**Performance Notes**

From the beginning stages of its creation, *Holy Light* was designed to offer flexibility for directors and choirs. It may be utilized as a complete service of readings and carols; as a cycle of carols (the director may wish to choose excerpts from the collection) for concerts or pre-service music on Christmas Eve; or as a collection from which individual anthems may be separately drawn. Additional flexibility is offered with required performing forces. Several of the movements invite the inclusion of either children’s choir or treble voices, while others make provisions for the option of congregational participation.

There are three options for instrumental accompaniment:

**Option 1**
*Choir, Brass Quintet, Percussion, *Handbells, **Organ, Piano, opt. Children’s Choir*

**Option 2**
*Choir, Chamber Orchestra (Flute, Oboe, Clarinet, Bassoon, Horn, 2 Trumpets, 2 Trombones, Percussion, Strings) **Organ, Piano, opt. *Handbells, opt. Harp, opt. Children’s Choir*

**Option 3**
*Choir, **Organ, Piano, opt. Children’s Choir*

* The work calls for 3 octaves of handbells; additional octaves may be added at the discretion of the director.

** When using Options 1 or 2, the organist plays from the organ score found in the instrumental or orchestral parts. When using Option 3, the organist plays from the choral score. The Postlude is performed only when using Options 1 or 2.

A children’s choir part is available for download on the *Holy Light* product page at [www.morningstarmusic.com](http://www.morningstarmusic.com).

If a candlelighting ceremony is included in the service, it should take place during “Break Forth, O Beauteous Heavenly Light”. See Leader’s Guide for further information.

All readings are taken from *From Glory into Glory* (MSM-90-42) by Susan Palo Cherwien.
To my father,
The Rev. Dr. Clark E. Hobby,
who seeks to radiate God’s holy light every day of his life

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Processional on
Let All Mortal Flesh Keep Silence
SATB. Brass Quintet, Timpani, Handbells, and Organ,
with opt. Congregation and Sus./Crash Cymbals

I: Gentle Reed 8', Flute 8'
II: Strings 8', Flute 8'
Ped: Flute 16', 8', II to Ped.

Liturgy of St. James;
Tr. Gerard Moultrie

Stanza 1: Unison Women (Choir), Handbells, and Organ

Mysterioso ($\tau = 60$)

Let all mortal flesh keep silence,
and with fear and trembling stand;
ponder nothing

Robert A. Hobby

Text: Liturgy of St. James, 5th cent.; tr. 1864, Gerard Moultrie, 1829-1885, alt. (PD).
Tune: PICARDY, French folk tune, 17th century (PD).
Music: Newly composed, and copyright © 2010 with this publication.

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Stanza 2: Unison Men (Choir) and Organ

Unison Men

Organ

King of kings, yet born of Mary, as of old on earth he
Come, Thou Long-Expected Jesus
Two-Part Mixed Voices or SATB and Organ,
with opt. Wind Chimes

I: Flute 8', 4', II to I
II: Strings 8'
Ped: Flute 16', 8', I to Ped., II to Ped.

Charles Wesley

With a sense of yearning ($\text{d} = \text{ca. 69}$)

Unison $\text{mp}$

Come, thou long-expected Jesus,

Man.

II $\text{mp}$

born to set thy people free;

from our fears and sins release us;

If sung as Two-Part Mixed Voices, the women sing the Soprano part and the men sing the Bass part.

Text: Charles Wesley, 1707-1788, and written in 1744 (PD).
Music: Newly composed, and copyright © 2010 with this publication.
let us find our rest in thee.

Israel’s strength and consolation, hope of all the earth thou art,

dear desire of ev’ry nation, joy of ev’ry longing heart.
My Lord, What a Morning
SATB, Soprano Solo, and Piano

African-American Spiritual, *adapt.*

Robert A. Hobby

Slowly, with very great freedom

My Lord, what a morning; my Lord, what a morning; oh, my Lord, what a morning, when the stars begin to fall.

Tune: BURLEIGH, an African-American Spiritual (PD).

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9

\[mf\]

My Lord, what a morning;

11

\[mf\]

my Lord, what a morning; oh,

13

\[mf\]

my Lord, what a morning, when the

MSM-70-013
my Lord, what a morning;

oh, my Lord, what a morning; oh, Lord; when the
stars begin to fall.

stars begin to fall, begin to fall, when the

stars begin to fall, rit.

Slower

(Soprano Solo)
Still, Still, Still
SATB, opt. Children’s Choir or Treble Solo, and Organ

Traditional Austrian carol

Soprano
Alto

Keyboard
Reduction

Sweetly ($= \text{ca. 76}$)

Robert A. Hobby

I: Flute 8' or Soft Reed 8'
II: Light Flute 8', String 8'
Ped: Light Flute 16', II to Ped.

Text: Traditional Austrian carol, tr. anonymous (PD).
Tune: STILL, STILL, STILL, traditional Austrian carol (PD).
Music: Newly composed, and copyright © 2010 with this publication.
Still, still, still, one can hear the falling snow.

Sleep, sleep, sleep, ’tis the

* Tune: GLORIA, French carol (PD).
He Is Born
SATB, Brass Quartet, Glockenspiel, Triangle, Tambourine, and Organ, with opt. Congregation

I: Flute 8', 4', II to I
II: Flute 8', 4' (2)
Ped: 16', 8', II to Ped.

Trad. French carol

Refrain: Unison Voices (Choir), Trumpet I, Trombones, and Triangle

Sprightly (q = ca. 132)

He is born, the holy

Child, play the oboe and bag-pipes merrily!

