

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* for both parts.

Piano accompaniment for the second system. The tempo is marked "Grandly" with a quarter note equal to 60 beats. 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 system concludes with a decrescendo hairpin. A dashed line above the staff indicates an octave (*8va*) shift.

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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)

2

2

2

17 *mf*

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

17 *f* *mf*

(8<sup>va</sup>)

21 *f*

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

*mp*

21 *f* *mp* *loco*

(8<sup>va</sup>)

25 *mf*

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

25 *mf*

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*

*loco* *8va*

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

yet more glo - ri\_ous light is shed on

yet more glo - ri\_ous light is shed on

*f* *p* *pp*

*Sop. div.* *Sop. unis.*

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

*(8va)* *loco* *8va*

*f* *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<sup>va</sup>)

70 *f*

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

73 *f*

(8<sup>va</sup>)

73 *f*

The musical score is for a voice and piano piece. It consists of three systems of music. The first system (measures 70-72) features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. The second system (measures 73-75) continues the vocal line with lyrics and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with chords and moving lines. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Dynamics include *f* (forte) and *fz* (forzando). There are also markings for *8<sup>va</sup>* (octave up) and *8<sup>va</sup>* (octave up) with a dashed line above the staff.

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 (8<sup>va</sup>)

*mf*

91 *ff* He, the ver - y Light of Light, \_\_\_\_\_ *p* (descant tacet)

He, the ver - y Light of Light, \_\_\_\_\_ *mp* shone

91 (8<sup>va</sup>)

*ff* *pp*

8<sup>va</sup>

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.*

(8<sup>va</sup>)

101

*poco rit.* *mp* *ppp*

8<sup>va</sup>