

SATB

Everlasting *Light*

The Promise of Christmas

**Lloyd Larson, Mary McDonald,
Jay Rouse, Larry Shackley**

Orchestration by Michael Lawrence

Review Only

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Foreword

Light is synonymous with the Christmas season. As we gaze upon the decorated homes and trees, we see symbols of hope that *light* will battle darkness, heal, and restore. It is only *light* that can counter that darkness. The lights on homes and trees are eventually taken down and packed away until next year, but the meaning of those lights last throughout the year. The birth of one Child brought a *light* that does *not* fade; a *light* that was desperately needed in a world of darkness, pain, and loss. A *light* that would live on eternally... an *Everlasting Light*.

This work, carefully crafted by the collaborative creative efforts of Lloyd Larson, Mary McDonald, Jay Rouse, and Larry Shackley, aims to profoundly present the significance of the *light* of Christ come to earth. Rose Aspinall's insightful narration beautifully ties the work together with a combination of scripture reading and personal reflection. Mary McDonald's celebratory opener, *Everlasting Light*, weaves through carols in an exciting instrumental overture before developing into a powerful original song that functions as the cornerstone theme of the work. Next, Larry Shackley's *Longing for the Light* beautifully portrays the feeling of expectation and the yearning for restoration as opportunities for readings are accompanied by a pensive underscore. Jay Rouse continues with a stirring original musical setting with words inspired by Mary's Song of Praise found in *Luke 1:44-56*. Lloyd Larson's energetic and rhythmic *Shepherds and Angels* depicts the telling of Christ's birth with scripture-based text while incorporating familiar carol melodies. The work concludes with a celebratory medley of carols arranged by Jay Rouse that ultimately concludes by revisiting the opening song, *Everlasting Light*.

"He is the Light, Everlasting Light; born a Savior, born this night. He is the One, the Everlasting Son; Child of heaven, He is the Light!"

Performance time: approximately 35 minutes

— The Publisher

From the Publisher

Narrations throughout may be recited by one narrator or divided among multiple narrators by paragraph. Narration 4, however should be recited by two narrators. Additional readings occur during *Longing for the Light*. These passages can be divided up as specified in the music or recited by one individual.

Some of the cover-art images and graphics from this work are available as free downloads. We hope that you can use them to assist in the making of your bulletins, posters, flyers, website and email announcements, and in any other way that's within your organization and in conjunction with performances of this work.

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Due to the vast number of differences in computer system setups, we are unable to provide technical support for downloadable images/graphics by either phone or email.

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Overture

1. Everlasting Light

Words by **Mary McDonald**
adapted from **Isaiah 60:1-2**

Music by
Mary McDonald

① Festive ♩ = ca. 78

mf

Sua

cresc.

f

*Tune: SICILIAN MARINERS, Sicilian Melody, 18th c.

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9

11

13

(2)

poco rit.

In "2" ♩ = 72

15

mf

*

19

*Tune: I SAW THREE SHIPS, Traditional English Carol

23

Musical score for measures 23-25. The piece is in G major. Measure 23 features a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, with a bass clef accompaniment of G2 and B2. Measure 24 continues with a quarter note C5, a quarter note B4, and a quarter note A4 in the treble, and a bass clef accompaniment of G2 and B2. Measure 25 shows a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2.

26

Musical score for measures 26-28. Measure 26 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. Measure 27 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef accompaniment of G2 and B2. Measure 28 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2.

29

Musical score for measures 29-32. Measure 29 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. Measure 30 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef accompaniment of G2 and B2. Measure 31 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. Measure 32 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. The instruction *cresc. poco a poco* is written above the treble staff in measure 32.

33

Musical score for measures 33-35. Measure 33 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. Measure 34 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef accompaniment of G2 and B2. Measure 35 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. The instruction *ff* is written below the bass staff in measure 35.

36

Musical score for measures 36-38. Measure 36 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. Measure 37 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef accompaniment of G2 and B2. Measure 38 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. The instruction *dim.* is written below the bass staff in measure 37. A circled number 3 is written above the treble staff in measure 37.

