

# Dawn's New Light

## An Easter Operetta for Five Solo Voices

Music and Lyrics by Buryl Red and Patricia Costa

Book by Don Fearheiley

Orchestrations by Buryl Red

Performance Time: Approximately 25 minutes

*Also available:*

- Listening CD - JMG1210
- InstruTrax - JMG1211

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## Music Performance Notes

**Dawn's New Light** can provide a unique performing experience as an operetta or music drama. The cast may consist of "classically" trained voices, "pop-folk-rock" type voices, theatrically oriented voices, or a combination thereof that will produce the most effective musical and dramatic presentation. Voice types of the cast are as follows:

Peter: Baritone or second tenor  
Ruben: Bass-baritone  
Miriam: Mezzo-soprano  
Nathan: First tenor  
Mary Magdalene: Mezzo soprano

Optional notes in parentheses are occasionally provided to accommodate specific voice ranges.

An InstruTrax accompaniment CD is available to provide an effective accompaniment through the use of electronic instruments. However, the keyboard accompaniment in the score is also completely sufficient. Also possible is a use of both the track and the printed keyboard part, some sections accompanied by track, others by live keyboard determined by the director.

## Production Notes

The only production requirement is a setting that suggests a room within a family dwelling to receive guests. Entrances and exits are made in one direction to and from the outside of the dwelling and another direction to and from the rest of the dwelling. Furniture can be simple – a few chairs and perhaps a table. The style of the sets and costumes may suggest the New Testament period, or if desired, an abstract concept of design may be conceived to suggest a certain timelessness. Or the piece can be performed "in concert" with no blocking or memorization required. The singer/actors perform with music stands and scores and each performer sits on a stool when not speaking or singing.

## Background

In Jerusalem, it is the time immediately following the crucifixion of Jesus—His body has been placed in the tomb and the promise of His resurrection has yet to be fulfilled. It is the time of great faith and great doubt, of great love and great anger, of strength and despair. For the followers of Jesus it is also a time of closeness, intensified by impending dangers, and uniquely blessed because of their love for Him, their concern for one another, and their overwhelming need to reminisce and share their feelings.

## CAST

(in order of appearance)

*Simon Peter* - the fisherman called by Jesus to be one of His twelve apostles. Although his belief in Jesus as Messiah has not faltered, Peter is haunted by his feelings of guilt—he has denied three times that he knew Jesus.

*Reuben* - a fictitious character representing those people unnamed whose lives were touched by Jesus and his apostles. He is especially close to Peter, but at this moment, doubt and skepticism are attacking his faith.

*Miriam* - a fictitious character who is the wife of Reuben. She is despondent because her father, for whom she has been caring, is near death. But her faith in the word and teachings of Jesus is strong.

*Nathan* - a fictitious character who is a believer and a friend of the apostles. Revenge and anger dominate his feelings at the moment and his own safety and that of his friends is in jeopardy.

*Mary Magdalene* - a devoted believer who witnessed Jesus' crucifixion and later was present when His body was placed in the tomb.

## SETTING

Within the home of Miriam and Reuben, a room simply furnished to receive guests. Peter, a close friend of the family,

## SEQUENCE

- 7 Empty Room (Peter)
- 10 *Recitative* (Reuben, Peter, Miriam)
- 13 I Wish Jesus Were Here (Miriam)
- 17 *Recitative* (Reuben and Peter)
- 21 Where Is the King (Reuben, with Miriam)
- 25 Hope Is the Reason to Believe (Peter and Miriam)
- 29 Eye for an Eye (Nathan, Miriam, Peter and Reuben)
- 35 *Interlude (dialogue)* (Miriam, Peter, Reuben)
- 36 *Recitative* (Nathan, Reuben, Peter, Mary Magdalene)
- 41 He Has Been Lifted Up (Mary Magdalene, with Peter, Reuben and Nathan)
- 48 *Recitative* (Reuben, Nathan, Peter, Mary Magdalene, Miriam)
- 54 Speak Again, Jesus (Mary Magdalene, with Reuben and Miriam)

# Empty Room

\*As music begins, Peter enters from outside the dwelling (or he may already be inside as lights come up). He appears despondent and lonely.

