

\*\* Words: Joseph Simpson Cook (1859-1933)

Tune: TEMPUS ADEST FLORIDUM



hum - ble birth, beau - ti - ful the sto - ry.



Praise His name in all the earth. Christ, the King of



still.

glo - ry.



64 (25) rit.

rit.

66 *mf a tempo*

Joy, joy, joy, Your ar -

*mf*

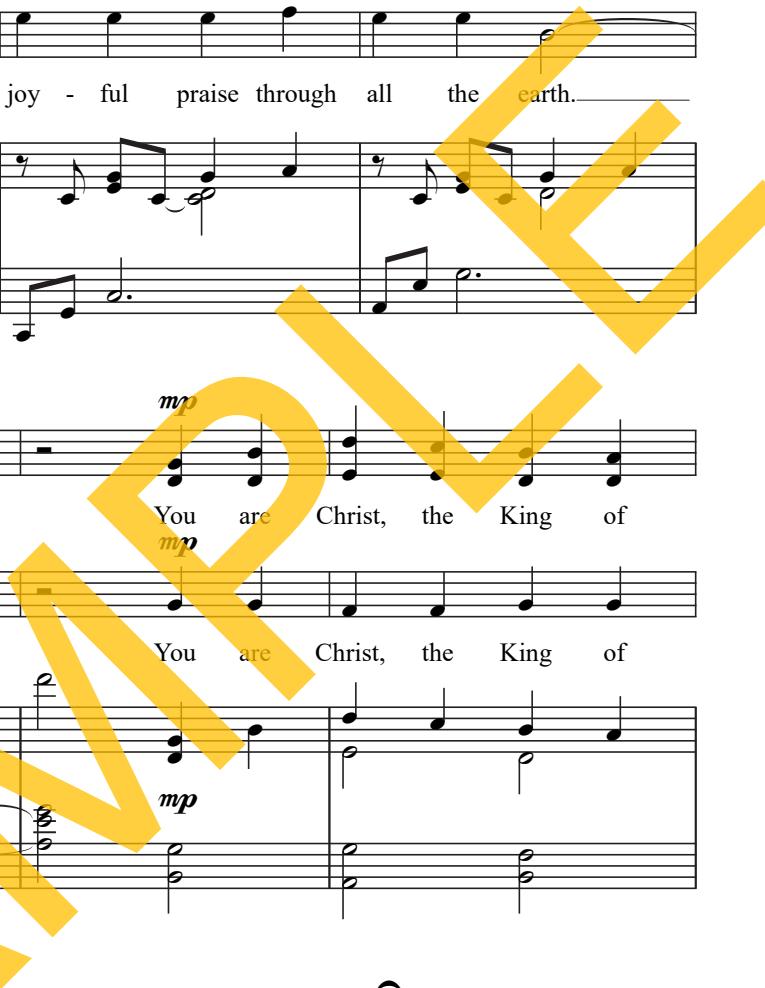
*mf a tempo*

68 ri - val brings us joy.

val brings us joy.

65/2125L-43

joy - ful praise through all the earth, joy - ful praise through  
 all the earth, joy - ful praise through all the earth.



all the earth.  
*dim.*

*mp* You are Christ, the King of

You are Christ, the King of

*rit. e dim.*

*mp*

Glo

ry.

Glo

ry.

(4 beats)

**Narrator:** (*music begins*) And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

## The Ballad of Bethlehem The Shepherds

Words and Music by  
**Pepper Choplin**

With a sturdy feel, a little faster than before  $\text{♩} = \text{ca. } 132$

(28)

5 SA

*mf*

B

*mf*

*cresc.*

9

sing me a bal - lad of Beth - le - hem, ,

sing me a bal - lad of Beth - le - hem, ,

*mf*

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13

shep - herds out in the field. While keep - ing

watch o'er their flocks by night, what won - drous news was re -

vealed.

23

(29)

*cresc.* *f*

When an - gels came to ap - pear to—

*cresc.* *f*

28

them, the glo - ry of God was dis - played, dis -

dim.

dis - played.

dis - played.