39

Musical score for measures 39-41. Measure 39 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. Measure 40 has a treble clef with a quarter note C5, a quarter note B4, and a quarter note A4, and a bass clef accompaniment of G2 and B2. Measure 41 has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef accompaniment of G2 and B2. The instruction *mp* is written below the bass staff in measure 39.

42

*
42

45

mf
45

48

48

51

51

54

54

*Tune: GOD REST YOU MERRY, English Carol, 18th c.

57

Musical score for measures 57-59. The piece is in B-flat major (two flats). Measure 57 features a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 58 continues with similar chords. Measure 59 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3).

60

cresc. poco a poco

Musical score for measures 60-61. Measure 60 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 61 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). A dynamic marking of *cresc. poco a poco* is placed between the staves.

62

4 Joyfully

ff

Musical score for measures 62-63. Measure 62 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 63 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). A dynamic marking of *ff* is placed below the bass staff. A circled number 4 is above the treble staff. A watermark 'Lorenz' is visible across the page.

64 SA

TB

f

f

Musical score for measures 64-65. Measure 64 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 65 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Dynamic markings of *f* are placed above the treble and below the bass staves.

Musical score for measures 66-68. Measure 66 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 67 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3). Measure 68 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B-flat3, D3).

67

rise! A - rise! For your light has

Musical notation for measures 67-69. The vocal line (treble clef) contains the lyrics "rise! A - rise! For your light has". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the beginning of the piano part.

Piano accompaniment for measures 67-69. The right hand plays a melodic line with some grace notes, while the left hand provides a steady bass line. A dynamic marking of *f* is present.

70

come! A - rise! A - rise and

Musical notation for measures 70-72. The vocal line (treble clef) contains the lyrics "come! A - rise! A - rise and". The piano accompaniment (grand staff) continues with a similar texture to the previous system.

Piano accompaniment for measures 70-72. The piano part continues with a consistent rhythmic and harmonic pattern.

73

shine! The glo - ry of the

Musical notation for measures 73-75. The vocal line (treble clef) contains the lyrics "shine! The glo - ry of the". The piano accompaniment (grand staff) features a more active right hand with sixteenth-note patterns.

Piano accompaniment for measures 73-75. The piano part features a more active right hand with sixteenth-note patterns, while the left hand remains steady.

Narration 1

From eternity past, God writes His story across the heavens and now in our deepening darkness, a light shines!

Here is the visible image of the invisible God. In Him is life and His life is the light of men. The One Who existed before all things comes to us as a helpless child.

Oh, Word eternal, in You there is no darkness at all! Your light is shining from a stable in Bethlehem!

The Kingdom of God has come to us at last.

Review Only

He Is the Light

(Underscore)

Music by
Larry Shackley

8 Meditatively ♩ = ca. 84

The musical score consists of five systems of piano accompaniment. The first system (measures 8-11) begins with a mezzo-piano (*mp*) dynamic. The second system (measures 12-13) features a mezzo-forte (*mf*) dynamic in the first measure, followed by a piano (*p*) dynamic. The third system (measures 14-17) continues with the piano dynamic. The fourth system (measures 18-21) includes a *rit.* (ritardando) marking. The piece concludes with a *Segue* instruction.

2. Longing for the Light

Words and Music by
Larry Shackley

9 **Smoothly** ♩ = 84

mf

5

10 *dim.*

8 SA *mp*

TB *mp*

For cen - tu - ries we have not heard an

mp

Review Only

The musical score is written in 3/4 time with a key signature of one flat (Bb). It begins with a piano introduction marked 'Smoothly' and a tempo of ♩ = 84. The introduction features a melody in the right hand and a bass line in the left hand, both marked *mf*. The score then transitions to a vocal entry at measure 8, with Soprano (SA) and Tenor Bass (TB) parts. The vocal melody is marked *mp* and includes the lyrics 'For cen - tu - ries we have not heard an'. The piano accompaniment continues with a melody marked *mp*. A large 'Review Only' watermark is overlaid on the score. Measure numbers 5 and 10 are indicated at the start of their respective staves. A dynamic marking of *dim.* appears in the piano part at measure 10.

