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To my father,
The Rev. Dr. Clark E. Hobby,
who seeks to radiate God’s holy light every day of his life
Performance Options

The products needed to perform each option are listed below.

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

<table>
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<tbody>
<tr>
<td>Choral Score</td>
<td>70-013</td>
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(2 Trumpets, Horn, 2 Trombones, Percussion, Handbells, Organ, Piano)

Option 2: Choir, Chamber Orchestra, **Organ, Piano, opt. *Handbells, opt. Harp, opt. Children’s Choir

<table>
<thead>
<tr>
<th>Product</th>
<th>Code</th>
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<tbody>
<tr>
<td>Choral Score</td>
<td>70-013</td>
</tr>
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<td>Leader’s Guide*</td>
<td>70-013L</td>
</tr>
<tr>
<td>Orchestral Score</td>
<td>70-013C</td>
</tr>
<tr>
<td>Orchestral Parts</td>
<td>70-013D</td>
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</tbody>
</table>

(Flute, Oboe, Clarinet, Bassoon, Horn, 2 Trumpets, 2 Trombones, Percussion, Organ, Strings, opt. Handbells, opt. Harp)

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

<table>
<thead>
<tr>
<th>Product</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral Score</td>
<td>70-013</td>
</tr>
<tr>
<td>Leader’s Guide</td>
<td>70-013L</td>
</tr>
</tbody>
</table>

* 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.

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.

The Leader’s Guide includes readings, production and staging suggestions, and a reproducible order of worship.

All readings are taken from From Glory into Glory (MSM-90-42) by Susan Palo Cherwien.

The following are available for download on the Holy Light product page at www.morningstarmusic.com:

- a reproducible children’s choir score (70-013E-E)
- reproducible artwork for the worship service folder
- a reproducible order of worship in JPG and PDF format
- reproducible individual hymn pages in JPG and PDF format
Below are the Handbells/Handchimes used charts for the five pieces using Handbells/Handchimes. These charts are also on the separate Handbell part.

Below are the Handbells/Handchimes used charts for the five pieces using Handbells/Handchimes. These charts are also on the separate Handbell part.

**Processional on Let All Mortal Flesh Keep Silence**

- **3 Octaves**
- Handbells Used: 31

**Break Forth, O Beauteous Heavenly Light**

- **3 Octaves**
- Handbells Used: 26

**Oh, Come, Little Children**

- **3 Octaves**
- Handbells Used: 23

**Joy to the World (hymn)**

- **3 Octaves**
- Handbells Used: 31

**Flourish on Joy to the World**

- **3 Octaves**
- Handbells Used: 31
COMPOSER’S 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.

The creation of this orchestration has continued this effort towards flexibility. To assist the conductor’s preparation, performance suggestions for several of the movements have been included here with the hopes of adding clarity. In general, it should be noted that indications for dynamics, articulations, and organ registrations throughout the work may need to be modified to accommodate the performing forces and the local worship or concert space.

Since some conductors don’t have the luxury of frequently working with larger orchestral scores, the publisher graciously agreed to print the full score in “C”—meaning that, with the exception of the instruments that transpose an octave (string bass, bells, glockenspiel, etc), the notes provided in the full score are the actual sounding pitch. Furthermore, the decision not to “optimize” systems within movements permits the conductor to move from page to page, always knowing where a certain instrumental line will appear.

Provided with the initial comments above and the information below, it is my hope that the conductor will feel better equipped to run efficient rehearsals, culminating in a positive worship or concert experience for all involved.

Robert A. Hobby, 2010

I. *Let All Mortal Flesh Keep Silence*  (SATB with opt. Congregation)

*Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Suspended Cymbal (opt), Crash Cymbal (opt.), Harp (opt.), Organ, Strings*

Originally written for handbells, the opening section (meas. 1-36) is intended to create a sense of awe and mystery that becomes increasingly thicker in texture and more active with each stanza. Therefore, the beginning may be played individually by handbells, harp, or strings. Or the conductor may wish to pair the harp and strings or harp and handbells together. The inclusion of harp, handbells, and strings all together, however, is discouraged. Since this movement is intended to serve as a processional, the conductor should develop a plan prior to rehearsals, taking into account logistical issues such as movement and placement of the choir and the ability of the singers to maintain a good ensemble with the instruments. If utilizing handbells, one may choose to have the bells process with the singers, playing from memory.

II. *Come, Thou Long-Expected Jesus*  (Two-Part Mixed Voices or SATB)

*Wind Chimes (opt.), Harp (opt.), Organ (substitute for Harp), Strings*

An organ part is provided in case a harp is not available. It is not desirable to have both instruments play at the same time.

