



THE DAWN FROM ON HIGH

DAN FORREST

for SATB choir with full orchestra, small orchestra
with organ, or chamber ensemble with organ

For Preview Only

INSTRUMENTATION

LUX: The Dawn From On High is available in three different instrumentations (see below). All scores and parts for performance are available on rental only from The Music of Dan Forrest (rentals@danforrest.com). Full scores for all three versions are also available for purchase from Beckenhorst Press (www.beckenhorstpress.com) or through participating music retailers.

1. Full Orchestra

Flute 1, 2 (one doubling on Piccolo)
Oboe 1, 2
Clarinet in B-flat 1, 2
Bassoon 1, 2
Horn in F 1, 2 (or 1-4*)
Trumpet in B-flat 1, 2
Trombone 1, 2
Tuba
Percussion 1, 2**
Harp
Strings***

*If performing with a large choir, horn lines may be doubled by a second player on each part

**Two players. Perc 1: Vibraphone, Sus. Cym. Perc 2: Sus. Cym, Timpani, Snare Drum, Glock.

***Suggested minimum 4.4.3.3.2, but larger is preferred

2. **Small Orchestra** (with organ): combines the flute (doubling on piccolo), oboe, horn, harp, and organ parts from the chamber ensemble version (see below) with the strings and percussion parts from the full orchestral version (see above).

3. **Chamber Ensemble** (with organ): flute (doubling on piccolo), oboe, horn, violin, cello, and harp (all solo players; parts not identical to orchestral parts), percussion 1, 2 (identical to orchestral parts), and organ.

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Duration: c. 35 minutes

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TEXTS

I. Illuminare

Per viscera misericordiae
Dei nostri
in quibus visitavit
nos oriens ex alto
illuminare his qui in tenebris
et in umbra mortis sedent
ad dirigendos pedes nostros
in viam pacis.
Lux ex alto,
veni nos illuminare.

*By the mercy of our God
the dawn from on high
will break upon us,
to give light to those
who sit in darkness
and in the shadow of death,
to guide our feet
into the way of peace.
Light from on high,
come illumine us.
(based on Luke 1:78-79)*

Lux de luce apparuisti Christe,
cui Magi munera offerunt,
Alleluia, alleluia, alleluia.

*You appeared as Light from light,
O Christ, to whom
the Magi offered gifts,
Alleluia, alleluia, alleluia.
(Antiphon for Epiphany, 14th c.)*

II. Lux in Tenebris

Lux fulgebit hodie super nos,
quia natus est nobis Dominus.

*A light will shine on us today,
for the Lord is born unto us.
(Introit for Christmas Dawn, 10th c.)*

Lux in tenebris lucet
et tenebrae eam non superaverunt.

*The light shines in darkness;
and the darkness has not overcome it.
(John 1:5)*

III. The Sun Never Says

Even
After
All this time
The sun never says to the earth,

"You owe
Me."

Look
What happens
With a love like that,
It lights the
Whole
Sky.

*(Daniel Ladinsky, from "The Gift",
©1999, used by permission)*

IV. Gloria in excelsis

Gloria in excelsis Deo,
et in terra pax.

*Glory to God in the highest,
and on earth, peace. (from Luke 2:14)*

V. Creator of the Stars of Night

Creator of the stars of night,
Thy people's everlasting Light,
O Christ, Thou Savior of us all,
now hear Thy servants when they call.

*Creator alme siderum
aeterna lux credentium
Christe redemptor omnium
exaudi voces supplicum.*

O Blest Creator of the light,
Who made the day with radiance bright,
and o'er the newborn world did call
the light from darkness first of all.

*When the whole world drew on toward night,
Thou camest, not in splendor bright
as sovereign, but the humble Child
of Mary, virgin mother mild.*

To God the Father, God the Son,
and God the Spirit, Three in One,
laud, honor, might, and glory be
from age to age eternally. Amen.
(7th c. chant, various translations)

(... It lights the Whole Sky ...)