11

an - gel's voice, a proph-et's word. But deep in - side, our

14

hearts are stirred; we know the day is draw - ing near.

17

Review Only

cresc.

20 *mf*

Our hearts a - wait the Bless-ed One, the

mf

23

Prince of Peace, our God's own Son. The proph-e - cies have

26

now be - gun, their mean - ing shin - ing bright and clear.

(12)

29 *mf*

In dark - ness we've wan - dered, our

32

hearts have been grieved,

but Your prom - ise to

mf

35

save us we've al - ways be - lieved. We

We

38 *f* *dim.*

yearn for the day when our faith be-comes

f *dim.*

f *dim.*

41 *mf*

sight; we're wait - ing, long - ing for the

mf

44 *dim.* (13)

light.

dim.

dim. *p* *

Reader 1: "The people who walked in darkness have seen a great light..."

47



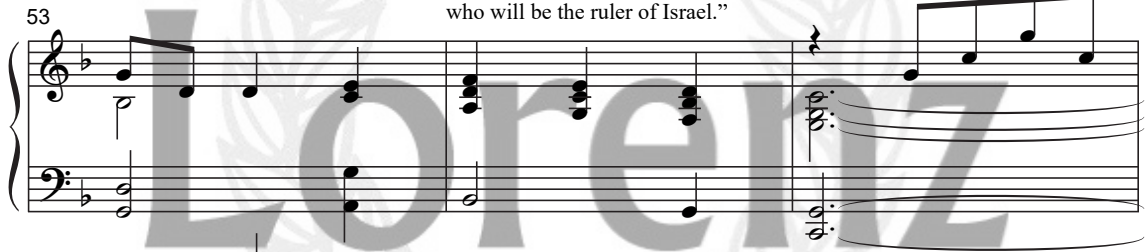
Reader 2: "A star will come out of Jacob,
and a scepter will rise out of Israel."

50




Reader 3: "But you, Bethlehem, though you are little among
the thousands of Judah, yet out from you will come forth one
who will be the ruler of Israel."

53



56



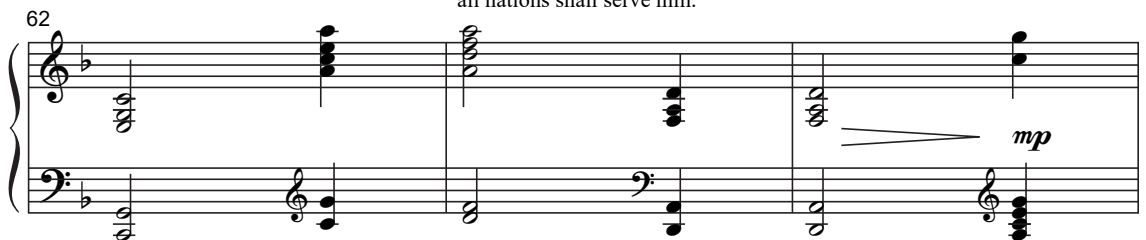
Reader 1: "Behold, a virgin shall conceive, and bear a son,
and shall call his name Emmanuel."

59



Reader 2: "All kings shall fall down before Him;
all nations shall serve him."

62



Narration 2

Chosen—chosen to bear the Son of the Most High, the light of the Holy One inside me. I rejoice for God has seen me! I have been empty but now I'm filled. I have been poor but now I'm rich. The proud cannot boast for this Gift has come to the humblest of God's servants.

The unchanging One has changed me. Oh, I am fearfully and wonderfully made. I have been carried by you all my days. How can it be that I carry you?

Now, I am truly alive—alive with longing for you, my Lord, my King, my Savior, my Child.

Review Only

3. My Soul Proclaims

Words by **Jay Rouse**
inspired by **Luke 1:44-56**

Music by **Jay Rouse**

15 Gently ♩ = 54

Musical notation for measures 15-18. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Gently' with a quarter note equal to 54 beats per minute. The dynamics are *p* (piano) and *sim.* (sostenuto). The music features a melody in the right hand and a bass line in the left hand.