III. *My Lord, What a Morning*  (SATB and Soprano Solo)

*Piano only; all other instruments are tacet.*
IV. **Still, Still, Still** (SATB, opt. Children's Choir or Treble Solo)

*Flute, Oboe, Clarinet in B-flat, Bassoon, Harp (opt.), Strings*

The melody line for the children is doubled by flute and clarinet. If, however, the two instruments played together are too dominant for the children's voices, the conductor may eliminate one to create a better balance. There is no substitute for harp; this part may be completely omitted.

V. **He Is Born** (SATB with opt. Congregation)

*Flute, Oboe, Clarinet in B-flat, Bassoon, 2 Trumpets, 2 Trombones, Glockenspiel, Triangle, Tambourine, Organ, Strings*

VI. **What Child Is This?** (SATB)

*Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Harp (opt.), Organ (substitute for Harp), Strings*

VII. **Bring a Torch, Jeannette, Isabella** (SATB)

*Flute, Oboe, Clarinet in B-flat, Bassoon, Finger Cymbals, Strings*

VIII. **Break Forth, O Beauteous Heavenly Light** (SATB, opt. Children on Melody)

*Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Organ, Strings*

The movement can be played with or without handbells.

IX. **O Little Town of Bethlehem** (Instruments Only)

*Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trombone (opt.), Strings*

X. **Oh, Come, Little Children** (SATB, opt. Children's Choir or Treble Voices)

*Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Strings*

If handbells are utilized, the winds should be omitted; in the absence of handbells, the parts are covered by the winds.

XI. **Go, Tell It on the Mountain** (SATB with opt. Congregation)

*Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Two Trumpets, Two Trombones, Tambourine, Snare Drum (opt.), Harp (opt.), Organ, Strings*

XII. **Joy to the World** (Unison Choir with opt. Congregation)

*Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Suspended Cymbal, Crash Cymbal, Harp, Organ, Strings*

XIII. **Flourish on Joy to the World** (Instruments Only)

*Handbells (opt.), Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in F, 2 Trumpets, 2 Trombones, Timpani, Suspended Cymbals Crash Cymbal, Harp (opt.), Organ, Strings*
Let All Mortal Flesh Keep Silence

Liturgy of St. James; Tr. Gerard Moultrie

Robert A. Hobby

Stanza 1: Unison Women (Choir)

Mysterioso (\( \dot{\text{f}} \) ca. 60)

Handbells: pp
L-V
Play measures 1-37 at the discretion of the conductor.

Flute
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Oboe
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Clarinet
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Bassoon
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Horn
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Trumpet
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Trombone
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Timpani (Cymbals)
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Harp:
pp
Play measures 1-37 at the discretion of the conductor.

Organ
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Soprano
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Alto
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Tenor
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Bass
Mysterioso (\( \dot{\text{f}} \) ca. 60)

Violin I:
pp
Div.
con sord.
Play measures 1-37 at the discretion of the conductor.

Violin II:
pp
Div.
con sord.
Play measures 1-37 at the discretion of the conductor.

Viola:
pp
Div.
con sord.
Play measures 1-36 at the discretion of the conductor.

Cello:
pp
Div.
con sord.
Play measures 1-36 at the discretion of the conductor.

Double Bass:
Play measures 33-37 at the discretion of the conductor.

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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1. Let all mortal flesh keep silence.

Unison
and with fear and trembling stand: ponder nothing earthly

(Additional Women join)
Come, Thou Long-Expected Jesus

Two-Part Mixed Voices or SATB

Charles Wesley

Robert A. Hobby

With a sense of yearning (∙ = ca. 69)

Wind Chimes

With a sense of yearning (∙ = ca. 69)

Harp

With a sense of yearning (∙ = ca. 69)

*Organ

With a sense of yearning (∙ = ca. 69)

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Come, thou long - ex - pected Jesus, born to set thy

*Organ plays only in absence of Harp.

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).


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MSM-70-013C
people free;

from our fears and sins release us; let us find our rest in thee.
My Lord, What a Morning

African-American Spiritual, adapt.

Robert A. Hobby

Slowly, with very great freedom

Soprano Solo

Piano

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

In time (\( \text{ } \frac{1}{4} = 60 \))

My Lord, what a morning;

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Tune: BURLEIGH, an African-American Spiritual (PD).
my Lord, what a morning; oh, my Lord what a morning, Lord, when the stars begin to fall, hear the trumpet sound to wake the

MSM-70-013C
19
na - tions un - der - ground.

21
look - ing to my God's right hand,

23
(Soprano Solo)
Oh,

25
my Lord, what a morn - ing.
Still, Still, Still
SATB, opt. Children's Choir or Treble Solo

Robert A. Hobby

Traditional Austrian carol

Text: Traditional Austrian carol, & anonymous (PD).
Tune: STILL, STILL, STILL, traditional Austrian carol (PD).
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Refrain: Unison Voices (Choir)

Sprightly (≈ ca. 132)

Flute
Oboe
Clarinet
Bassoon
Trumpet I
Trumpet II
Trombone I
Trombone II
Glockenspiel
Triangle
Tambourine
Organ
Gamba
Viola
Cello
Double Bass

Text: Traditional French, first published in Dom G. Legeay’s *Noëls anciens*, 1875-1876; tr. anonymous (PD).