*Commissioned by Sarah and Gordon Herring for the Greenville Chorale
(Greenville, South Carolina), Bingham Vick, Jr., Artistic Director and Conductor*

LUX: THE DAWN FROM ON HIGH

I. Illuminare

*...The dawn from on high will break upon us; Light from on high, come illumine us...
...You appeared as Light from light, O Christ. Alleluia.*

Freely; slowly evolving (*pure tone, non vibrato; stagger breathing; may be sung by only a portion of the choir*)

Soprano 1

Soprano 2

Alto 1

Alto 2

Keyboard reduction

ppp

ppp

ppp

ppp

8va

p
(Sus. Cym.)

8va

Where feasible, an interpretive approach to lighting is recommended- perhaps opening in darkness, or with only one candle, or minimal stage lighting; then gradually increase candles/lighting as the music expands. Creative approaches unique to each performance/space are encouraged.

(orchestra gradually overtakes choir)

(choir revealed again)

SOPRANOS

7

p

(Sop. 1 may drop out if needed)

ALTOS

8

p

(Alto 2 may drop out if needed)

BASSOON

9

pp

TUBA

10

ff

CONTRABASSOON

11

sub. **p**

A Adagio misterioso $\text{♩} = \text{c. } 58-60$

12

Each phrase (for choir or soloists) should gradually fade in, and gradually fade back out to silence

TENOR SOLO

p gently, freely

Per vi-scer-a mi-se - ri-cor-diae De - i nos - tri

SOPRANOS and ALTOS

pp

Lux

TENORS and BASSES

pp

lux

A Adagio misterioso $\text{♩} = \text{c. } 58-60$

SOPRANO SOLO

18 **p** gently, freely

in qui-bus vi-si-ta-vit nos o - ri-ens ex al - to

il-lu-mi-na-re his qui in te-ne-bris et in

lux

23

ad di-ri-gen-dos pe-des nos-tros in vi - am pa -

um-bra mor-tis se - dent ad di-ri-gen-dos pe-des nos-tros in vi - am pa -

lux

28

rit.

cis. Lux

cis. Lux

Lux ex alto, il lu mi -

Lux ex alto, il lu mi - (ve ni nos) rit.

34

S.A. *f*

T.B. *f*

B Poco piú mosso $\text{♩} = \text{c. } 63$

na re.

B Poco piú mosso $\text{♩} = \text{c. } 63$

mp gently; very steady and calm

na re.

41

49 (♩ = ♪)

S. Solo SOPRANO SOLO *mf*

T. Solo TENOR SOLO *mf*

S.A. SOPRANOS and ALTOS *pp*

T.B. TENORS and BASSES *pp* Lux

(♩ = ♪)

C

55 moving forward... (end solo)

il - lu - mi - na - re in vi - am_ pa - cis. _____

il - lu - mi - na - re in vi - am_ pa - cis. _____

p Lux *mf* Lux

p Lux *mf* Lux

moving forward...

f

62

S.A. *poco a poco dim.*

T.B. *poco a poco dim.*

...pulling back

70

SOPRANOS and ALTOS *ppp*

D Piú mosso, always very freely $\text{d} = \text{c. } 36-42$

< pp gently, sempre misterioso

Lux de lu - ce ap - pa - ru - is - ti Chris -

D Piú mosso, always very freely $\text{d} = \text{c. } 36-42$

pp

76

- te, cu - i Ma - gi mu-ne - ra of fe - runt,

rit. *mp* a tempo

82 Al - le - lu - ia, al - le - lu ia, al le -

TENORS *mp* gently, *sempre misterioso*

rit. a tempo

E Con moto

88 lu - ia. Lux, lux,

TENORS and BASSES

Lux de lu - ce, ap-pa-ru - is - ti Chris - te, cu - i Ma-gi

E Con moto

94 lux. lux. lux. Al - le -

mu-ne - ra of fe - runt.