32

mf

played. The sight of an - gels would star - tle them and

mf

37

dim.

they were so a - afraid.

mp rit.

dim.

mp

dim.

mp rit.

# I Hear the Angels Shouting Glory!

## Words based on **Luke 2**

Words and Music by  
**Pepper Choplin**

13 SA *mf*

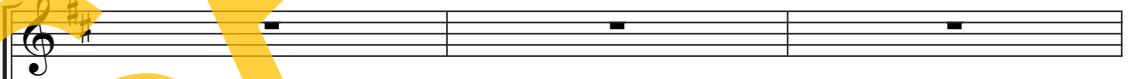
You'll find Him as you go, wrapped up in swad-dling clothes.

B *mf**mf*17 *f*

He is a Sav - ior who is Christ the Lord.

*f**f*

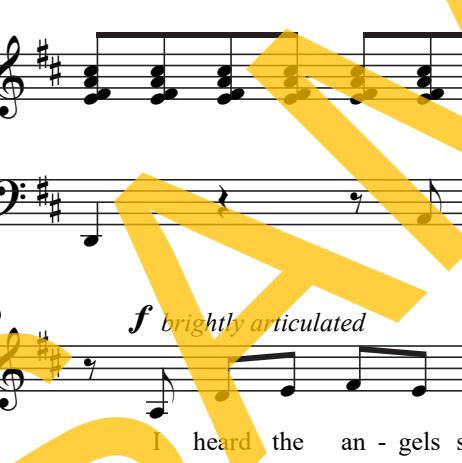
21

*mp**cresc.**f*



Musical score page 24. Treble and bass staves. Measure 24 starts with three rests. The bass staff has a continuous eighth-note bass line. The treble staff has sixteenth-note patterns. Dynamics: *mf*. Performance instruction: *without pedal*.

(31)



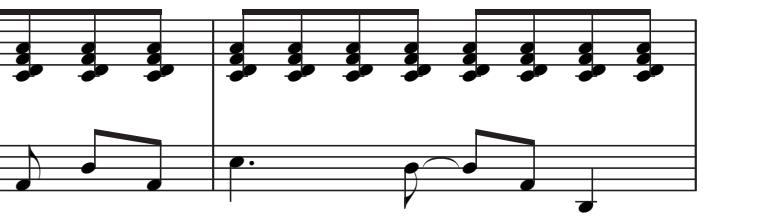
Musical score page 27. Treble and bass staves. Measure 27 starts with three rests. The bass staff has a continuous eighth-note bass line. The treble staff has sixteenth-note patterns.

*f* brightly articulated

I heard the an - gels shout - ing, "Glo - ry to God.—



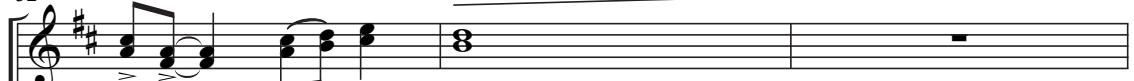
Musical score page 29. Treble and bass staves. Measure 29 starts with three rests. The bass staff has a continuous eighth-note bass line. The treble staff has sixteenth-note patterns.



Musical score page 29. Treble and bass staves. Measure 29 continues with sixteenth-note patterns in both staves. Dynamics: *f*.

56

52



55

*f*

Glo - ry to God,— glo - ry to God,— glo - ry,  
*f*  
Glo - ry to God,— glo - ry to God,— glo - ry.

*f*

57

Hark, the her - ald an - gels sing, “Glo - ry— to the

60

(34)

new - born King."

dim.

63

mf

I heard the an - gels shout-ing, "Glo - ry to God.

mf

mf

I heard the an - gels shout-ing,

mf

65

Glo - ry to God— up in the high - est heav - ens.

mf

mf

60

83

down to earth to pro - claim His birth to

, *mf*

, *mf*

*mf*

87

(36)

us.

