

# DARKNESS

*into*

# Light

A Christmas Musical Journey

*By Mary McDonald*

**Orchestrations by Ed Hogan**

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## FOREWORD

Jesus came into the world to bring life and light to all mankind. This remarkable story is powerfully conveyed through beloved carols, expressive new melodies, and scripture-based narrative. The optional use of candlelight is suggested and congregational participation is encouraged to share the light of Christ with all who hear the story.

The orchestration by Ed Hogan creatively captures the varied musical style making this work both dramatic as well as enjoyable. There is something for everyone including not only the traditional songs, but even some classic tunes, such as “Hear the Angels Sing” (JESÙ BAMBINO), a gospel-style “Rise Up, Children, Arise!,” a calypso “Sing We All Noel!,” the “Candlelight Christmas Canon” (congregational candlelight ceremony, based on Pachelbel’s “Canon in D”), and “Hallelujah! Lord of Light!” (ODE TO JOY) as the finale for choir and congregation. The choral parts are suitable for any size choir and orchestration accommodating to young players.

The coming of our Savior, Jesus Christ, is the most anticipated event each year. God sent His Son to offer us hope, peace, joy, and love, and LIGHT! May we be bearers of this light to the world and share the good news that His light has overcome the darkness.

## PERFORMANCE SUGGESTIONS

The Readers may be choir members who simply walk to a podium or special lecterns and then return to the choir to sing. If non-choir members are used, the readers can be seated to the left and right of the choir, and then rise to speak at the appropriate times during the cantata. Note that several of the narratives contain musical underscore, and proper rehearsal will be needed for timing and vocal cues.

Lighting is an important aspect of *Darkness into Light*. Sophisticated lighting is not necessary to accomplish the basic contrasts of light and darkness in the cantata. Beginning the cantata in darkness and then increasing light on the choir as they are singing will convey a subtle reverence, mystery, and reference to the theme of this work. Using lit candles for the congregation during “Candlelight Christmas Canon” would be a nice effect.

After the soloist sings the opening solo passage in the first anthem, he/she extinguishes the candle and joins the choir to sing the remainder of the opening anthem. The candle is re-lit later in the cantata during the introduction to the anthem “Darkness into Light.”

Consider using liturgical dancers during “Come, All Ye Faithful” and “Rise Up, Children, Arise!” to provide added visual effect to these energetic anthems.

*The sanctuary lights are lowered. A soloist holding a lit candle enters and stands in front of the choir. The music for “Come to the Light” begins, and the narrator speaks in the darkness over the music introduction. The soloist sings in the darkness, illuminated only by the lit candle.*

**READER 1:** *(music begins)* In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through Him all things were made; without Him nothing was made that has been made. In Him was life, and that life was the light of all mankind. The light shines in the darkness, and the darkness has not overcome it.

*The lights come up on the choir as they begin to sing.*

# COME TO THE LIGHT

S.A.T.B. voices and Solo

Words and Music by  
**MARY MCDONALD** (ASCAP)  
Incorporating tune: **PICARDY**  
Traditional French Melody

**1** Dramatic, unhurried (♩ = ca. 76)

ACCOMP. *pp*

4 *a tempo*

*poco rit.*

8 *mp*

12 *poco rit.*

## 15 Slightly faster (♩ = ca. 84)

SOLO

*p*

Come to the light of a Sav -

20

ior. Come to the light of a King.

25

*mp*

Son of God, Re - deem - er;

3

29

(end solo)

to Him, the an - gels sing.