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born, the holy Child, sing we all of the Savior mild.

Stanza 2: SATB (Choir)

B

2. O how lovely, O how pure is this

Div. mp meno mosso

poco rall.

2. Oo

meno mosso

poco rall.

2. Oo

meno mosso

poco rall.

perfect Child of heav’n,

O how lovely, O how

perfect Child of heav’n,

Oo

perfect Child of heav’n,

Oo

perfect Child of heav’n,

Oo

per - fect Child of heav’n,

O how love - ly, O how

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,

Oo

per - fect Child of heav’n,
What Child Is This
SATB and Organ,
with opt. French Horn

I: Flues 8', 4', II to I
*(Reed 8', II to I)
II: Warm Flues 8' (4')
Ped: Light Flute 16', II to Ped.

William C. Dix

Freely flowing (\( \frac{1}{4} = \text{ca. 40} \))

Soprano

Alto

Tenor

Bass

Keyboard Reduction

Ped.

What child is this, who,

Oo, oo, oo.

Unison

Soprano

mp

*(Prepare I: – Reed,
+ Warm Flues 8', 4')

*Throughout, play notes in brackets \( \underline{\underline{\text{I}}} \) with a Reed stop only in the absence of French Horn.

Text: William C. Dix, 1837-1898, and written ca. 1871 (PD).
Tune: GREENSLEEVEs, English ballad, 16th century (PD).
Music: Newly composed, and copyright © 2010 with this publication.

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laid to rest, on Mary’s lap is sleeping? Whom angels greet with anthems sweet while

shepherds watch are keeping? This, this is Christ the King, whom

haste, haste to bring him laud, the
Tune: BRING A TORCH, 14th century traditional French carol (PD).
Music: Newly composed, and copyright © 2010 with this publication.
Bring a torch, to the cradle run!

folk of the village; Christ is born and Mary's calling;

Ah! ah! beautiful is the mother!
Break Forth, O Beauteous Heavenly Light

SATB, Brass Quintet, Handbells, and Organ, with opt. Timpani

I: Flute 8', 4', II to I
II: Flute 8', 4'
Ped: 16', 8'

St. 1, Johan Rist; tr. J. Troutbeck
St. 2, Norman E. Johnson

Robert A. Hobby

Accompany choir in performance only when necessary. Play organ part from measure 40, beat 4, to the end.

Text: St. 1, Johan Rist, 1607-1667; tr. 1873, John Troutbeck, 1832-1889, alt. (PD).
Tune: ERMUNTE DICH, by Johann Schop, d. 1665, and written in 1641 (PD).
Harmonization: from the Christmas Oratorio by Johann Sebastian Bach, 1685-1750, and written in 1734 (PD).
Arrangement: Newly composed, and copyright © 2010 with this publication.

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O shepherds, shrink not with affright, but hear the angel's warning.

Child, now weak in infancy, our confidence and
Quietly; with freedom $\frac{d}{\text{bar}} = \text{ca. 92}$
Oh, Come, Little Children

SATB, Children’s Choir or Treble Voices, Handbells, and Organ,
with opt. Handchimes

St. 1-3 Christoph von Schmid
St. 4 Robert A. Hobby

Robert A. Hobby

With youthful enthusiasm (\( \text{\( \mathcal{J} \) = 60} \))

Text: St. 1-3 Christoph von Schmid, 1768-1854. Tr. anonymous (PD); St. 4 Robert A. Hobby, b. 1962.

Tune: *IHR KINDERLEIN, KOMMET*, Johann Abraham Peter Schultz, 1747-1800 (PD).

Music: Newly composed, and copyright © 2010 with this publication.

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joicing this glorious sight our Father in heaven has sent us this

night.

Oh, see in the manger, in

hallowed light, a star throws its beams on this holiest sight. In
Go, Tell It on the Mountain
SATB, Brass Quintet, Tambourine, and Organ,
with opt. Congregation

Robert A. Hobby

Introduction: Brass Quintet and Organ

With a swing \( \frac{\text{q}}{\text{q}} = \text{ca. 100} \)

Refrain, African-American spiritual
Stanzas, John W. Work

Tune: GO TELL IT, African-American spiritual (PD).
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MSM-70-013
Stanza 1:

Two-Part Mixed Voices (Choir) and Organ

A

1. While shepherds kept their watching o'er

o-ver the hills and ev-'ry where; go, tell it on the

moun-tain that Je-sus Christ is born!

Man.
o-ver the hills and ev-'ry where; go, tell it on the

moun-tain that Je-sus Christ is born, that Je-sus

Christ is born!
Joy to the World
Unison Voices, Brass Quintet, and Organ,
with opt. Soprano Descant, Timpani, Cymbals, and Handbells

I: Full to Mixture, II to I
II: Full to Mixture
Ped: Full to Mixture, II to Ped.

Isaac Watts

Robert A. Hobby

Introduction: Brass Quintet, Timpani, and Organ

Brightly (q = ca. 76)
(Brass and Organ)

Music: Newly arranged, and copyright © 2010 with this publication.
Stanza 1: Unison Voices (Choir and Congregation), Brass Quintet, Timpani, Handbells, and Organ

Unison Voices

1. Joy to the world, the Lord is come! Let earth receive its King; let every heart prepare him room and heav’n and nature sing, and

Keyboard Reduction

Ped.

heav’n and nature sing, and heav’n, and heav’n, and nature sing.