

# Everlasting *Light*

**The Promise of Christmas**

# Lorenz

Music by 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.

To access these files, please visit [www.lorenz.com/downloads](http://www.lorenz.com/downloads) and navigate to the desired folder. PC users should right click and choose "Save Target As..." and Macintosh users should click and hold the link, then choose "Save Target As..." We have provided standard file formats that should be usable in most page layout or word processing software.

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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## Companion Products

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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*

*8va*

3

*cresc.*

5

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

7

*f*

**Review Only**

The musical score is written for piano in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of seven systems of music. The first system (measures 1-2) features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. The second system (measures 3-4) continues the melodic line in the treble and has a more active bass line. The third system (measures 5-6) shows a change in texture with chords in the treble and a steady bass line. The fourth system (measures 7-8) features a more rhythmic and melodic bass line. The fifth system (measures 9-10) continues with a similar bass line and chords in the treble. The sixth system (measures 11-12) features a more active bass line and chords in the treble. The seventh system (measures 13-14) features a more active bass line and chords in the treble. The score includes dynamic markings such as *mf*, *cresc.*, and *f*. A tempo marking of 'Festive ♩ = ca. 78' is present at the beginning. A 'Review Only' watermark is overlaid on the score.

9

11

13

(2)

*poco rit.*

In "2" ♩ = 72

15

*mf*

*Review Only*

19

\*Tune: I SAW THREE SHIPS, Traditional English Carol

23

Musical notation for measures 23-25. The piece is in G major. Measure 23 features a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef has a quarter note G2, a quarter note B1, and a quarter note D2. Measure 24 continues with a quarter note C5, an eighth note B4, and a quarter note A4 in the treble; and a quarter note E2, a quarter note G2, and a quarter note B1 in the bass. Measure 25 shows a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2.

26

Musical notation for measures 26-28. Measure 26 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. Measure 27 continues with a quarter note C5, an eighth note B4, and a quarter note A4 in the treble; and a quarter note E2, a quarter note G2, and a quarter note B1 in the bass. Measure 28 shows a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2.

29

Musical notation for measures 29-32. Measure 29 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. Measure 30 continues with a quarter note C5, an eighth note B4, and a quarter note A4 in the treble; and a quarter note E2, a quarter note G2, and a quarter note B1 in the bass. Measure 31 shows a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. Measure 32 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. The instruction *cresc. poco a poco* is written above the treble staff.

33

Musical notation for measures 33-35. Measure 33 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. Measure 34 continues with a quarter note C5, an eighth note B4, and a quarter note A4 in the treble; and a quarter note E2, a quarter note G2, and a quarter note B1 in the bass. Measure 35 shows a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. The instruction *ff* is written below the bass staff.

36

Musical notation for measures 36-38. Measure 36 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. Measure 37 continues with a quarter note C5, an eighth note B4, and a quarter note A4 in the treble; and a quarter note E2, a quarter note G2, and a quarter note B1 in the bass. Measure 38 shows a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. A circled number 3 is above the treble staff. The instruction *dim.* is written below the bass staff.

39

Musical notation for measures 39-41. Measure 39 has a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. Measure 40 continues with a quarter note C5, an eighth note B4, and a quarter note A4 in the treble; and a quarter note E2, a quarter note G2, and a quarter note B1 in the bass. Measure 41 shows a treble clef with a quarter note G4, an eighth note A4, and a quarter note B4; and a bass clef with a quarter note G2, a quarter note B1, and a quarter note D2. The instruction *mp* is written below the bass staff.

42

\*

45

*mf*

48

51

54

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

57

Musical notation for measures 57-59. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 57 features a series of chords in the right hand and a melodic line in the left hand. Measure 58 continues the melodic line in the left hand. Measure 59 shows a more complex rhythmic pattern in the right hand.

60

*cresc. poco a poco*

Musical notation for measures 60-61. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 60 features a series of chords in the right hand and a melodic line in the left hand. Measure 61 continues the melodic line in the left hand. The instruction *cresc. poco a poco* is written above the right hand staff. A watermark "Lorenz" is visible in the background.