F Poco piú mosso $\text{♩} = \text{c. } 80-88$

F Poco piú mosso $\text{♩} = \text{c. } 80-88$

100 *sempre simile (shaping phrases)*

lu - ia, al - le - lu - ia, al - le - lu - ia.

sempre simile (shaping phrases)

106 *mf*

s. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

A. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

T. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

B. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

f

112

al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

118

broadening

- ia, al - le - lu - ia, al - le - lu - ia.
 lu - ia, al - le - lu - ia, al - le - lu - ia.
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.
 lu - ia, al - le - lu - ia, al - le - lu - ia.

broadening

The piano accompaniment consists of sustained chords throughout the page.

G Poco meno mosso ♩=c. 72-84

G Poco meno mosso $\text{♩} = \text{c. } 72\text{-}84$

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/2 time. Measure 11 starts with a dynamic of ff. The treble staff has a sixteenth-note pattern of (B, A, G, F#) followed by a rest. The bass staff has eighth-note pairs (D, C) followed by a rest. Measures 12-13 show a continuation of this pattern. Measure 14 begins with a sixteenth-note pattern of (E, D, C, B) followed by a rest.

129

ia, Al - le - lu - ia, Al - - - - -
ia, Al - le - lu - ia, Al - - - - -
ia, Al - le - lu - ia, al - le - lu - ia, Al - - - - -
ia, Al - le - lu, al - le - lu - ia, Al - - - - -
ia, Al - le - lu, al - le - lu - ia, Al - - - - -

Two pages omitted to protect copyright.

For Preview Only

II. Lux in Tenebris

*A light will shine on us today, for the Lord is born unto us. (Introit for Christmas Dawn, 10th c.)
The light shines in darkness, and the darkness has not overcome it.*

Keyboard reduction

Andante ♩ = c. 72-76

Keyboard reduction

Andante ♩ = c. 72-76

1

5

rit.

13

Poco meno mosso ♩ = c. 36-38

p each two-bar phrase should move forward then pull back

18

a tempo, freely

SOPRANO 2 and ALTO 1 (or Mezzo-Soprano Solo)

p *sempre rubato; semplice- pure, light tone*

23

Lux ful - ge - bit ho - di - e, ful - ge - bit ho - di - e su - per nos,

29

qui - a na - tus est no - bis, no - bis Do - mi -

rit.

B

Poco piú mosso $\downarrow = c. 72-76$

34

nus.

mf *marcato e staccato*

41

48

TENORS and BASSES

mp

Lux in te - ne - bris lu - cet, lu -

mf

simile

55

SOPRANOS and ALTOS

mp < *mf*

et lux in te - ne-bris lu - cet, lux in

mf

cet, lux in te - ne - bris lu - cet, lux in

62

te - ne - bris lu - cet.

te - ne - bris lu - cet.

C Poco meno mosso $\text{♩} = \text{c. } 66-69$

68 sub. **p** (stagger breathing as needed)

Lux

C Poco meno mosso $\text{♩} = \text{c. } 66-69$

sub. **p**

72 Boldly, moving forward $\text{♩} = \text{c. } 108$

mf

76

D A bit slower, deliberately, with courage $\text{♩} = \text{c. } 94$

SOPRANOS and ALTOS

mp (with persistent hope and courage; eighth notes should be sung, not "punched" or shouted)

Et lux in te - ne - bris lu - cet, et lux in te -

TENORS and BASSES

mf legato

Et lux

D A bit slower, deliberately, with courage $\text{♩} = \text{c. } 94$

sub. mp

83

ne - bris lu - cet, et te - ne - brae e - am non su -

— in te — ne - bris

86

f legato

per - a - ve - runt. Et lux

(with persistent hope and courage; eighth notes should be sung, not "punched" or shouted)

mf

lu - cet Et lux in te - ne - bris lu - cet,

mf

90

in
te - -

et lux in te - ne - bris lu - cet, et te - ne - brae,

93

ne - - bris lu - - cet.

et te - ne - brae e - am non su - per - a - ve - runt.

