

A Christmas Introit and Processional describes a journey

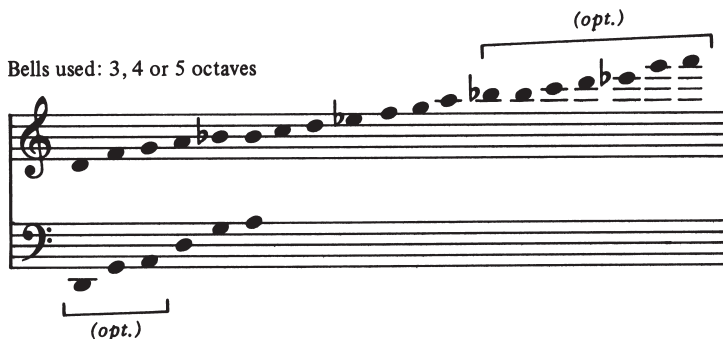
- a journey from darkness to light
- a journey of people who, living in spiritual darkness, seek and find a great light.

The journey begins in a darkened sanctuary when randomly ringing D handbells are heard accompanying the choir and bell ringers processing until they surround the congregation. After coming to a stop, one voice begins singing *O Come, O Come, Emmanuel*, followed by *Of the Father's Love Begotten*. This cry for deliverance gradually spreads to each member of the choir.

Over the pleas and cries of the people a narrator is heard sharing the scriptural account of Jesus' birth. As the narration continues, lights in the sanctuary are gradually raised and the refrain, "Gloria" is heard overcoming the people's cries and embracing them with light. At the conclusion of the narration, the choirs and bells resume the procession to the front of the sanctuary, jubilantly singing *Angels We Have Heard on High*. The journey reaches a joyous conclusion with the congregation and organ joining the choir and handbells on *Oh, Come, All Ye Faithful*. The people who have walked in darkness have found their light. They have traveled a journey from "Darkness to Light."

Handbells

The use of handbells is flexible, depending upon the resources available. When random ringing is used, it is intended that those pitches be rung in all available octaves. The same is true for the notated bell parts during the sung carols; they may be doubled at the octave as desired.



A Christmas Introit and Processional

From Darkness to Light

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Michael Jothén
(Based on Isaiah 9:2b-6)

Michael Jothén

- #1 The journey begins with the random ringing of D handbells.



As bell ringers and choir members (interspersed) process into an unlighted sanctuary, ringers and choir members position themselves standing in the aisles, surrounding the congregation. The D handbells continue their random ringing.

- #2 Individual choir members begin at random entrances to sing (at their own individual tempos and volume levels) the melodies, *O Come, O Come, Emmanuel* and *Of the Father's Love Begotten*. Each singer continues to sing and repeat these melodies, taking care to remain independent and apart from other singers.

pp (Dryly)

O come, O come, Em-man - u - el, and ran-som cap-tive Is - ra - el,

That mourns in lone-ly ex - ile here un - til the Son of God ____ ap - pear.

mf

Of the fa - ther's love be - got - ten ere the worlds be - gan ____ to be,

He is Al - pha and O - me - ga, He the source, the end - ing he,

Of the things that are, that have _____ been, and that fu - ture years shall see,

Ev - er - more and ev - er - more. ____

Music incorporates hymn tunes *Veni, Emmanuel* (15th cent. French); *Divinum Mysterium* (13th cent. plainsong); *Gloria* (Traditional French tune); and *Adeste Fideles* (attr. John F. Wade, c. 1711-1786)

Text incorporates hymns, "O Come, O Come, Emmanuel" (18th century German, tr. John M. Neale, 1818-1866, alt); "Of the Father's Love Begotten" (Marcus Aurelius Clemens Prudentius, 348-413, tr. composite); "Angels We Have Heard on High" (Traditional French, tr. *Crown of Jesus*, 1862); and "Oh, Come, Come, All Ye Faithful" (attr. John F. Wade, c. 1711-1786)

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- - - ri - a in ex - cel - sis

#9 (lights at full illumination)

Broaden

mf de - o, in ex - cel - sis de - o! *ff* Oh, come, ye! Oh,

mf Oh,

Broaden *ff*

rit. come, ye! Oh, come, ye! Oh, come, ye!

molto rit.

rit. come, ye!

molto rit.

molto rit. *Sk.*