62

4 Joyfully

*ff*

Musical notation for measures 62-63. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 62 features a series of chords in the right hand and a melodic line in the left hand. Measure 63 continues the melodic line in the left hand. The instruction *ff* is written below the right hand staff. A circled number "4" is written above the right hand staff. A watermark "Lorenz" is visible in the background.

64 SA

B

*f*

*f*

Musical notation for measures 64-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). Measure 64 features a series of chords in the right hand and a melodic line in the left hand. Measure 65 continues the melodic line in the left hand. The instruction *f* is written above the right hand staff. A watermark "Lorenz" is visible in the background.

Musical notation for measures 66-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. Measure 66 features a series of chords in the right hand and a melodic line in the left hand. Measure 67 continues the melodic line in the left hand. Measure 68 shows a more complex rhythmic pattern in the right hand. A watermark "Lorenz" is visible in the background.



67

rise! A - rise! For your light has

*f*

70

come! A - rise! A - rise and

73

shine! The glo - ry of the

Lord is with you. Re -

joice! For the Lord is come!

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

85

Light; \_\_\_\_\_ born \_\_\_\_\_ a Sav - ior, \_\_\_\_\_

88

born this night. \_\_\_\_\_ He is the

91

One, \_\_\_\_\_ the Ev - er - last - ing Son; \_\_\_\_\_

94

— Child — of heav - en, ————— He is the

97

Light! He is the Light,

100

Ev - er - last - ing Light; born — a

103

Sav - ior, born this night.

106

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

109

Son; Child of heav - en,

7

112

He is the Light! Child of

He is the Light, the Light! Child of

115

heav - en, Ev - er -

118

Review Only

last - ing Light!

*ff*

121

Ev - er - last - ing Light!

124

**Lorenz**

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The image shows a musical score for a hymn. It consists of three systems of staves. The first system (measures 121-123) includes a vocal line with lyrics 'Ev - er - last - ing Light!' and a piano accompaniment. The second system (measures 124-126) continues the piano accompaniment. The score is overlaid with a large, semi-transparent watermark that reads 'Lorenz' and 'Review Only'. The watermark 'Lorenz' is positioned over the first system, and 'Review Only' is positioned over the second system. The piano accompaniment features chords and melodic lines in both hands.

### *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

mp

mf

p

rit.

Segue

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## 2. Longing for the Light

Words and Music by  
Larry Shackley

⑨ Smoothly ♩ = 84

5

8 SA *mp*

B For cen - tu - ries we have not heard an

*mp*

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

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 *mf*

hearts have been grieved,  
but Your prom - ise to

35 *mf*

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

**Review Only**

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 *dim.*

light.

*dim.*

*dim.* *p* \*

*dim.* *p* \*

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

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.”

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

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

Reader 3: "For unto us a child is born, unto us a Son is given:

65

Reader 3 (cont'd.): ...and the government will be upon His shoulder: and His name will be called Wonderful Counselor, the Mighty God, the Everlasting Father, the Prince of Peace."

68

*mf*

71

(14)

*f*

We

*f*

*cresc. poco a poco*

74

know Your word for - ev - er stands, and so we pray with

*f*



77

out-stretched hands that o-ver our for-sak-en lands Mes-

80

si-ah's light will soon ap-pear. In

*mf*

*dim.*

83

dark-ness we've wan-dered, our hearts have been

*mf*

86

*mf*

grieved,

but Your prom - ise to save us we've

89

*f*

We yearn for the

al - ways be - lieved. We yearn for the

92

*dim.* *mf*

day when our faith be-comes sight; we're

*dim.* *mf*

95

wait - ing, long - ing for the light.

98

We're wait - ing, long - ing for the

*mp* *rit.*

101

light.

*p*



## *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 tempo of ♩ = 54. The key signature has two flats (B-flat and E-flat). The music is marked *p* (piano) and *sim.* (sostenuto). The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 19-22. The notation continues from the previous system, maintaining the same key signature and tempo.

Musical notation for measures 23-26. The notation continues from the previous system. A *rit.* (ritardando) marking is present in measure 26. The key signature changes to one flat (B-flat) in measure 26.

16

Musical notation for measures 27-30. The piece changes to 3/4 time and the key signature changes to one sharp (F-sharp). The music is marked *a tempo* and *p* (piano). The melody is in the right hand, and the bass line is in the left hand. A *sim.* (sostenuto) marking is present in measure 29.