*With a brooding, melancholy feeling* (♩=60)      PETER:      *mp*

Emp - ty room, emp - ty

heart; I, Si - mon Pe - ter, played my part. De -

nied three times, and scorned with shame \_\_\_\_\_ the man I loved, de - filed His

*cresc.*

*cresc.*

*mp*

*fa.*      \* simile

name, No, no, no, mock-ing rep - e - ti - tion, three

*rit.* *mp* *a little slower* *p*

*rit.* *mp* *a little slower* *p*

times the cock did crow, mock-ing rep - e - ti - tion. Then with - in I heard a

*mp* *p* *rit.* *a tempo* *mp*

*mp* *p* *rit.* *mp* *a tempo*

cry, Je - sus Christ was sent to die. He

*mf* *p* *rit.* *pp*

*mf* *p* *rit.* *pp*

*Freely and slowly (chant-like)*

called me His rock, He must have known this rock had a heart of



# I Wish Jesus Were Here

*Slowly, with despair*  
*mp* \* MIRIAM: (freely)

Help - less, hope - less, my fa - ther's worse,  
 fought.

he will die, I fear. I wish

Je - sus were here, there is no

*With tender longing* (♩ = 80)

\* simile

The musical score is written for voice and piano. It begins with a vocal line for Miriam in 3/4 time, marked 'Slowly, with despair' and 'mp'. The lyrics are 'Help - less, hope - less, my fa - ther's worse, fought.' The piano accompaniment consists of a right hand with a melodic line and a left hand with a simple harmonic accompaniment. The score includes dynamic markings such as 'mp' and 'p', and performance instructions like '(freely)' and '\* simile'. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the page.

\*Miriam enters as she sings. At first, she seems to be self-absorbed, somewhat unaware of Reuben and Peter. However, as the music progresses she addresses her thoughts to the others in affirmation of her faith.



*mp*

hope with - out Him near. We need a

*mp*

*mf*

mir - a - cle of faith be - yond fear,

*mf*

*subito p* *mp* *Second time to Coda* ⊕

heal - ing of love, His love sin -

*subito p* *mp* *Second time to Coda* ⊕

*mf*

cere. All a - lone in a world of

*mf*

# Where Is the King

With animation (♩=132)

§ MIRIAM:

REUBEN:

*mf*

where is — the — King who could not fail, hang - ing  
 This King — was — born in a maid - en's womb, Beth - le -  
 where is — the — King of e - ter - ni - ty, cru - ci -

there, bod - y frail. The King — of  
 hem had no room. But now — He  
 fied on 'a tree. The King — to

kings, whom kings would hail, crown of thorns, pier - ing  
 lies in a si - lent tomb, end - less night, song of  
 car - ry Da - vid's key, dy - ing breath, hear the



# (Miriam's Interjection)

MIRIAM: *mf*

REUBEN: It was-n't long a - go, Reu-ben, that His  
mourn.

mir - a - cles did show, Reu - ben; Je - sus is the King, Lord of

ev-'ry - thing. Don't you re-mem-ber what His love did bring?

Then

*mf* D.S.

D.S.

D.S.

\* *mf*

# Hope Is the Reason to Believe

(Peter and Miriam respond to Reuben with concern and love.) MIRIAM: (spoken) He gave us hope, Reuben.  
Through Him we believe.

Moderately (♩=72)

PETER: (spoken) Remember His life, my friend...

why.

*mp*

*rit.*

Earnestly (Sung in response to Reuben's question) *mf*

1. Mes - si - ah, a  
2. Re - deem - er, the

Je - sus, a  
Sav - ior, the

*mf*

won - der of a man.  
heal - er from a - bove.

won - der of a man.  
heal - er from a - bove.