87

v v v

*f*

91

*f*

I heard the an - gels shout - ing, "Glo - ry to God."

93



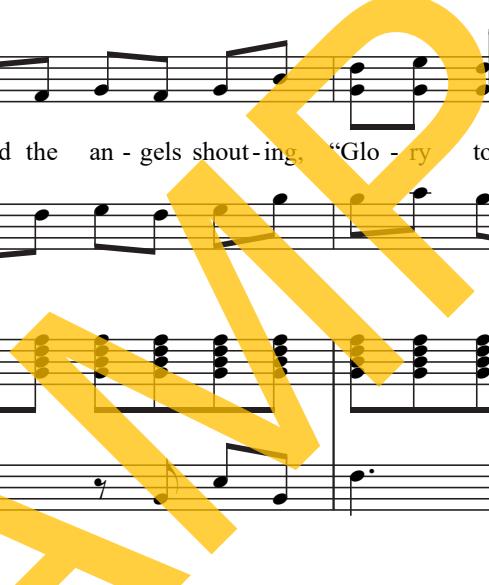
Glo - ry to God up in the high - est heav - ens."



94



I heard the an - gels shout-ing, "Glo - ry to God.



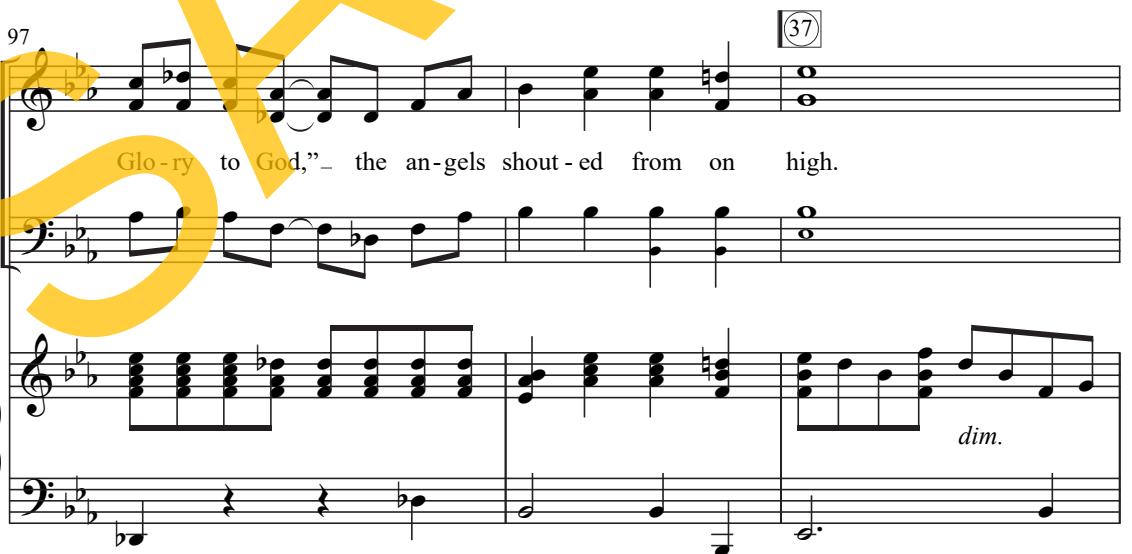
95



I heard the an - gels shout-ing, "Glo - ry to God.



97



Glo-ry to God," - the an-gels shout-ed from on high.

(37)

dim.

100

*mf* cresc.

Hark! the her - ald an - gels sing.

103 *f*

Hark! the her - ald an - gels sing. Hark! the her - ald

*f*

Hark!

*f*

106 cresc.

an - gels sing on high, "Glo - ry to God."

*cresc.*

*ff*

cresc.

