



A Christmas Introit and Processional describes a journey

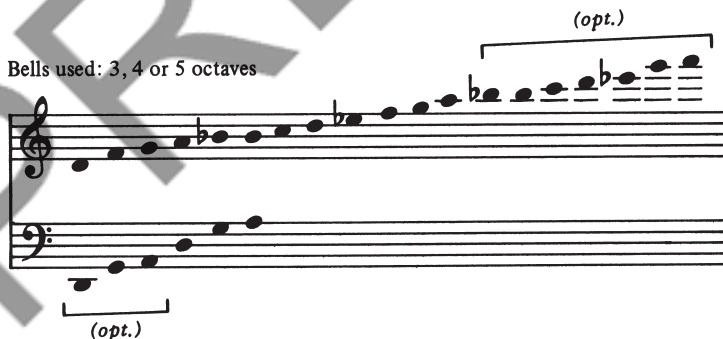
- a journey from darkness to light
- a journey of people who, living in spiritual darkness, seek and find a great light.

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

3

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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- #6 As the narrator continues, a small group of sopranos (4-6) begin to sing "Gloria" in unison, while slowly processing down the center aisle toward the front of the sanctuary. As each choir member is passed by the procession, they switch from their independent singing to join in singing the unison "Gloria."



(Narrator)

and the government will be upon his shoulder,
and his name will be called "Wonderful Counselor, Mighty God,
Everlasting Father, Prince of Peace."

Of the increase of his government and of peace there will be no end,
upon the throne of David, and over his kingdom, to establish it,
and to uphold it with justice and with righteousness from this time forth
and forevermore.

The zeal of the Lord of hosts will do this.

- #7 After the narrator says, "the zeal of the Lord of hosts will do this," the handbells are dampened as the choir sings (in unison) the two measure passage, "in excelsis deo."

- #8 Immediately following the "in excelsis deo," the choir and handbells begin to process toward the front of the sanctuary while singing, *Angels We Have Heard on High*. The processional should be completed and the lights should be at full power with the arrival at the transition to *Oh, Come, All Ye Faithful* (#9).

f (unis.) *no breath*

An - gels we have heard on high Sweet - ly sing - ing o'er the plains,

*8va**

and the moun - tains in re - ply Ech - o - ing their joy - ous strains.

(div.)

S
A

Glo - - - - - ri - a

T
B

in ex - cel - sis de - o! Glo - - - - -

*Bells to play in available octaves as desired.

#10 Following the fermata, the movement from Darkness to Light concludes with the congregation and choirs joining in the singing of *Oh, Come, All Ye Faithful*.

Optional Descant (for stanza 3)

3. Sing, choirs of an - gels, sing in ex - ul - ta - tion,

Unison Choir and Congregation

1. Oh, come, all ye faith - ful, joy - ful and tri - um - phant! Oh,
 2. The high - est, most ho - ly Light of Light e - ter - nal,
 3. Sing, choirs of an - gels, sing in ex - ul - ta - tion,

Organ

Organ accompaniment for the first system.

Sing, ye cit - i - zens of heav'n a - bove!

come ye, oh, come — ye to Beth - le - hem;
 born of a vir - gin, a mor - tal he comes;
 Sing, all ye cit - i - zens of heav'n a - bove!

Organ accompaniment for the second system.

Bells

3.

f random ringing begins (in all available octaves)

Lord!

3.

Lord!

3.

Unison Choirs and Congregation

f

4. Yea, Lord, we greet thee, born this hap - py

morn - ing; Je - sus to thee — be — glo - ry giv'n!

Word of the fa - ther, now in flesh ap - pear - ing: Oh,

come let us a - dore him, Oh, come let us a - dore him, Oh,

Very deliberate rit.

come let us a - dore him, — Christ — the Lord! —

Very deliberate rit.

* Bells to strike final chord together

A Christmas Introit and Processional From Darkness to Light

Toward the end of the piece, the congregation is invited to join in singing
Oh, Come, All Ye Faithful. The congregation begins with the organ.

Oh, come, all ye faithful, joyful and triumphant!
Oh, come ye, oh, come ye to Bethlehem;
Come and behold him born the King of angels:
Oh, come, let us adore him,
Oh, come, let us adore him,
Oh, come, let us adore him, Christ the Lord!

The highest, most holy Light of Light eternal,
Born of a virgin, a mortal he comes;
Son of the father now in flesh appearing:
Oh, come, let us adore him,
Oh, come, let us adore him,
Oh, come, let us adore him, Christ the Lord!

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heav'n above!
Glory to God in the highest:
Oh, come, let us adore him,
Oh, come, let us adore him,
Oh, come, let us adore him, Christ the Lord!

(interlude)

Yea, Lord, we greet thee, born this happy morning;
Jesus to thee be glory giv'n!
Word of the father, now in flesh appearing:
Oh, come, let us adore him,
Oh, come, let us adore him,
Oh, come, let us adore him, Christ the Lord!