Musical notation for measures 5-8. The piece is in 4/4 time with a key signature of one flat (Bb). The music features a melody in the right hand and a bass line in the left hand.

Musical notation for measures 9-11. The piece is in 4/4 time with a key signature of one flat (Bb). The music features a melody in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is present in measure 11.

16

Musical notation for measures 12-15. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked *a tempo* and the dynamics are *p* (piano) and *sim.* (sostenuto). The music features a melody in the right hand and a bass line in the left hand.

14

Female Solo (or SA unison)

16 *p*

My soul pro-claims the Lord my God.

p *sim.*

18

My spir - it al - ways sings His praise! He

20 *mp*

looks on me, He lifts me up and glad - ness fills my days.

mp

My soul pro-claims the Lord my God.

p *sim.*

Solo (or SA unison)

All na - tions now will share my joy.

SA *mp*

TB *mp*

All na - tions now will share my

mp *sim.*

His gifts a - bun - dant-ly out - poured; His joy.

His gifts a - bun - dant-ly out -

mf

18

28

lit - tle one He has made great; I mag - ni-fy the Lord.

mf

poured; I mag - ni-fy the Lord.

mf

30

All na - tions now will share my joy.

All na - tions share my joy!

Review Only

Narration 3

So Joseph also went up from the town of Nazareth in Galilee to Judea, to Bethlehem the town of David, because he belonged to the house and line of David. He went there to register with Mary, who was pledged to be married to him and was expecting a child. While they were there, the time came for the baby to be born, and she gave birth to her firstborn, a son. She wrapped him in cloths and placed him in a manger, because there was no guest room available for them. (Luke 2:4-7 NIV) (music begins)

Oh blessed are you Bethlehem, city of David. Though you are small among the thousands, you alone have provided shelter for the King of all kings.

Review Only

4. Bethlehem, O Bethlehem

Words by Carl F. Alexander,
Phillips Brooks, and Lloyd Larson

Music by Lloyd Larson
Quoting FOREST GREEN,
Traditional English Melody

20 Tenderly, expressively $\text{♩} = \text{ca. } 76$

4

21

8 TB *mp*

Once in roy - al Da-vid's cit - y stood a low-ly cat - tle

12

shed, where a moth - er laid her ba - by in a man-ger for His

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features a piano accompaniment and a Tenor Bass (TB) vocal line. The tempo is marked 'Tenderly, expressively' with a quarter note equal to approximately 76 beats per minute. The score is divided into systems, with measures 4, 8, and 12 marked. A large 'Lorenz' watermark is visible across the page, and the text 'Review Only' is printed in large letters at the bottom of the score area.

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16 SA *mf*

Ma-ry was the moth-er mild, Je-sus Christ her lit-tle

mel. mf

bed.

mf

20 *poco rit.* *a tempo*

Child.

mp

Once in roy - al Da-vid's cit - y stood a

poco rit. *a tempo mp*

24 *mp*

He came down to earth from

low-ly cat - tle shed.

28

heav - en who is God and Lord of all, and His

(23)

31

shel - ter was a sta - ble, and His cra-dle was a

34

stall. *mf* With the poor, the meek and low - ly, lived on

mf With the meek and low - ly, lived on

37

poco rit. *mp*

earth our Sav - ior ho - ly. He came

poco rit.

40

mp

down to earth from heav - en who is God and Lord of

He came to earth from heav - en who is God and Lord of

a tempo
mp

43 (24)

mf

all. Beth - le - hem, O Beth - le -

mf

46

hem, ——— hum - ble town of roy - al birth, ———

49

poco rit. *mp* *a tempo*

from you has come the King Mes - si - ah, gift of
 from you the King Mes - si - ah, gift of

poco rit. *a tempo mp*

52

(25)

God to heav'n and earth. ——— O

God to — heav'n and earth. ———

Narration 4

Narrator 1: There were shepherds out in the fields that night. They were keeping watch over their flocks. Suddenly, the sky split wide with light and a thousand stars seemed to fall into the darkness.

Narrator 2: *Unto you is born this day, a Savior—*

Narrator 1: Stars, announcing a Savior? No—not stars, angels blazing their light into the sky!