*ff*

**Narrator:** Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, "Where is He that is born King of the Jews? For we have seen His star in the East, and are come to worship Him." (music begins)

## The Ballad of Bethlehem

### The Wise Men

Words and Music by  
Pepper Choplin

[38] Vibrant ♩ = ca. 132

Solo (or all men down one octave):

4

We sing of trav' - lers to

Beth - le - hem, these men so

25

*mp*

led to Beth - le - hem. If

Handwritten musical score for voice and piano. The vocal line continues from measure 25. The piano accompaniment consists of bass and harmonic chords. Measure 25 ends with a fermata over the bass note. Measures 26-28 continue the melody and harmony. A large yellow checkmark is drawn across the top of the page, covering measures 25-28.

29

we are wise, we will fol - low

Handwritten musical score for voice and piano. The vocal line continues from measure 29. The piano accompaniment consists of bass and harmonic chords. Measures 29-32 continue the melody and harmony. A large yellow checkmark is drawn across the middle of the page, covering measures 29-32.

32

them to bow and wor - ship —

Handwritten musical score for voice and piano. The vocal line continues from measure 32. The piano accompaniment consists of bass and harmonic chords. Measures 32-35 continue the melody and harmony. A large yellow checkmark is drawn across the bottom of the page, covering measures 32-35.

35

*slight rit.*

Him.

Handwritten musical score for voice and piano. The vocal line continues from measure 35. The piano accompaniment consists of bass and harmonic chords. Measures 35-38 include dynamic markings: *dim.*, *slight rit.*, and *p*. A large yellow checkmark is drawn across the bottom right corner of the page.

# Only the Wise

Words and Music by Pepper Choplin

Incorporating "We Three Kings"

Author: John H. Hopkins (1820–1891)

Tune: KINGS OF ORIENT

[40] Reflectively  $\text{♩} = \text{ca. } 104$

Gently rhythmic  $\text{♩} = \text{ca. } 92$

[41]

SA

*mp*

On - ly the wise.....

B

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15

would look to the skies. to—

This is the first page of a handwritten musical score. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature changes from one sharp to two sharps. The lyrics "would look to the skies. to—" are written below the notes. A large yellow checkmark is drawn across the right side of the page.

16

see the star— and the mes - sage it would bring.

This is the second page of the handwritten musical score. It continues the two-staff format with treble and bass clefs. The lyrics "see the star— and the mes - sage it would bring." are written below the notes. A large yellow checkmark is drawn across the right side of the page.

18

see the star— and the mes - sage it would bring.

This is the third page of the handwritten musical score. It continues the two-staff format with treble and bass clefs. The lyrics "see the star— and the mes - sage it would bring." are written below the notes. A large yellow checkmark is drawn across the right side of the page.

19

(*mp*)

On - ly the wise

This is the fourth page of the handwritten musical score. It continues the two-staff format with treble and bass clefs. The lyrics "(*mp*) On - ly the wise" are written below the notes. A large yellow checkmark is drawn across the right side of the page.

20

(*mp*)

On - ly the wise

This is the fifth page of the handwritten musical score. It continues the two-staff format with treble and bass clefs. The lyrics "(*mp*) On - ly the wise" are written below the notes. A large yellow checkmark is drawn across the right side of the page.

23

would o - pen their eyes

(mp)

On - ly the wise

would

and fol - low the star to

*mf*

25

to  
o - pen their eyes

*mf*

find the new - born King.

*mf*

27 [42]

They saw the

30

(mf)

star with roy - al

star of won - der, star of night,

*feeling in 2*

33

beau - ty bright,— west - ward lead - ing, still pro-ceed - ing,

guide us to thy per - fect light.

(43)

*mf*

*mp*

mf mp

*mf*

*mp* *feeling in 4*



On - ly the wise \_\_\_\_\_ would wor - ship the Child



they — found in the lit - tle town of Beth - le -



hem. Kneel - ing down,



90

as we're bow - ing, lead us now — and

92

guide us to — Thy per - fect light.

rit.

rit.