Moving forward $\text{♩} = \text{c. } 104\text{--}108$

96

f

101

Poco meno mosso $\text{♩} = \text{c. } 63$ sub. **p**

Lux,

sub. **p****Poco meno mosso** $\text{♩} = \text{c. } 63$ sub. **p**

107

E A tempo $\text{♩} = \text{c. } 104-108$ **mf**

lux,

Et lux in te - ne - bris lu - cet,

mf

112

et lux in te - ne - bris lu - cet, et te - ne - brae e - am non su - per - a - ve - runt,

F

117

mf legato

s. Et lux in te - -

A. *f* marcato e staccato
Et lux in te - ne - bris lu - cet, et lux in te - ne - bris lu - cet, et te - ne - brae,

T. *mf* legato
Et lux in te - -

B. *f* marcato e staccato
Et lux in te - ne - bris lu - cet, et lux in te - ne - bris lu - cet, et te - ne - brae,

122

ne - bris lu - cet.

et te - ne - brae e - am non su - per - a - ve - runt.

ne - bris lu - cet.

et te - ne - brae e - am non su - per - a - ve - runt.

f

127

SOPRANOS and ALTOS *mf* *poco a poco cresc.*

et lux in te - ne - bris lu - cet,

TENORS and BASSES *mf* *poco a poco cresc.*

131

e - am non su -

et lux in te - ne - bris lu - cet, et te - ne - brae te - ne - brae e -

(Sopranos legato)

135 per - a - ve - runt. rit.

G Broadly $\text{d} = \text{c. 80}$

ff

Lux, _____ lu -

Lux, _____ lu -

rit.

G Broadly $\text{d} = \text{c. 80}$

ff

139

With courage $\text{♩} = \text{c. } 80-84$

ff

cet, lu - cet, — Et

With courage $\text{♩} = \text{c. } 80-84$

(play eighth notes with equal weight)

143

te - ne - brae e - am non su - ²per - a - ve -

147

runt, et e - am non su - per - a - ve -

151

runt, et te - ne - brae e - am

2

2

155 rit. a tempo $\text{♩} = \text{♩}$

non su - per - a - ve - runt.

rit. a tempo $\text{♩} = \text{♩}$

160 rit. **H** Più mosso $\text{♩} = \text{c. } 100-104$ *mf marcato e staccato* poco a poco cresc.

Et lux in te - ne - bris lu - cet, et lux

mf marcato e staccato poco a poco cresc.

rit. **H** Più mosso $\text{♩} = \text{c. } 100-104$ *f*

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III. The Sun Never Says

Dolce espressivo e molto rubato; never hurried ♩ = c. 60-69 rit.

Soprano *pp* —————— simile

Alto *pp* —————— *pp* All this time

Tenor E - ven Af - ter, E - ven Af - ter All this time

Bass E - ven Af - ter, E - ven Af - ter All this time

Keyboard reduction *Dolce espressivo e molto rubato; never hurried* ♩ = c. 60-69 rit.

mp (prominent over voices)

Mm. 1-6 are optional for choir; mm. 7-39 are optional doubling/accompaniment in all three scorings, although a cappella is preferred. Note that solo cello always plays mm. 20-39, whether or not the optional string doubling is used.

a tempo

7 *p* gently, with wonder

E - ven Af - ter All this time

p gently, with wonder

E - ven Af - ter All this time

p gently, with wonder

E - ven Af - ter All this time

p gently, with wonder

E - ven Af - ter All this time

a tempo

p

15

The sun never says to the earth,
The sun never says to the earth, "You owe Me."
The sun never says to the earth, "You
The sun never says to the earth, "You owe
The sun never says to the earth, Look What
The sun never says to the earth, Look
owe Me." The sun never says, "You owe Me."
Me." The sun never says,

22

A Poco piú mosso
p

The sun never says to the earth, Look What
The sun never says to the earth, Look
owe Me." The sun never says, "You owe Me."
Me." The sun never says,

A Poco piú mosso
p

29

mp

poco a poco cresc.

hap-pens With a love like that, Look What hap - pens With a love like

mp

(Oh) Look What hap - pens What hap-pens With a

mp

(Oh) (Oh) What hap - pens hap-pens With a

mp poco a poco cresc.