Narrator 2: *—Who is Christ the Lord.*

Narrator 1: The Christ?! How can this be?

Narrator 2: *This will be a sign for you: you will find the Babe wrapped in swaddling clothes and lying in a manger.*

Narrator 1: A sign—from God?

Narrator 2: *Yes, from God! Glory to God in the highest, and on Earth, peace—peace to the people with whom He is pleased!*

Narrator 1: And there between the darkness and the light, they found Him. The Baby, the Christ, the Savior.

5. Shepherds and Angels

Words by **Lloyd Larson**
based on **Luke 2:8-14**,
and **Traditional French Carol**

Music by **Lloyd Larson**
Incorporating: **JÜNGST**, Traditional German Carol,
and **GLORIA**, Traditional French Carol

[27] **Slowly, freely** ♩ = 60-66

p *mp*

p *mp* *p* *mp*

[28] **Steadily** ♩ = ca. 96

holding back

mf

15 SA *mf*

The

19

29

shep-herds were out — in the fields — keep-ing watch o'er their flocks — by

22 SA

night. 'Twas a night just like an - y dark night — till the

TB *mf*

25

sky turned sud - den - ly bright! Then an an - gel said, — "Do

f

not be a - fraid, — for I bring you news — of great joy! — For to -

31
day is born — in — Beth - le - hem a Sav - ior, Christ the

34 *mf* Lord, a Sav - ior, Christ the Lord.”

mf

The
mf

shep-herds were out in the fields keep-ing watch o'er their flocks by

night. 'Twas a night just like an - y dark night till the

Till the dark



Narration 5

God is born on earth tonight. Hush, do not awaken Him. His journey has been so long. See His mother, how she gazes at Him, uncommon Child, so very common.

A spark of light surrounds them, the flame pushing against the dark. So, this is how the light comes into the world. One Child alone brings it. All of God's promises are kept in Him, this Child of Light.

Review Only

6. This Child of Light

Words and Music by
Mary McDonald

33 Tenderly ♩ = ca. 80

3

6

34

9

Female Solo (or SA unison)

p

*See now this ba - by, a child so

rubato

*If performed by a soloist, choir enters m.26

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12

small; He is our Sav - ior,

15

Rul - er of all. What shall we

Male Solo (or TB unison) *mp*

18

name _____ Him, this Ho - ly One?

21

He is Je - sus, God's own

24

35

(end duet)

SA

mf

Son!

TB

mf

This Child of

27

Light,

a Ho - ly Light,

7

30

has come to us on this si - lent

33

night. Here, in the still - ness,

36

qui - et, He lay, Love ev - er -



Narration 6

In love and obedience, Mary and Joseph offer back to God the promise He gave. This Child, holy unto the Lord!

And so, it begins. Those who long for the Savior will find Him. Like old Simeon, they will cry, my eyes have seen Your salvation!

He is a light to reveal God to the nations! God does not forget our prayers!

Review Only

7. This Is Christ the King

67

Words based on
Luke 2:21-35

Words and Music by
Larry Shackley
Incorporating GREENSLEEVES
Traditional English Melody

(39) Reflectively $\text{♩} = \text{ca. } 72$

Musical notation for measures 39-40. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 39 starts with a piano (*p*) dynamic. Measure 40 has a mezzo-forte (*mf*) dynamic. The music features a melody in the right hand and a bass line in the left hand.

Musical notation for measures 41-43. Measure 41 starts with a mezzo-forte (*mp*) dynamic. Measure 43 ends with a *dim.* (diminuendo) marking. The music continues with the same melodic and harmonic structure.

Musical notation for measures 44-47. Measure 44 is marked with a Tenor Bass clef (*TB mp*). The lyrics are: "Who is this man com-ing to— the tem-ple? Faith and hope are in his". The piano accompaniment continues with a mezzo-forte (*mp*) dynamic.

Musical notation for measures 48-51. The lyrics are: "eyes. He says the Lord has giv-en him— a prom - ise". The piano accompaniment continues with a mezzo-forte (*mp*) dynamic.