*f*

*f*

*mf*

*mf*

*mf*

*rit.*

*mp*

This page contains four staves of musical notation for two voices. The key signature is A major (no sharps or flats). The time signature is common time. The vocal parts are written in soprano and basso continuo styles. The lyrics are from a hymn, with some words underlined. Handwritten musical markings are present: a large yellow circle on the first staff, a large yellow 'A' on the second staff, a large yellow 'P' on the third staff, and a large yellow checkmark on the fourth staff. Dynamic markings include *f*, *mf*, and *mp*. Performance instructions like 'lead us now — and', 'guide us to — Thy per - fect light.', 'rit.', and 'rit.' are included. Measure numbers 90, 92, and 94 are indicated.

(47)

Reflectively  $\text{♩} = \text{ca. } 80$ 

96

mp

Now we

Reflectively  $\text{♩} = \text{ca. } 80$

98

mp O - pen our eyes,  
O - pen our eyes,

o - pen our eyes,  
and

100 o - pen our hearts,  
o - pen our hearts,  
o - pen our hearts,

o - pen our hearts,

102

as we of - fer gifts— of wor - ship

to the Lord.

With gentle movement ♩ = ca. 82

105

*slight rit.*

With gentle movement ♩ = ca. 82

gently

*p*

107

(6 beats)

**Narrator:** As the wise men gather to worship the Child, there is still room. (*music begins*) There is room for *all* of us to worship. Whether we come with joy or grief, with hope or despair, whether we struggle or thrive, there is still room to come and worship the Savior who is Christ the Lord.

## A Thrill of Hope

Words and Music by  
Pepper Choplin

[48] Slow and reflective  $\text{♩} = \text{ca. } 60$

[49] With a faster, steady beat  $\text{♩} = \text{ca. } 72$

7 SA

B *mp*

The weary world re - joic - es.

9

We have new hope for our lives.

10

We have new hope for our lives.

Those in de - spair will be lift - ed, and will

11

*mp*

Those in de - spair will be lift - ed, and will

12

*mf*

13

*f*

thrive.

14

*f*



40 As before  $\text{♩} = \text{ca. } 66$ 
*mp with intensity*

All who are quiet - ly

As before  $\text{♩} = \text{ca. } 66$ 

3 3

*mf**mp with intensity*

griev - ing,

with fac - es rest - ing in your

44

*mf brighter*

lift up your heads and see the

hands,

*mf brighter*

[53]

46 *f*      *accel.*

sun—rise a - gain.

*f dim. accel.*

With a faster, steady beat  $\text{♩} = \text{ca. } 72$

49 *mf*

The bur - dened souls will be lift - ed

With a faster, steady beat  $\text{♩} = \text{ca. } 72$

51 *f*

and wound-ed hearts will be re - stored.

New

*f*

90

A little faster  $\text{♩} = \text{ca. } 63$ 

66 ***ff***

fall on your knees! Fall on your knees.

A little faster  $\text{♩} = \text{ca. } 63$ 

68

come and lis - ten to hear the an - gel voic - es. O

70

night

di - vine,

O

f

72

night when Christ was born.

night, *cresc.* di - vine,

74 night, *cresc.* O night, di - vine, night di - vine, O

night di - vine, night di - vine,

*cresc.*

76 *gradual rit.* dim. f [56] f

night when Christ was born!

*gradual rit.* dim. f

Peacefully  $\text{♩} = \text{ca. } 60$ *mf*

Fall on your

*mf*Peacefully  $\text{♩} = \text{ca. } 60$ *mf**mp**gradual rit.*

knees and find new hope, the

*mp**mp gradual rit.**p*

thrill of hope and joy.

*p**8va**p*

(4 beats)

# The Ballad of Bethlehem

## Underscore

93

Words and Music by  
Pepper Choplin

[57] Smoothly, in one  $\text{♩} = \text{ca. } 112$

5

mp

**Narrator:** As we've sung this ballad, we have followed the wondrous story that leads us to worship at the manger's side. Now, as we rise and go out into the world, let us share the story – and live the story, so all may experience the hope and peace, the love and the joy of Christmas.