Look What hap - pens With a

poco a poco cresc.

Look What hap - pens With a

35

that, love like that, With a love like

love like that, Look What hap - pens With a love a love What

love like that, a love like that, a

love like that, a love like that, a love,

poco a poco cresc.

broadening

(S1 line mm. 42-54 may be sung by a soloist, soli, or all S1) **f**

B Slower

40

*(accompaniment begins;
always play full-size notes)*

broadening

B Slower

46

Sky, _____

— It lights _____ the Whole Sky, the Whole Sky, the Whole Sky, It

love that lights _____ the Whole Sky, the Whole Sky, the Whole Sky, It

love like that, lights _____ the Whole Sky, the Whole Sky, the Whole Sky, _____. The vocal line concludes with a piano dynamic f.

love like that, lights the Whole Sky, the Whole Sky, the Whole Whole _____. The vocal line concludes with a piano dynamic f.

Two pages omitted to protect copyright.

For Preview Only

IV. Gloria in Excelsis

Glory to God in the highest, and on earth, peace.

With great joy ♩ = c. 80-88

Keyboard reduction

p lightly; sparkling

4

simile

8

con Ged.

11

14

A

TENORS and BASSES

p

Glo - ri - a,

A

sub. mp

18

SOPRANOS and ALTOS*p**("eh-kshehl-sees" pronunciation is recommended)*

22

smoothly (not accented)

sis.

smoothly (not accented)

mp

glo - ri -

Glo - ri - a,

sub. mp

26

B

mp

B

sub. mp

34

in ex - cel - sis De o.

in ex - cel - sis De o.

C

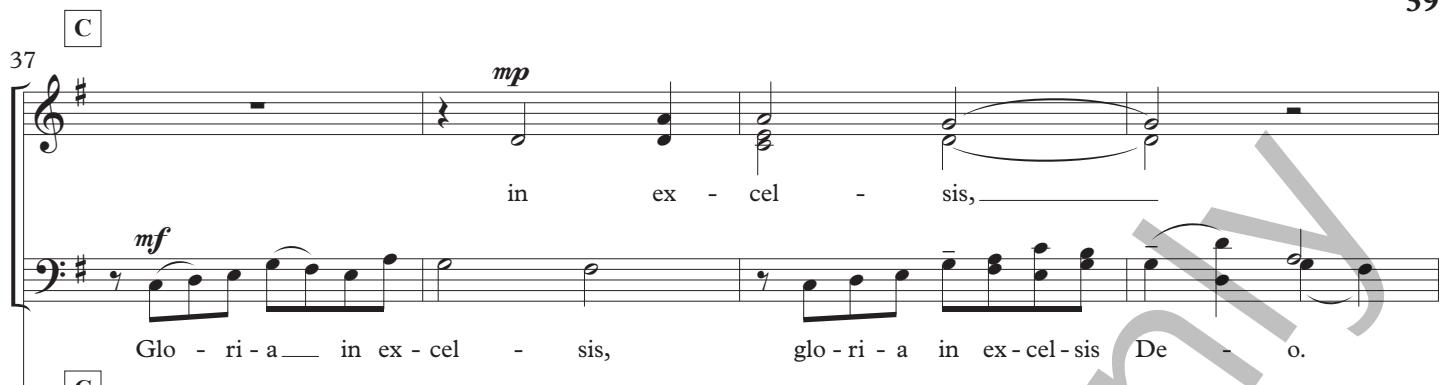
37

mp

in ex - cel - sis,

mf

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - o.