Tune: *IL EST NÉ*, traditional French. What appears to be the first publication of this tune is in R. Grosjean’s *Airs des noël lorrain* (1862), where it is called “Ancien air de chasse.” It bears some resemblance to an old Normandy hunting tune “Tête bizarde,” although it’s quite possible that it really is an 18th-century piece in rustic style (PD).

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MSM-70-013C
Child, play the oboe and bagpipes merrily! He is
What child is this, who, laid to rest on
**Bring a Torch, Jeannette, Isabella**

**SATB**

**Traditional French**

**Text:** Traditional French, tr. Edward Culbert Nunn, 1868-1914, alt. (PD).

**Tune:** *BRING A TORCH*, 14th century traditional French carol (PD).

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

---

Playfully (\( \text{m} \approx 54 \))

- **Flute**
- **Oboe**
- **Clarinet**
- **Bassoon**
- **Finger Cymbal**
- **Soprano**
- **Alto**
- **Tenor**
- **Bass**
- **Violin I**
- **Violin II**
- **Viola**
- **Cello**
- **Double Bass**

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**MSM-70-013C**
Bring a torch. Jeanette, Isabella!
Bring a torch, to the cradle run!

It is Jesus, good
Break Forth, O Beauteous Heavenly Light

SATB, opt. Children on melody

Robert A. Hobby

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

Text: St. 1, Johann Rist; tr. J. Troutbeck
Text: St. 2, Norman E. Johnson

Text: St. 1, Johan Rist, 1607-1667; tr. 1873, John Troutbeck, 1832-1889, alt. (PD).

Tune: ERMUNTRE 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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MSM-70-013C
with affright, but hear the angel's warning.

This...
Oh, Come, Little Children
SATB, Children's Choir or Treble Voices
Robert A. Hobby

With youthful enthusiasm (\( \dot{\phi} \approx \text{ca. } 60 \))

Handbells

Flute

Oboe

Clarinet

Bassoon

Children's Choir

Soprano

Alto

Tenor

Bass

With youthful enthusiasm (\( \dot{\phi} \approx \text{ca. } 60 \))

Violin I

Violin II

Viola

Cello

Double Bass

(When Handbells are present, cello should enter on beat 4 of measure 8.)

Handbells

Flute

Oboe

Clarinet

Bassoon

Children's Choir

Soprano

Alto

Tenor

Bass

With youthful enthusiasm (\( \dot{\phi} \approx \text{ca. } 60 \))

Violin I

Violin II

Viola

Cello

Double Bass

(When Handbells are present, cello should enter on beat 4 of measure 8.)

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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.
Oh, come, little children, oh, come, one and all to
Oh, come, little children, oh, come, one and all to
Beth le hem's stable, in Beth le hem's stall. And see with rejoicing this...
Tune: GO TELL IT, African-American spiritual (PD).
Music: Newly composed, and copyright © 2010 with this publication.
Refrain: Unison Voices (Choir and Congregation)

Unison (+ Congr.)

Go, tell it on the mountain, over the hills and

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tamb.
S. D.
Hp.
Org.

S.
A.
B.

Vln. I
Vln. II
Vla.
Vc.
D.B.

MSM-70-013C
Joy to the World

Unison Voices and Congregation,
with opt. Soprano Descant

Isaac Watts

Introduction

Brightly (\(\text{q} \approx 76\))

Handbells

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Cymbals

Timpani

Harp

Organ

Ped.: 16', 8', 4', II to Ped.

Soprano

Unison Voices

Violin I

Violin II

Viola

Cello

Double Bass

Text: Isaac Watts, 1674-1748, alt. (PD).
Tune: \textit{ANTIOCH}, George Frideric Handel, 1685-1759 (PD).
Music: Newly arranged, and copyright \(\copyright\) 2010 with this publication.

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MSM-70-013C
Flourish on
Joy to the World
(Instruments Only)

Robert A. Hobby

With energy (q = ca. 132)

Handbells

With energy (q = ca. 132)

Flute

With energy (q = ca. 132)

Oboe

With energy (q = ca. 132)

Clarinet

Bassoon

Horn

Trumpet I

Trumpet II

Trombone I

Trombone II

Tempo
(p_database)

Harp

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

Ped: Full to Mixture, II to Ped.

Organ

pizz.

pizz.

pizz.

pizz.

pizz.

f

f

f

f

f

f

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

With energy (q = ca. 132)

Tune: ANTIOCH, George Frideric Handel, 1685-1759 (PD).

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