

Commissioned by and dedicated to Dr. Mary Breden
To my beloved LMU Choruses with gratitude for 27 years of creating beautiful music with you. - M.B.

Light in the Darkness

SATB and Piano

Norval Clyne

Amy Gordon

With Subtle Motion ♩. = 46

Piano accompaniment for the first system. The music is in 6/8 time and begins with a piano (*p*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked "With Subtle Motion" with a quarter note equal to 46 beats. The system concludes with a *mf poco rit.* marking and a final piano (*p*) dynamic. A dashed line above the staff indicates an octave (*8va*) shift.

Vocal staves for Soprano/Alto (S/A) and Tenor/Bass (T/B). The tempo is marked "Grandly" with a quarter note equal to 60 beats. The lyrics "The" are written below the T/B staff. The dynamics are marked "unis. *mp*".

Piano accompaniment for the second system. The music is in 6/8 time and begins with a forte (*f*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked "Grandly" with a quarter note equal to 60 beats. The system concludes with a decrescendo hairpin. A dashed line above the staff indicates an octave (*8va*) shift.

9

wel - come snow at Christ - mas - tide falls shin - ing from the skies. On

9

mp

13

vil - lage paths and up - lands wide, all ho - ly white it lies.

mf

mf

8va

17 *mf*

It — crowns with pearl the oaks and pines, and glit - ters — on the

17 *f* *mf*

(8^{va})

21 *f*

thorn, ————— And — pur - er is the light that shines

mp

21 *f* *mp* *loco*

(8^{va})

25 *mf*

and — pur - er is the light that shines and —

25

29 *f* *poco rit.* *p*

pur - er is — the light that shines — on

29 *f* *poco rit.* *pp* *8va*

With Subtle Motion ♩ = 46

32 *rubato*

glad - some Christ - mas morn. (n)

pp

With Subtle Motion ♩ = 46

32 *rubato*

p

(8va)