In His way we  
Through His life we





can con - cieve \_\_\_\_\_ rev - e - la - tion, \_\_\_\_\_ the glo - ry of God's  
 can re - cieve \_\_\_\_\_ in - spi - ra - tion from the Spir - it of God's

Hope is the rea-son to be - lieve.

plan.  
love.

*mf rit.* Hope is the rea-son to be - lieve. *mp a tempo*

*mf rit.* Hope is the rea-son to be - lieve. *mp a tempo*

*mf rit.* *mp a tempo*



# Eye For an Eye

(As music begins, Nathan bursts in, out of breath, looking dishevelled, but not afraid. He is defiant and angry.)

Aggressively (♩=152)

(spoken) The guards were chasing me, but I lost them.

NATHAN:

MIRIAM:

(spoken) Nathan, what's wrong?

PETER:

(spoken) Are you all right?

REUBEN:

I will be when we settle the score.

\*(spoken) Forget it, Nathan, it's all over!

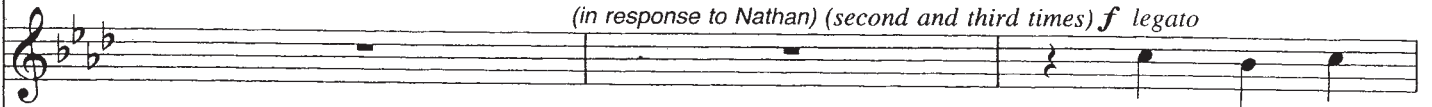
\*First time only

*Accented*  
*f* (all three times)

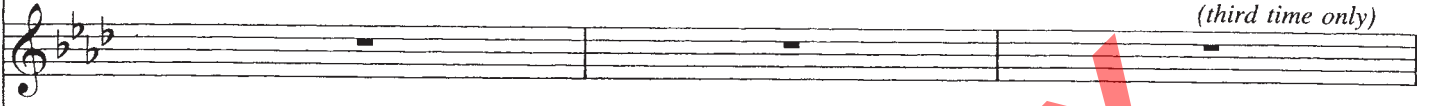


Eye for an eye, it's time to fight!

(in response to Nathan) (second and third times) *f* legato



Al - though you're  
(third time only)



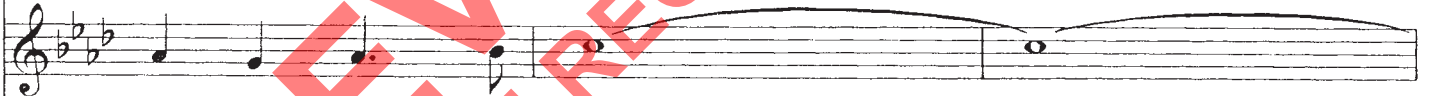
*f* (third time only)

I say, I say for - get Him.