C

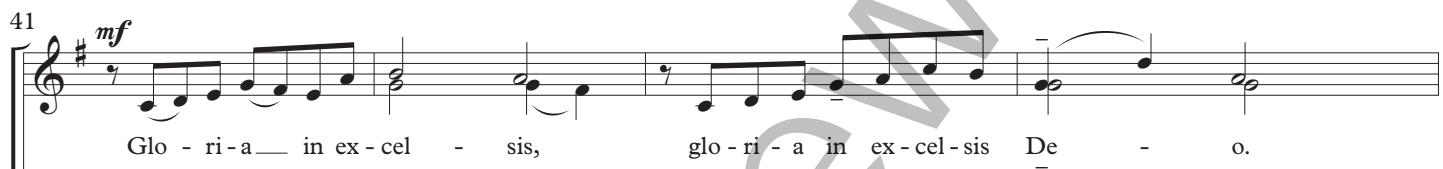
mf



41

mf

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - o.



45

f



49

D

mf

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis

mp

Glo - ri - a in ex - cel - sis,

D

mp

poco a poco cresc.

simile

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

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

glo - ri - a in ex - cel - sis De - o. Glo - ri -

mf

mf

f

58

a, glo - ri - a,

piano accompaniment (mf)

61

glo - ri - a in ex - cel - sis De - o.

f, mp

f

E

64 *f* molto marcato e sempre staccato; ties are shown merely for clarity of notation (sempre simile)

S. Glo-ri - a in ex - cel-sis De - o, glo-ri-a in ex - cel-sis De - o, glo-ri - a in ex - cel-sis De - o,

A. Glo-ri - a in ex - cel-sis De - o, glo-ri-a in ex - cel-sis De - o, glo-ri - a in ex - cel-sis De - o,

T. Glo-ri - a in ex - cel-sis De - o, glo-ri-a in ex - cel-sis De - o, glo-ri - a in ex - cel-sis De - o,

B. Glo-ri - a in ex - cel-sis De - o, glo-ri-a in ex - cel-sis De - o, glo-ri - a in ex - cel-sis De - o,

f molto marcato e sempre staccato; ties are shown merely for clarity of notation

E. *f* molto marcato e sempre staccato; ties are shown merely for clarity of notation

mp

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

mp

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

mf legato

Et _____ in

mf legato

Et _____ in

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

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

70

glo-ri-a in ex - cel-sis De - o, glo-ri-a in ex - cel-sis De - o,
glo-ri-a in ex - cel-sis De - o, glo-ri-a in ex - cel-sis De - o,
ter - ra - pax, glo-ri-a in ex - cel-sis De - o,
ter - ra - pax, glo-ri-a in ex - cel-sis De - o,

73

F
mf legato
et in
mf legato

F

mf

mf

76

ter - ra _____ pax.

mf marcato e staccato

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

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

79

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

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

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

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

82

legato

Et in ter - ra
glo-ri-a in ex - cel - sis De - o, Et in ter - ra

mf *poco a poco cresc.*

85

pax.

marcato e staccato

G

f

pax.

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

f *marcato e staccato*

G

f

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V. Creator of the Stars of Night

Slowly unfolding, con molto rubato $\text{♩} = \text{c. 32-38}$

A musical score for piano in 2/2 time with a key signature of one flat. The top staff features a dynamic marking 'mp' followed by a crescendo line leading to a forte dynamic. It includes various slurs, grace notes, and a decrescendo line. The bottom staff consists of mostly quarter notes.

Q

A

TENOR SOLO

p

*espressivo; each two-bar phrase should push and pull
shape phrases according to melodic contour, not metric accent*

8

Cre - a - tor of the stars of night, Thy peo-ple's ev - er - last - ing

TENOR SOLO *n.* *espresso, each two-beat phrase should push and pull
shape phrases according to melodic contour, not metric accent*

Cre - a - tor of the stars of night, Thy peo-ple's ev - er - last - ing

A

Musical score for piano showing measures 11-12. The score consists of two staves: treble and bass. Measure 11 starts with a forte dynamic (f) in the treble staff, followed by a half note and a whole note. The bass staff begins with a half note. Measure 12 starts with a dynamic of *mp* (mezzo-forte). The treble staff has a half note, followed by a whole note and a half note. The bass staff has a half note, followed by a whole note and a half note. Measure 13 begins with a dynamic of *p* (pianissimo), indicated by a large oval above the staff.