35 *a tempo*

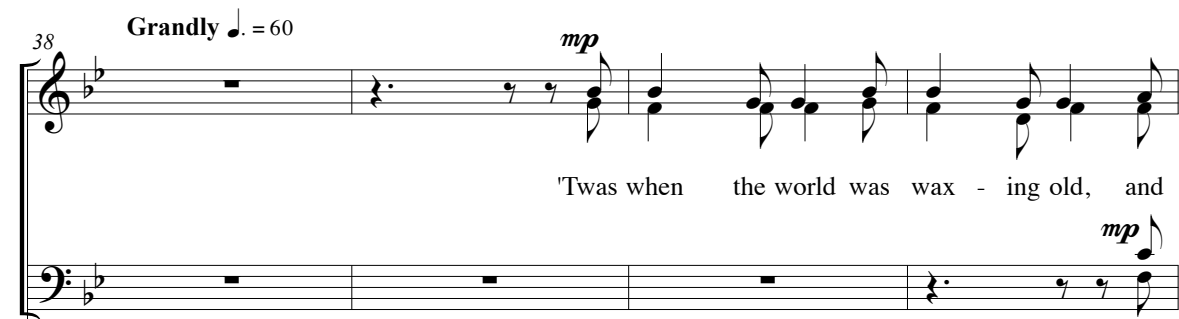
a tempo

35 (8va) *a tempo*

mf

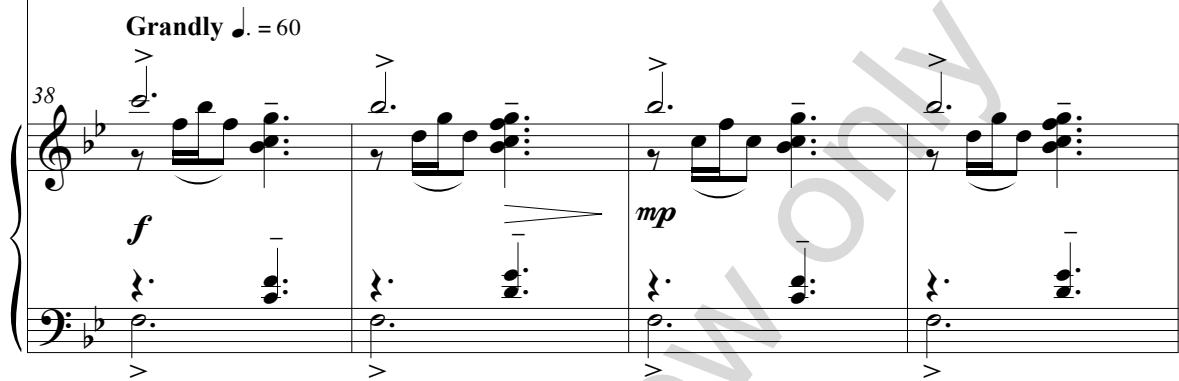
p

38 **Grandly** ♩. = 60 *mp*



'Twas when the world was wax - ing old, and

38 **Grandly** ♩. = 60 *f* *mp*



42



night on Beth - l'hem lay, — the shep - herds saw the

42



45

heav'ns un-fold, a light be-yond the day. *mf*

45

48

Such glo-ry ne're had vis-it-ed a *mf*

48

f *mf* *8va* *loco* *8va* *loco*

51 *mf*

But —

world with sin out - worn, —

51 *8va* *loco* *8va* *loco*

54

yet more glo - ri ous light is shed

glo - ri ous light,

mp *mf*

glo - ri ous light, But —

54 *8va*

mp

57 *mp*

glo - ri_ous light, but_

yet more glo - ri_ous light is shed

57 *loco* *8va*

60 *f* Sop. *div.* *p* Sop. *unis.*

yet more glo - ri_ous light is shed on

60 *(8va)* *loco* *8va* *pp*

63 *rubato* *ff*

hap - py Christ-mas morn.

rubato *ff*

63 *rubato* *mf* *8va*

Broadly ♩. = 56

67

Broadly ♩. = 56

ff *8va*

70 *f* Those shep - herds poor, — how blest — were they the

70 *f*

(8^{va})

70 *f*

73 an - gels song to hear! In man - ger cra - dle

73

(8^{va})

73

Detailed description: This page contains a musical score for voice and piano, spanning measures 70 to 73. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The vocal line is in the upper system, and the piano accompaniment is in the lower system. The piano part consists of two staves: a right-hand staff and a left-hand staff. The vocal line is in the upper system, and the piano accompaniment is in the lower system. The score is marked with a forte (*f*) dynamic. The lyrics are: "Those shep - herds poor, — how blest — were they the an - gels song to hear! In man - ger cra - dle". The piano accompaniment features a steady bass line and chords in the right hand. There are some fingerings indicated, such as '2' for the second finger. The score is marked with a forte (*f*) dynamic. The lyrics are: "Those shep - herds poor, — how blest — were they the an - gels song to hear! In man - ger cra - dle". The piano accompaniment features a steady bass line and chords in the right hand. There are some fingerings indicated, such as '2' for the second finger. The score is marked with a forte (*f*) dynamic. The lyrics are: "Those shep - herds poor, — how blest — were they the an - gels song to hear! In man - ger cra - dle".

76

Sop. *div.*

as — he lay, to greet their Lord so dear! _____

(8va)

76

79

Sop. *unis.* *mf*

The — Lord of Heav'n's e - ter - nal height for

mf

(8va)

79

ff *mf*

82 *div.* *ff* Sop. unis. *p*

us a child is born, and

82 *loco* *ff*

85 Solo *mf*

He, Light of Light, and

S/A *mf*

He, the ver - y Light of Light, and

T/B *p*

85 *p* *8va*

88

He, Light of Light, _____ and _____

He, the ver - y Light of Light, _____ and _____

88 *mf* *cresc.*

91 *ff* *p* *(descant tacet)*

He, the ver - y Light of Light, _____

He, the ver - y Light of Light, _____ shone

91 *ff* *pp*

8va

Slower ♩ = 62

94

S/A

forth that Christ-mas morn, shone forth that Christ-mas

T/B

forth that Christ-mas morn, shone forth, shone forth that Christ-mas

mf

Inwardly ♩ = 46

97

morn, shone forth that Christ-mas morn. (n)

morn, shone forth, shone forth that Christ-mas morn. (n)

morn, shone forth that Christ-mas morn. (n)

p *molto rit.* *pp*

Inwardly ♩ = 46

97

pp like an echo

molto rit.

101

poco rit. *mp* *ppp*

8va