14

Female Solo (or SA unison)

16 *p*

My soul pro-claims the Lord my God.

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.

My soul pro-claims the Lord my God.

*p* *sim.*

All na - tions now will share my joy.

SA

*mp*

B

*mp*

All na - tions now will share my

All na - tions now will share my joy.

SA *mp*

B *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 -

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!

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32

*f*

Musical staff for vocal line, measures 32-33. The staff is in treble clef with a key signature of one sharp (F#). It contains a vocal melody with lyrics: "Mag-nif - i-cat! I will mag - ni-fy the Lord."

Mag-nif - i-cat! I will mag - ni-fy the Lord.

*f*

Musical staff for bass line, measures 32-33. The staff is in bass clef with a key signature of one sharp (F#). It contains a bass line with lyrics: "Mag-nif - i-cat! I will mag - ni-fy the Lord."

Piano accompaniment for measures 32-33. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

34

Mag-nif - i-cat! He is wor - shipped and a - dored.

Musical staff for vocal line, measures 34-35. The staff is in treble clef with a key signature of one sharp (F#). It contains a vocal melody with lyrics: "Mag-nif - i-cat! He is wor - shipped and a - dored."

Piano accompaniment for measures 34-35. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

36

The high - est glo - ry sing to mag - ni - fy the King.

Musical staff for vocal line, measures 36-37. The staff is in treble clef with a key signature of one sharp (F#). It contains a vocal melody with lyrics: "The high - est glo - ry sing to mag - ni - fy the King."

Piano accompaniment for measures 36-37. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the left hand and chords in the right hand.

38

His praise for - ev - er ring!      Mag - nif - i -

40

cat!

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42

*mp*      *sim.*

Solo (or SA unison)

44

*mp*

SA My soul pro-claims the Lord my God.

*mp*

TB

My soul pro - claims the Lord my

*mp*

Lorenz

46

*mf*

My spir - it al - ways sings His praise!

He

God.

My spir - it al - ways sings His

Review Only

48

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

*mf*

praise! and glad - ness fills my days.

*mf*

*mp*

50

My soul pro-claims the Lord my God.

*mp*

*sim.*

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My soul pro-claims the Lord my

52 19 *mp* *rit.* **Slower** ♩ = 50

My soul pro - claims the Lord my God.

God. *p* O mag-ni -

O mag-ni - fy *p*

**Slower** ♩ = 50

*rit.*

fy O mag - ni - fy Him.

mag - ni - fy Him.

Him.

*rit.* *pp*

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### *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.

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# 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  $\text{♩} = \text{ca. } 76$

**21**

4

8 B *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

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16 SA *mf*

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

B *mel. mf*

bed.

20 *poco rit.* *a tempo*

Child

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

*mp*

*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

31

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

(23)

34

mf

stall. 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  
**mp**

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

*poco rit.* *a tempo*  
**mp**

52

# Review Only

(25)

God to heav'n and earth. ——— O

God to — heav'n and earth. ———

55

lit - tle town of Beth-le-hem, how still we see thee lie! — *mp*

A -

59

*mp*

bove thy deep and dream-less sleep the si - lent stars go by. — Yet —

63

in thy dark streets — shin - eth the ev - er - last - ing Light; —

— the hopes and fears of all the years are

(26)

met in thee to - night. *rit.* *f* Beth - le -

73 **Slightly broader** ♩ = ca. 72

hem, O Beth - le-hem, hum-ble town of roy-al birth

**Slightly broader** ♩ = ca. 72

77 *rit.* *mp* *a tempo*

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

*rit. e dim.* *mp* *a tempo*

81

God to heav'n and earth.

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85

*molto rit.* *p*

## 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

6

**[28]** Steadily ♩ = ca. 96

holding back

11

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

*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 -

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

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

*mf*

Musical score for measures 37-39. The vocal line consists of a whole note rest. The piano accompaniment features chords and eighth notes. The grand staff shows the piano accompaniment with chords and eighth notes.

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

Musical score for measures 40-42. The vocal line contains the lyrics: "shep-herds were out in the fields keep-ing watch o'er their flocks by". The piano accompaniment and grand staff provide harmonic support.