14

SOPRANO OR ALTO SOLO

14

mp

O Christ, Thou Sav - ior of us all, now hear Thy ser - vants when we

Light, O Christ, Thou Sav - ior of us all, now hear Thy ser - vants when we

O Christ, Thou Savior of us all, now hear Thy servants when we

Light, O Christ, Thou Sav - ior of us all, now hear Thy ser - vants when we

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (indicated by a key signature of three flats) and common time (indicated by a '4'). Measure 11 starts with a forte dynamic (f). The melody consists of eighth-note pairs followed by quarter notes. Measure 12 begins with a half note, followed by a sustained eighth note over a fermata. The melody continues with eighth-note pairs and quarter notes. The score includes measure numbers 11 and 12.

18

moving forward...

call. A - men.

SOPRANOS *pp gently*

SOPRANOS and ALTOS *mp*

A - men. Cre -

moving forward...

22

B **a tempo***each two-bar phrase should push and pull*

S.A. a - tor al-me si - de - rum ae - ter - na lux cre-den - ti - um

a tempo

27

Chris - te re-demp-tor om-ni - um ex - au - di vo-ces sup-pli -

SOPRANOS and ALTOS
mf

C

Upper text may be used for Advent/Christmas;
lower text may be used for other performances

32

cum. When the whole world drew on toward
O Blest Cre - a - tor of the

TENORS and BASSES

mf When O

36

(Slur and breath for upper text only)

night, Thou cam - est not in splen - dor bright as
light, Who made the day with ra - dience bright and

the whole world drew on toward night, Thou cam - est not in splen - dor
Blest Cre - a - tor of the light, Who made the day with ra - dience

mf

39

sov - 'reign, but the hum - ble Child of Ma - ry, vir - gin moth - er
o'er the new - born world did call the light from dark - ness first of

bright as sov - 'reign but the hum - ble Child of
bright and o'er the new - born world did call the

42

mild.
all.

Ma - ry, vir - gin moth - er mild.
light from dark - ness first of all.

A - men.

To

D Con moto (feel quarter note pulse) $\text{♩} = \text{c. } 76-80$

47

To God the Fa-ther, God the Son,
and God the Spir-it, Three in
God the Fa-ther, God the Son,
and God the Spir-it, Three in One, laud,

D Con moto (feel quarter note pulse) $\text{♩} = \text{c. } 76-80$

Re. harmonically

51

One, laud, hon - or, might, and glo - ry be from age to age e - ter-nal -
hon - or, might, and glo - ry be from age to age e - ter-nal - ly.

55

ly.

A - men.

rit.

Cre -

A - men.

rit.

59

E Expansive, but with forward motion
(almost twice as fast) $\text{d} = \text{c. } 69$

molto legato, broadly

a - tor of the stars of night,

molto legato, broadly

E Expansive, but with forward motion
(almost twice as fast) $\text{d} = \text{c. } 69$

moving forward... ($\text{d} = \text{c. } 76$)

(sempre espressivo; stagger breathing as needed)

moving forward... ($\text{d} = \text{c. } 76$)

(sempre espressivo; stagger breathing as needed)

E Expansive, but with forward motion
(almost twice as fast) $\text{d} = \text{c. } 69$

moving forward... ($\text{d} = \text{c. } 76$)

(emphasize RH melody between phrases of chant)

64

...pulling back ($\text{d} = \text{c. } 69$)

unis. f

Thy peo - ple's ev -

...pulling back ($\text{d} = \text{c. } 69$)

70

moving forward... (♩ = c. 76)

er - last - ing Light,

moving forward... (♩ = c. 76)

74

...pulling back (♩ = c. 69)

unis. f

O Christ, Thou Sav - ior of us

...pulling back (♩ = c. 69)

79 **rit.**

moving forward... (♩ = c. 76)

all,

rit.

moving forward... (♩ = c. 76)

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For Preview Only

103

men,

108

men.

A

p

p

p

Rec.

113

09.26.17
Greenville, SC *
S.D.G.