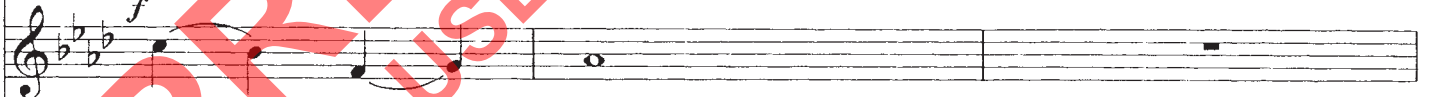
*loco*



Eye for an eye, I think we



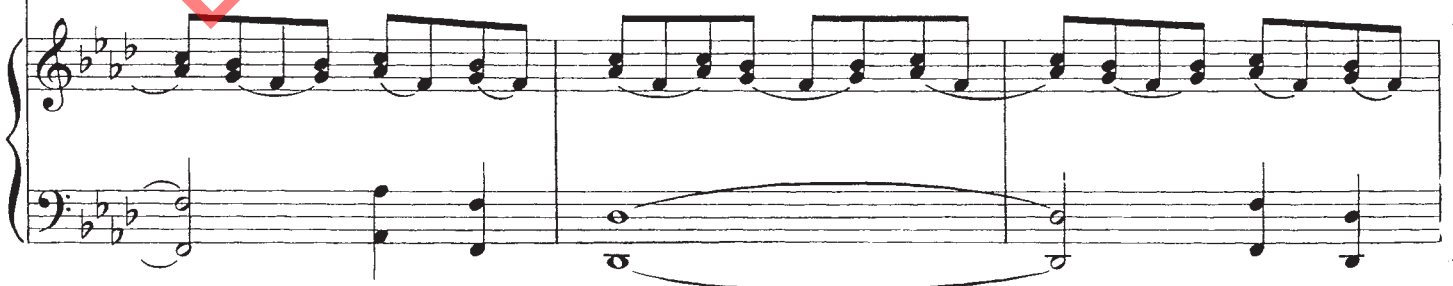
an - gry, I'm a - ware;



No. no. no.



I say, I say for-





# Recitative

NATHAN: *mp* (♩=80)

When Je - sus lived, He

PETER:

REUBEN:

*mp*

*p*

\* simile

spoke of joy; Dark - ness of

*p*

death He would des - troy.

*rit.* *Slower*

*p rit.* But

*rit.* *Slower* *p* *rit.*

*rit.* \*

now in si - lence He does

*a tempo*

*a tempo*

*rit.* \* *simile*

# He Has Been Lifted Up

*Triumphantly* (♩=84)

MARY:

*mf*

planned.

He has been lift-ed up, let the glo-

NATHAN: (third time only)

*mf*

Let

PETER: (second and third times)

*mf*

Let

REUBEN (third time only)

*mf*

Al-might - y

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

- ry of God be praised He has been lift - ed up, my

God be praised.

*f* My

God be praised. —

*f* My

God be praised.

*f* With Him my

Piano accompaniment for the second system, continuing the musical texture.



*mf*

heart with Him is raised. \_ No long - er \_ dead, \_ it is the

heart is raised.

*mf*

heart is raised. No long - er \_ dead, \_ just

heart is raised.

*mf*

*Third time to Coda* ⊕

third day as He said, \_ Hal - le - lu - jah, Hal - le - lu - jah! \_

Hal - le - lu - jah! \_

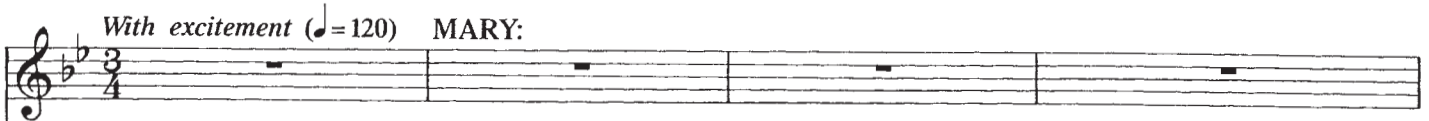
as He said, Hal - le - lu - jah, Hal - le - lu - jah!

Hal - le - lu - jah! \_

*Third time to Coda* ⊕

# Recitative

With excitement (♩ = 120) MARY:




NATHAN:

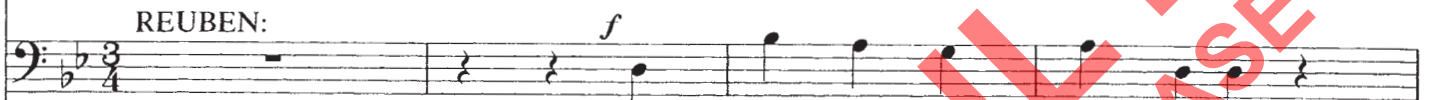


There is

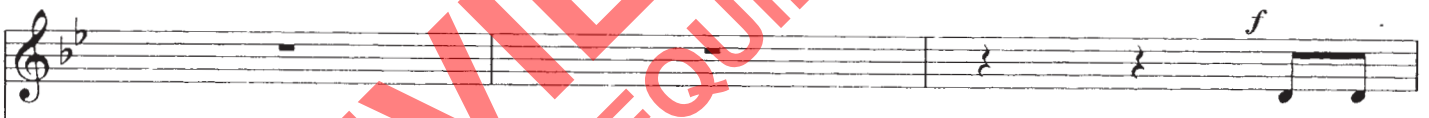
PETER:



REUBEN:



Your mes - sage is clear, Ma - ry,



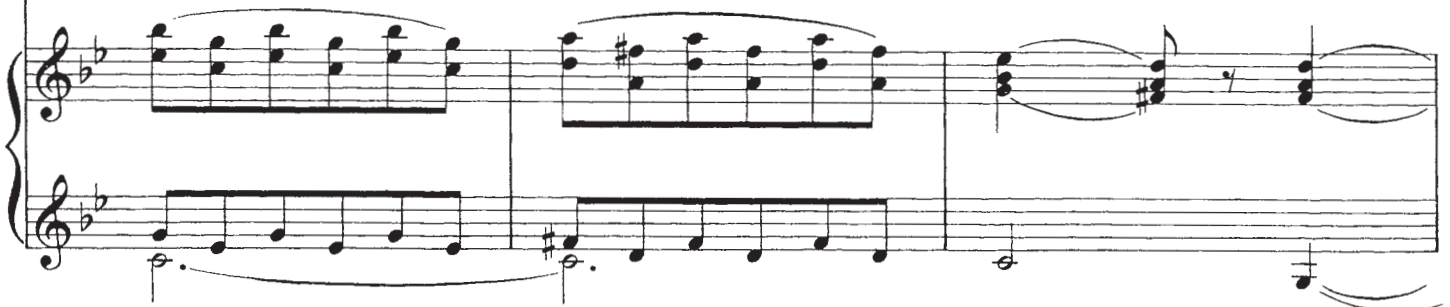
Pe - ter,



noth - ing to fear,



Ma - ry, we must faith - ful be,





go and see, He is go - ing on be - fore you in - to Gal - li-

The first system of music features a vocal line on a treble clef staff with a key signature of two flats and a 4/4 time signature. The lyrics are "go and see, He is go - ing on be - fore you in - to Gal - li-". The piano accompaniment consists of two staves (treble and bass clefs) with chords and a simple bass line. The system concludes with a double bar line and a 4/4 time signature.

lee.

MIRIAM: *(Miriam enters from inside the dwelling.)*

(PETER): *(spoken)* I'll gather the others. Nathan, come with me. *(exit to outside)*

The second system of music is primarily a dialogue section. It begins with the vocal line "lee." followed by MIRIAM's entrance. The piano accompaniment is minimal, consisting of a few chords in the bass clef. The system concludes with a double bar line and a 4/4 time signature.

# Speak Again, Jesus

(♩=66)  
*mp*

*mp* light! Speak a - gain, -

*mp* light! Je - sus, -

*mp* *p* *simile*

*mp* *p* *simile*

*mp* speak a - gain, - Je - sus, - I long to hear - the sweet-ness of your

*mp* Mes - si - ah, - Je - sus; - I long to hear - the sweet-ness of your

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The tempo is marked as quarter note = 66. The score includes dynamic markings such as *mp* (mezzo-piano) and *p* (piano), along with performance instructions like 'light!' and 'simile'. The lyrics are: 'Speak a - gain, - Je - sus, - I long to hear - the sweet-ness of your Mes - si - ah, - Je - sus; - I long to hear - the sweet-ness of your'. A large red watermark 'PREVIEW ONLY LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the page.



Warmly *mp*

voice.

Speak a - gain, -

spea k a - gain, -

*mp*

Je - sus, -

Mes - si - ah, -

*mp*

voice.

My

*Red.*

\*

*Red.*

*Red.*

\*

Je - sus; - lead me in the path of life, - Your life, - which

Je - sus; -

*mf*

Je - sus; -

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