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

Till the dark

Musical score for measures 43-45. The vocal line contains the lyrics: "night. 'Twas a night just like an - y dark night till the". The piano accompaniment and grand staff provide harmonic support.

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

sky turned sud - den - ly bright!

*f*

*f*

49

Beth - le - hem, — ly - ing in a man - ger so small — you shall

52

find the Babe, — the — prom - ised One, the King and Lord of

55

*mf*

all, the King and Lord of all."

*mf*

58

*f*

Glo -

Glo, glo, glo -

*f*

62

ri - a in ex - cel - sis De - o,

ri - a in ex - cel - sis De - o,

*f*

3

54  
65

Glo

ri - a

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

69 (32)

in ex - cel - sis

De

*mf*

o.

in ex - cel - sis

De

*mf*

Then the

72

*f*

an - gel said,—

“Do not be a - fraid,—

for I bring you news— of great

75

joy! — For to - day is born — in — Beth - le -

in Beth - le -

78

hem a Sav - ior, Christ the

hem, in Beth - le - hem

*ff* *dim. poco rit.*

*ff* *dim.*

*ff* *dim. poco rit.*

82

Lord." — Christ is born to - night!

*mf a tempo* *molto rit.* *mp*

*mf* *mp*

*mf a tempo* *molto rit.* *mp*



### *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

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*

*mp*

18

name \_\_\_\_\_ Him, this Ho - ly One?

**Review Only**

21

He is Je - sus, God's own

24

35

(end duet)

SA

*mf*

Son!

This Child of

of

B

*mf*

Lorenz

27

Review: Only

Light,

a Ho - ly Light,

30

has come to us on this si - lent

33

night. Here, in the still - ness,

36

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

last - ing is born, is born to -

*mp*

*mp*

day.

*mp*

Child of

*mel. mp*

This Child of Ma - ry,

*p*

Ma - ry, this lit - tle One;

this lit - tle One; a gift from

from God's on - ly Son

heav - en, God's on - ly Son.

*mf* What can we give Him, this Child so

*mf*

*mf*

small? We can give Him

give Him our all!

*f* This Child of Light, *f* a Ho - ly

66

Light, \_\_\_\_\_ has come to us on this

69

si - lent night. Here, in the

*mf*

72

still - ness, qui - et, He lay, \_\_\_\_\_

(38)



75

Love ev - er - last - ing is born, is—

78

born— to day. This

*mp* *dim. poco a poco* *mp*

*mp* *mp*

*dim. poco a poco* *mp*

81

Child of Light.

*rit.*

*rit.* *pp*



## *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 ♩ = ca. 72

Musical notation for measures 39-40. Measure 39 starts with a piano (*p*) dynamic. Measure 40 starts with a mezzo-forte (*mp*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The music is in 4/4 time and features a melody in the right hand and accompaniment in the left hand.

40

Musical notation for measures 41-43. Measure 41 starts with a mezzo-forte (*mp*) dynamic. Measure 42 ends with a *dim.* (diminuendo) marking. The music continues with a melody in the right hand and accompaniment in the left hand.

9

TB *mp*

Musical notation for measures 44-46, featuring a Tenor Bass (TB) line. The lyrics are: "Who is this man com-ing to— the tem-ple? Faith and hope are in his". The music is in 4/4 time and features a melody in the right hand and accompaniment in the left hand.

Who is this man com-ing to— the tem-ple? Faith and hope are in his

Musical notation for measures 47-49. The music continues with a melody in the right hand and accompaniment in the left hand. The dynamic is mezzo-forte (*mp*).

Review Only

12

Musical notation for measures 50-52. The lyrics are: "eyes. He says the Lord has giv-en him— a prom - ise". The music is in 4/4 time and features a melody in the right hand and accompaniment in the left hand.

eyes. He says the Lord has giv-en him— a prom - ise

Musical notation for measures 53-55. The music continues with a melody in the right hand and accompaniment in the left hand.

15 SA *mf*

His face is lined, his

TB *mf*

that Mes-si-ah soon will rise.

18

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

20 <sup>(41)</sup> *cresc.*

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

*cresc.*

23

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

*f*

3

26

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

29

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

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

38 *dim.*

Sim-e-on ap-proach-es and takes the ba-by in his hands. *dim.*

41 *p*

With ten-der care he holds the young Mes-si-ah, *p*

43 **Review Only**

and the Spir-it fills his heart.