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15 SA *mf*

His face is lined, his

TB *mf* 8

that Mes-si-ah soon will rise.

mf

18

hands are worn and wear - y; stoop - ing shoul - ders show his

20 41 *cresc.*

years. Yet God has said he will not die be-fore Christ ap-

cresc.

23 *f*

pears. Lord, Lord, — please haste the hour when —

26

sin and dark - ness — lose their pow'r. Peace, peace for

29

all man - kind; O Mes - si - ah we wait for Your

f

f

3

Review Only

31 42 *dim.* *mf*

light. *dim.* *mf* Ma - ry and Jo - seph

34

come in-to the tem - ple to ful - fill the law's com -

36

mands. To their sur-prise, — old



Narration 7

Rejoice! Rejoice greatly! Though we were once wrapped in darkness, the bright light of God's glory has risen on us!

Shout and be glad! Welcome the Savior born for us this day. Worship Him with loud praises and singing. Joyfully, rise with all the nations and adore Him, the Everlasting Light!

Review Only

8. Everlasting Light

(Finale)

Words by **Mary McDonald**
adapted from **Isaiah 60:1-2**,
Charles Wesley, alt. George Whitefield,
John Francis Wade,
trans. Frederick Oakeley, 1841

Music by **Mary McDonald**
Arranged by **Jay Rouse**
Incorporating **MEDELSSOHN**,
Felix Mendelssohn, 1840,
ADESTE FIDELES, John Francis Wade, c. 1743

(44) Warmly ♩ = 96

Measures 44-48 of the piano accompaniment. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The first measure starts with a piano (*p*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Measures 49-53 of the piano accompaniment. The right hand continues with a melodic line, and the left hand maintains the accompaniment. A large, faint watermark 'Lorenz' is visible across the page.

TB unison (or opt. Solo) *mf*

9 TB

(45)

Measures 45-50. Measure 45 shows the beginning of the Tenor Bass (TB) unison part, which is a single note. The piano accompaniment continues. Measure 46 includes the lyrics 'A -' below the TB line. The piano accompaniment features a mezzo-forte (*mp*) dynamic.

13

Measures 51-54. The TB part continues with the lyrics: 'rise! A-rise! For your light has—come! A-rise! A-rise and'. The piano accompaniment provides accompaniment for these lyrics.

shine! The glo - ry of ³ the Lord is with _____ you. Re-

19 46 SA *mf*

He is the Light, the Ev - er-last - ing

joice! For the Lord is _____ come!

22

Light; born a Sav - ior, born this night. _____ He is the

25

One, the Ev - er - last - ing Son; Child of heav - en, He is the

28

Light! Child of heav - en, He is the

31

Brighter Tempo ♩ = ca. 58

Light!

Brighter Tempo ♩ = ca. 58

mf

(47)

34

Musical score for measures 34-36. The vocal line consists of a whole rest. The piano accompaniment begins in B-flat major and shifts to D major at measure 35. A forte (*f*) dynamic marking is indicated in measure 35.

37

Musical score for measures 37-39. The vocal line includes the lyrics: "Hark! the her - ald". The piano accompaniment continues in D major. A forte (*f*) dynamic marking is present in measure 38.

40

Musical score for measures 40-42. The vocal line includes the lyrics: "an - gels sing, — 'Glo - ry to the new - born King:". The piano accompaniment continues in D major. A forte (*f*) dynamic marking is present in measure 41.

43

Peace on earth, and mer - cy mild,— God and sin - ners

46

rec - on - ciled!" Joy - ful, all ye na - tions, rise,—

49

Join the tri - umph of the skies;— With the an - gel - ic

52

host pro-claim, "Christ is born in Beth-le - hem!"

This system contains measures 52, 53, and 54. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "host pro-claim, 'Christ is born in Beth-le - hem!'".

55

Hark! the her - ald an - gels sing, "Glo - ry to the

This system contains measures 55, 56, and 57. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Hark! the her - ald an - gels sing, 'Glo - ry to the".

58

new - born King!"

This system contains measures 58, 59, and 60. It features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "new - born King!". A circled number 48 is visible in the upper right of the system.