9

15

21

Proceed without pause

dim. e rit.

p

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# Shout with the Shepherds

Words and Music by  
Pepper Choplin

[58] Freely ♩ = ca. 76

Solo

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5

hur - ry to the town— of Beth - le - hem. I want to ,

hur - ry to the town— of Beth - le - hem ,

poco rit.

7

walk with the wise - men to where the Child was  
poco rit.

walk to where the Child was

poco rit.

The score consists of four staves of music for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. Large yellow markings are present: a large checkmark on the right side of the page; a large yellow 'P' on the third staff; a large yellow 'S' on the bottom staff; and several yellow diagonal strokes across the middle section.



31

shout with the shep - herds and sing with the an - gels and

hur - ry to the town of Beth - le - hem.

33

I want to

hur - ry to the town of Beth - le - hem.

35

walk with the wise - men to where the Child was born... I want to

hur - ry to the town of Beth - le - hem.

(62)

37

wor - ship Christ the Lord. (d) *mf*

This is the first page of a handwritten musical score. The key signature is B-flat major (two flats). The time signature is common time. The vocal line starts with eighth-note pairs, followed by quarter notes and eighth-note pairs. The piano accompaniment consists of eighth-note chords. Measure 37 concludes with a dynamic marking of *mf*. The vocal part ends with the lyrics "wor - ship Christ the Lord. (d)".

*mf*

This is a continuation of the handwritten musical score from page 37. The vocal line begins with eighth-note pairs, followed by quarter notes and eighth-note pairs. The piano accompaniment consists of eighth-note chords. The dynamic marking *mf* is present.

39

*f*

I want to fol-low the wise - men who

This is the first page of a handwritten musical score. The key signature is B-flat major (two flats). The time signature is common time. The vocal line starts with eighth-note pairs, followed by quarter notes and eighth-note pairs. The piano accompaniment consists of eighth-note chords. Measure 39 concludes with a dynamic marking of *f*. The vocal part ends with the lyrics "I want to fol-low the wise - men who".

*f*

This is a continuation of the handwritten musical score from page 39. The vocal line begins with eighth-note pairs, followed by quarter notes and eighth-note pairs. The piano accompaniment consists of eighth-note chords. The dynamic marking *f* is present.

41

trav-eled ver-y far, and lift my eyes in - to the skies and *f*

This is the first page of a handwritten musical score. The key signature is B-flat major (two flats). The time signature is common time. The vocal line starts with eighth-note pairs, followed by quarter notes and eighth-note pairs. The piano accompaniment consists of eighth-note chords. Measure 41 concludes with a dynamic marking of *f*. The vocal part ends with the lyrics "trav-eled ver-y far, and lift my eyes in - to the skies and".

43

see the beau-ti - ful star.

I want to bow - in wor - ship and

45 (f)

And when I go, I'm sure to know that

lay my of - f'rings down.

47 [63] Solo (or a few sopranos): (f)

glo - ry's all - a - round.

I want to

(f)

I want to

(f)

63

accel.

God. Glo-ry to God in the high - est.

accel.

66 Faster  $\text{♩} = \text{ca. } 98$

[65]

Faster  $\text{♩} = \text{ca. } 98$

*With congregation:*

70 (f)

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

(f)

\*Tune: MENDELSSOHN, by Felix Mendelssohn (1809-1847)

Words: Charles Wesley (1707-1788); alt. George Whitefield (1714-1770)

74

(66)

peace on earth, and mer - cy mild,— God and sin - ners re - con - ciled!"

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

with th'an - gel - ic host pro - claim, "Christ is— born in

85

Beth - le - hem!" Hark! the her - ald an - gels sing,

88 *slight rit.*

"Glo - ry— to the new - born King! Glo - ry— to the

*slight rit.*

- Cong. Broadly  $\text{d} = \text{ca. } 92$

Broadly  $\text{d} = \text{ca. } 92$

92 *cresc.* *ff*

new - born King."

*cresc.* *ff*

*cresc.* *ff*