45 *mf*

He knows it's time for God's plan of re - demp - tion to

*mf*

47 *f*

start. This this is Christ the King whom—

*f*

*f*

50

proph - ets praise and an - gels sing. Joy, joy— for



53

all man - kind and glo - ry to Is - ra - el.

56

*poco rit.*

*mp*

*Slower to end*

we come

**Lorenz**

O Mes - si - ah, we come to Your

*mp*

59

**Review Only**

to Your light.

light.



*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

*p*

5

9 TB (45) B (or opt. Solo) *mf*

A -

*mp*

13

rise! A-rise! For your light has—come! A-rise! A-rise and

16

shine! The glo - ry of <sup>3</sup> 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; <sup>3</sup> born a Sav - ior, <sup>3</sup> 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*

34

47

Musical notation for measures 34-36. The top system shows vocal staves with rests. The bottom system shows piano accompaniment with chords and moving lines in both hands.

Musical notation for measures 37-39. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* is present.

37

Musical notation for measures 37-39. The vocal line includes the lyrics: "Hark! the her - ald". The piano accompaniment continues with a melodic and harmonic accompaniment. A dynamic marking of *f* is present.

40

Musical notation for measures 40-41. The vocal line includes the lyrics: "an - gels sing, — 'Glo - ry to the new - born King:". The piano accompaniment provides harmonic support.

Musical notation for measures 42-44. The piano accompaniment continues with a melodic and harmonic accompaniment.

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!"

55

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

58

new - born King!"



61

*f*

O come, all ye faith - ful,

*f*

64

joy - ful and tri - um - phant, O come ye, O

67

come — ye to Beth - le - hem; —

70

Come and be - hold Him, born the King of

73 *mp*

an - gels; O come, let us a -

*mp* O come, let us a - dore *mf* Him, O

76 *f*

dore Him, O come, let us a -

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

79

dore Him, Christ, the

50

82

Lord!

85

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

88

Light; \_\_\_\_\_ born \_\_\_\_\_ a Sav - ior, \_\_\_\_\_

91

born this night. He is the

94

One, \_\_\_\_\_ the Ev - er - last - ing Son; \_\_\_\_\_

97

Child of heav - en, He is the  
He is the

100

Light! Child of heav - en,  
Light, the Light! Child of heav - en,

103

Ev - er - last - ing

51

106

*ff*

Light! Ev - er -

109

last - ing Light!

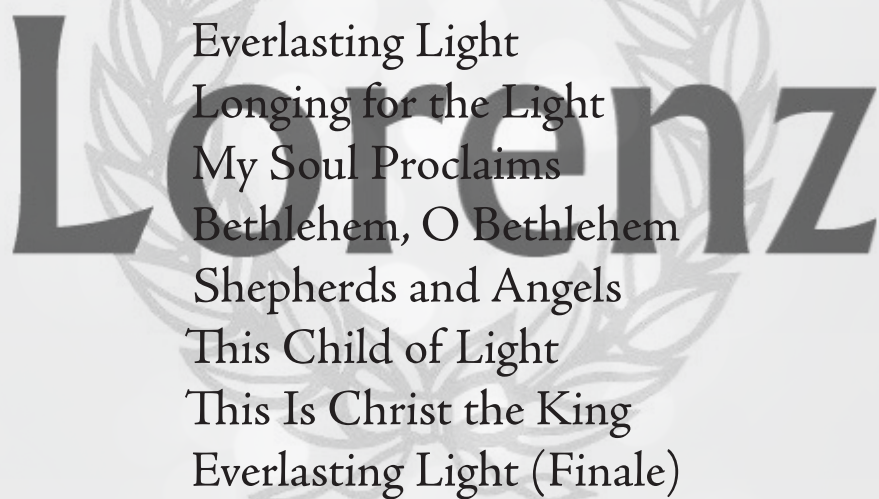
112

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Everlasting Light  
Longing for the Light  
My Soul Proclaims  
Bethlehem, O Bethlehem  
Shepherds and Angels  
This Child of Light  
This Is Christ the King  
Everlasting Light (Finale)

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